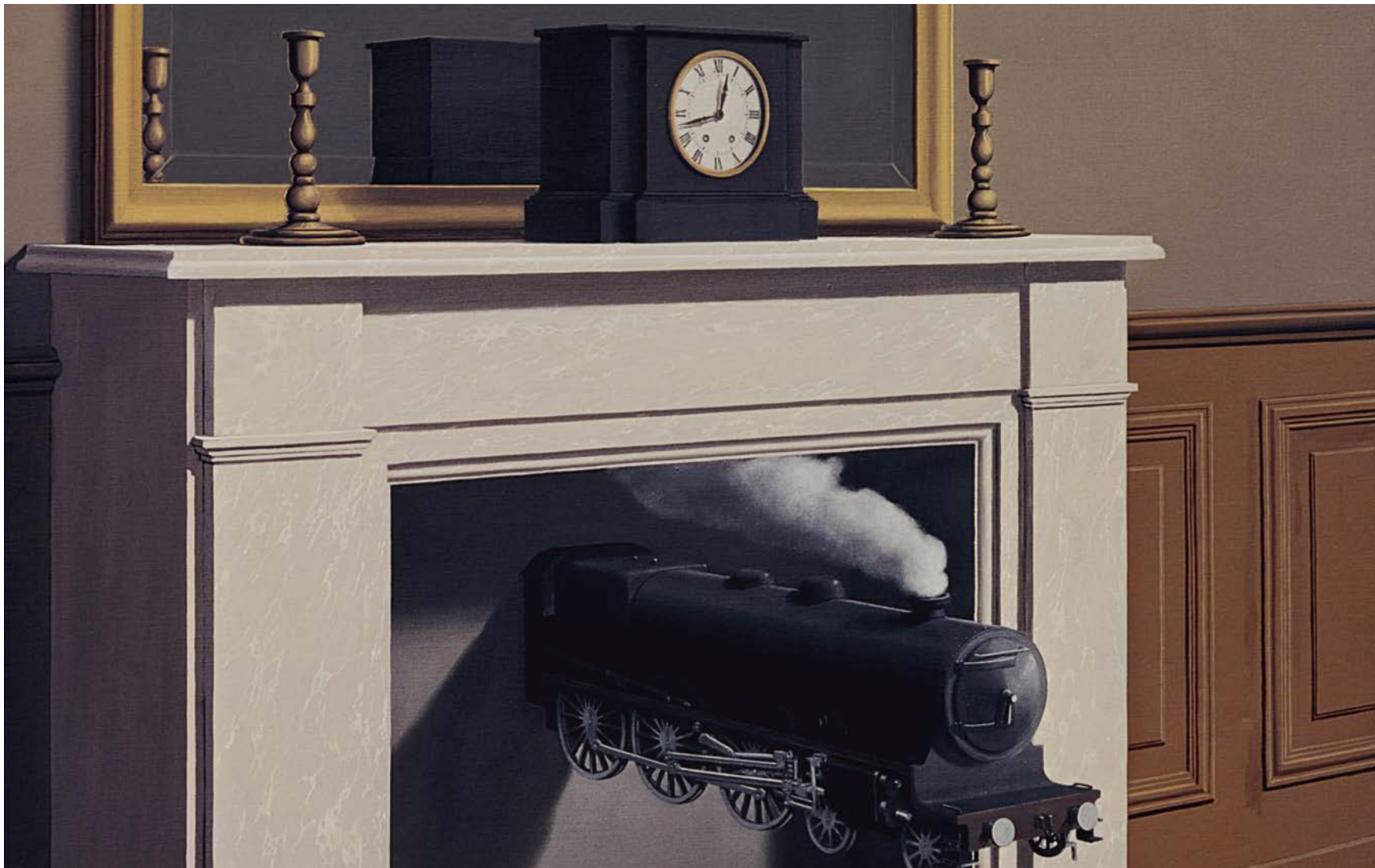
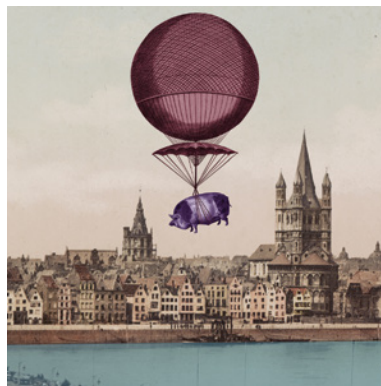






5 | Module 3

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*®.

Published by Great Minds PBC

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Printed in the USA

A-Print

1 2 3 4 5 6 7 8 9 10 XXX 33 32 31 30 29 28 27 26 25 24

ISBN 979-8-88811-216-8

Contents



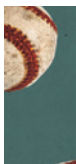
Module Overview

Summary	1
Texts	3
Knowledge Threads	4
Materials and Preparation	4
Learning Goals	5
Assessments	6
Achievement Descriptors Overview	8
English Language Development Standards	9
Module Plan	12



Arc A | “Who’s on First?”

L1 Opening Bookend	16
• Share experiences about writers and wordplay. • Explore the module topic.	
L2 Wonder	22
• Notice and wonder about “Who’s on First?” • Notice and wonder about <i>Time Transfixed</i> and <i>The Persistence of Memory</i>.	
L3 Organize	34
• Summarize what is happening in “Who’s on First?” • Describe <i>Time Transfixed</i> and <i>The Persistence of Memory</i>.	
L4 Reveal	46
• Analyze how the comedians’ delivery creates humor in “Who’s on First?” • Examine how artists use juxtaposition in <i>Time Transfixed</i> and <i>The Persistence of Memory</i>.	
L5 Distill	62
• Determine a central idea about the timelessness of “Who’s on First?” • Determine a central idea about time in <i>Time Transfixed</i> and <i>The Persistence of Memory</i>.	



L6 | Know 74

- Express knowledge gained from “Who’s on First?”
- Describe the knowledge gained from studying *Time Transfixed* and *The Persistence of Memory*.

Arc B | *The Phantom Tollbooth*

L7 | Wonder 86

- Notice and wonder about *The Phantom Tollbooth*.
- Examine verb tense in sentences.

L8 | Organize 96

- Summarize chapter 2 of *The Phantom Tollbooth*.
- Use commas to separate elements in sentences.

L9 | Reveal 108

- Analyze how wordplay is used in chapter 2 of *The Phantom Tollbooth*.
- Analyze how wordplay is used in the Writing Model for Module 3.

L10 | Organize 126

- Describe the setting in chapter 3 of *The Phantom Tollbooth*.
- Analyze the structure of a narrative.

L11 | Reveal 138

- Analyze the relationship among words in chapter 3 of *The Phantom Tollbooth*.
- For Module Task 1, brainstorm wordplay for Agent Fare.

L12 | Organize 152

- Explain what is happening in chapter 4 of *The Phantom Tollbooth*.
- For Module Task 1, brainstorm wordplay for Agent Fair.

L13 | Organize 166

- Organize the Which’s story in *The Phantom Tollbooth*.
- For Module Task 1, use wordplay in dialogue.

L14 | Organize 180

- Summarize events in *The Phantom Tollbooth*.
- For Module Task 1, use description to develop a character.

L15 | Organize 192

- Describe how Milo, Tock, and the Humbug will rescue Rhyme and Reason.
- For Module Task 1, revise a narrative to include wordplay.

L16 | Reveal 202

- Analyze the Humbug’s description of the journey in *The Phantom Tollbooth*.
- Analyze how to create the rising action.

L17 | Distill 214

- Trace Milo’s interactions with characters in chapters 2–8 of *The Phantom Tollbooth*.
- For Module Task 2, develop wordplay for the word *which*.

L18 | Know 226

- Synthesize knowledge gained from *The Phantom Tollbooth*.
- For Module Task 2, brainstorm the rising action of a narrative.

L19 | Reading Comprehension Assessment 1 236

- Demonstrate knowledge of wordplay and apply reading comprehension skills to a new text related to wordplay.

L20 | Responsive Teaching 240

- Analyze relevant questions on Reading Comprehension Assessment 1.

Arc C | *The Phantom Tollbooth*

L21 | Organize 246

- Organize what happens in chapter 9 of *The Phantom Tollbooth*.
- For Module Task 2, use description and dialogue to control pacing.

L22 | Organize 258

- Organize what happens in chapters 10–11 of *The Phantom Tollbooth*.
- For Module Task 2, write a narrative.

L23 | Organize 270

- Describe the setting in chapter 13 of *The Phantom Tollbooth*.
- For Module Task 2, revise a narrative.

L24 | Reveal 282

- Examine characters' responses to the setting in *The Phantom Tollbooth*.
- For Module Task 3, identify the setting, characters, problem, and events of a partially complete narrative.

L25 | Organize 296

- Describe the setting and characters in chapter 14 of *The Phantom Tollbooth*.
- For Module Task 3, plan an exciting moment when the character considers how to respond to a problem.

L26 | Organize 308

- Describe the last character Milo meets in chapter 16 of *The Phantom Tollbooth*.
- For Module Task 3, plan the events of a narrative.

L27 | Reveal 320

- Examine Milo's interactions with characters in chapter 16 of *The Phantom Tollbooth*.
- For Module Task 3, plan wordplay for a narrative.

L28 | Organize 332

- Organize story elements in chapter 17 of *The Phantom Tollbooth*.
- For Module Task 3, write a narrative.

L29 | Organize 346

- Organize story elements in chapter 18 of *The Phantom Tollbooth*.
- For Module Task 3, revise a narrative.

L30 | Organize 358

- Summarize chapters 19 and 20 of *The Phantom Tollbooth*.
- For Module Task 3, revise a narrative.

L31 | Reveal 368

- Analyze passages from chapter 1 and chapter 20 of *The Phantom Tollbooth*.
- For the End-of-Module Task, examine story elements in the Mountains of Ignorance from *The Phantom Tollbooth*.

L32 | Distill 380

- Determine the most important lesson that Milo learns in *The Phantom Tollbooth*.
- For the End-of-Module Task, develop a new character.

L33 | Know 390

- Synthesize knowledge gained from *The Phantom Tollbooth*.
- For the End-of-Module Task, add details to the narrative writing planner.

L34 | Reading Comprehension Assessment 2 400

- Demonstrate knowledge of wordplay and apply reading comprehension skills to a new text related to wordplay.

L35 | Responsive Teaching 404

- Analyze relevant questions on Reading Comprehension Assessment 2.



Module Finale

L36 | Know 410

- Analyze examples of memorable wordplay.
- For the End-of-Module Task, use knowledge of narrative structure and purpose to refine a narrative.

L37 | Know 422

- For the End-of-Module Task, use knowledge of narrative writing to write a response.

L38 | Know 430

- For the End-of-Module Task, provide peer feedback before revision.
- For the End-of-Module Task, revise a narrative.

L39 | Know 438

- For the End-of-Module Task, fluently read aloud and record a narrative.
- For the End-of-Module Task, create a drawing that enhances a narrative.

L40 | Closing Bookend 446

- Share knowledge gained from the module about wordplay.
- Reflect on the module topic.



Appendices

Achievement Descriptors 452

Vocabulary 458

Reference Charts 460

About the Images 463

Works Cited 464

Credits 465

Acknowledgments 466



ESSENTIAL QUESTION

How and why do writers play with words?



SUMMARY

With its rich history, distinctive sounds, and endless variety, the English language is rife with opportunities for amusement. Throughout this module, students experience the thought-provoking challenges, absurd humor, and unique avenues for conveying meaning that wordplay provides. Students engage with a classic comedy sketch and delve into a timeless fantasy novel to reflect upon the Essential Question: How and why do writers play with words?

Wordplay opens with Bud Abbott and Lou Costello's celebrated comedy routine "Who's on First?," which illustrates how misunderstanding simple words can not only cause confusion but also create hilarity. Students examine both a video and a transcript of the routine, analyzing the witty banter and comedic timing to better understand the interplay between spoken and written words. To complement this work, students explore two iconic Surrealist paintings, Salvador Dalí's *The Persistence of Memory* and René Magritte's *Time Transfixed*. These dreamlike images spark students' curiosity and invite them to consider how artists juxtapose elements of art in the same way writers juxtapose words.

Next, students engage with Norton Juster's *The Phantom Tollbooth*, which pulses with clever puns and vibrant wordplay and serves as the anchor for this dynamic module. Juster turns abstract concepts into concrete places, characters, and events in his imaginary land, turned upside down after its princesses, Rhyme and Reason, are banished. Readers follow young Milo, a bored, disengaged boy accustomed to wasting time, through fantastical realms as he takes on an impossible quest. Throughout the book, students examine the way Juster uses figurative language, including idioms, puns, homographs, and



Fig. 101. An ostrich (Struthio camelus) in the desert.



homophones, to convey wit and meaning, and they consider how Milo is transformed by his journey.

During writing instruction, students apply their knowledge of narrative structure, the way authors play with language, and the setting and characters of *The Phantom Tollbooth* to write stories that include wordplay and build on the story elements of the novel. They learn how to create a character whose name and personality both play on words, and they practice writing dialogue between characters. They use a narrative writing planner to compose parts of a narrative arc that build logically to a story's climax and show the results of a climactic decision. Throughout the writing process, students orally rehearse their ideas before writing and take part in collaborative feedback and revision cycles. At the end of the module, students employ Juster-esque wordplay to write a narrative about a new character Milo meets in the Mountains of Ignorance.

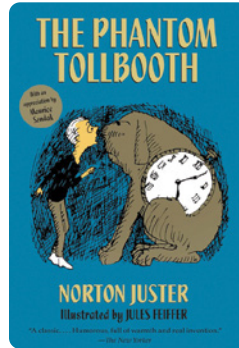
Throughout the module, students study the richness and complexity of the English language, gaining firsthand knowledge of the ways writers play with words and engage audiences through both confusion and humor.

TEXTS

Book

Literary

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



Art

- *The Persistence of Memory*, Salvador Dalí
- *Time Transfixed*, René Magritte



Videos

- “Who’s on First?” Bud Abbott and Lou Costello
- “Wordplay,” Great Minds®



Articles

- “Fantastic Classics,” Judy Berman, Megan McCluskey, and Annabel Gutterman
- excerpt from “Who’s on First?” Ron Palumbo



Transcript

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





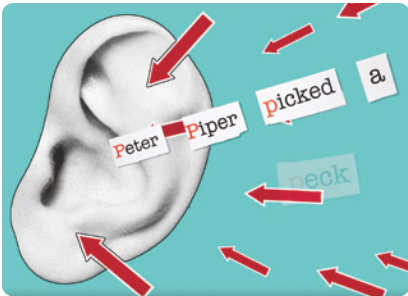
KNOWLEDGE THREADS

- 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.

MATERIALS AND PREPARATION

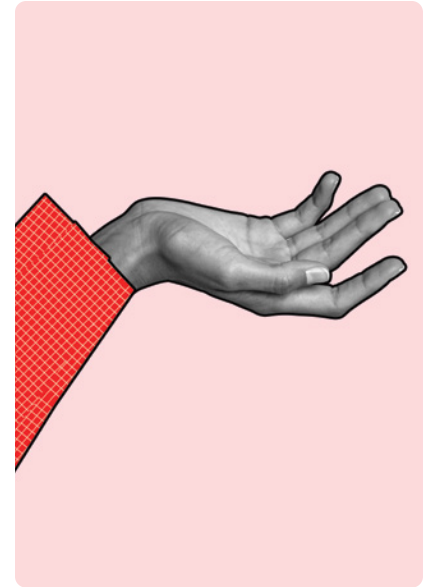
- Module 3 World Knowledge Chart
- Module 3 ELA Knowledge Chart
- Module 3 Word Analysis Chart (digital platform)
- Module 3 Speaking and Listening Goal Tracker (digital platform)

Determine how to display class versions of *Learn* book pages and lesson materials throughout the module. Use the slides available on the digital platform, or use another method of display, such as chart paper or a document camera. For a comprehensive list of all the materials used in the module, see the digital platform.



LEARNING GOALS

- Build knowledge about how and why writers use wordplay through literary and informational texts.
- Summarize texts, including a comedy routine and a novel, and determine enduring themes in the texts.
- Describe characters, settings, and events in detail, including how interactions build a narrative.
- Explore how wordplay, delivery, tone of voice, or body language contribute to the humor or meaning of a text.
- Write narratives that build on characters and scenes from *The Phantom Tollbooth* and use wordplay, including wordplay in character names.
- Strengthen writing by using effective dialogue, description, and pacing to develop characters and events.
- Transform narratives into engaging audio recordings that demonstrate fluent reading.
- Participate in class discussions about how writers use wordplay to create confusion and humor, by paying close attention to each speaker, asking questions and summarizing a speaker's ideas, and sharing new ideas.



ASSESSMENTS

In every *Arts & Letters*™ module, students complete three types of formal assessments: module tasks, Listening Comprehension Assessments, and an End-of-Module Task. For the module tasks in this module, students practice writing using narrative techniques such as pacing, dialogue, description, and wordplay prior to writing a complete narrative for the End-of-Module Task. Each module task prepares students for the End-of-Module Task.

For additional information about assessments, including texts, rubrics, achievement descriptors, scoring guidance, and report analysis, see the Assessment Resources on the digital platform.

End-of-Module Task | Narrative Writing

For the End-of-Module Task, students write a narrative where main characters from *The Phantom Tollbooth*, by Norton Juster, meet a new character in the Mountains of Ignorance. Students use narrative writing planners to record their setting and characters, as well as events leading to a climax and resolution. To strengthen the writing of their End-of-Module Task, students manipulate pacing, include dialogue, and add precise and sensory language as well as description. Students participate in a peer review exercise and revise their work according to a checklist. Finally, students rehearse and record themselves reading their narratives, focusing on accuracy, rate, and phrasing.

Summary of Assessments

Lessons 11–15 | Module Task 1

Students write a narrative about the interaction between Milo, a character in *The Phantom Tollbooth*, and the tollbooth attendant. Students use wordplay with the name of the tollbooth attendant: Agent Fare or Agent Fair. To plan their writing, students build knowledge of the meanings of *fare* and *fair*, as well as how to use wordplay in dialogue. For this module task, they focus on developing setting, characters, dialogue, and description. Finally, students revise their writing using a checklist.

Lesson 19 | Reading Comprehension Assessment 1

Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the first half of the module. The third section, Grow What You Know, assesses comprehension of a new topically related text about how writers play with words. The fourth section, Self-Reflection, gives students an opportunity to evaluate their own confidence about the assessment and identify challenges posed by the assessment text.

Lessons 16–23 | Module Task 2

Students write a new sequence of events leading to the Which's imprisonment in *The Phantom Tollbooth*. They prepare to write Module Task 2 by using a narrative writing planner to organize setting, characters, and events, which include a problem, rising action, and a climax. Students add dialogue, description, sensory details, and

precise language to strengthen their event sequences. Students share their narratives with a peer and revise their writing using a checklist.

Lessons 24–30 | Module Task 3

For Module Task 3, students will complete a narrative from its climax to falling action and resolution. Students imagine that the Humbug jumps to conclusions and must swim across the Sea of Knowledge. To prepare for writing, students will add a setting, characters, events, and resolution to a narrative writing planner. Students write strong narratives using their knowledge of pacing, dialogue, and description. Students share their writing with a peer for feedback and revise using their peer's feedback and a checklist.

Lesson 34 | Reading Comprehension Assessment 2

Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the second half of the module. The third section, Grow What You Know, assesses comprehension of a new topically related text about how writers play with words. The fourth section, Self-Reflection, gives students an opportunity to evaluate their own confidence about the assessment and identify challenges posed by the assessment text.

Lessons 31–39 | End-of-Module Task

For the End-of-Module Task, students write a narrative where the main characters from *The Phantom Tollbooth*, by Norton Juster, meet a new character in the Mountains of Ignorance.

ACHIEVEMENT DESCRIPTORS OVERVIEW

Achievement Descriptors (ADs) are standards-aligned descriptions that detail what students should know and be able to do based on instruction. ADs are written by using portions of various standards to form a clear, concise description of the work covered in each module. Grade-level ADs may appear in multiple modules.

Arts & Letters alignment to state standards is available on the digital platform.

The ADs are organized into five strands.

Each strand is composed of grade-level parent ADs. Some parent ADs are further divided into child ADs, and some child ADs are further broken down into grandchild ADs.

Each AD has a unique code, which indicates the strand, the AD number, and the grade to represent the parent AD. If applicable, the code may also include a capital letter to indicate a child AD and a lowercase letter to indicate a grandchild AD.

The example shows the relationship of parent, child, and grandchild ADs.

The first number in the code is the AD number, which corresponds to the list of Achievement Descriptor Numbers by Strand. The second number in the code is the grade-level number.

For a list of this module's Achievement Descriptors, see the appendix.

Achievement Descriptor Strands

MM Make Meaning from Texts

CP Compose and Present Content

BU Build Understanding

DF Develop Foundations

DM Develop Metacognition

Grade Level 5 Achievement Descriptor

CP.4.5.A.a

Parent

CP.4.5 Structure: Organize content with an effective structure appropriate to the task, purpose, and audience.

Child

CP.4.5.A: Develop an introduction.

Grandchild

CP.4.5.A.a: Introduce a text or topic and an opinion clearly.

ENGLISH LANGUAGE DEVELOPMENT STANDARDS

By engaging students in a variety of language- and text-based activities, module 3 lessons align with the following English Language Development (ELD) standards. *Arts & Letters Prologue™* lessons provide additional language support to develop 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
- Create closure, recap, and offer next steps

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

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

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

- Generate and convey initial thinking
- Compare changing variables, factors, and circumstances

- Offer alternatives to extend or deepen awareness of factors that contribute to particular outcomes

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

- Support or challenge an opinion, premise, or interpretation
- Clarify and elaborate ideas based on feedback

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

- Identifying a theme from details
- 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

- Orient audience to context
- Develop and describe characters and their relationships
- 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 6: An ELL can analyze and critique the arguments of others orally and in writing.

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.

MODULE PLAN

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

KEY

🚩 = assessment

P

 = 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> P	Reveal “Who’s on First?” <i>Time Transfixed</i> <i>The Persistence of Memory</i> P	Distill “Who’s on First?” <i>Time Transfixed</i> <i>The Persistence of Memory</i> P	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> 	Lesson 8 Organize <i>The Phantom Tollbooth</i> 	Lesson 9 Reveal <i>The Phantom Tollbooth</i> 	Lesson 10 Organize <i>The Phantom Tollbooth</i>	Lesson 11 Reveal <i>The Phantom Tollbooth</i> 	Lesson 12 Organize <i>The Phantom Tollbooth</i>
Lesson 13 Organize <i>The Phantom Tollbooth</i> 	Lesson 14 Organize <i>The Phantom Tollbooth</i>	Lesson 15 Organize <i>The Phantom Tollbooth</i>  Module Task 1 completed	Lesson 16 Reveal <i>The Phantom Tollbooth</i>	Lesson 17 Distill <i>The Phantom Tollbooth</i> 	Lesson 18 Know <i>The Phantom Tollbooth</i>
Lesson 19  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



Lesson 1

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

OVERVIEW

Preview

In this opening Bookend lesson, students explore the module topic and Essential Question. Students share what they know about writers and wordplay. They continue to engage with the module topic through an experience that the teacher chooses. Students may explore jokes and riddles, experience a presentation by a guest speaker, read a text that contains wordplay, or engage in a teacher-created experience.

Learning Goals

- Share experiences about writers and wordplay.
- Explore the module topic.

Agenda

LAUNCH

Read the Essential Question

LEARN

- **Share:** Discuss Prior Knowledge
- **Engage:** Explore, Experience, or Read

LAND

Revisit the Essential Question

Vocabulary

wordplay (n.)

Materials and Preparation

- Knowledge Card: *wordplay*
- Glossary for Module 3 (*Learn* book)
- Determine how to display the Essential Question. Students continue working with the Essential Question throughout the entire module.
- Prepare materials for the selected activity in the Engage section.
- Depending on the option you choose, consider planning for more than the typical 60 minutes recommended for a lesson.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH **2 minutes**

Read the Essential Question

1. Tell students that today they are starting a new module about wordplay.
2. Display and Choral Read the Essential Question: How and why do writers play with words?

Teacher Note

Customize this lesson's content to incorporate your school's regional geography, the community's resources, and the area's history. Use the activities to activate and honor students' funds of knowledge, including their home life, languages, and experiences.

LEARN **53 minutes**

Share | Discuss Prior Knowledge | **10 minutes**

1. Tell students they will discuss knowledge about the module topic. Ask these questions:

💬 **What are some examples of books or movies that make you laugh?**

💬 **How can words or images create humor?**

💬 **What do you know about the term *wordplay*?**

2. Explain that students will use the term *wordplay* repeatedly throughout the module. Introduce the vocabulary term *wordplay* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



Definition

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

Teacher Note

The Word Analysis Chart, located on the digital platform, identifies relevant word-part information for each vocabulary term defined in the module. Use the chart to inform additional phonics and word analysis support for students.

3. Display this riddle: What do baseball players eat on? Home plates!
4. Ask this question:

 **What makes this riddle funny?**

Reinforce the correct response: The riddle plays with the word *plate*. It calls on the meaning of a dinner plate that people eat off of and home plate in baseball, which is the plate where the runner scores a run.

5. Direct students to the term *wordplay* in the Glossary for Module 3, located in the *Learn* book. Instruct them to add in the Notes section the example of wordplay from the riddle.
6. Instruct students to Think–Pair–Share to answer this question:

 **How can wordplay create humor?**

Language Support

If possible, pair students who speak the same home language, and instruct them to think about examples of wordplay in their own language and how those examples create humor.



Engage | Explore, Experience, or Read | 43 minutes

Choose an Explore, Experience, or Read activity to engage students with the module topic. Plan your own activity or choose an option below.

Option 1 | Explore Jokes and Riddles

1. Instruct students to explore examples of jokes and riddles by using joke books or comic strips from the school library or student-friendly resources from the internet.

2. Ask these questions:

 **What makes the example(s) you chose funny?**

 **What example(s) of wordplay do you see?**

3. Form small groups. Instruct students to share their example jokes and riddles and explain why they are funny.

Teacher Note

If time allows, consider inviting faculty and staff members to share their own favorite riddles or jokes.

4. Direct students to their journals. Instruct them to write down one joke or riddle they think is funny.

5. Invite a few students to share their jokes with the class. Tell students they will learn more about how writers use wordplay in this module.

Option 2 | Experience a Guest Speaker's Presentation

1. Invite an author or artist from your community to speak about how and why they play with words or images. As needed, ask these questions:

- As a reader or artist, what are some examples of books, movies, or visual art that make you laugh?
- Where do you get your ideas?
- How do you create your work of art?

Teacher Note

Consider a virtual guest speaker instead of an in-person guest speaker.

2. Instruct students to listen to what the guest speaker says, pose their own questions, and write down notes in their journal. Tell students they will learn more about writers and wordplay in this module.

Option 3 | Read a Book with Wordplay

1. Display and briefly introduce the volume of reading texts, and allow students to select a text to read. Invite a few students to share their initial impressions of the books they have chosen.
2. Instruct students to begin reading their selected volume of reading text.

LAND 5 minutes

Revisit the Essential Question

1. Facilitate a brief discussion to connect what students experienced in this lesson to the Essential Question. Consider using one of the following questions, based on each option from the Engage section, to initiate the discussion:
 - **Option 1**—What is an example of wordplay in the joke you selected?
 - **Option 2**—How do authors create wordplay in their writing?
 - **Option 3**—What makes me curious about this volume of reading text?
2. Tell students that throughout the module they will continue to build knowledge about writers and wordplay.

Teacher Note

Arts & Letters student and teacher materials feature borders, header images, and other carefully chosen visuals to align with each module's knowledge. Consult About the Images, located in the appendices, to learn more about how these elements connect to the module's knowledge. As students progress through the module, share related information about the images and encourage them to make connections to what they are learning.

ACHIEVEMENT DESCRIPTORS

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.B

BU.4.5 Expression

DM Develop Metacognition

DM.3.5 Schema Building



Lesson 2

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

Content Framing Question | **Wonder:** What do I notice and wonder about these texts?

OVERVIEW

Preview

In this Wonder lesson, students begin their exploration of wordplay by viewing “Who’s on First?” and sharing what they notice and wonder. Students practice accurately reading a passage from “Who’s on First?” During visual art instruction, students examine René Magritte’s *Time Transfixed* and Salvador Dalí’s *The Persistence of Memory*. Students record what they notice and wonder about these works of art.

Learning Goals

Notice and wonder about “Who’s on First?”

 **LEARNING TASK:** Write at least three things you notice about “Who’s on First?” and three related questions.

Notice and wonder about *Time Transfixed* and *The Persistence of Memory*.

 **LEARNING TASK:** Write at least two things you notice about each work of art and two related questions.

Vocabulary

comedy (n.)

pun (n.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** View and Listen Closely to “Who’s on First?”
- **Respond:** Notice and Wonder About “Who’s on First?”
- **Observe:** Notice and Wonder About *Time Transfixed* and *The Persistence of Memory*

LAND

View “Wordplay”

Materials

TEACHER

- “Who’s on First?” (digital platform)
- *Time Transfixed* (digital platform)
- *The Persistence of Memory* (digital platform)
- Knowledge Cards: *comedy*, *pun*
- class Notice and Wonder Chart for “Who’s on First?” (*Learn* book)
- Fluency Reference Chart (Reference Charts appendix)
- “Wordplay” (digital platform)
- Module 3 World Knowledge Chart
- Module 3 ELA Knowledge Chart

STUDENTS

- Notice and Wonder Chart for “Who’s on First?” (*Learn* book)
- “Who’s on First?” transcript (*Learn* book)
- Fluency Practice for “Who’s on First?” transcript, passages 1–3 (*Learn* book, Fluency)
- Notice and Wonder Chart for Work of Art 1 (*Learn* book)
- Notice and Wonder Chart for Work of Art 2 (*Learn* book)

Preparation

- Determine how to display the knowledge charts. Students continue working with these charts throughout the entire module.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for “Who’s on First?” transcript, passages 1–3 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display and Choral Read the Content Framing Question: What do I notice and wonder about these texts?
2. Explain that during this Wonder lesson the class will begin to listen to “Who’s on First?” for the first time to spark their curiosity. Students will share what they notice and wonder about the video and two works of art. Tell students that in this lesson they will also practice accurately reading a passage from “Who’s on First?”

LEARN 53 minutes

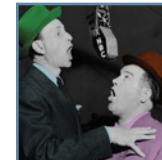
Read | View and Listen Closely to “Who’s on First?” | 10 minutes

1. Instruct students to Think–Pair–Share to answer this question:

 **What do you already know about comedy?**

Key Ideas

- makes audiences laugh
 - involves people telling jokes
 - features funny characters
 - shows silly things happening
2. Introduce the vocabulary term *comedy* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



Definition

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

3. Display the class Notice and Wonder chart for “Who’s on First?” Remind students that they use these charts to write down what they notice and wonder.

4. Display the title of the video. Ask this question:

 **What do you notice and wonder about the title of the video?**

Add a few responses to the class chart.

5. Play the portion of the video from 0:40 to 3:22. Facilitate a brief discussion of this question:

 **What do you notice and wonder?**

Language Support

Based on your students’ needs, pause to define select words with a synonym (e.g., *catcher*, *pitcher* [position in baseball rather than the object], and *sign* [v.]).

Teacher Note

If students play or are familiar with baseball, consider asking them to share their knowledge in addition to what they notice and wonder.

Add a few responses to the class chart.

6. Instruct students to closely watch the rest of the video. Play the portion of the video from 3:22 to 8:04.

Respond | Notice and Wonder About “Who’s on First?” | 28 minutes

1. Instruct students to work with a partner to discuss what they notice and wonder about the video. Invite a few students to share their responses.

2.  **Introduce the learning task.** Direct students to their Notice and Wonder Chart for “Who’s on First?,” located in the *Learn* book. Instruct them to write at least three things they notice about the video and three related questions.

Analyze Student Progress

Monitor: Do students write at least three things they notice about “Who’s on First?” and three related questions?

Offer Immediate Support: If students need additional support noticing something and asking a related question, ask these questions: What do you notice about the actors? What do you notice about the audience’s response?

Plan Future Practice: Students practice noticing things and asking questions about *The Phantom Tollbooth* in lesson 7.

The chart is titled "L2 | Notice and Wonder Chart" with the subtitle "Who's on First? | Write what you notice and wonder about 'Who's on First?'". It features a small photo of two people in the top left corner. The chart is divided into two columns: "Notice" on the left and "Wonder" on the right. The page number "7" is in the bottom right corner.

3. Invite a few students to share what they notice about how Abbott and Costello speak their lines. Tell students that first they will observe how Abbott and Costello deliver their lines, and then they will practice reading a passage from the video’s transcript with fluency.
4. Tell students that they will practice fluency by reading aloud portions of the transcript that accompanies the “Who’s on First?” video. Display the “Who’s on First?” transcript, and direct students to the page in their *Learn* book. Ask this question:

What is a transcript?

Reinforce the correct response: A transcript is a written, typed, or printed copy of spoken words.

The transcript is titled "transcript" and "Who's on First?" by Bud Abbott and Lou Costello. It contains the following dialogue:

Abbott: Well Costello, I'm going to New York with you. You know Henry Menck, the famous manager, give me a job as coach for as long as you're on the team.

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

Abbott: I certainly do.

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

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

Costello: You mean funny names?

Abbott: Strange names, get names ... like Henry Menck.

Costello: Who's Coach Henry?

Abbott: Coffy Menck.

Costello: And their French coach.

Abbott: French?

Costello: French.

Abbott: Coach Menck, well, let's see, we have on the team, who's on first, who's on second, I don't know is on third.

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

Abbott: I say who's on first, what's on second, I don't know's on third.

Costello: Now you the manager?

Abbott: Yes.

Costello: You gonna be the coach too?

Abbott: Yes.

Teacher Note

In arc A, students refine their understanding of the elements of fluency and have an opportunity to practice reading fluently.

5. Display the Fluency Reference Chart. Choral Read the definition of *fluency*. Direct attention to the accuracy row and remind students that reading with accuracy means to correctly decode, or read, with few mistakes.

6. Instruct students to Think–Pair–Share to answer this question:

 **Why do we read a transcript with accuracy?**

Reinforce the correct response: to understand what each character is saying.

7. Explain that students will work with one of three fluency passages from the “Who’s on First?” transcript. Tell students that they will work with a partner to practice fluent reading. One student will read Abbott’s lines, and the other student will read Costello’s lines.

Language Support

To support multilingual learners with beginning and intermediate English proficiency, pair them with students who fluently speak and read English.

8. Direct students to the Fluency Practice for “Who’s on First?” transcript, passages 1–3, located in the *Learn* book.
9. Instruct students to read their assigned passage and annotate words they do not know.
10. Tell students that all readers, even very accurate ones, sometimes make mistakes when they read. Explain that paying close attention to what you are reading is one way to catch mistakes and self-correct them in the moment.

5 | Module 3 | Reference Charts

Fluency Reference Chart

fluency (n.): the ability to read with accuracy, phrasing, and expression at an appropriate rate

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

400

5 | Module 3 | Fluency

Fluency Practice

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

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

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

Fluency Elements

Accuracy: Correctly decode the words.

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

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

119

11. Tell students to read the poem in a whisper and determine which unknown words are challenging to read aloud. Remind students to use context to quickly self-correct small mistakes in the moment.
12. Instruct students to help their partner decode the unknown words by using this process: Say the word and ask them to repeat it; reread the sentence.

Observe | Notice and Wonder About *Time Transfixed* and *The Persistence of Memory* | 15 minutes

1. Tell students that they will continue to notice and wonder as they observe two works of art.
2. Display *Time Transfixed* without telling students the title of the painting or the name of the artist. Instruct students to silently observe the work of art for at least one minute.

Teacher Note

Belgian artist René Magritte created *Time Transfixed* for Surrealist patron and supporter Edward James in 1938. An oil on canvas painting, *Time Transfixed* depicts a locomotive jutting out of a fireplace, at full steam, in an empty room. The familiar environment combined with the strikingly unfamiliar placement of the train create mystery within the painting. Though it once resided above a fireplace in Edward James's home, the painting now resides in the Art Institute of Chicago's permanent collection.

3. Instruct students to share with a partner what they notice and wonder about the work of art.

Differentiation Support

Ask these questions to help students notice different parts of the image:

- What do you see first when you look at the whole image?
- What do you notice at the top, bottom, middle, and corners of the image?

4. Display *The Persistence of Memory* without telling students the title of the painting or name of the artist. Instruct students to silently observe the work of art for at least one minute.

Teacher Note

Widely referenced in popular culture, *The Persistence of Memory* is one of the most recognizable works of Surrealism. Catalan artist Salvador Dalí created the painting in 1931. It depicts soft, melting pocket watches set against a dreamlike landscape. The landscapes of Dalí's life in Catalonia inspired the background of *The Persistence of Memory* and many of his other paintings.

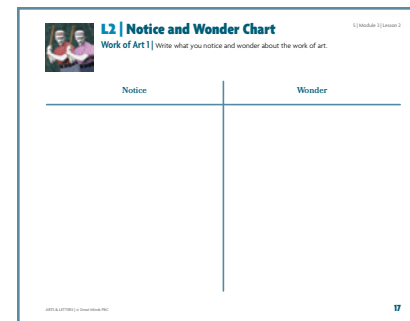
5. Instruct students to share with a partner what they notice and wonder about the work of art.
6. Display both works of art side by side. Instruct students to silently observe the works of art for at least one minute. Tell students to pay attention to anything that looks familiar or surprising.
7.  **Introduce the learning task.** Direct students to the Notice and Wonder Chart for Work of Art 1 and the Notice and Wonder Chart for Work of Art 2, both located in the *Learn* book. Instruct students to examine the works of art again for at least 30 seconds. Tell students to write at least two things they notice and two related questions for each work of art.

Analyze Student Progress

Monitor: Do students write at least two things they notice and two related questions for each work of art?

Offer Immediate Support: If students need additional support noticing something and asking a related question, tell them to focus on specific parts of the works of art and ask these questions: What do you notice? What does that make you wonder about?

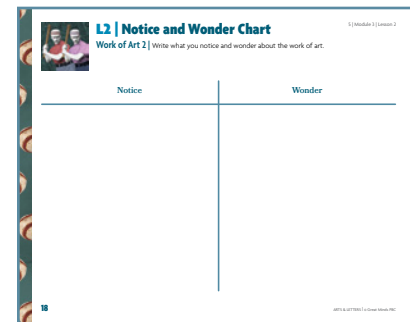
Plan Future Practice: Students practice noticing things and asking questions about a work of art in module 4.



L2 | Notice and Wonder Chart
Work of Art 1 | Write what you notice and wonder about the work of art.

Notice	Wonder

17



L2 | Notice and Wonder Chart
Work of Art 2 | Write what you notice and wonder about the work of art.

Notice	Wonder

18

8. Invite a few students to share their responses. Tell students that they will continue studying the works of art in the next lesson.

LAND 5 minutes

View “Wordplay”

1. Tell students that they will view a video to learn more about wordplay. Instruct students to watch and listen for examples of wordplay. Play “Wordplay.”

Teacher Note

Subsequent lessons do not include instructions to play “Wordplay.” As needed, play the video in subsequent lessons to help students make more connections between the world knowledge in the text and the video. For students whose home language is Spanish, arrange for them to view the Spanish version of the video.

2. Ask this question:

 **What types of wordplay did you hear in the video?**

Reinforce the correct responses: tongue twisters, spoonerisms, and puns.

3. Introduce the vocabulary term *pun* by displaying the Knowledge Card. Engage students in Vocabulary Exploration. Tell students that they will learn more about the forms of wordplay, including puns, throughout the module.



Definition

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

4. Direct attention to both knowledge charts, and read aloud each chart title. Explain that knowledge of the world is knowledge students gain from texts in the module. Explain that knowledge of ELA is knowledge students gain as they learn reading, writing, and speaking skills. Writing statements about new learning helps people remember and track the knowledge they gain.

5. Facilitate a brief discussion of the following question to help students articulate the knowledge they built during the lesson:

 **What did you learn today?**

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from “Who’s on First?” and the works of art?
- What did you learn to do?

6. Add a few student-generated knowledge statements to the charts. Place statements about key ideas from the lesson and information from the texts on the World Knowledge Chart, and place statements about language arts on the ELA Knowledge Chart.

Teacher Note

Adding all students’ knowledge statements to the charts is not necessary. Encourage all students to share their knowledge statements, and then choose a few to add to the charts. Write statements in a clear, simple way, as students will practice expanding and combining sentences in future lessons. We do not include a prescribed list of student knowledge statements because the discussion should flow organically and the statements should represent the authentic learning of each class. As needed, ask follow-up questions to guide students toward key ideas from the lesson, world knowledge from the texts, or ELA knowledge related to the learning goals.

World Knowledge

ELA Knowledge

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.C, MM.12.5.C.b, MM.12.5.C.c

BU Build Understanding

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B

BU.3.5 Conversation and Collaboration: BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DF.5.5 Fluency: DF.5.5.A, DF.5.5.B, DF.5.5.C

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.A

DM.3.5 Schema Building



Lesson 3

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

Content Framing Question | **Organize:** What is happening in these texts?

OVERVIEW

Preview

In this Organize lesson, students read a transcript of “Who’s on First?” to identify the names of the players and their positions. By using their understanding of the players’ names, students complete a Somebody–Wanted–But–So summary for each comedian. They continue to develop fluency by reading the transcript with meaningful phrasing. During visual art instruction, students describe the surreal elements of *Time Transfixed* and *The Persistence of Memory*, using visual evidence to support their descriptions.

P A Prologue to lesson 3 is available for students who need additional support.

Learning Goals

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

LEARNING TASK: Write a summary of what is happening with each character in “Who’s on First?”

Describe *Time Transfixed* and *The Persistence of Memory*.

LEARNING TASK: Describe one of the paintings by using the term *surreal* and explaining what makes the work of art surreal.

Vocabulary

surreal (adj.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Summarize “Who’s on First?”
- **Respond:** Write a Summary of “Who’s on First?”
- **Observe:** Describe *Time Transfixed* and *The Persistence of Memory*

LAND

Reflect on Learning

Materials

TEACHER

- “Who’s on First?” (digital platform)
- *Time Transfixed* (digital platform)
- *The Persistence of Memory* (digital platform)
- class Baseball Field for “Who’s on First?” (*Learn* book)
- Fluency Reference Chart (Reference Charts appendix)
- Knowledge Card: *surreal*

STUDENTS

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

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for “Who’s on First?” transcript, passages 1–3 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display and Choral Read the Content Framing Question: What is happening in these texts?
2. Explain that during an Organize lesson the class reviews a text or video and identifies what is happening to gain a basic understanding. Tell students that in this lesson they will review the video and transcript of “Who’s on First?” to determine what is happening with each character. Then they will reread the transcript with a focus on meaningful phrasing.

LEARN 53 minutes

Read | Summarize “Who’s on First?” | 15 minutes

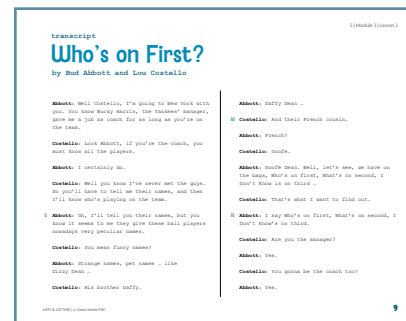
1. Direct students to the “Who’s on First?” transcript, located in the *Learn* book. Ask this question:

 **What names do you notice at the beginning of each exchange of dialogue?**

Reinforce the correct response: Abbott or Costello.

2. Explain that the transcript uses the actors’ names to identify the speaker at the beginning of each dialogue exchange.
3. Instruct students to read lines 1–19, starting with “Well Costello, I’m.” Prompt them to annotate the actor who is the player and the actor who is the manager in lines 14–15.

Reinforce the correct response: Costello is the player, and Abbott is the manager.



4. Ask this question:

 **What does Costello want to know?**

Reinforce the correct response: the names of other players on the team. Tell students they will determine if the player, Costello, finds out what he wants to know.

5. Display the class Baseball Field for “Who’s on First?” and direct students to the page in their *Learn* book. Tell students that they will use this diagram to record the players’ names.

Differentiation Support

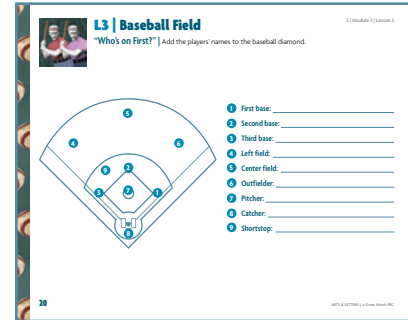
To enhance the visual representation of the baseball field, play “Baseball.”

6. Form small groups. Instruct students to read an assigned part of the transcript in their group. Tell them to identify the names of the players and add the names to their baseball fields.

- Group 1: lines 1–89, starting with “Well Costello, I’m”
- Group 2: lines 90–178 from “Would you just”

Teacher Note

Incorporate strategic, flexible ways to form groups of students throughout the module. Bringing together students who have different levels of reading, writing, or English language proficiency can promote rich conversation and exchange of ideas. Also, grouping students with similar levels of reading, writing, or English language proficiency can help focus students on a specific task with teacher support. As applicable, complement any of these groups by pairing students who speak the same home language.



7. Invite a few students from each group to share their responses. Add responses to the class baseball field. Instruct students to add missing players' names to their baseball fields.

Reinforce the correct responses:

- **first base**—Who
- **second base**—What
- **third base**—I Don't Know
- **left field**—Why
- **center field**—Because
- **outfielder**—Naturally
- **pitcher**—Tomorrow
- **catcher**—Today
- **shortstop**—I Don't Give a Darn

8. Instruct students to Think–Pair–Share to answer this question:



What is peculiar or unusual about the players' names?

Key Ideas

- The baseball players don't have first and last names.
- Some of the names are question words, like Who, What, and Why.
- Some of the names, like I Don't Know, Naturally, and Because, are responses to questions.
- Some of the names refer to times, like Today and Tomorrow.

Respond | Write a Summary of “Who’s on First?” | 20 minutes

1. Display the following sentence frame for a Somebody–Wanted–But–So summary. Instruct students to Think–Pair–Share to complete the summary for the player:

The player wanted _____, but _____ so _____.

Reinforce the correct response: The player wants to know the other players’ names, but he thinks the manager is not answering his questions so he’s frustrated with the manager.

2. Instruct students to Think–Pair–Share to create a Somebody–Wanted–But–So summary for the manager.

Key Ideas

- The manager wanted to answer the player’s questions, but every time he gave the player an answer, the player got angrier, yet he kept answering the player’s question anyway.
 - The manager wanted to tell the player the other players’ names, but the player was confused by the names, so the manager got frustrated by the player’s confusion.
3. Tell students they will write one complete summary of “Who’s on First?” by using the two Somebody–Wanted–But–So summaries.
 4.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a summary of “Who’s on First?,” including specific examples from their baseball field.

Analyze Student Progress

Monitor: Do students write summaries, including players’ names, that show what each character wanted to know but couldn’t determine?

Offer Immediate Support: If students need additional support summarizing, prompt them to orally rehearse each section of Somebody–Wanted–But–So before writing.

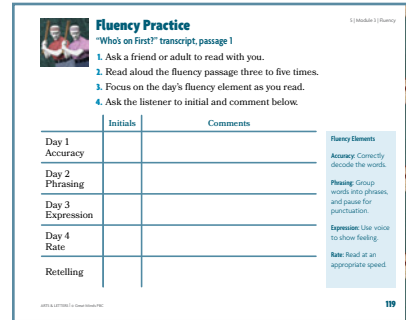
Plan Future Practice: Students practice summarizing *The Phantom Tollbooth* in lesson 8.

5. Explain that having summarized “Who’s on First?,” students will now practice fluency by reading the dialogue in meaningful phrases with a partner.
6. Display the Fluency Reference Chart. Direct attention to the phrasing row. Remind students that fluent readers read in meaningful phrases, or groups of words, and pause for punctuation.
7. Direct attention to the “Who’s on First?” transcript. Read aloud line 84, starting with “No. Who’s playing,” and pause at each period. Read aloud line 84 again, but do not pause at the first period. Ask this question:

 **How did the meaning of this dialogue change when I ignored the first period?**

Reinforce the correct response: The dialogue no longer makes sense. Emphasize that punctuation helps readers understand where to pause to make sense of the dialogue.

8. Instruct students to work with partners to practice reading aloud their assigned Fluency Practice for “Who’s on First?” transcript, passages 1–3, located in the *Learn* book. Tell them to focus on the punctuation.



Fluency Practice
Who's on First? transcript, passage 1

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

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

Fluency Elements

Accuracy: Correctly decode the words.

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

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

119

Observe | Describe *Time Transfixed* and *The Persistence of Memory* |

18 minutes

1. Tell students that they examined the “Who’s on First?” transcript to better understand what is happening in the exchange between the player and the manager. They will now reexamine two works of art to better understand what is happening in them.
2. Display *Time Transfixed* and *The Persistence of Memory* without telling students the titles or the artists’ names. Instruct students to reexamine the works of art for at least one minute. Ask this question:

 **What objects do you recognize?**

Key Ideas

- fireplace
- candlesticks
- mirror
- table
- ants
- rocks

3. Ask this question:

 **What strange or unrecognizable objects do you see?**

Key Ideas

- a train coming out of a fireplace
- a strange-looking creature
- melting pocket watches

4. Direct students to their journals. Instruct students to work with a partner to describe one of the works of art for someone who is not in the room. Invite a few students to share their responses.

5. Tell students that the term *surreal* describes these two works of art. Introduce the vocabulary term *surreal* by displaying the Knowledge Card, saying it, and simultaneously clapping once for each syllable. Instruct students to say the term and clap for each syllable.



Definition

surreal (adj.): very strange or unusual; having the quality of a dream

6. Display and read aloud these word parts:

- **sur-** (prefix)—over, above, in addition to
- **real** (root)—actually existing or happening

7. Instruct students to work with a partner to infer the meaning of *surreal*. Invite a few students to share their ideas. As students share, reinforce the correct definition.

8. Explain that Surrealism is an artistic movement that began in Europe and was most popular between 1925 and World War II. Tell students that *Surrealism* means “above realism,” and that dreams inspired the Surrealists. Similarly to writers who play with words, Surrealists liked to play with images by putting objects together that are not normally seen together and wanted to share their unique vision.

9. Instruct students to Think–Pair–Share to answer this question:

 **How do these works of art depict surreal scenes?**

Key Ideas

- **Time Transfixed:** A train that seems to move, with steam coming out of it, disrupts an image of a typical, quiet living space.
- **The Persistence of Memory:** The landscape has a blurry, dreamlike quality, and the clocks appear to be melting onto the surfaces.

10. Direct attention to *Time Transfixed*. Explain that the title of this painting is *Time Transfixed*. Tell students it is 4 feet, 10 inches high and 3 feet, 21 inches wide. The painter, René Magritte, created the piece in 1938.
11. Direct attention to *The Persistence of Memory*. Explain that the title of this painting is *The Persistence of Memory*. Tell students it measures 9 inches high and 1 foot, 1 inch wide, which is relatively small for a painting. The painter, Salvador Dalí, created the piece in 1931.
12.  **Introduce the learning task.** Direct students to their journals. Instruct them to select either painting and write a description of it. Tell students to use the term *surreal* and describe what makes the painting surreal.

Language Support

To help students use the term *surreal* in their response, provide the following sentence frame: The painting is an example of surreal artwork because _____.

Analyze Student Progress

Monitor: Do students describe the objects and space depicted in the work of art and what makes them surreal?

Offer Immediate Support: If students need additional support explaining what makes the work of art surreal, direct them to the Notice and Wonder Charts and ask this question: What were some of the weird things you noticed about this painting initially?

Plan Future Practice: Students practice describing a work of art in module 4.

13. Invite a few students to share their responses.

Key Ideas

- ***Time Transfixed*:** The painting is an example of surreal artwork because it presents a bizarre image—a train moving full steam out of a fireplace in an empty room.
- ***The Persistence of Memory*:** The painting is an example of surreal artwork because it presents a very strange image of several clocks that appear to be melting onto the surfaces.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Notes

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from “Who’s on First?”
- What did you learn about Surrealism?
- What did you learn to do?

Adding to knowledge charts is a concrete way for students to self-assess how their learning has progressed. Students reflect on their growing knowledge of the module topic and their own development as readers and writers. This reflection helps students identify what they may need to learn more about, including topic- and text-related knowledge and ELA knowledge related to the learning goals.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.3.5 Summary: MM.3.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.d

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.c, MM.12.5.C, MM.12.5.C.b, MM.12.5.C.c

CP Compose and Present Content

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.5.5 Fluency: DF.5.5.A, DF.5.5.B

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 4

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

Content Framing Question | **Reveal:** What does a deeper look at delivery reveal?

OVERVIEW

Preview

In this Reveal lesson, students examine the transcript and performance of “Who’s on First?” to understand how the comedians’ delivery affects the audience. Students continue to develop fluency by reading the “Who’s on First?” transcript with expression. During visual art instruction, students examine the use of juxtaposition in *Time Transfixed* and *The Persistence of Memory*. Students describe how artists use juxtaposition to create a Surrealist work of art.

P A Prologue to lesson 4 is available for students who need additional support.

Learning Goals

Analyze how the comedians’ delivery creates humor in “Who’s on First?”

LEARNING TASK: Compare the experience of reading the transcript with viewing the comedy sketch.

Examine how artists use juxtaposition in *Time Transfixed* and *The Persistence of Memory*.

LEARNING TASK: Describe how artists use juxtaposition in *Time Transfixed* and *The Persistence of Memory* to create a Surrealist work of art.

Vocabulary

juxtaposition (n.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine Delivery
- **Respond:** Analyze Delivery
- **Observe:** Examine Juxtaposition

LAND

Reflect on Learning

Materials

TEACHER

- “Who’s on First?” (digital platform)
- *Time Transfixed* (digital platform)
- *The Persistence of Memory* (digital platform)
- Types of Wordplay chart (Reference Charts appendix)
- “Wordplay” (digital platform)
- Fluency Reference Chart (Reference Charts appendix)
- Syllable Types (Reference Charts appendix)

STUDENTS

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

Preparation

- Determine how to display side by side Syllable Types and the term *juxtaposition*. See the Observe section for details.

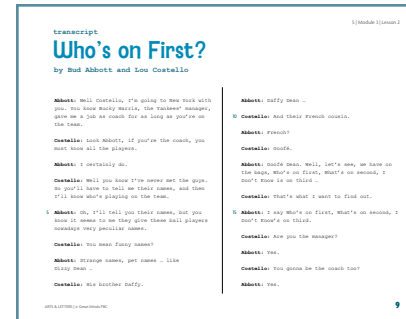
Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for “Who’s on First?,” passages 1–3 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display the “Who’s on First?” transcript, located in the *Learn* book.
2. Display and Choral Read the Content Framing Question: What does a deeper look at delivery reveal?
3. Explain that during a Reveal lesson the class focuses on only part of a text—a part that is particularly complex or important. The class closely rereads and discusses this part to gain a deeper understanding of it. Tell students that in this lesson they will closely examine the comedy sketch and paintings to gain deeper understanding.



LEARN 53 minutes

Read | Examine Delivery | 18 minutes

1. Display the jokes. Instruct students to read the jokes. Then read aloud the jokes with expression.

- Joke 1

I told my doctor that I was a little hoarse this morning, so he told me to eat some hay!

- Joke 2

Speaker 1: Knock-knock.

Speaker 2: Who's there?

Speaker 1: Is he?

Speaker 2: Izzy who?

Speaker 1: Is he late again?

2. Ask this question:

 **What makes these jokes humorous?**

Reinforce the correct responses:

- **Joke 1**—The word *hoarse* sounds just like the word *horse*. The doctor confused the two words. They sound the same but mean totally different things.
- **Joke 2**—Speaker 2 thinks it's a name, Izzy, and Speaker 1 means “is he?” Speaker 1’s response confuses Speaker 2.

3. Remind students that they learned about different types of wordplay in the video “Wordplay.”

4. Display the Types of Wordplay chart. Invite a few students to read aloud the three types of wordplay and their explanations. Add “hoarse/horse” to the Examples column of the pun row. Tell students that they will rewatch the video and listen for examples of alliteration and the literal use of figurative language.

Wordplay	Explanation	Examples
alliteration	the use of words that begin with the same sound near one another	
pun	a humorous way of using a word or phrase to suggest more than one meaning	
literal meaning of figurative language	the use of the literal meaning of figurative language	

5. Play “Wordplay.”

6. Invite a few students to share their examples. Reinforce the correct responses:

- **alliteration**—Peter Piper picked a peck of pickled peppers.
- **literal use of figurative language**—hop in the shower

7. Add responses to the Examples column of the chart. Tell students that they will add examples to this chart throughout the module.

Language Support

To help students understand how writers play with the literal meaning of figurative language, provide these additional examples and explain their figurative meaning:

- Why did the boy throw the clock out of the window? To see if **time really flies**.
- What did the weatherperson say when they called in sick? I’m feeling a little **under the weather**.

8. Instruct students to Think–Pair–Share to answer this question:

 **How did reading the jokes compare with hearing them?**

Key Ideas

- When reading the jokes, the reader recognizes what causes confusion (e.g., spelling and meaning of words).
 - When reading the jokes, the reader decides what words to emphasize with their voice.
 - When listening to the jokes, the audience hears how the speaker expresses the words to bring out the humor in the joke.
 - When listening to the jokes, the speaker’s expressions and rate of speaking add to the humor.
9. Tell students that they will now examine the wordplay and delivery in “Who’s on First?” Direct students to the “Who’s on First?” transcript, located in the *Learn* book. Instruct students to read lines 16–76, starting with “Are you the.”
10. Ask this question:

 **How do the players’ names cause confusion?**

Reinforce the correct response: The names are question words. They have literal meanings but are acting as names, which confuses Costello.

11. Explain that comedy writers expect the audience to view or listen to their sketches, like “Who’s on First?” Tell students that a transcript is a record of a performance as the entertainer delivers it, not a script to study before a performance.

12. Tell students that they will analyze portions of the “Who’s on First?” performance. Ask this question:

 **How do actors use their voices and bodies when performing?**

Differentiation Support

To help students recall ways that voice affects delivery, direct students to the Fluency Reference Chart to review the definitions for *rate* and *expression*.

Reinforce key ideas.

Key Ideas

- **voices:** raise or lower their voices
- **voices:** change their tone of voice
- **voices:** slow down or speed up their rate of speech
- **bodies:** gesture with their hands
- **bodies:** make different facial expressions
- **bodies:** stand or move a certain way
- **bodies:** look at or turn toward someone or something

13. Play the portion of the video from 1:55 to 2:50 three times. Provide students with a focus for each viewing:

- **first**—Instruct students to listen to the performance and follow along in the transcript. Prompt them to annotate the transcript to record changes in the comedians’ voices.
- **second**—Instruct students to observe how the comedians use physical gestures in their delivery.
- **third**—Instruct students to listen to the audience’s reaction.

Respond | Analyze Delivery | 15 minutes

1. Direct students to their journals. Instruct them to Jot–Pair–Share what they noticed about the comedians’ performance and the audience’s reaction. Encourage students to add details about the verbal and physical delivery.

Differentiation Support

To help students make specific observations, ask these questions:

- What do you notice about the rate of Abbott’s delivery?
- How does Costello use the bat?
- When does the audience laugh the most?

Key Ideas

- **performance:** The comedians speak quickly.
- **performance:** Costello pauses at times to stare wide-eyed and rub his hands across his face.
- **performance:** Both comedians alternate between delivering their lines in a normal, conversational tone and raising their voices in frustration.
- **performance:** Costello constantly swings a bat and periodically hits the ground with the bat.
- **performance:** Costello gestures with his hands when he raises his voice.
- **performance:** Abbott stands facing Costello, while Costello faces the audience.
- **reaction:** The audience laughs more loudly as the comedians become louder and more frustrated.
- **reaction:** The audience laughs when Costello looks at the audience and makes a wide-eyed expression or slams the bat.

2. Instruct students to work with a partner to answer this question:

 **How do the comedians' deliveries support the wordplay?**

Listen for students to address key ideas in their discussions.

Key Ideas

- The fast rate of delivery makes the audience listen carefully to their words.
- The comedians' gestures and facial expressions emphasize how the wordplay causes confusion and frustration.
- When Costello makes facial expressions and gestures, the audience knows the players' names confuse him.
- When Abbott nods after Costello asks who's on first, the gesture shows the audience that Abbott is actually answering Costello when he says, "Who."

Differentiation Challenge

To expand vocabulary use, challenge students to use fluency terms from the Fluency Reference Chart in their discussions.

3.  **Introduce the learning task.** Instruct students to write a response to this question in their journals:
How does reading the transcript compare with watching the performance?

Analyze Student Progress

Monitor: Do students demonstrate understanding of how delivery contributes to the humor of the sketch?

Offer Immediate Support: If students need additional support explaining the humor of the sketch, direct them to a player's name and ask them how the name causes confusion for both Abbott and Costello.

Plan Future Practice: Students practice examining wordplay in *The Phantom Tollbooth* in lesson 9.

4. Invite a few students to share their responses.

Key Ideas

- Reading the transcript makes the exact wording clear, while rapid dialogue can be harder to follow in a performance.
- Watching the performance is more humorous because of the tone and gestures.
- The confusion that the names cause is more obvious in the performance because of the comedians' deliveries.

5. Tell students that it is their turn to read the lines with expression.
6. Display the Fluency Reference Chart, and direct attention to the expression row. Explain that in addition to reading with accuracy and phrasing, fluent readers change their expression when reading dialogue. Tell students that fluent readers attend to ending punctuation—periods, question marks, and exclamation points—because their expression changes when they read different types of sentences.
7. Display the Fluency Practice for “Who’s on First?” transcript, passages 1–3, and direct students to the pages in their *Learn* book. Instruct students to follow along and listen closely to your expression as you read aloud the lines in passage 1.
8. Instruct students to work with their partner to read aloud their assigned fluency practice with attention to expression.

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

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

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

Fluency Elements

Accuracy: Correctly decode the words.

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

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

Observe | Examine Juxtaposition | 20 minutes

1. Display *Time Transfixed* and *The Persistence of Memory*. Instruct students to spend at least one minute reexamining the two works of art and noting any new details.
2. Remind students that in the previous lesson they learned that these paintings are both Surrealist works of art. Ask this question:

 **What makes these two paintings surreal?**

Key Ideas

- strange things happening
 - dreamlike quality
 - common and unusual objects
3. Remind students that in the previous lesson they examined common and uncommon objects, as well as the strange placement of objects. Tell them that they will consider each artist's technique for making their work of art look especially surreal.
 4. Remind students that scale is the size of an object in relation to another object. Artists use scale in works of art to show the size relationship among objects and to make objects appear real. Some artists deliberately change the scale of the objects.
 5. Instruct students to Think–Pair–Share to answer this question:

 **How have the artists played with scale in each painting?**

Key Ideas

- ***Time Transfixed***: The artist paints a small train coming out of a large fireplace.
- ***The Persistence of Memory***: The artist disproportionately paints large clocks, big ants, and what appears to be a large human face in the center of the painting.

6. Explain that artists sometimes place objects in surprising or unusual arrangements or settings. Display side by side Syllable Types and the term *juxtaposition*. Instruct students to work with a partner to identify each syllable and syllable type, decode each syllable, and accurately blend the syllables to read the word.

Differentiation Support

If students struggle with syllable division, help them annotate the vowels and consonants and apply their knowledge of common syllable division patterns (e.g., jux-ta-po-si-tion). If students produce an inaccurate vowel sound when blending syllables to read the term, ask this question: What else could this vowel or vowel team say?

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

7. Display the term and definition. Invite a student to read aloud the definition.
8. Explain that students will more closely examine the arrangement of the objects and think about how those objects compare with one another. Instruct students to Think–Pair–Share to answer this question:

 **What are some surprising juxtapositions in these paintings?**

Language Support

To help students share surprising juxtapositions in the paintings, provide this sentence frame:

Usually _____, but in the paintings _____.

5 | Module 3 | Reference Charts

Syllable Types		
Syllable Type	Examples	Definition
Closed	be-gin fun-ny	a syllable that ends in one or more consonants and the vowel sound is usually short
Open	be-gin car-go	a syllable that ends in a vowel and the vowel sound is usually long
Vowel-Consonant-e	rep-tile mis-take	a syllable that has a vowel followed by one consonant then an e; the e is silent and the vowel is long
Vowel Team	pea-nut en-joy	a syllable with two vowels together that make one sound; that sound can be long, short, or sometimes a special sound
Vowel+ Controlled	par-ty fair-ther	a syllable with ar, er, ir, or, or ur; the vowel sound often changes
Consonant-le	lit-tle ta-ble	an unstressed final syllable that contains a consonant before the letter l, followed by a silent e
Other: Stable Final	fic-tion	a syllable at the end of a multisyllabic word that makes a stable sound (e.g., -tion, -sion, -cian, -ture, -cial, -cious, -tious)

462

Definition

juxtaposition (n.): the placement of different things together to create an interesting effect or to show how they are the same or different

Key Ideas

- **Time Transfixed:** A train emerges from a large fireplace.
- **Time Transfixed:** The mirror in the painting reflects only one of the two candlesticks.
- **Time Transfixed:** The train appears below a clock on a mantel, with the steam from the train rising right under the clock.
- **The Persistence of Memory:** Big ants gather on a pocket watch.
- **The Persistence of Memory:** A large creature appears in the middle of the painting with a clock draped over it, like a saddle or blanket.
- **The Persistence of Memory:** A clock folds over a tree branch.

9.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this question: How do Magritte and Dalí use scale and juxtaposition to create Surrealist works of art? Prompt students to include details from both pieces.

Analyze Student Progress

Monitor: Do responses demonstrate understanding of how scale and juxtaposition emphasize the dreamlike qualities of the paintings?

Offer Immediate Support: If students need additional support describing the effect of scale and juxtaposition, direct them to their initial Notice and Wonder Charts and ask these questions: What was your first response to the piece? Why do you think you responded in that way?

Plan Future Practice: Students practice analyzing objects in lesson 5.

10. Invite a few students to share their responses.

Key Ideas

- The surprising juxtapositions grab viewers' attention and can cause feelings of discomfort or disorientation.
- Through changing scale and surprising juxtapositions, the artist creates dreamlike images.
- Both pieces impart a sense of mystery and curiosity to everyday objects, which causes viewers to closely examine things that seem familiar.

11. Remind students that in the previous lesson they learned how Surrealists shared their unique vision. Assess and activate prior knowledge by asking this question:

 **What do you remember about how the artists Whiteread and Suh capture the reality around them?**

Key Ideas

- They present familiar spaces and objects in unfamiliar ways.
- They share their unique visions through sculpture and rubbings that convey a sense of touch.

12. Explain that similar to Whiteread and Suh, the Surrealist artists Magritte and Dalí wanted to share their unique visions. Ask this question:

 **What feelings might a viewer have when looking at these two Surrealist paintings?**

13. Tell students that in the next lesson they will continue to examine what these two works of art communicate.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about delivery?
- What did you learn about how actors and artists play with words?
- What did you learn from the two works of art?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.5.5 Vocabulary: MM.5.5.B

MM.9.5 Media: MM.9.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.c, MM.12.5.C, MM.12.5.C.b, MM.12.5.C.c

BU Build Understanding

BU.2.5 Discovery and Evidence: BU.2.5.A

BU.3.5 Conversation and Collaboration: BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DF.5.5 Fluency: DF.5.5.A, DF.5.5.B

DM **Develop Metacognition**

DM.1.5 Content Stages: DM.1.5.C

DM.3.5 Schema Building



Lesson 5

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

Content Framing Question | **Distill:** What is a central idea in these texts?

OVERVIEW

Preview

In this Distill lesson, students revisit “Who’s on First?” and discuss which factors contribute to the timelessness of the sketch. Students strengthen their fluency by reading, at an appropriate rate, the transcript for “Who’s on First?” During visual art instruction, students determine central ideas in *Time Transfixed* and *The Persistence of Memory*. Students consider how both artists reveal a deeper meaning about time.

P A Prologue to lesson 5 is available for students who need additional support.

Learning Goals

Determine a central idea about the timelessness of “Who’s on First?”

LEARNING TASK: During a class discussion, share an idea about why the sketch continues to entertain audiences.

Determine a central idea about time in *Time Transfixed* and *The Persistence of Memory*.

LEARNING TASK: Write about how Magritte and Dalí communicate a message about time.

Vocabulary

persistence (n.)

transfix (v.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss a Central Idea
- **Observe:** Determine Central Ideas in the Works of Art

LAND

Reflect on Learning

Materials

TEACHER

- “Who’s on First?” transcript (*Learn* book, lesson 3)
- “Who’s on First?” video (digital platform)
- *Time Transfixed* (digital platform)
- *The Persistence of Memory* (digital platform)
- Knowledge Card: *comedy*
- Fluency Reference Chart (Reference Charts appendix)
- Syllable Types (Reference Charts appendix)

STUDENTS

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

Preparation

- Determine how to display side by side Syllable Types and the term *persistence*. See the Observe section for details.

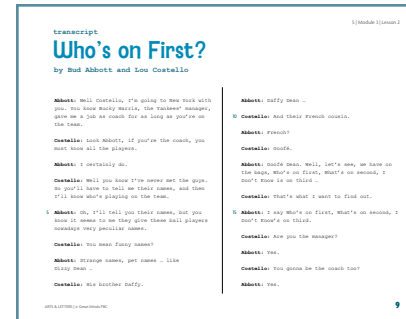
Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for “Who’s on First?” transcript, passages 1–3 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display the “Who’s on First?” transcript, located in the *Learn* book.
2. Display and Choral Read the Content Framing Question: What is a central idea in these texts?
3. Explain that during a Distill lesson the class puts together what they learned from different parts of the text. The class uses evidence they gathered from the text to discuss a central idea. Tell students that in this lesson they will revisit “Who’s on First?” to reflect on a central idea about wordplay and humor.



LEARN 53 minutes

Read | Prepare for a Discussion | 15 minutes

1. Explain that though “Who’s on First?” originally aired on the radio in 1938, people still get a laugh out of it. Tell students that a golden record of a recording of this sketch hangs in the National Baseball Hall of Fame and Museum, and the sketch plays continuously in the exhibit.
2. Tell students that they will consider why this sketch remains popular today. Display and Choral Read the discussion question: Which factor, the wordplay or the delivery, contributes the most to the humor of the sketch?
3. Explain that to prepare for the discussion, students will collect evidence to answer these questions:

What does the audience need to know in order to understand the jokes?

How do the comedians deliver their lines?

4. Instruct students to collect evidence from the “Who’s on First?” transcript, located in the *Learn* book, to respond to the first question and play a one-minute portion of the “Who’s on First?” video to help students answer the second question.

Key Ideas

- The audience needs to know about the game of baseball, such as the different bases.
- The audience needs to know what a manager or coach is.
- Costello raises his voice and speaks very quickly.
- Costello makes funny faces and gestures at the audience when he speaks.
- Abbott is serious, but firm in his delivery.
- Abbott raises his voice when he starts to get frustrated with Costello.

5. Direct students to their journals. Instruct students to Jot–Pair–Share to answer this question:



Why does the skit continue to entertain audiences and make them laugh?

Language Support

To leverage students’ home languages as resources to support learning, encourage students who share the same home language to discuss questions like this together, especially in preparation for larger class discussions.

Respond | Discuss a Central Idea | 20 minutes

1. Display and introduce the speaking and listening goal for the discussion: Listen closely to explain a speaker's points and evidence. Ask this question:

 **When someone is listening closely, what do they do?**

Key Ideas

- pay attention
- ask questions
- summarize what the speaker is saying
- wait until someone is finished talking to speak

2. Facilitate a discussion of this question:

 **Which factor, the wordplay or the delivery, contributes the most to the humor of the sketch?**

Differentiation Support

To further prompt students, ask questions such as these:

- What is the funniest part of the sketch?
- What about the wordplay makes that part funny?
- What about the delivery of the lines makes that part funny?

3. Display the Knowledge Card for *comedy*, and direct attention to the image to spark students' memory. Remind students that *comedy* means “words or actions meant to make an audience laugh.”

4.  **Introduce the learning task.** Explain that students will share a central idea from the sketch. Continue the discussion by asking this question:

 **What can you learn about comedy from this sketch?**

Teacher Note

During the discussion, use the Module 3 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward this goal. As students practice their speaking and listening skills throughout the module, continue to use the tracker to monitor students' progress toward each goal.

Analyze Student Progress

Monitor: Do students share examples of how wordplay and delivery make audiences laugh?

Offer Immediate Support: If students need additional support selecting specific elements from the sketch, ask this question: What role does word choice play in humor?

Plan Future Practice: Students practice discussing central ideas in lesson 17.

5. At the end of the discussion, reinforce key ideas.

Key Ideas

- Word choice matters in humor.
 - Comedians aren't just funny. They are actors, brilliant with timing.
 - Misunderstanding a speaker's intent causes confusion.
6. Instruct students to return to their written response in their journal. Tell them to add to or revise their response based on the ideas that other students shared during the discussion.
7. Display the Fluency Reference Chart, and direct attention to the rate row. Remind students that reading at an appropriate rate is reading at the speed of normal conversation. Remind students that in the previous lesson, they examined the comedians' delivery, which includes their rapid, quick-fire pace.

8. Direct students to their assigned Fluency Practice for “Who’s on First?” transcript, passages 1–3. Instruct students to work with their partner to read at an appropriate rate, with accuracy, phrasing, and expression.

Teacher Note

If you have access to digital recording tools, have students record and listen to themselves reading to self-assess their oral fluency.

Language Support

Provide time for students to practice reading the fluency passage independently before performing with their partners.

9. Tell students that they will continue to practice fluency with this passage as follow-up work, in preparation for a fluency performance.

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

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

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

Fluency Elements

Accuracy: Correctly decode the words.

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

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

Observe | Determine Central Ideas in the Works of Art | 18 minutes

1. Display *Time Transfixed* and *The Persistence of Memory*. Direct attention to both paintings.
2. Instruct students to Think–Pair–Share to answer this question:



What do the two paintings have in common?

Key Ideas

- They are both considered Surrealist works of art.
- They both play with scale and juxtaposition.
- The juxtapositions in both paintings can cause viewers to feel disoriented or uncomfortable.

3. Ask this question:

 **Which object do both paintings have in common?**

Reinforce the correct response: Both paintings contain images of clocks or timepieces.

4. Assess and activate prior knowledge by asking this question:

 **What are some common expressions people use to describe time?**

Key Ideas

- killing time
- time is on my side
- in the nick of time
- turn back time
- only time will tell

Teacher Note

Answers can vary widely. The point of asking about common expressions is to provide students with the language to articulate messages about time in the paintings.

5. Tell students that in these paintings, clocks are a symbol for time. Instruct students to Think–Pair–Share to answer these questions:

 **Describe the clocks you see in each painting. What might the clocks symbolize about time?**

Key Ideas

- **Time Transfixed:** There is a clock on the mantel directly above a moving train. Though everything in the room appears quiet and still, the train appears to move quickly out of the wall. The artist shows us that while we want time to stand still, it continues to move quickly.
- **The Persistence of Memory:** There are many clocks dripping or drooping in a landscape. The artist shows us how time can slowly melt away.

6. Explain to students that titles are another way Surrealist artists created dreamlike effects. Tell students they will examine the titles of the paintings to determine whether the titles contribute anything to each artist's message about time.
7. Tell students that the word *time* is in the title of the Magritte painting. The other word in the title is *transfixed*. Introduce the term *transfix* by displaying the term and definition. Engage students in Vocabulary Exploration.
8. Display side by side Syllable Types and the term *persistence*. Instruct students to work with a partner to identify each syllable and syllable type, decode each syllable, and accurately blend the syllables to read the word.

Differentiation Support

If students struggle with syllable division, help them annotate the vowels and consonants and apply their knowledge of common syllable division patterns (e.g., per-sis-tence). If students produce an inaccurate vowel sound when blending syllables to read the term, ask this question: What else could this vowel or vowel team say?

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

9. Tell students that the word *persistence* is in the title of the Dalí painting. Display the term and definition. Invite a student to read aloud the definition.
10. Direct attention to *Time Transfixed*, and tell students the title. Direct attention to *The Persistence of Memory*, and tell students the title. Instruct students to Think–Pair–Share to answer this question:



What do the titles convey about the meanings of the paintings?

Key Ideas

- **Time Transfixed:** The title suggests that either time can stand still or the artist would like it to.
- **The Persistence of Memory:** The title suggests that memory continues to persist even though it might be difficult to remember things.

Definition

transfix (v.): to cause someone to sit or stand without moving because of surprise, shock, or interest

Definitions

persistence (n.):

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

- 11.  Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this question: What do both artists help you consider about time? Tell students to include details from both paintings.

Differentiation Challenge

To extend student thinking, ask this question: What other word(s) would make a good title for either painting? Explain your response.

Analyze Student Progress

Monitor: Do responses demonstrate an understanding of time as conveyed by both artists?

Offer Immediate Support: If students need additional support articulating what both artists convey about time, direct attention to the Notice and Wonder Chart for Work of Art 1 and Notice and Wonder Chart for Work of Art 2, located in the *Learn* book. Then ask these questions: What do you notice? How does the artist create that effect in their work?

Plan Future Practice: Students practice concluding what a work of art communicates about the work's topic in module 4.

- 12.** Invite a few students to share their responses.

Key Ideas

- Time is fleeting. Even though we want it to be as still as the fireplace and room depicted in *Time Transfixed*, the moving train suggests that it is not possible for time to stand still.
- Memory continues to persist even though it might be difficult to remember things as time slowly melts, like the clocks depicted in *The Persistence of Memory*.
- Memory can also persist long after the usual or expected amount of time.

- 13.** Tell students they will continue exploring the concepts of time and persistence in their study of *The Phantom Tollbooth*.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about words in “Who’s on First?”
- What did you learn from the two works of art?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.2.5 Theme and Central Idea: MM.2.5.A, MM.2.5.B

MM.10.5 Argument: MM.10.5.B

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.c, MM.12.5.C, MM.12.5.C.b, MM.12.5.C.c

CP Compose and Present Content

CP.5.5 Language: CP.5.5.B

CP.8.5 Presentation: CP.8.5.A, CP.8.5.B

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B, BU.3.5.C, BU.3.5.D, BU.3.5.E

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DF.5.5 Fluency: DF.5.5.A, DF.5.5.B

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.D

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 6

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

Content Framing Question | **Know:** How do these texts build our knowledge?

OVERVIEW

Preview

In this Know lesson, students synthesize their learning about how writers play with words in “Who’s on First?” Students reflect on how wordplay creates humor and write knowledge statements to articulate their learning. During visual art instruction, students synthesize their learning about how artists play with images in *Time Transfixed* and *The Persistence of Memory*. Students examine how Surrealist works of art build knowledge.

Learning Goals

Express knowledge gained from “Who’s on First?”

 **LEARNING TASK:** Write knowledge statements about “Who’s on First?”

Describe the knowledge gained from studying *Time Transfixed* and *The Persistence of Memory*.

 **LEARNING TASK:** Identify how the artists of *Time Transfixed* and *The Persistence of Memory* play with images.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Review Knowledge
- **Respond:** Express Knowledge
- **Observe:** Build Knowledge from Visual Art

LAND

Synthesize Learning

Materials

TEACHER

- excerpt from “Who’s on First?” article (digital platform)
- *Time Transfixed* (digital platform)
- *The Persistence of Memory* (digital platform)
- Fluency Reference Chart (Reference Charts appendix)

STUDENTS

- excerpt from “Who’s on First?” article (*Learn* book)
- Sentence Strategies for Module 3 (*Learn* book, Writing)
- World Knowledge Statements for Module 3 (*Learn* book)
- Fluency Practice for “Who’s on First?” transcript, passages 1–3 (*Learn* book, Fluency)
- journal

Preparation

- none

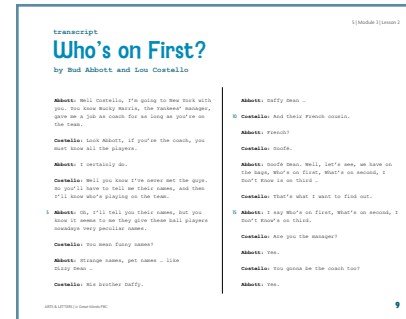
Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for “Who’s on First?” transcript, passages 1–3 (*Learn* book, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display the “Who’s on First?” transcript, located in the *Learn* book.
2. Display and Choral Read the Content Framing Question: How do these texts build our knowledge?
3. Explain that during a Know lesson the class reflects on the knowledge they built and makes connections among texts to share what they know now. Tell students that in this lesson they will reflect on and write about the knowledge they built while studying “Who’s on First?” and the works of art.



LEARN 53 minutes

Read | Review Knowledge | 18 minutes

1. Remind students that they have built a great deal of knowledge about wordplay.
2. Direct attention to the World Knowledge Chart. Facilitate a brief discussion of this question:

What did we learn about how and why writers play with words?

Key Ideas

- **how:** Writers play with words through puns.
- **how:** Writers use wordplay to create confusion and humor.
- **why:** Writers use wordplay to engage their audience.
- **why:** Writers use wordplay to create comedy that is timeless.

3. Tell students that they will deepen their knowledge of “Who’s on First?” and wordplay. Direct students to the excerpt from the “Who’s on First?” article, located in the *Learn* book.
4. Read aloud the excerpt. Instruct students to follow along and annotate details about how the sketch changed over time.
5. Invite a few students to share their annotations.



Key Ideas

- “Asked if the sketch ever got tiresome, Lou replied, ‘Never. Abbott has been trying to trick me on the routine for years.’” (par. 2)
- “The boys had to pay close attention to each other, and that kept it fresh, even after a thousand renditions.” (par. 2)
- “They also modified the end gag, using ‘I Don’t Care,’ ‘I Don’t Give a Darn,’ ... depending on the audience.” (par. 3)
- “Their most radical departure was when they switched the players’ names to members of an orchestra for audiences in England and Australia who were unfamiliar with baseball.” (par. 3)
- “Still, new twists were possible even after 20 years.” (par. 4)
- “Genuinely surprised, Costello broke character and said, ‘Where did this come from?’” (par. 4)

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



Why did Abbott and Costello change the sketch?



What do these changes show you about wordplay?

Key Ideas

- **why they changed the sketch:** They changed it to trick each other.
- **why they changed the sketch:** They changed it to keep the routine fresh.
- **why they changed the sketch:** They changed it to suit their audience.
- **what the changes show:** Wordplay can be adapted over time.
- **what the changes show:** The delivery supports wordplay, because despite the changes, it was named the “Best Comedy Sketch of the 20th Century.”
- **what the changes show:** Wordplay needs to suit the audience.

7. Ask this question:



What did you learn about “Who’s on First?” and wordplay from the excerpt of the “Who’s on First?” article?

Teacher Note

Tell students that they can also share knowledge by answering any of the questions in their Notice and Wonder Chart for “Who’s on First?,” located in the *Learn* book (lesson 2).

Key Ideas

- “Who’s on First?” was named the “Best Comedy Sketch of the 20th Century” by *Time* magazine.
- Some of the wordplay in the sketch changed over time, depending on the audience.
- Abbott and Costello kept the structure consistent and had masterful comedic timing.
- Wordplay depended on the audience.
- Wordplay can be adapted over time.

8. Add a few student-generated statements to the World Knowledge Chart.

Respond | Express Knowledge | 20 minutes

1. Direct students to Sentence Strategies for Module 3, located in the *Learn* book. Instruct students to review the first five strategies.
2. Remind students that these strategies can provide clarity and interest to their writing but not every strategy will work for the ideas students are trying to express.
3. Display these two sentences:
 - Writers use wordplay to create humor.
 - The audience is engaged and laughing.
4. Ask this question:

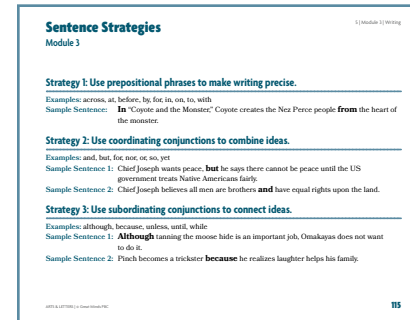
☰ **What is the relationship between the two sentences?**

Reinforce the correct response: There is a cause-and-effect relationship between the two sentences.

5. Direct attention to Sentence Strategy 4: Use transition words and phrases to show cause and effect. Invite a student to read aloud the examples.
6. Display these sentences:
 - Writers use wordplay to create humor. As a result, the audience is engaged and laughing.
 - Until writers use wordplay to create humor, the audience is engaged and laughing.
7. Ask this question:

☰ **Which sentence(s) best captures the relationship between the original sentences?**

Reinforce the correct response: the first set of sentences because *as a result* is a transition phrase that shows a cause-and-effect relationship.



8. Remind students that transition words and phrases show the relationship between two sentences while conjunctions effectively combine ideas into one sentence.
9. Instruct students to work with a partner to connect or combine these two sentences in a new way:
 - Writers use wordplay to create humor.
 - The audience is engaged and laughing.
10. Invite a few students to share their sentences. Facilitate a brief discussion to decide which new version effectively connects or combines the original sentences.

Key Ideas

- Writers not only use wordplay to create confusion but also to create humor.
 - Writers use wordplay to create confusion and humor. Consequently, the audience is engaged and laughing.
 - Writers use wordplay to create confusion and humor, so the audience is engaged and laughing.
 - The audience is engaged and laughing because writers use wordplay to create humor and confusion.
11. Instruct students to use a sentence strategy of their choice and orally rehearse connecting or combining two sentences from the World Knowledge Chart with a partner.

Language Support

Provide or review examples of coordinating conjunctions or prepositions to support students as they connect or combine sentences.

Differentiation Support

To help students select a sentence strategy, ask this question: Which sentences do you want to connect or combine? Review each strategy and ask whether it will help them connect or combine those sentences.

12. Invite a few students to share their responses and explain why they chose a certain sentence strategy.

- 13. 🎯 Introduce the learning task.** Direct students to World Knowledge Statements for Module 3, located in the *Learn* book. Instruct students to write at least three knowledge statements to express what they learned from “Who’s on First?” and the excerpt. Remind students to use a sentence strategy of their choice and to include proper punctuation.

Analyze Student Progress

Monitor: Do students’ statements use at least one taught sentence strategy?

Offer Immediate Support: If students need additional support writing a knowledge statement, direct them to their Notice and Wonder Chart for “Who’s on First?” and ask them if they learned an answer to any of their questions.

Plan Future Practice: Students practice writing knowledge statements about wordplay in *The Phantom Tollbooth* in lesson 18.

- 14.** Display the Fluency Reference Chart, and remind students of the elements of fluency: accuracy, phrasing, expression, and rate. Tell students that as a culmination of their fluency work, they will perform a fluent reading of “Who’s on First?” in small groups.
- 15.** Form groups of three pairs to read their assigned Fluency Practice for “Who’s on First?” transcript, located in the *Learn* book.
- Fluency Practice for “Who’s on First?” transcript, passage 1
 - Fluency Practice for “Who’s on First?” transcript, passage 2
 - Fluency Practice for “Who’s on First?” transcript, passage 3
- 16.** Instruct each pair to perform the passage that they have been practicing for the group.

Language Support

Provide time for students to practice independently reading the passage fluently before performing for their group.

17. If time allows, invite a few students to perform the fluency passage for the whole class.

Teacher Note

After this arc of explicit instruction on the elements of fluency (accuracy, phrasing, expression, and rate), students have numerous opportunities to practice fluent oral and silent reading during lessons. Encourage students to apply what they have learned about fluent reading when they read in class, and reinforce these skills with the fluency passages assigned for follow-up. See Implementation Resources for additional fluency resources and advice on identifying readers who need regular fluency support, setting goals, and tracking progress.

Observe | Build Knowledge from Visual Art | 15 minutes

1. Explain that artists sometimes manipulate images just as authors play with words. Tell students that they will review both works of art and discuss what they learned about how artists play with images.
2. Display *Time Transfixed*. Tell students to look at the piece for at least 30 seconds. Display *The Persistence of Memory*. Tell students to look at the piece for at least 30 seconds.
3.  **Introduce the learning task.** Direct students to their journals. Instruct them to describe the knowledge they built, by studying *Time Transfixed* and *The Persistence of Memory*, about how the artists play with images.

Analyze Student Progress

Monitor: Do students share relevant details about how both pieces build their knowledge?

Offer Immediate Support: If students need additional support describing how the pieces built their knowledge, prompt them to pay attention to one work of art at a time and to identify what they notice about how the artist manipulates and plays with images.

Plan Future Practice: Students practice expressing what they learn about a work of art in module 4.

4. Invite a few students to share their responses.

Key Ideas

- Artists can juxtapose images in interesting ways to create curiosity, confusion, and humor.
- Artists can play with images to create mystery and dreaminess.
- Artists can cause viewers to become more curious and want to examine everyday objects and life.

5. Ask this question:



How is playing with images similar to or different from playing with words?

Key Ideas

- **similarities:** Images, like words, can be used in clever and playful ways. Both require deliberate choices made by the artist or writer.
- **similarities:** Both images and words can cause the audience confusion and humor.
- **differences:** Artists and writers rely on different methods of communicating with their audience. While visual art relies on the viewer's sense of sight, the written word appeals to the viewer's sense of sight and sound.

6. Explain to students that being able to identify how and why a writer plays with words will help them better understand the next text in the module. Remind students that though wordplay can cause confusion, it can be humorous and can communicate valuable messages about life's mysteries.

LAND 5 minutes

Synthesize Learning

1. Remind students of the Essential Question. Tell them that they will answer this question in different ways throughout the module. Ask the Essential Question:

 **How and why do writers play with words?**

2. Use responses to reinforce these Knowledge Threads:
 - 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.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from “Who’s on First?” and the two works of art?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.B

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.B, MM.12.5.B.b, MM.12.5.C, MM.12.5.C.b

CP Compose and Present Content

CP.5.5 Language: CP.5.5.B

CP.8.5 Presentation: CP.8.5.A

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DF.5.5 Fluency: DF.5.5.A, DF.5.5.B, DF.5.5.C

DF.8.5 Punctuation

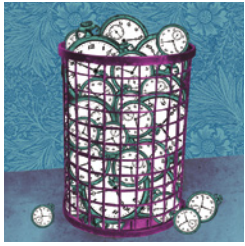
DF.13.5 Sentence Construction: DF.13.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.E

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 7

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

Content Framing Question | **Wonder:** What do I notice and wonder about this text?

OVERVIEW

Preview

In this Wonder lesson, students read chapter 1 of *The Phantom Tollbooth* to learn about a young boy who embarks on a journey through a fictional land. Students write what they notice and wonder about the text. During writing instruction, students examine verb tenses in sentences and practice revising sentences using appropriate verb tense. This work prepares students for Module Task 1, in which students write an interaction between two characters.

P A Prologue to lesson 7 is available for students who need additional support.

Learning Goals

Notice and wonder about *The Phantom Tollbooth*.

LEARNING TASK: Write at least three things you notice about *The Phantom Tollbooth* and at least three related questions.

Examine verb tense in sentences.

LEARNING TASK: Revise inappropriate shifts in verb tense in a sample paragraph.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read *The Phantom Tollbooth*
- **Respond:** Notice and Wonder About the Text
- **Write:** Examine Verb Tenses

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- class Notice and Wonder Chart for *The Phantom Tollbooth* (*Learn* book)

STUDENTS

- *The Phantom Tollbooth*
- Notice and Wonder Chart for *The Phantom Tollbooth* (*Learn* book)
- journal

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Phantom Tollbooth*, passage 1 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What do I notice and wonder about this text?
3. Introduce *The Phantom Tollbooth* by reading aloud the title, author, and illustrator. Tell students that in this lesson they will write what they notice and wonder as they explore parts of the book and read the first chapter.

LEARN 53 minutes

Read | Read *The Phantom Tollbooth* | 20 minutes

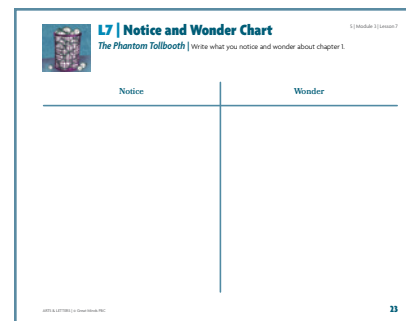
1. Display the class Notice and Wonder Chart for *The Phantom Tollbooth*.
2. Tell students to examine the front cover, title page, and illustrations. Direct students to the Notice and Wonder Chart for *The Phantom Tollbooth*, located in the *Learn* book. Instruct them to Jot–Pair–Share to answer this question:

 **What do you notice and wonder about *The Phantom Tollbooth*?**

Add responses to the class chart.

Teacher Note

As students share what they notice and wonder, listen for evidence of the knowledge and skills they built in previous modules. In addition, listen for connections among ideas in the texts as the module progresses. Use the information you gather to prepare for subsequent lessons with this text.



L7 | Notice and Wonder Chart
The Phantom Tollbooth | Write what you notice and wonder about chapter 1.

Notice	Wonder

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3. Tell students that they will notice and wonder about chapter 1, “Milo.” Read aloud the portion of pages 9–11 from “There was once” to “with his family.”

Language Support

Based on your students’ needs, pause to define select words with a synonym (e.g., *dejectedly*, *process*, *remarked*).

4. Tell students to write at least two things they notice and one related question on their charts.
5. Invite a few students to share their responses. Add responses to the class chart.
6. Continue reading aloud from page 11, starting with “Without stopping or” and ending on page 15 with “so terribly dull.” Instruct students to annotate unknown words.

Teacher Note

Students’ annotations may result in a diverse list of unknown words. Encourage students to consult a dictionary or thesaurus to define the words they annotated. Selected words can present opportunities for additional practice using morphology, solving for word meaning, and using topic-specific vocabulary in writing.

Respond | Notice and Wonder About the Text | 21 minutes

1. Tell students to read chapter 1 of *The Phantom Tollbooth* and annotate what they notice about the text.

Differentiation Support

Throughout this module, students read grade-level, complex text. Students may read independently or require more support. Identify the level of support each student needs to progress toward independence. Implement an appropriate approach, such as reading with a partner, Choral Reading, Echo Reading, providing an audio recording, or listening to the teacher read aloud. If students listen to someone else read, instruct them to follow along with the text.

2.  **Introduce the learning task.** Instruct students to write on their Notice and Wonder Chart at least three things they notice about the text and three related questions.

Analyze Student Progress

Monitor: Do students write at least three things that they notice about *The Phantom Tollbooth* and at least three related questions?

Offer Immediate Support: If students need additional support noticing something and asking a related question, instruct them to select one item they noticed and ask these questions: What made you notice this? What questions do you have about it?

Plan Future Practice: Students practice noticing things and asking questions about texts in module 4.

3. Form small groups. Instruct students to share their questions from their Notice and Wonder Chart and determine one or two questions that they are most curious to answer.
4. Invite a few students to share their questions, and add them to the class Notice and Wonder Chart.
5. Tell students they will keep these questions in mind as they continue to read *The Phantom Tollbooth*.

Write | Examine Verb Tenses | 12 minutes

1. Tell students that in this module they will practice narrative writing and will prepare for the writing tasks by reviewing ways to make their stories clear and logical.
2. Display and read aloud this sample paragraph:

She walks slowly across the hallway and opened the classroom door. Then, she takes a paper from the teacher's desk with her and will begin her test. As she examines the first problem, she thought, "I hope my studying paid off or I will be disappointed."

3. Invite a few students to identify the verbs in the paragraph. Reinforce the correct responses, and annotate the verbs in the paragraph:

- walks
- opened
- takes
- will begin
- examines
- thought
- hope
- paid
- will be

4. Activate and assess prior knowledge by asking these questions:



What are the different verb tenses, and when are they used?

Language Support

To help students identify various verb tenses, display examples of each verb tense and emphasize the suffixes and helping verbs used in each tense.

Reinforce the correct responses:

- Past tense describes events that have already happened.
- Present tense describes events that are happening.
- Future tense describes events that will happen.

5. Ask this question:



What do you notice about the verb tenses in the paragraph?

Key Ideas

- variety of verb tenses
- different tenses in the same sentence
- different tenses in the story and the dialogue

6. Tell students that narrative writers use verb tenses to show how and when events take place. Explain that verb tenses show readers times and sequences to make the order of events in a story's plot clear.
7. Direct attention to *The Phantom Tollbooth*, and read aloud the portion of page 15 from “He walked across” to “so terribly dull.” Instruct students to work with a partner to annotate the verbs in the passage.

Differentiation Support

To help students identify verbs, ask this question: What is a verb? Annotate the first two verbs in the paragraph, and facilitate a brief discussion of why they are verbs in the sentences. Give students a chance to identify the next two verbs.

8. Ask this question:



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

Reinforce the correct response: past tense.

9. Explain that the novel is written in the past tense and from the third-person point of view. Remind students that in the third-person point of view, the narrator is not a character in the story but describes events and actions involving the characters.

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

 **What other verb tenses do you see in this passage?**

 **Why do the verb tenses shift in this passage?**

Reinforce the correct responses:

- **other verb tenses**—There are verbs in the present and future tense.
- **why the verb tenses shift**—The narration is written in the past tense because the events in the story have already happened, but Milo’s thoughts are written in the present and future tense because they show what Milo was thinking at that moment in time.

11. Tell students that it is appropriate to shift verb tenses between narration and dialogue if a narrator is retelling events from the past. Explain that an inappropriate shift occurs when verb tenses change without reason and cause confusion for the reader.

12.  **Introduce the learning task.** Direct students to their journals. Instruct them to rewrite the sample paragraph in the past tense by correcting the inappropriate shifts in verb tense.

Analyze Student Progress

Monitor: Do students choose an appropriate verb tense and incorporate that tense into their revisions?

Offer Immediate Support: If students need additional support correcting inappropriate shifts in verb tense, ask these questions: Do the verbs in the sentence reflect events at the same moment in time? What parts of the verbs need to change to show that the events or thoughts are in the past, present, or future? What can you add to or remove from the word to show that the events have already happened, are happening, or will happen?

Plan Future Practice: Students practice writing shifts in verb tense to convey times, sequences, states, or conditions in lesson 23.

- 13.** Invite students to share their responses. Display the revised paragraph:

She walked slowly across the hallway and opened the classroom door. Then, she took a paper from the teacher's desk with her and began her test. As she examined the first problem, she thought, "I hope my studying pays off or I will be disappointed."

- 14.** Ask this question:



Why does verb tense matter in writing?

Key Ideas

- tells readers what happened and when
- shows readers how and when something happened
- helps readers understand the plot
- provides a clear, logical sequence

Use responses to emphasize that verb tense helps writers accurately express ideas and helps readers understand a story's sequence of events to make sense of the plot.

- 15.** Tell students that they will continue to practice writing sentences with appropriate verb tenses as they prepare to write Module Task 1.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Milo?
- What did you learn from *The Phantom Tollbooth*?
- What did you learn about verb tense?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

BU Build Understanding

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B

BU.3.5 Conversation and Collaboration: BU.3.5.B

BU.4.5 Expression

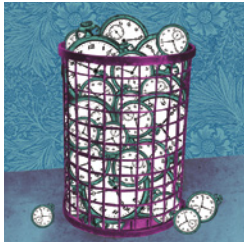
DF Develop Foundations

DF.10.5 Verbs: DF.10.5.B, DF.10.5.C

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.A

DM.3.5 Schema Building



Lesson 8

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students review chapter 1 and read chapter 2 of *The Phantom Tollbooth* to learn what happens after Milo drives through the tollbooth entrance. They organize the elements within the story by summarizing chapter 2. During writing instruction, students examine the ways commas are used in sentences. This work prepares students to use commas correctly in their narrative writing throughout the module.

P A Prologue to lesson 8 is available for students who need additional support.

Learning Goals

Summarize chapter 2 of *The Phantom Tollbooth*.

LEARNING TASK: Write a three-sentence summary of Milo's time in the Doldrums.

Use commas to separate elements in sentences.

LEARNING TASK: Complete sentences about *The Phantom Tollbooth* with commas that set off *yes* and *no*, tag questions, or indicate direct address.

Vocabulary

tollbooth (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read *The Phantom Tollbooth*
- **Respond:** Summarize Chapter 2
- **Write:** Examine Commas in Writing

LAND

Reflect on Learning

Materials

TEACHER

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

STUDENTS

- *The Phantom Tollbooth*
- Notice and Wonder Chart for *The Phantom Tollbooth* (*Learn* book, lesson 7)
- journal
- Sentence Strategies for Module 3 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Phantom Tollbooth*, passage 1 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will review chapter 1 and read chapter 2 of the text to describe what happens to Milo.

LEARN 53 minutes

Read | Read *The Phantom Tollbooth* | 28 minutes

1. Remind students of the title of chapter 1, “Milo.” Direct students to the Notice and Wonder Chart for *The Phantom Tollbooth*, located in the *Learn* book.
2. Instruct students to review the chart and Think–Pair–Share to answer this question:



What did you learn about Milo in chapter 1?

Key Ideas

- is a young boy who lives in an apartment building
- is sad and bored by everything
- considers learning a waste of time
- receives a surprise gift from an unknown sender
- builds a tollbooth in his bedroom
- goes through the tollbooth in an electric car

The chart is titled "L7 | Notice and Wonder Chart" and "The Phantom Tollbooth | Write what you notice and wonder about chapter 1." It features a small book icon on the left. The chart is divided into two columns: "Notice" and "Wonder". The "Notice" column is on the left and the "Wonder" column is on the right. The chart is framed by a decorative border with a repeating pattern of small, colorful shapes. The page number "11" is visible in the bottom right corner.

3. Use responses to summarize that Milo is a very bored young boy who receives some unexpected gifts: a tollbooth, a beautiful map, a rule book, coins for tolls, and three precautionary signs.
4. Introduce the vocabulary term *tollbooth* by displaying the term, saying the term, and simultaneously clapping once for each syllable. Instruct students to say the term and clap for each syllable.
5. Direct attention to the illustration on page 13 and the paragraph on page 15 from “He walked across” to “so terribly dull.” Instruct students to work with a partner to infer the term’s meaning. Invite a few students to share their ideas. As students share, reinforce the correct definition.
6. Direct students to the map at the beginning of the book. Tell students that this illustration is a copy of the map Milo takes through the tollbooth. Read aloud the sentence in the map’s legend, starting with “The Lands Beyond,” and ask this question:

 **What does this map show?**

Reinforce the correct responses: The Lands Beyond—places that exist in the Kingdom of Wisdom.

7. Ask this question:

 **Where does Milo decide to go?**

Reinforce the correct response: Dictionopolis.

8. Direct attention to page 16, and tell students that they will read chapter 2, “Beyond Expectations,” to learn what happens after Milo passes through the tollbooth.
9. Read aloud the portion of pages 16–20 from “Suddenly he found” to “only on him.” Instruct students to listen for details about the setting.

Definition

tollbooth (n.): a small building where you pay a toll to use a road or bridge

10. Instruct students to Think–Pair–Share to describe the setting.

Key Ideas

- called Expectations
- has nice weather
- is brighter, more colorful, and shinier than Milo has ever seen
- not a lot of people
- has a man called the Whether Man

11. Tell students to read the portion of pages 17–20 from “With the first” to “only on him” and annotate details about the Whether Man.

12. Ask this question:



What did you learn about the Whether Man?

Differentiation Support

To help students understand the author’s description of the Whether Man, direct attention to the illustration on page 18 of the text and ask this question: What do you see in the illustration that you also read in the description?

Key Ideas

- He is a little man wearing a long coat.
- He speaks quickly and repeats everything.
- He does not give Milo answers to his questions.
- He predicts rain despite clear skies and gets rained on.

13. Think aloud to model a three-sentence summary of Milo’s time in Expectations.

14. Form two groups. Instruct students to read the portion of pages 20–31 from “The road dipped” to “back, watchfully ticking.” Tell one group to annotate descriptions of the setting and the other group to annotate descriptions of the characters that Milo meets.

Sample Think Aloud

In Expectations, the weather is lovely and colors seem brighter. Milo meets a small man named the Whether Man who repeats himself and gives confusing responses to Milo’s questions. Milo decides to leave Expectations since he can’t understand the Whether Man.

Respond | Summarize Chapter 2 | 11 minutes

1. Instruct students to share their annotations with a partner who annotated a different element of the text.
2. Listen for students to address key ideas in their discussions.

Key Ideas

- **setting:** It is on a route going in the wrong direction for Milo.
- **setting:** The Doldrums is gray, dull, and monotonous.
- **setting:** Nothing ever happens or changes there.
- **setting:** Nobody can do anything productive there.
- **characters:** Milo meets Lethargarians and a watchdog.
- **characters:** Lethargarians are small and hard to see, look the same, and are the same color as what is near them.
- **characters:** Lethargarians are lazy, fall asleep easily, and have laws against thinking and laughing.
- **characters:** A fierce watchdog with the body of a clock makes sure no one wastes time.

3. Ask this question:



How does Milo feel and act in the Doldrums?

Key Ideas

- **feel:** Milo feels drowsy and dull.
- **act:** Milo laughs at the Lethargarians' strange behavior.
- **act:** Milo decides to stay and do nothing since that is where he seems to be headed anyway.

4.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a three-sentence summary of chapter 2 explaining Milo's time in the Doldrums.

Language Support

Allow students to share their summaries orally rather than in writing.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses from the previous discussion questions?

Offer Immediate Support: If students need additional support describing Milo's time in the Doldrums, instruct them to look at and describe the illustrations on pages 25 and 28.

Plan Future Practice: Students practice describing settings in *The Phantom Tollbooth* in lesson 10.

5. Invite a few students to share their responses.
6. Tell students that they will take a closer look at Milo's time in the Doldrums in lesson 9.

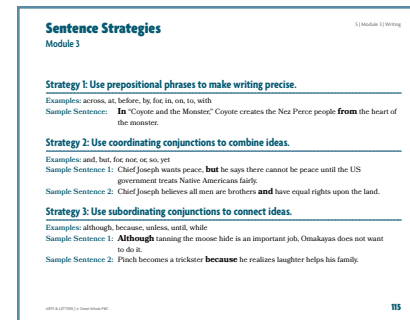
Write | Examine Commas in Writing | 14 minutes

1. Assess and activate prior knowledge by asking this question:

Where do writers use commas?

Key Ideas

- between words in a list
 - at the end of a dependent clause that begins a sentence
 - before a coordinating conjunction that combines two sentences
 - in dialogue
 - at the beginning of letters
 - between city and state
2. Tell students that they will examine additional ways that writers use commas to make their writing clear and to craft dialogue in narrative writing.
 3. Display the class Sentence Strategies for Module 3, and direct students to the page in their *Learn* book. Read aloud Strategy 6: Use commas to set off the words *yes* and *no* and tag questions or to indicate direct address.
 4. Explain that short questions set off by commas usually check information or ask for agreement. Tell students that *indicating direct address* refers to when a writer or speaker addresses someone by name.



5. Instruct students to read the sample sentences and label each accordingly: set off *yes* and *no*, tag questions, or indicate direct address.

Reinforce the correct responses:

- **Sample Sentence 1**—tag questions
- **Sample Sentence 2**—set off *yes* and *no*
- **Sample Sentence 3**—indicate direct address

6. Ask this question:



What do you notice about the placement of the commas in these sample sentences?

Key Ideas

- Commas separate the sentence from the additional element (e.g., *yes* or *no*, the person's name).
- Commas are always attached to the word before it.

7. Emphasize that the commas separate the sentence from the question, *yes* or *no*, or direct address.
8.  **Introduce the learning task.** Direct attention to the Your Turn section. Instruct students to fill in the blanks of the Your Turn section to complete the sentences and include proper punctuation.

Analyze Student Progress

Monitor: Do students complete the sentences to correctly set off *yes* or *no*, set off tag questions, or show direct address?

Offer Immediate Support: If students need additional support using commas, ask these questions: Does the sentence include the word *yes* or *no*? Does the sentence ask a question? Does the sentence show someone is being spoken to?

Plan Future Practice: Students practice writing sentences with commas in lesson 15.

9. Invite a few students to share their sentences. Reinforce the correct responses:

- Norton Juster is a well-known author, isn't he?
- Yes, he is very well known.
- Stay away from the Lethargarians, Milo.

10. Tell students that they will continue to practice using commas to set off *yes* and *no*, to set off tag questions, or to indicate direct address as they develop dialogue for their narratives.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the characters and setting in chapter 2 of *The Phantom Tollbooth*?
- What did you learn from *The Phantom Tollbooth*?
- What did you learn about commas?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.3.5 Summary: MM.3.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.a, MM.5.5.A.c, MM.5.5.C

MM.9.5 Media: MM.9.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

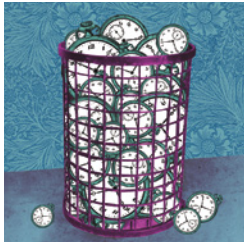
DF.8.5 Punctuation: DF.8.5.D

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 9

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

Content Framing Question | **Reveal:** What does a deeper look at wordplay reveal?

OVERVIEW

Preview

In this Reveal lesson, students reread portions of chapter 2 of *The Phantom Tollbooth* to analyze wordplay. Students explain how the names of the settings and characters connect to what they are like. During writing instruction, students read and annotate the Writing Model for Module 3. They analyze the writer's use of wordplay in the writing model.

P A Prologue to lesson 9 is available for students who need additional support.

Learning Goals

Analyze how wordplay is used in chapter 2 of *The Phantom Tollbooth*.

LEARNING TASK: Explain how the meanings of the names the Doldrums and the Lethargarians connect to what they are like.

Analyze how wordplay is used in the Writing Model for Module 3.

LEARNING TASK: Explain what the wordplay in the writing model tells a reader about the setting and character.

Vocabulary

monotonous (adj.)

phantom (adj.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Analyze Wordplay in Expectations
- **Respond:** Analyze Wordplay in the Doldrums
- **Write:** Analyze Wordplay in the Writing Model

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Knowledge Card: *wordplay*
- Types of Wordplay chart (Reference Charts appendix)
- Writing Model for Module 3 (*Learn* book, Writing)

STUDENTS

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

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Phantom Tollbooth*, passage 1 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at wordplay reveal?
3. Tell students that they will reread portions of chapter 2 of *The Phantom Tollbooth* to analyze the use of wordplay with the names of settings and characters that Milo encounters in the Lands Beyond.

LEARN 53 minutes

Read | Analyze Wordplay in Expectations | 20 minutes

1. Direct attention to the book's title on the front cover. Introduce the vocabulary term *phantom* by displaying the term and definition. Engage students in Vocabulary Exploration.
2. Ask this question:



Why do you think the tollbooth is described as a phantom tollbooth?

Key Ideas

- The tollbooth is not real.
 - Milo is imagining the tollbooth.
 - The story is imaginary and could not happen in the real world.
3. Explain that *The Phantom Tollbooth* is a fantasy novel, which is a genre of fiction that includes magical elements and is usually set in an imaginary world.

Definition

phantom (adj.): not real but felt or experienced as something real

4. Direct attention to the map at the beginning of the novel, and instruct students to look at the names of the various lands. Ask this question:



What do you notice about the names of the places?

Key Ideas

- They include familiar words like *conclusions*, *confusion*, and *knowledge*.
 - Some names include the senses, like sound and sight.
 - There are two place names that end in *-opolis*: *Dictionopolis* and *Digitopolis*.
5. Direct attention on the map to the first two places Milo visits in the Lands Beyond: Expectations and the Doldrums. Direct attention to the title of chapter 2, “Beyond Expectations.” Tell students that they will look more closely at the first setting Milo visits: Expectations.
6. Read aloud the portion of pages 16–17 from “What a strange” to “AND BLOW HORN,” and instruct students to listen for what they notice about Expectations. Ask this question:



What did you notice about Expectations?

Key Ideas

- Expectations is described as having a sparkling sun and clear sky.
- The colors are bright and rich, and the flowers and trees shimmer and shine.
- There is a welcome sign.

7. Ask these questions:

 **What did Milo expect when he first arrived in Expectations?**

 **How did Expectations go beyond Milo's expectations?**

Reinforce correct responses:

- **what**—Milo expected it would be a nice day for a trip.
- **how**—Milo thought it would be a nice day, but the description of Expectations shows that it is more than nice, with rich, bright colors and shining, shimmering trees and flowers.

8. Engage students in Repeated Reading of the portion of page 19 from “Expectations is the” to “it or not.” Instruct students to annotate what the Whether Man says about Expectations. Ask this question:

 **What does the Whether Man say about Expectations?**

Key Ideas

- It is the place you must always go before you get to where you're going.
- Some people never leave, or go beyond Expectations.
- He tries to get people to leave Expectations quickly, or to go beyond Expectations.

9. Ask these questions:

 **What do you know about the word *expectations*?**

 **What does it mean to expect something?**

Key Ideas

- a belief that something will happen
- thinking something is likely to happen
- looking forward to something

10. Tell students they will reread the passage to see what readers can infer about the word *expectations* from what the Whether Man says.
11. Instruct students to read the portion of page 19 from “Expectations is the” to “it or not” and annotate what the Whether Man says about the place Expectations. Ask this question:

 **What does the Whether Man say about a person’s expectations?**

Key Ideas

- You have to expect something to happen before it will happen.
 - Some people only have expectations, and they do not go beyond their expectations.
 - They do not do what is needed to achieve what they hope will happen.
12. Display the Knowledge Card for *wordplay*, and direct attention to the image to spark students’ memory. Remind students that *wordplay* means “the playful or clever use of words.”
 13. Display the Types of Wordplay chart. Instruct students to Think–Pair–Share to answer these questions:

 **What type of wordplay is Juster using in this passage? How do you know?**

Reinforce the correct responses:

- **wordplay**—pun
- Juster uses the name Expectations as a pun because the Whether Man is talking literally about the place Expectations, but what the character says also connects to the meaning of the word *expectations*.

- 14.** Think aloud about how the place Expectations connects to the meaning of the word *expectations*. Add *expectations* to the Examples column for pun on the chart.
- 15.** Tell students that they will now look at the character Milo meets in Expectations: the Whether Man. Ask this question:

 **What do you think of when you first hear the term *weatherman*?**

Differentiation Support

To help students understand the wordplay of *weatherman* and *Whether Man*, show a brief video of a weather forecast on the local news. Ask this question: What does a weatherman do?

Key Ideas

- a person who reports the weather forecast on television
- someone who tells what the weather is going to be like
- a person who forecasts the weather

- 16.** Instruct students to review their annotations on pages 17–20, and ask this question:

 **What do we know about the character the Whether Man from chapter 2?**

Key Ideas

- He is a little man wearing a long coat.
- He speaks quickly and repeats everything.
- He does not give Milo answers to his questions.
- He predicts rain despite clear skies, and he gets rained on.

- 17.** Instruct students to read the portion of page 19 from “I thought you” to “in all directions.” Tell students to annotate what the Whether Man says about his name.

Sample Think Aloud

The setting of Expectations goes beyond what people would expect a place to look like. It is the first location on a journey, just like when a person wants to reach a goal they start with their expectations. You don't want to stay there long before moving to the next stop, just like a person wants to continue their journey toward a goal.

- 18.** Explain that the word *whether* is used to indicate choices or possibilities. Instruct students to Think–Pair–Share to answer these questions:



What does the Whether Man say about his name?



How does the Whether Man connect to the meanings of *whether* and *expectations*?

Language Support

To reinforce the definition of *whether*, show a sentence that uses the word in a student-friendly way. Discuss the meaning of *whether* as used in an example from page 19.

Key Ideas

- **name:** He is not the Weather Man like Milo thinks; he is the Whether Man.
- He cares about the possibility of weather, or whether to expect weather.
- He does not care as much about what the weather will be like, or what type of weather to expect.
- He is interested in the possibilities of weather.

- 19.** Direct attention to the Types of Wordplay chart. Ask these questions:



What type of wordplay is Juster using in this passage? How do you know?

Reinforce the correct response: pun when he suggests more than one meaning to the phrase *Whether Man/Weather Man*. Add *whether/weather* to the Examples column for pun on the chart.

Respond | Analyze Wordplay in the Doldrums | 18 minutes

1. Remind students that when Milo leaves Expectations, he goes to the Doldrums where he meets the Lethargarians. Instruct students to read the portion of pages 20–22 from “As he drove” to “budge another inch” and annotate what they notice and wonder about the Doldrums.

2. Instruct students to share their annotations with a partner.

Key Ideas

- Everything is the same gray color.
- It is very quiet.
- The roads wind back and forth in endless curves.

3. Tell students that *monotonous* is a word used to describe the Doldrums.

Introduce the vocabulary term *monotonous* by displaying the term, saying it, and simultaneously clapping once for each syllable. Instruct students to say the term and clap for each syllable.

4. Display and read aloud these word parts and their definitions:

- **mono-** (prefix)—one
- **ton** (root)—sound

5. Instruct students to reread the portion of page 22 from “The sky became” to “of climbing curves” and work with a partner to infer the meaning of *monotonous* based on the text and the word parts. Invite a few students to share their ideas. As students share, reinforce the correct definition.
6. Instruct students to read the portion of pages 22–24 from “I wonder where” to “hardly any interruption.” Tell students to annotate details about the Doldrums and the Lethargarians.
7. Ask this question:



What do you learn about the Doldrums and the Lethargarians?

Key Ideas

- The Doldrums are quiet and nothing happens or changes.
- The Lethargarians are difficult to see because they blend in with their surroundings.
- It’s against the law to think in the Doldrums.
- The Lethargarians are yawning and falling asleep.

Definition

monotonous (adj.): used to describe something that is boring because it is always the same

8. Explain that the phrase *in the doldrums* is a common expression that can describe the way a person feels. Tell students to think about how the setting of the Doldrums is described in the text, and ask this question:



If a person is in the doldrums, what emotions do you think they would have?

Key Ideas

- bored
- tired
- unenthusiastic
- unhappy

Emphasize that *doldrums* means “a period of sadness or boredom when there is no activity or enthusiasm.”

9. Tell students that the name Lethargarians comes from the word *lethargy*. Ask this question:



Based on what you know about the Lethargarians, what do you think the word *lethargy* means?

Language Support

To help students understand *lethargy*, model how a lethargic person might act and direct students to the description of the Lethargarians' actions on the portion of page 24 from “Don’t say think” to “hardly any interruption.”

Key Ideas

- laying around
- not doing anything
- lazy
- tired

Emphasize that *lethargy* means “a lack of energy or interest in doing things.”

- 10.** Display the definitions of *doldrums* and *lethargy*. Instruct students to read the portion of pages 24–27 from “Don’t you have” to “be going anyway” and annotate details about the Doldrums and the Lethargarians that relate to the meanings of their names.
- 11.**  **Introduce the learning task.** Direct students to their journals. Instruct them to review their annotations from pages 22–27 and write a response to this question: How do the names the Doldrums and the Lethargarians relate to the meanings of the words *doldrums* and *lethargy*? Tell students to provide at least one piece of evidence from chapter 2 to support their response.

Analyze Student Progress

Monitor: Do students explain how the Doldrums and the Lethargarians relate to boredom, laziness, doing nothing, or being tired?

Offer Immediate Support: If students need additional support understanding how the names relate to the meaning of the words, provide student-friendly examples that show the meaning of *doldrums* and *lethargy* and ask this question: How are the Doldrums and Lethargarians similar to these examples?

Plan Future Practice: Students practice analyzing wordplay in *The Phantom Tollbooth* in lesson 11.

Key Ideas

- People who don’t pay attention, or who aren’t thinking, get stuck in the Doldrums, which is a place with no activity. When Milo’s mind wanders, he ends up in a place called the Doldrums, which represents boredom and laziness.
- The Lethargarians also represent doing nothing and boredom, as that is what is expected in the Doldrums. The Lethargarians’ daily schedule shows different ways of doing nothing, and *lethargy* means “a lack of interest in doing things.”
- Juster plays with the name of the Lethargarians since *lethargy* means “a lack of energy or interest in doing things,” and they are described as sleeping, yawning, dozing off, snoring, and doing nothing.

- 12.** Instruct students to look at the map at the beginning of the novel and locate the first two places that Milo visits in the Lands Beyond: Expectations and the Doldrums. Remind students that *The Phantom Tollbooth* is a fantasy novel and the Lands Beyond is the imaginary world the story is set in.
- 13.** Instruct students to look at the rest of the map and notice the names of the other places in the Lands Beyond. Ask this question:



What do you predict these places might be like?

Key Ideas

- The names of people and places will likely tell something about what they are like.
 - In the Foothills of Confusion, people may not understand what is going on.
 - The people and places might be magical or unrealistic.
 - Each location will likely be different from the last.
- 14.** Tell students that they will read more and learn about Milo's next destination in the next lesson.

Write | Analyze Wordplay in the Writing Model | 15 minutes

1. Tell students that they will write narratives during module 3. Remind students that a narrative is a story that is told or written. Display the Writing Model for Module 3, and direct students to the page in the *Learn* book. Read aloud the prompt for the writing model: Write a narrative in which Milo meets a new character in Expectations.

Teacher Notes

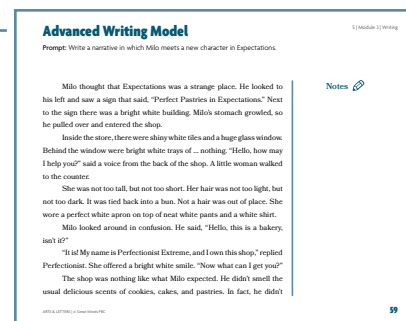
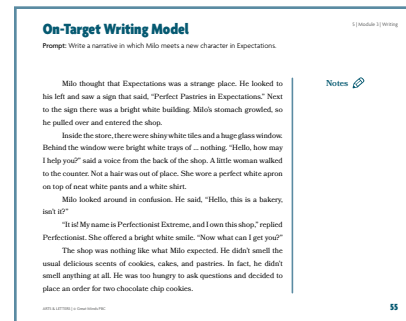
Students use the writing model throughout the module. The on-target writing model is an example of a narrative that fully meets the on-target criteria from the End-of-Module Task rubric. The advanced writing model is an example of a narrative that exceeds some of those expectations. See the Assessment Guide for more information.

The *Learn* book also includes a checklist for the writing model. This checklist can be used to clarify expectations for narrative writing.

Differentiation Challenge

Some students may be able to write advanced responses. For example, they may be able to add additional sensory details about the setting and characters and additional dialogue between characters. Use the advanced writing model to support instruction for these students.

2. Instruct students to read the writing model and annotate details about the setting of the story and the character Milo meets in Expectations.



3. Instruct students to share annotations with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- **setting:** It's a bakery called Perfect Pastries in Expectations.
- **setting:** The inside and outside of the bakery are bright white.
- **setting:** All the trays in the bakery are empty.
- **character:** Perfectionist Extreme works in the bakery.
- **character:** She is very neat; she does not have a hair out of place.

4. Ask this question:



What is the problem in this story?

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

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



What does the word *perfect* mean?



How does the word *perfect* relate to expectations?

Key Ideas

- **perfect:** having no mistakes or flaws, completely correct or accurate
- Being perfect would be the highest expectation.
- It's not a realistic expectation for someone or something to be perfect.

6.  **Introduce the learning task.** Instruct students to discuss this question with a partner: What do the names Perfect Pastries in Expectations and Perfectionist Extreme tell a reader about what the bakery and the baker are like?

Analyze Student Progress

Monitor: Do students describe how Perfect Pastries in Expectations and Perfectionist Extreme tell a reader that the bakery is clean and white or that the baker can't bake because of her expectation that everything should be perfect?

Offer Immediate Support: If students need support describing the relationship between the names of the place and character to the bakery and baker, identify characteristics of the bakery and baker and ask students how they relate to high expectations or perfection.

Plan Future Practice: Students practice examining the writing model in lesson 10.

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

Key Ideas

- A perfectionist is someone who wants everything to be perfect, just like Perfectionist Extreme wants her baking to be.
- Perfectionist Extreme is described as wearing clean clothing and having nothing out of place, which is in line with her being a perfectionist.
- The name of the bakery, Perfect Pastries in Expectations, plays with the idea of expectations and having the highest expectations of being perfect because it is very clean.
- The name of the bakery, Perfect Pastries in Expectations, also relates to the baker wanting everything to be perfect.

8. Tell students they will continue analyzing the writing model in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *The Phantom Tollbooth*?
- What did you learn about wordplay?
- What did you learn from the Writing Model for Module 3?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.a, MM.5.5.A.c, MM.5.5.A.d, MM.5.5.B, MM.5.5.B.a, MM.5.5.B.d, MM.5.5.C

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.2.5 Planning: CP.2.5.A, CP.2.5.B

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

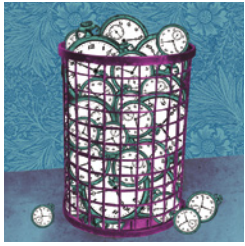
DF.3.5 Phonics and Spelling: DF.3.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.C

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 10

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 3 of *The Phantom Tollbooth* to learn about the place that Milo and the watchdog encounter next on their journey. Students organize elements within the text by describing the setting of Dictionopolis. During writing instruction, students examine the structure of the Writing Model for Module 3. This work prepares students to write narratives for the writing tasks in module 3.

Learning Goals

Describe the setting in chapter 3 of *The Phantom Tollbooth*.

 **LEARNING TASK:** Explain how words are important in Dictionopolis.

Analyze the structure of a narrative.

 **LEARNING TASK:** Add events from the Writing Model for Module 3 to a narrative writing planner.

Vocabulary

diction (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Describe the Setting
- **Write:** Examine the Structure of a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- class Narrative Writing Planner for the Writing Model for Module 3 (*Learn* book, Writing)

STUDENTS

- *The Phantom Tollbooth*
- journal
- Narrative Writing Planner for the Writing Model for Module 3 (*Learn* book, Writing)
- Writing Model for Module 3 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Phantom Tollbooth*, passage 1 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapter 3 of *The Phantom Tollbooth* to learn about where Milo and the watchdog go next in the Lands Beyond.

LEARN 53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 19 minutes

1. Direct students to *The Phantom Tollbooth*, and tell them that the title of chapter 3 is “Welcome to Dictionopolis.” Instruct students to find Dictionopolis on the map at the beginning of the novel and notice where it is in relation to Expectations and the Doldrums.
2. Direct attention to chapter 3, and read aloud the portion of pages 32–36 from “You must excuse” to “to the city,” and instruct students to listen for what Milo learns about the watchdog as they drive to Dictionopolis.
3. Direct attention to the illustration of the watchdog on page 30. Explain that *watchdog* is a compound word, which is the combination of two simple words that form a more complex one. Ask these questions:

 **How is Tock both a watch and a dog?**

 **How is Tock a watchdog?**

Reinforce the correct responses:

- **watch and dog**—He is a dog that has part of a clock, or watch, on his body.
- **watchdog**—He watches to make sure nobody wastes time.

4. Explain that Milo and Tock have arrived at Dictionopolis, and students will look more closely at this new setting as they read.
5. Instruct students to read the portion of pages 34–44 from “Before long they” to “looks very exciting” and examine the illustrations. Instruct students to annotate details about what happens when Milo and Tock arrive at Dictionopolis.

Respond | Describe the Setting | 19 minutes

1. Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- They meet a gateman who asks for their reason to get in.
 - They enter the Word Market.
 - They are greeted by five men.
 - One of the men falls off a log.
 - The men invite Milo and Tock to the Royal Banquet.
2. Read aloud the portion of pages 34–36 from “Before long they” to “to the city,” and instruct students to listen for details describing Dictionopolis. Direct attention to the illustration on page 35 and ask these questions:

 **When Milo and Tock first arrive at Dictionopolis, what do they see?**

 **What does the illustration show about Dictionopolis?**

Reinforce the correct responses:

- **what Milo and Tock see**—many towers and flags sparkle in the sun
- **what the illustration shows**—a city surrounded by a wall with an entrance

3. Instruct students to read the portion of pages 36–38 from “A-H-H-H-R-R-E-M-M’ roared the” to “into the city” and annotate details about the interaction between the gateman and Milo.
4. Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- The gateman asks Milo why he is there, but Milo does not have a reason.
- The gateman looks through a suitcase and gives Milo a chain attached to a medallion that reads “WHY NOT?”
- The gateman opens the gate and lets Milo and Tock into the city.

5. Instruct students to Think–Pair–Share to answer this question:



What is surprising about the reason that the gateman gives Milo?

Differentiation Support

To help students understand the wordplay in the reason that the gateman gives Milo, ask these questions:

- What is a reason? What is an example of a reason?
- What typically happens when you give someone a reason?
- How is this different from the reason that the gateman gives Milo?

Key Ideas

- He digs through a suitcase to choose a reason, which is a chain attached to a medallion engraved with the words “WHY NOT?”
- You would normally expect a reason to be something someone says.
- The gateman gives Milo a physical reason, instead of a reason that you would say to someone.

6. Instruct students to read the portion of page 42 from “Dictionopolis is the” to “they haven’t used” and annotate details about words in Dictionopolis.

7. Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- All the words in the world come from Dictionopolis, where words grow in the orchards.
- People sell words in a Word Market.
- People come to the market once a week to buy words they need or to trade in words they haven't used.

8. Ask this question:



How are the words in Dictionopolis similar to the reason that the gatekeeper gives Milo?

Key Ideas

- Things you usually cannot touch, like words or reasons, are physical objects.
- They are physical things that grow, are for sale, and are bought by people.

Emphasize that turning an abstract idea, such as a reason or a word, into something that Milo can physically touch is an example of wordplay.

9. Explain that *Dictionopolis* comes from the same root as the word *dictionary*. Display and read aloud these word parts and their definitions:

- *dic, dict* (root)—say
- *-polis* (suffix)—city

10. Instruct students to work with a partner to infer what *diction* means from the word parts and from what they know about the word *dictionary* and the setting of Dictionopolis. Invite a few students to share their ideas. As students share, reinforce the correct definition. Emphasize that Dictionopolis is the city of words.

Definition

diction (n): the way in which words are used in speech or writing

Language Support

To help students infer the meaning of *diction*, ask these questions:

- What do you find in a dictionary?
- What is the connection between what you say and what you find in a dictionary?

- 11.  Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this question: How are words important in Dictionopolis?

Analyze Student Progress

Monitor: Do students give examples from the text that show how the people of Dictionopolis use words?

Offer Immediate Support: If students need additional support understanding the importance of words in Dictionopolis, direct them to their annotations of passages that show how words are used in the city.

Plan Future Practice: Students practice describing settings in *The Phantom Tollbooth* in lesson 12.

- 12.** Invite a few students to share their responses.

Key Ideas

- Words are important because they are physical things that you can touch in the city.
 - Words are important in Dictionopolis because they let you into the city.
 - Words are important in Dictionopolis because the people grow, buy, and sell words.
 - Words are so important that people use more than they need.
- 13.** Tell students that they will look more closely at the characters that Milo and Tock meet in chapter 3 in the next lesson.

Write | Examine the Structure of a Narrative | 15 minutes

1. Assess and activate prior knowledge by asking this question:

What do you remember about narrative writing?

Key Ideas

- It is a story.
- It has characters and setting.
- It has a plot.

2. Explain that a narrative has a plot and that many stories follow a similar plot structure. Display the class Narrative Writing Planner for the Writing Model for Module 3, and direct students to the page in their *Learn* book. Instruct students to Think–Pair–Share to answer this question:

What do you see on the narrative writing planner?

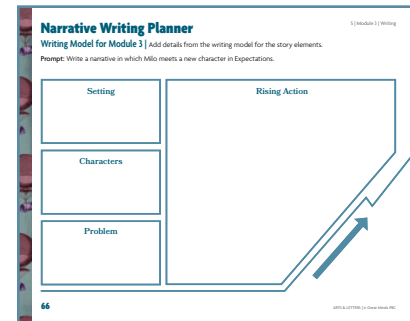
Key Ideas

- It has the following story elements: setting, characters, and problem.
- It looks like a mountain.
- It includes the rising action, climax, and resolution.

Teacher Note

Students may be familiar with the narrative writing planner from level 4. In level 5, the term *falling action* is introduced.

3. Explain that students will use this planner when they write their own narratives throughout module 3. Direct students to the Writing Model for Module 3, located in the *Learn* book. Tell students that they will use the narrative writing planner in this lesson to organize the different parts of the plot in the writing model.



4. Direct attention to the characters, setting, and problem boxes on the planner. Form small groups. Instruct groups to review their annotations on the writing model from the previous lesson and complete the three boxes.
5. Invite a few students to share their responses. Reinforce the correct responses:
 - **setting**—The setting includes Expectations and Perfect Pastries in Expectations.
 - **characters**—The characters are Milo and Perfectionist Extreme.
 - **problem**—Milo wants a cookie, but Perfectionist says she can't bake cookies because nothing is perfect.

Add responses to the class Narrative Writing Planner for the Writing Model for Module 3.

6. Direct attention to the rising action and climax portions of the planner. Explain that climax is the point in a story at which characters face their most important problem, and the rising action includes the events leading up to the climax of a story. Instruct small groups to review the writing model and discuss these questions:



What is the climax?



What is the rising action?

7. Invite a few students to share their responses. Reinforce the correct responses:
 - **climax**—Milo wants a cookie, but Perfectionist says she can't bake cookies because nothing is perfect.
 - **rising action**—Milo enters the bakery where everything is clean and there is no smell of baking.
 - **rising action**—Milo meets Perfectionist Extreme, who is dressed in all white, and nothing is out of place.
 - **rising action**—Milo is confused because it is a bakery, but he does not see signs of anything being baked.

Add responses to the class narrative writing planner.

8. Direct attention to the falling action and resolution portions of the planner. Explain that the resolution is the point in a story at which the main conflict is solved or ended, and the falling action includes the events that occur after a story's climax and before the resolution. Instruct small groups to review the writing model and discuss these questions:

 **What is the resolution?**

 **What is the falling action?**

9.  **Introduce the learning task.** Instruct groups to write details from the writing model in the resolution and the falling action boxes on the planner.

Analyze Student Progress

Monitor: Do students demonstrate understanding of the falling action and resolution by correctly adding at least one event for each to the narrative writing planner?

Offer Immediate Support: If students need additional support identifying the resolution and the falling action, ask these questions: What is the problem in the story? Where in the story is the problem solved? What happens between the climax and when the problem is solved?

Plan Future Practice: Students draft a narrative by using a narrative writing planner in lesson 22.

10. Invite a few students to share their responses. Reinforce the correct responses:
- **resolution**—Perfectionist gives Milo some cookies.
 - **resolution**—She says, “They aren’t perfect, but I hope they are good.”
 - **resolution**—Milo eats the cookies and enjoys them.
 - **falling action**—Perfectionist says she can try.
 - **falling action**—Milo hears banging in the kitchen and smells cookies baking.
11. Add responses to the class narrative writing planner. Tell students that they will begin to write Module Task 1 in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *The Phantom Tollbooth*?
- What did you learn about Dictionopolis?
- What did you learn about the structure of narrative writing?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.a, MM.5.5.A.d, MM.5.5.C

MM.9.5 Media: MM.9.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.2.5 Planning: CP.2.5.A, CP.2.5.B, CP.2.5.D

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

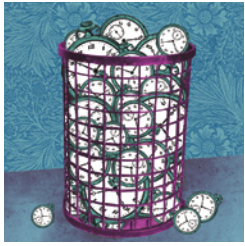
BU.4.5 Expression

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 11

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

Content Framing Question | **Reveal:** What does a deeper look at relationships among words reveal?

OVERVIEW

Preview

In this Reveal lesson, students reread portions of chapter 3 of *The Phantom Tollbooth* to analyze the relationship among the words that Norton Juster chose. Students explain how the relationship between the advice from the Count of Connotation and what happens to the Earl of Essence relates to the setting of Dictionopolis. During writing instruction, students use the word *fare* to develop the character Agent Fare. This work prepares students to use wordplay related to a character's name in Module Task 1.

P A Prologue to lesson 11 is available for students who need additional support.

Learning Goals

Analyze the relationship among words in chapter 3 of *The Phantom Tollbooth*.

LEARNING TASK: Explain how the relationship between the advice from the count and what happens to the earl relates to the setting of Dictionopolis.

For Module Task 1, brainstorm wordplay for Agent Fare.

LEARNING TASK: For Module Task 1, illustrate the character Agent Fare.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Analyze Relationships Among Words
- **Respond:** Analyze Relationships Between Words and Settings
- **Write:** Develop a Character

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Types of Wordplay chart (Reference Charts appendix)

STUDENTS

- *The Phantom Tollbooth*
- journal
- Module Task 1 (*Learn* book, Writing)
- Checklist for Module Task 1 (*Learn* book, Writing)
- Character Chart for Agent Fare (*Learn* book)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Phantom Tollbooth*, passage 1 (*Learn* book, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at relationships among words reveal?
3. Tell students that they will reread portions of chapter 3 of *The Phantom Tollbooth* to analyze the relationship among words that Juster chose.

LEARN 53 minutes

Read | Analyze Relationships Among Words | 16 minutes

1. Remind students that Milo and Tock are now in Dictionopolis, the city of words, where they meet King Azaz's cabinet. Ask this question:

 **What could be another name for Dictionopolis?**

Language Support

To help students answer the question, review the meanings of the word parts in *Dictionopolis*: *dic* or *dict* ("say"); *-polis* ("city").

Key Ideas

- Word City
- Languageville
- Vocabulary Town
- Letter Land

2. Explain that Juster chose the words in this text carefully, and students will look closely at his word choices for the dialogue of the king's cabinet. Direct students to *The Phantom Tollbooth*, and engage students in Repeated Reading of the portion of page 38 from “WELCOME TO THE” to “Good afternoon! Hello!” Instruct students to annotate similarities in the words that the king's cabinet says.

3. Ask this question:

 **What do you notice about the way the cabinet greets Milo and Tock?**

Key Ideas

- They seem very excited because they are rushing and catching their breath.
- There are five men in the cabinet who all do the same things.
- They all take turns saying something to greet them.

4. Ask this question:

 **How do the cabinet members' words relate to one another?**

Key Ideas

- They are all words you say to someone when you first see them.
- They are words you say to greet or welcome a person.
- They all mean similar things.

5. Read aloud the portion of pages 38–40 from “Milo nodded his” to “‘Fantastic.’ ‘Absurd.’ ‘Bosh,’” and instruct students to listen for the relationship among words.

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



What do the cabinet members' words relate to?



How do the cabinet members' words relate to each other?

Language Support

To help students understand how the words relate to each other, provide student-friendly definitions of unknown words (e.g., *bosh*, *palatinate*, *principality*).

Key Ideas

Page 38: from “By order of” to “figures of speech”

- **what the words relate to:** king or ruler
- **how the words relate:** similar meaning

Pages 38–39: from “We offer you” to “‘Empire,’ ‘Palatinate,’ ‘Principality!’”

- **what the words relate to:** a country or place ruled by a king or queen
- **how the words relate:** similar meaning

Page 39: “Of course,’ ‘Certainly,’ ‘Precisely,’ ‘Yes’”

- **what the words relate to:** a sign of agreement
- **how the words relate:** similar meaning

Page 40: “‘Nonsense.’ ‘Ridiculous.’ ‘Fantastic.’ ‘Absurd.’ ‘Bosh.’”

- **what the words relate to:** a sign of disagreement or disbelief
- **how the words relate:** similar meaning

Emphasize that a reader can use the meaning of words they know to figure out the meaning of unknown words (e.g., use *kingdom* to understand the meaning of *palatinate*).

7. Ask this question:

 **How does the dialogue of the king's cabinet show that Juster chose words carefully?**

Key Ideas

- He used multiple words that mean the same thing.
- He had to find words with a close meaning to each other.
- He had to find the right words so that all of the men had something to say, yet they all said the same thing.

8. Explain that Juster used synonyms for the cabinet's dialogue.

Respond | Analyze Relationships Between Words and Settings | 17 minutes

1. Tell students that Juster's word choices show the relationship between the setting and the characters in the Lands Beyond. Remind students that they analyzed the relationship between the Doldrums and the Lethargarians.
2. Instruct students to read the portion of pages 40–43 from “Obviously you don’t” to “said the undersecretary.” Tell students to annotate details that relate to the names of the cabinet members.

3. Form small groups. Instruct groups to discuss these questions:



How do the cabinet members' names relate to each other?



What do the cabinet members say that relates to the meanings of their names?

Remind students that they can use the meaning of words they know to figure out the meaning of unknown words. Listen for students to address key ideas in their discussion.

Key Ideas

- **how names relate to each other:** They all describe something about the meaning of words.
- **how dialogue relates to names:** when the minister explains the meaning of *advisers* and *cabinet* and gives multiple definitions of *cabinet*
- **how dialogue relates to names:** when the count explains that their job is to make sure that all the words sold in the market have a proper meaning
- **how dialogue relates to names:** when the earl says that they care more about meanings of words than if they make sense or nonsense

4. Ask this question:



How do the cabinet members' titles relate to the meaning of Dictionopolis?

Reinforce the correct response: All of their titles relate to the meanings of words, and Dictionopolis is the city of words.

5. Read aloud the portion of pages 42–44 from “Once a week” to “intend to say.” Instruct students to listen for the advice the count gives. Ask this question:



What advice does the count give?

Reinforce the correct response: The count says that you must choose your words carefully and that you should say exactly what you intend to say.

6.  **Introduce the learning task.** Direct students to their journals. Instruct them to return to the passage from pages 42–44 and write a response to this prompt: Explain how the relationship between the advice from the count and what happens to the earl relates to the setting of Dictionopolis.

Analyze Student Progress

Monitor: Do students explain that what is said in Dictionopolis is literal, like the earl falling off the log after saying it, so the count says to choose words carefully?

Offer Immediate Support: If students need additional support understanding the relationship of the characters to the setting, direct students to the illustration on page 43 and ask these questions: What is happening in this illustration? How does this illustration relate to the count’s advice?

Plan Future Practice: Students practice examining wordplay in *The Phantom Tollbooth* in lesson 12.

7. Invite a few students to share their responses.

Reinforce the correct response: The earl uses the expression “easy as falling off a log,” and then he actually falls off the log. The count says words must be chosen carefully, and that you should say exactly what you intend to say because what you say actually happens to you in Dictionopolis.

Differentiation Challenge

To extend student thinking across texts, ask these questions: How is wordplay in the “Who’s on First?” transcript and in *The Phantom Tollbooth* similar? How is it different?

8. Remind students that the king’s cabinet tells Milo and Tock to enjoy their time in the Word Market. Tell them that they will read more about what happens in the Word Market in the next lesson. Ask these questions:

 **What do you think the Word Market is going to be like?**

 **What do you think will happen to Milo and Tock at the Word Market?**

Write | Develop a Character | 20 minutes

1. Direct students to Module Task 1, located in the *Learn* book.
Display and Choral Read the writing prompt: Write about the interaction between Milo and the tollbooth attendant. Choose to name the attendant Agent Fare or Agent Fair. Invite a few students to restate the prompt for Module Task 1 in their own words.
2. Remind students that Milo deposits a coin at a tollbooth at the end of chapter 1. Tell students that tollbooth attendants are people who collect money from drivers using the roadway and that they will create a tollbooth attendant character for Module Task 1.
3. Display the Checklist for Module Task 1, and direct students to the page in their *Learn* book. Direct attention to the Knowledge heading, and instruct students to read the Knowledge rows.
4. Explain that students will need to use wordplay when naming the tollbooth attendant in their narrative. Direct attention to the Types of Wordplay chart. Assess and activate prior knowledge by asking this question:

What examples of wordplay have we seen Juster use in *The Phantom Tollbooth*?

Key Ideas

- using puns with names of characters or places
- naming a character or place something that is appropriate for their characteristics
- using the literal meaning of figurative language
- making something abstract into something real
- adding synonyms of words

Module Task 1

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

Milo read the signs again:
SLOW DOWN, TOLLBOOTH AHEAD
PLEASE HAVE YOUR FARE READY
He slowed down and was ready to deposit his coin. The tollbooth window opened.

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69

Checklist

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

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

5. Tell students that Juster had to know words deeply to use wordplay in *The Phantom Tollbooth*.

6. Display the Character Chart for Agent Fare, and direct students to the page in their *Learn* book. Tell students they will look closely at the multiple meanings for the word *fare* and begin to develop the character Agent Fare. Review the definitions of *fare* from the chart.

Teacher Notes

Students will go through the same process in the following lesson with the word *fair* for the character of Agent Fair before deciding which character they will choose to include in Module Task 1.

There are additional definitions of the word *fare* that are not included on this list. Allow students to use additional definitions at your discretion.

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

7. Form small groups. Instruct groups to generate a list of synonyms for *fare* based on the definitions. Tell students to write a list of synonyms in the Synonyms column of the chart. Listen for students to address key ideas in their discussions.

Key Ideas

- **definition 1:** price, cost, fee
- **definition 2:** menu, meals

8. Tell students they will develop the character Agent Fare by creating a list of facts related to the meanings of *fare*. Model an example for Agent Fare (e.g., Agent Fare asks people for food as payment at the tollbooth). Tell students to write the list in the Facts column of the chart.

Differentiation Support

To help students think of ideas to write, ask these questions:

- What does Agent Fare look like?
- What is unique about Agent Fare's personality?
- How do these relate to one or more of the meanings of *fare*?

Key Ideas

- Agent Fare is serious about collecting the correct amount of money at the tollbooth.
- Agent Fare wishes she were a chef instead of a tollbooth attendant.

9. Remind students that another way that Juster plays with words is with their sounds. Tell students that they could rhyme or use alliteration too. Ask these questions:

 **Which words rhyme with *fare* and relate to one of the meanings of *fare*?**

 **Which words begin with the same sound as *fare* and relate to one of the meanings of *fare*?**

Key Ideas

- **rhyme:** millionaire, prepare
- **alliteration:** fees, food, french fries, funds

10.  **Introduce the learning task.** Instruct students to complete the Illustration column of the chart for Agent Fare. Invite students to draw an example that shows the wordplay of the name. Tell students they can include words (e.g., quotations from their character) or symbols in their illustration.

Analyze Student Progress

Monitor: Do students show an understanding of wordplay with Agent Fare through their illustration?

Offer Immediate Support: If students need additional support showing the wordplay in their illustration, direct students to illustrations of Tock or Short Shrift on pages 60–61 in *The Phantom Tollbooth* and ask this question: How does the illustration show the wordplay of their name?

Plan Future Practice: Students develop the character of Agent Fair using wordplay in lesson 12.

- 11.** Tell students they will develop the character Agent Fair, spelled *f-a-i-r*, in the next lesson.

LAND 5 minutes

Reflect on Learning

- 1.** Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about word choice?
- What did you learn from the wordplay in *The Phantom Tollbooth*?
- What did you learn about the word *fare*?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.d

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.A, CP.2.5.C, CP.2.5.D

CP.3.5 Content

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

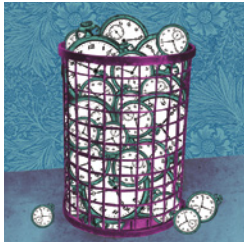
BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.C

DM.3.5 Schema Building



Lesson 12

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 4 of *The Phantom Tollbooth* to learn what happens to Milo and Tock in the Word Market. Students demonstrate a literal understanding of the chapter by explaining how the Word Market is confusing. During writing instruction, students brainstorm ways to play with the term *fair* and develop characteristics of Agent Fair based on the wordplay in the name. This work prepares students for Module Task 1, in which they will use wordplay related to a character's name.

Learning Goals

Explain what is happening in chapter 4 of *The Phantom Tollbooth*.

 **LEARNING TASK:** Use the three definitions of the term *confusion* to explain how the Word Market is confusing.

For Module Task 1, brainstorm wordplay for Agent Fair.

 **LEARNING TASK:** For Module Task 1, illustrate the character Agent Fair.

Vocabulary

confusion (n.)

humbug (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Explain Confusion in the Word Market
- **Write:** Develop a Character

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- class Confusion Chart for *The Phantom Tollbooth* (*Learn* book)
- Module Task 1 (*Learn* book, Writing)
- class Character Chart for Agent Fair (*Learn* book)

STUDENTS

- *The Phantom Tollbooth*
- Confusion Chart for *The Phantom Tollbooth* (*Learn* book)
- journal
- Character Chart for Agent Fair (*Learn* book)
- Character Chart for Agent Fare (*Learn* book, lesson 11)

Preparation

- none

Follow-Up

- Before the next lesson, students read chapter 5 of *The Phantom Tollbooth*.
- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Phantom Tollbooth*, passage 2 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that in this lesson they will read chapter 4 of *The Phantom Tollbooth* to learn what happens to Milo and Tock at the Word Market in Dictionopolis.

LEARN 53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 23 minutes

1. Direct students to the map at the beginning of the novel. Instruct students to locate Dictionopolis and the Foothills of Confusion. Ask these questions:

 **What do you notice about the location of the Foothills of Confusion?**

 **How might the name Foothills of Confusion relate to Dictionopolis?**

Key Ideas

- **location:** The Foothills of Confusion surround the city of Dictionopolis.
- Dictionopolis might be a confusing place since it is surrounded by the Foothills of Confusion.
- People in Dictionopolis use words in confusing ways because Dictionopolis is located in the Foothills of Confusion.
- People may be confused in the Foothills of Confusion, so being near Dictionopolis, the city of words, could help them gain knowledge of words.

2. Direct attention to the title of chapter 4, “Confusion in the Marketplace” (page 45). Introduce the vocabulary term *confusion* by displaying the term and definitions. Engage students in Vocabulary Exploration. Instruct students to Think–Pair–Share to answer this question:

 **When has Milo been confused in the first three chapters of *The Phantom Tollbooth*?**

Key Ideas

- He thinks the Whether Man is the Weather Man.
- He does not understand what the Whether Man says when he describes Expectations.
- When he arrives in the Doldrums, he does not know where he is.
- He does not know how to get out of the Doldrums.

3. Direct attention to Milo’s quotation on page 44: “I never knew words could be so confusing.” Ask these questions:

 **According to Tock, when can words be confusing?**

 **What is an example of words being confusing in chapter 3, “Welcome to Dictionopolis”?**

Key Ideas

- **Tock:** “Only when you use a lot to say a little.”
- The king’s cabinet uses synonyms instead of repeating the same word (e.g., *country, kingdom, nation, state*).
- The king’s cabinet shares multiple definitions of certain words during a conversation (e.g., *cabinet, market*).

Definitions

confusion (n.):

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

4. Explain that the term *confusion* has multiple definitions that slightly differ from each other. Display the class Confusion Chart for *The Phantom Tollbooth*, and direct students to the page in their *Learn* book. Invite a few students to read aloud the definitions. Ask these questions:

What is an example of definition 1 from the first few chapters?

What is an example of definition 2 from the first few chapters?

Key Ideas

- **definition 1:** Milo does not know how to get out of the Doldrums.
- **definition 1:** Milo does not understand what the Whether Man means when he describes Expectations.
- **definition 2:** Milo thought the Whether Man was the Weather Man.

Add a few examples to the class chart.

5. Tell students that they will look for examples of all three definitions as they read.
6. Explain that a unique feature of *The Phantom Tollbooth* is that it does not separate the story's events by chapter. Read aloud the last sentence in chapter 3, starting with "It looks very," and the first sentence in chapter 4, starting with "Indeed it was." Ask this question:

What does *it* refer to?

Reinforce the correct response: the market.

L12 | Confusion Chart
The Phantom Tollbooth | Write details from chapter 4 to describe the confusion in the Word Market that relates to each definition.

5 | Module 3 | Lesson 12

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

16

ARTS & LETTERS | © Great Minds PBC

7. Read aloud the portion of pages 45–47 from “Indeed it was” to “grand and elegant.” Instruct students to listen for details about the Word Market that show confusion.

8. Ask this question:

 **What confusion do Milo and Tock experience at the Word Market?**

Key Ideas

- crowds of people pushing and shouting among the stalls
- loud noise, with merchants yelling about what they are selling
- a chaotic scene of people selling different kinds of words
- confusion about what some of the words mean

9. Direct attention to the illustration on page 46. Ask this question:

 **How does the illustration show the confusion in the Word Market?**

Key Ideas

- shows a disorganized array of people and stalls
- shows people yelling and running
- shows Milo and Tock looking around unsure of what is happening

10. Instruct students to Think–Pair–Share to answer this question:

 **Which definition of *confusion* from the confusion chart best aligns with what Milo and Tock experience at the Word Market?**

Reinforce the correct response: definition 3—a situation in which many things happen in a way that is mixed up and disorganized.

11. Instruct students to read the portion of pages 47–56 from “How much are” to “pile of words.” Tell students to annotate details about the Word Market that show confusion.

Differentiation Support

Provide sticky notes in two colors. Instruct students to use one color to annotate what confuses Milo and the other color to annotate when other characters seem confused.

Respond | Explain Confusion in the Word Market | **15 minutes**

1. Form small groups. Instruct students to share annotations in their group.
2. Instruct students to record details that relate to each definition on the confusion chart.
3. Invite a few students to share what they recorded for each definition.

Key Ideas

- **definition 1:** Milo does not know the meaning of the words *flabbergast*, *quagmire*, and *upholstery*.
- **definition 1:** Milo admits that he has never been good at making words.
- **definition 2:** Milo mistakes the Spelling Bee for a dangerous bug.
- **definition 3:** The Word Market is a busy marketplace with people shouting.
- **definition 3:** People are sorting, choosing, and stuffing cases with words.
- **definition 3:** The Spelling Bee and the Humbug get into a fight and knock over every stall.

4.  **Introduce the learning task.** Remind students of the title of chapter 4, “Confusion in the Marketplace.” Direct students to their journals. Instruct them to write a response to this prompt: Use the three definitions of the word *confusion* to explain how the Word Market is confusing. Include specific examples from chapter 4.

Analyze Student Progress

Monitor: Do students accurately explain how the Word Market is confusing by using details from chapter 4 that match the multiple definitions of the word?

Offer Immediate Support: If students need additional support explaining how the Word Market is confusing, review the details they added to their confusion chart and add more as needed.

Plan Future Practice: Students practice examining wordplay in *The Phantom Tollbooth* in lesson 16.

Key Ideas

- The Word Market is confusing for Milo because he does not understand the meaning of some of the words and he doesn't know how to make his own words.
 - Also, Milo mistakes the Spelling Bee for a dangerous bug, which causes confusion about this character.
 - Lastly, the marketplace is full of confusion because so many people sell words, and it is noisy.
5. Remind students that Milo and Tock meet two new characters in chapter 4: the Spelling Bee and the Humbug. Explain that a spelling bee is a contest in which contestants spell words aloud and an incorrect spelling eliminates them from the contest.

6. Introduce the vocabulary term *humbug* by displaying the term and definitions. Engage students in Vocabulary Exploration. Explain that people associate the expression “Bah! Humbug!” with Ebenezer Scrooge, a grumpy old man in Charles Dickens’s famous story *A Christmas Carol*.

Language Support

To help students understand the wordplay with the characters’ names, play a clip of an actual spelling bee and a clip of Scrooge from *A Christmas Carol*.

7. Instruct students to Think–Pair–Share to answer this question:



How do the characters the Spelling Bee and the Humbug relate to the meanings of their names?

Language Support

To help students understand the wordplay with the characters’ names, ask these questions:

- How is the Spelling Bee like a spelling bee? How is he like a bee?
- How is the Humbug like a bug? How does he relate to the meaning of the word *humbug*? How does he relate to Scrooge’s saying “Bah! Humbug!”

Key Ideas

- **the Spelling Bee:** A spelling bee is a contest in which people spell words, and the Spelling Bee is always spelling words.
- **the Spelling Bee:** The Spelling Bee is a literal bee.
- **the Humbug:** The Humbug is a beetle-like bug.
- **the Humbug:** The Spelling Bee accuses the Humbug of lying, and a humbug is someone who is not honest.
- **the Humbug:** The Humbug is grumpy like Scrooge, who is known for saying “Bah! Humbug!”

Definitions

humbug (n.):

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

- 8.** Instruct students to reread pages 50–57, annotate for details that show confusion, and examine the illustrations.
- 9.** Ask this question:



 **How do the Spelling Bee and the Humbug add to the confusion in the Word Market?**

Key Ideas

- Deciding whether the Spelling Bee is friendly confuses Milo.
- The Spelling Bee and the Humbug disagree about whether the Humbug met the king, which confuses Milo, who doesn't know whom to believe.
- Milo does not know what the Humbug means by saying, "A slavish concern for the composition of words is the sign of a bankrupt intellect."
- Their argument about words and learning confuses Milo.
- The Spelling Bee and the Humbug knock down all the stalls during a physical fight, causing disorder and chaos in the marketplace.

- 10.** Tell students that they will learn what happens next in the Word Market as they read chapter 5.

Write | Develop a Character | 15 minutes

1. Display Module Task 1, located in the *Learn* book. Remind students that they will create a character named either Agent Fare or Agent Fair and use wordplay for humor or effect.

Module Task 1

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

Mito read the signs again:

SLOW DOWN, TOLLBOOTH AHEAD

PLEASE HAVE YOUR FARE READY

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

69

2. Display the class Character Chart for Agent Fair, and direct students to the page in their *Learn* book. Tell students that they will examine the multiple meanings of the term *fair* and begin to develop the character of Agent Fair. Invite a few students to read aloud the definitions of *fair* from the chart.

Teacher Note

The character chart does not include every definition of the term *fair*. Allow students to use additional definitions at your discretion.

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

3. Form small groups. Instruct students to generate a list of synonyms for each definition of the term *fair*. Tell students to write their lists in the Synonyms section of the character chart.
4. Invite a few students to share their lists.

Key Ideas

- **definition 1:** honest, honorable, neutral
 - **definition 2:** acceptable, average, decent
 - **definition 3:** clear, pleasant
 - **definition 4:** carnival, festival
5. Tell students that they will develop the character of Agent Fair by creating a list of facts related to the meanings of the term *fair*. Present an example, such as Agent Fair makes people play a carnival game to pass through the tollbooth. Instruct students to generate facts about Agent Fair and record them in the Facts column.
 6. Invite a few students to share their list of facts about Agent Fair.

Key Ideas

- Agent Fair always questions whether the amount of money someone gives at the tollbooth is a fair amount.
- Agent Fair is just average at everything.
- Agent Fair can work only when no clouds are in the sky.

7. Remind students that in the previous lesson they played with the sounds of the word *fare*. Tell students that the sounds in the term *fair* are the same, but they will now play with those sounds as they relate to the meanings of the word. Ask these questions:

 **What words rhyme with *fair* that could relate to each meaning of *fair*?**

 **What words begin with the same sound as *fair* that could relate to each meaning of *fair*?**

Key Ideas

- **rhyme:** air, compare, square, unfair
- **alliteration:** festival, foggy, phenomenal, phony

8.  **Introduce the learning task.** Instruct students to complete the Illustration column of the chart for Agent Fair. Encourage students to include visual ideas that show the wordplay of the name. Tell students that they can also include words, such as quotations from their character, or symbols in their illustration.

Analyze Student Progress

Monitor: Do student illustrations show an understanding of wordplay in the name of Agent Fair?

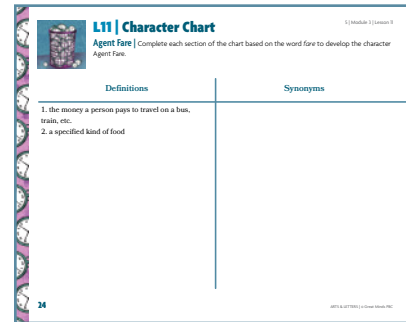
Offer Immediate Support: If students need additional support showing the wordplay in their illustration, direct students to illustrations of Tock or Short Shift in *The Phantom Tollbooth*, and ask this question: How does the illustration show the wordplay of their name?

Plan Future Practice: Students write about Agent Fare or Agent Fair using wordplay when they draft Module Task 1 in lesson 14.

9. Direct students to the Character Chart for Agent Fare, located in the *Learn* book. Instruct them to review both character charts and choose which character to write about in Module Task 1.

10. If time allows, instruct students to Mix and Mingle to answer this question:

 **Who is your tollbooth attendant? Share as many details about your character as you can.**



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

11. Tell students that in the next lesson they will consider what Milo and Agent Fare or Agent Fair might say to each other when they meet.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the Word Market?
- What did you learn about confusion?
- What did you learn about the word *fair*?

2. Assign the follow-up work to read chapter 5 of *The Phantom Tollbooth* before the next lesson.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.d

MM.9.5 Media: MM.9.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.C, CP.2.5.D

CP.3.5 Content

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

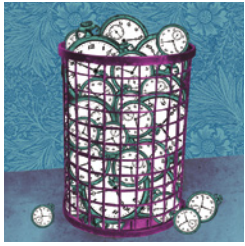
DF.3.5 Phonics and Spelling: DF.3.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 13

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students review chapter 5 and read chapter 6 of *The Phantom Tollbooth*. Students complete a story map to organize Faintly Macabre's story about the Kingdom of Wisdom and then explain how the banishment of Rhyme and Reason affects the Lands Beyond. During writing instruction, students rehearse and write dialogue for Module Task 1. This work prepares students to write their own narrative for Module Task 1.

P A Prologue to lesson 13 is available for students who need additional support.

Learning Goals

Organize the Which's story in *The Phantom Tollbooth*.

LEARNING TASK: Explain how the banishment of Rhyme and Reason affects the Lands Beyond.

For Module Task 1, use wordplay in dialogue.

LEARNING TASK: For Module Task 1, write dialogue that includes wordplay between Milo and Agent Fair or Agent Fare.

Vocabulary

idiom (n.)

rhyme or reason (idiom)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Summarize “Faintly Macabre’s Story”
- **Write:** Write Dialogue

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Knowledge Cards: *idiom, rhyme or reason*
- Types of Wordplay chart (Reference Charts appendix)

STUDENTS

- *The Phantom Tollbooth*
- Story Map for “Faintly Macabre’s Story” (*Learn* book)
- journal
- Module Task 1 (*Learn* book, Writing)
- Character Chart for Agent Fare (*Learn* book, lesson 11)
- Character Chart for Agent Fair (*Learn* book, lesson 12)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Phantom Tollbooth*, passage 2 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that in this lesson they will read chapter 6 of *The Phantom Tollbooth* to hear the Which's story.

LEARN 53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 20 minutes

1. Ask these questions:

 **Whom does Milo meet in chapter 5?**

 **What circumstances lead to their meeting?**

Key Ideas

- **Milo meets:** Officer Shrift and Faintly Macabre, the Which
- After all of the words and letters get mixed up in the Word Market, Officer Shrift finds Milo guilty of several crimes and gives him a penalty of six million years in prison.
- Milo meets Faintly Macabre who was imprisoned because she abused her power as the Which and became stingy with her words.

2. Ask this question:

 **Why is Faintly Macabre called a Which?**

Reinforce the correct response: because she oversaw “choosing which words were to be used for all occasions” (67).

3. Explain that *faintly* means “slightly, or a small amount,” and *macabre* describes something that is disturbing, horrifying, or frightening. Instruct students to Think–Pair–Share to answer this question:

 **Why did Norton Juster use the name Faintly Macabre for the Which?**

Language Support

To help students understand the wordplay with the character’s name, use the terms *faintly* and *macabre* in student-friendly sentences.

Key Ideas

- Her name sounds like *witch*.
- A person might describe a witch as *macabre*.
- Faintly Macabre is not very scary because she is not a real witch.
- Her name is fitting because she is only slightly horrifying.

4. Read aloud the portion of page 70 from “Well, when I” to “them this story.” Direct attention to the title and first sentence of chapter 6, “Faintly Macabre’s Story.” Ask these questions:

 **How does the last scene in chapter 5 tell us what we will learn in chapter 6?**

 **What do you think Faintly Macabre’s story will be about?**

Key Ideas

- **learn:** At the end of chapter 5, Tock and Milo tell the Which that they would like to hear the story of Rhyme and Reason.
- Faintly Macabre’s story will be about who or what Rhyme and Reason are.
- Faintly Macabre’s story will be about why Rhyme and Reason are gone.

5. Tell students that they will read the story about the characters Rhyme and Reason. Ask these questions:

What does the word *rhyme* mean?

What does the word *reason* mean?

Reinforce the correct responses:

- A rhyme is a repetition of similar ending sounds in words.
 - A reason is a statement that explains why something is the way it is.
6. Instruct students to read chapter 6 and annotate information about the characters, setting, problem, and resolution of the story. Tell students that they will complete a story map to organize Faintly Macabre’s story about Rhyme and Reason.

Respond | Summarize “Faintly Macabre’s Story” | 20 minutes

1. Direct students to the Story Map for “Faintly Macabre’s Story,” located in the *Learn* book. Instruct students to work with a partner to complete the story map.

Language Support

To support multilingual learners with beginning and intermediate English proficiency, pair them with students who fluently speak and read English.

2. Invite a few students to share what they added to each part of the story map.

Differentiation Support

To help students identify the problem and resolution, direct attention to pages 76–77, and ask these questions:

- What was the disagreement between the brothers?
- What did the brothers do to resolve their dispute?

Key Ideas

- **characters:** prince/king/father; two sons/brothers who become Azaz the Unabridged, the king of Dictionopolis, and the Mathemagician, the ruler of Digitopolis; two princesses, Rhyme and Reason
- **setting:** Kingdom of Wisdom; by the Sea of Knowledge; Dictionopolis (city of words); Digitopolis (city of numbers); Mountains of Ignorance
- **problem:** The two brothers argued over whether words or numbers were more important; Rhyme and Reason said they were of equal importance, but the brothers were not willing to accept that decision.
- **resolution:** The brothers banished the princesses to the Castle in the Air, which left the kingdom with “neither Rhyme nor Reason” (77).

3. Instruct students to share with a partner an oral summary of the Which’s story about the banishment of Rhyme and Reason. Listen for students to include accurate, text-based responses in their summaries.
4.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a response to this prompt: Explain how the banishment of Rhyme and Reason affected the Lands Beyond.

Analyze Student Progress

Monitor: Do students explain that Rhyme and Reason’s banishment causes the confusion and lack of logic in the Lands Beyond?

Offer Immediate Support: If students need additional support explaining the effects of Rhyme and Reason’s banishment, direct them to the paragraph starting with “Banishing the two” on page 77 and ask this question: What happened after Rhyme and Reason left?

Plan Future Practice: Students practice organizing story elements in *The Phantom Tollbooth* in lesson 21.

5. Invite a few students to share their responses.

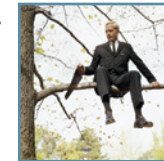
Key Ideas

- Rhyme and Reason answered all problems, but without them there is no one to set things right.
- Their banishment causes confusion in the Lands Beyond.
- Things do not make sense in the Lands Beyond since Rhyme and Reason left.
- For example, the Which does not leave the prison, even though she knows that she can leave at any time.

6. Tell students that the names Rhyme and Reason are based on an idiom. Introduce the vocabulary term *idiom* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



7. Introduce the vocabulary term *rhyme or reason* by displaying the Knowledge Card. Engage students in Vocabulary Exploration. Ask this question: _____



How does the idiom relate to the names Rhyme and Reason?

Key Ideas

- The Lands Beyond was left without logical explanations once the king banished Rhyme and Reason.
- Confusion troubled the Lands Beyond once Rhyme and Reason were gone.
- Faintly Macabre says they need Rhyme and Reason back for order and logic to return.

8. Read aloud the portion of page 77 from “And so they” to “Rhyme nor Reason.” Ask this question:

When Juster says, “there is neither Rhyme nor Reason,” how does he use the idiom literally?

Reinforce the correct response: There is literally no Rhyme and Reason in the Lands Beyond. Emphasize that Juster uses the literal meaning of figurative language. Direct attention to the Types of Wordplay chart and add *idiom: no rhyme or reason* to the chart row: literal meaning of figurative language.

9. Remind students that Milo and Tock left the dungeon and are on their way to the Royal Banquet. Tell students that they will read what happens at the Royal Banquet in the next lesson.

Definitions

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

rhyme or reason (idiom): good sense or reason

Write | Write Dialogue | **13 minutes**

- 1. Display Module Task 1, and direct students to the page in their *Learn* book. Read the provided opening sentences for the task. Tell students that they will write dialogue between Milo and the tollbooth attendant for Module Task 1. Ask these questions:**

 **What do you know about dialogue?**

 **What will you need to include in the dialogue for this task?**

Module Task 1

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

Milo read the signs again:

SLOW DOWN, TOLLBOOTH AHEAD

PLEASE HAVE YOUR FARE READY

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

69

Key Ideas

- **know:** written version of what people say, two or more people talking, the use of quotation marks
- **need:** wordplay that relates to the name of characters, wordplay for humor or effect, knowledge of *The Phantom Tollbooth*
- **need:** details that show how the characters interact and respond to situations

Emphasize that authors use dialogue as a tool to develop character and plot.

2. Remind students that they chose either Agent Fare or Agent Fair to write about for Module Task 1. Direct students to the Character Chart for Agent Fare or Character Chart for Agent Fair, located in the *Learn* book. Instruct students to discuss this question with a partner:

What could Milo and the tollbooth attendant talk about when they meet?

Listen for students to address key ideas in their discussions.

Key Ideas

- what Milo needs to give the tollbooth attendant to get through the tollbooth
- what the tollbooth attendant's job is
- some background information about the character of the tollbooth attendant

L11 | Character Chart
Agent Fare | Complete each section of the chart based on the word fare to develop the character Agent Fare.

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

24

L12 | Character Chart
Agent Fair | Complete each section of the chart based on the word fair to develop the character Agent Fair.

Definitions	Synonyms
1. free from bias or injustice 2. neither very good nor very bad 3. not steady or closely 4. a large event with games and rides	

28

3. Tell students that they will examine an example of dialogue from *The Phantom Tollbooth* that uses wordplay related to a character's name. Direct attention to the title of chapter 5, "Short Shrift." Explain that *short shrift* is an expression that means "little attention in dealing with a person or matter." Read aloud the portion of pages 62–63 from "Pardon me," insisted" to "to the dungeon," and instruct students to listen for wordplay in the dialogue between Milo and Officer Shrift.

4. Instruct students to Think–Pair–Share to answer this question:



How do Officer Shrift's words play on his name and the phrase *short shrift*?

Differentiation Support

To help students identify wordplay for Officer Shrift, direct attention to a specific example from pages 62–63, and ask about the connection between the meaning of *short shrift* and what the character says.

Key Ideas

- His sentences are short, such as “SILENCE!”
- He doesn't listen to anyone, such as when he says, “You're guilty, you're guilty,” which is giving them short shrift.
- He gives Milo and Tock a literal short sentence, “I am.”

5. Direct students to their journals. Instruct students to brainstorm what their character, Agent Fare or Agent Fair, could say based on their name.

Language Support

For more examples of wordplay with a character's name, direct students to the Writing Model for Module 3, located in the *Learn* book.

6.  **Introduce the learning task.** Instruct students to write a response to this prompt in their journal: Write a few lines of dialogue between Milo and Agent Fare or Agent Fair that include wordplay related to the tollbooth attendant's name.

Analyze Student Progress

Monitor: Do students write dialogue between Milo and the tollbooth attendant that includes wordplay by using *fare* or *fair*?

Offer Immediate Support: If students need additional support writing dialogue that includes wordplay, direct them to their Character Chart for Agent Fare or Character Chart for Agent Fair, and have them review the different definitions of the word that they could use in dialogue.

Plan Future Practice: Students practice writing dialogue when they write Module Task 1 in lesson 14.

Key Ideas

Agent Fair

- “Fare, please,” said Agent Fair. Milo reached out to hand her a coin. “No, that’s not fair!” she shouted.
- Milo scratched his head. “I believe this is the fare.”

Agent Fare

- “Here is my coin,” said Milo.
- “We do not accept coins. We only accept delicious dessert fare!”

Differentiation Challenge

To expand students’ vocabulary use, instruct them to use an online idiom dictionary to search for idioms that include *fair* or *fare*. Then instruct students to create dialogue using a few of these idioms.

7. Instruct students to orally rehearse dialogue between Milo and the tollbooth attendant with a partner. Emphasize that this is an opportunity to play with words and explore different ideas.

8. If time allows, invite a few students to read aloud an example of their dialogue. Emphasize how the wordplay they use connects to the name of the tollbooth attendant.
9. Tell students that they will write a draft of Module Task 1 in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from Faintly Macabre's story?
- What did you learn about the characters Rhyme and Reason?
- What did you learn about dialogue?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.3.5 Summary: MM.3.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.a, MM.5.5.B, MM.5.5.B.a, MM.5.5.B.c

MM.7.5 Structure: MM.7.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.C, CP.2.5.D

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.5.5 Language: CP.5.5.B

CP.8.5 Presentation: CP.8.5.A

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

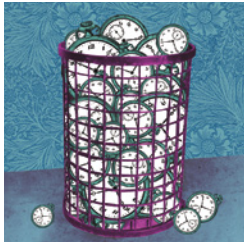
DF.3.5 Phonics and Spelling: DF.3.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 14

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 7 of *The Phantom Tollbooth* to understand what takes place at the royal banquet. Students organize the text by summarizing the strange occurrences at the royal banquet. During writing instruction, students work with a partner to orally rehearse a description of Agent Fair or Agent Fare. Students write a draft of Module Task 1

Learning Goals

Summarize events in *The Phantom Tollbooth*.

 **LEARNING TASK:** Write a summary of the strange occurrences at the royal banquet.

For Module Task 1, use description to develop a character.

 **LEARNING TASK:** For Module Task 1, write a draft of an interaction between Milo and Agent Fare or Agent Fair.

Vocabulary

unabridged (adj.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Summarize the Royal Banquet
- **Write:** Write Module Task 1

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Types of Wordplay chart (Reference Charts appendix)

STUDENTS

- *The Phantom Tollbooth*
- journal
- Checklist for Module Task 1 (*Learn* book, Writing)
- Character Chart for Agent Fare (*Learn* book, lesson 11)
- Character Chart for Agent Fair (*Learn* book, lesson 12)
- Module Task 1 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Phantom Tollbooth*, passage 2 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapter 7 of *The Phantom Tollbooth* to learn what happens at the royal banquet.

LEARN 53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 20 minutes

1. Remind students that in chapter 5 Milo and Tock hear the story of why Azaz the Unabridged, king of Dictionopolis, imprisoned Faintly Macabre in the dungeons. Tell students that Milo and Tock will meet the king in chapter 7. Introduce the vocabulary term *unabridged* by displaying the term and definition. Engage students in Vocabulary Exploration.
2. Explain that the word *unabridged* describes long texts, so readers know that publishers left nothing out of the edition. Ask this question:

 **How does the word *unabridged* explain why the king was so upset with the Which?**

Reinforce the correct response: The Which's job is to select which words to use, but King Azaz does not like it when the Which shortens or limits his words.

3. Read aloud the portion of pages 80–86 from “Right this way” to “have some dinner?” and instruct students to listen for details about King Azaz.

Definition

unabridged (adj.): not shortened by leaving out some parts: not abridged

4. Invite a few students to share how details about King Azaz relate to the word *unabridged*.

Key Ideas

- “great bulk” (82): He is large just like an unabridged text.
- “He was the ... his left hand” (82): All parts of him are huge—nothing about him has been “shortened” or made smaller.
- “robe with letters of the alphabet beautifully embroidered all over it” (82): He wears the entire alphabet, unabridged.

5. Explain that Milo and Tock will experience King Azaz’s royal banquet. Ask this question:



Considering that a banquet is a formal dinner to celebrate a special event, what types of food would you expect the king to serve?

Key Ideas

- a choice of hot and cold beverages
- gourmet appetizers, soups, and salads
- extravagant and savory entrées
- fancy cakes, pies, and pastries for dessert

6. Use responses to emphasize that the banquet may include many courses of formal, elaborate dishes, such as soups, salads, appetizers, entrées, and desserts.

7. Instruct students to read pages 86–91 from “Are you ready” to “FOR THE BEST” and annotate what the waiters serve Milo and the other guests.

Respond | Summarize the Royal Banquet | 15 minutes

1. Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- “When he lifted the covers, shafts of brilliant-colored light leaped from the plates.” (86)
- “the waiters reappeared carrying plates heaped high with steaming squares of all sizes and colors.” (86)
- “Each one contained the exact words spoken by the various guests.” (88)
- “somersault ... rigmarole ... ragamuffin ... synonym bun” (89)
- “half-baked ideas” (91)

2. Direct attention to page 86 from “‘Well,’ said Milo” to “sizes and colors.” Ask these questions:



What does Milo order for his meals?



What does he receive?

Reinforce the correct responses:

- He orders a “light meal” and receives actual shafts of light.
- He orders a “square meal” and receives squares of different shapes and colors.

3. Direct attention to page 88 from “‘Roast turkey, mashed’” to “‘words,’ objected Milo.” Instruct students to Think–Pair–Share to answer these questions:



What is strange about the speeches?



How do words work at the royal banquet?

Differentiation Support

To help students recognize the relationship between the words and the food, ask this question: Why does the king tell Milo that he should have made a tastier speech?

Reinforce the correct responses:

- The speeches are lists of foods, which the servers bring to the guests.
- Words become the food for the guests.

4.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a three-sentence summary of the royal banquet that takes place in chapter 7.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based responses from the previous discussion questions?

Offer Immediate Support: If students need additional support summarizing the royal banquet, direct them to their annotations and instruct them to select three events to include in their summary.

Plan Future Practice: Students practice summarizing *The Phantom Tollbooth* in lesson 15.

5. If time allows, invite a few students to share their three-sentence summaries.

Key Ideas

- Milo and Tock go to a banquet in Dictionopolis where the guests have to eat their words. King Azaz commands Milo to make a speech, and Milo ends up with a meal of lights and another of squares. The other guests' speeches are their menu orders.
- At a banquet in Dictionopolis, Milo has to make a speech for King Azaz. Milo doesn't know that the speeches are actually menu orders. Milo has to eat his words, which are not tasty at all.
- King Azaz and the other guests at the banquet make speeches that sound like menu orders. Milo ends up with a light meal and a square meal. He learns that he has to eat his words in Dictionopolis.

6. Remind students that Milo says, “I didn’t know that I was going to have to eat my words” (88). Explain that *eat my words* is an idiom that means “to admit that you were wrong.” After sharing the meaning of *eat my words*, ask students to share other idioms they recognized in the chapter.

Key Ideas

- “make mountains out of molehills” (85)
- “split hairs” (85)
- “make hay while the sun shines” (85)
- “leave no stone unturned” (85)
- “hang on by a thread” (85)
- “in one ear and out the other” (89)
- “just desserts” (89)
- “half-baked idea” (89)
- “out of the frying pan and into the fire” (89)
- “bite my head off” (89)

7. Direct attention to the Types of Wordplay chart, and ask this question:

 **What type of wordplay does Juster use in chapter 7?**

Reinforce the correct response: He uses the literal meaning of figurative language.

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

 **If you were at the royal banquet, what “speech” would you give?**

Language Support

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

Invite a few students to share their responses.

9. Tell students they will continue to read about Milo’s time in Dictionopolis in the next lesson.

Write | Write Module Task 1 | 18 minutes

1. Display the Checklist for Module Task 1, and direct students to the page in their *Learn* book. Read aloud the rubric row: uses description to develop characters.
2. Explain that narratives often include some description of new characters when the writer first introduces them. Read aloud the portion of page 59 from “Striding across the” to “everyone he passed.”
3. Instruct students to Think–Pair–Share to answer this question:



How does Juster describe Officer Shift?

Language Support

Provide additional examples of how authors describe characters.

Key Ideas

- **height:** shortest policeman Milo has ever seen
- **size:** scarcely two feet tall and almost twice as wide
- **clothing:** wears a blue uniform with white belt and gloves, a peaked cap, and a very fierce expression
- **coloring:** continues blowing whistle until his face is beet red

Checklist		
Module Task 1 Prompt: Write about the interaction between Milo and the tollbooth attendant. Choose to name the attendant Agent Fare or Agent Fair.		
Knowledge	Review 1	Review 2
shows knowledge of how to use wordplay in characters' names	☐	☐
shows knowledge of how to use wordplay for humor or effect	☐	☐
shows knowledge of <i>The Phantom Tollbooth</i>	☐	☐
Writing		
has a setting and characters	☐	☐
uses dialogue to show how characters interact and respond to situations	☐	☐
uses description to develop characters	☐	☐
Language		
uses commas to set apart the words <i>yes</i> and <i>no</i>	☐	☐
spells grade-level appropriate words correctly	☐	☐

4. Direct students to the Character Chart for Agent Fare or the Character Chart for Agent Fair, located in their *Learn* book. Instruct students to review their illustrations.
5. Instruct students to orally rehearse two descriptive details about Agent Fair or Agent Fare for Module Task 1 with a partner. Tell them to refer to their illustrations for details.
6.  **Introduce the learning task.** Direct students to Module Task 1, and instruct them to begin writing. Tell students to revisit the rest of the checklist as they write Module Task 1.

Language Support

To leverage students' home languages as resources to support learning, allow students to brainstorm and draft by using all their linguistic knowledge.

Analyze Student Progress

Monitor: Do students include wordplay with the words *fair* or *fare* in their interaction?

Offer Immediate Support: If students need additional support starting their draft, direct them to begin with the dialogue they drafted in their journals. Ask this question: What could happen before or after this dialogue?

Plan Future Practice: Students practice describing characters in a narrative for Module Task 2 in lesson 22.

L11 | Character Chart
Agent Fare | Complete each section of the chart based on the word fare to develop the character Agent Fare.

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

24

L12 | Character Chart
Agent Fair | Complete each section of the chart based on the word fair to develop the character Agent Fair.

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

28

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

Mito read the sign again:
SLOW DOWN, TOLLBOOTH AHEAD.
PLEASE HAVE YOUR FARE READY.
He slowed down and was ready to deposit his coin. The tollbooth window opened.

69

7. Tell students that they will provide feedback and revise Module Task 1 in the next lesson.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about character description?
- What did you learn about Dictionopolis?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.3.5 Summary: MM.3.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.c

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c, CP.4.5.B, CP.4.5.B.e

CP.5.5 Language: CP.5.5.B

CP.8.5 Presentation: CP.8.5.A

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A, DF.3.5.B

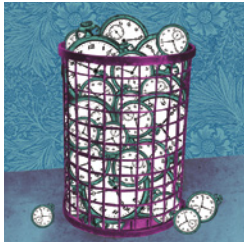
DF.8.5 Punctuation: DF.8.5.C

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 15

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 8 of *The Phantom Tollbooth* to deepen their understanding of how Rhyme and Reason's absence has affected Dictionopolis. Students summarize the Humbug's plan for rescuing Rhyme and Reason and how King Azaz helps Milo on this journey. During writing instruction, students use the Checklist for Module Task 1 to provide feedback to a peer about their use of wordplay. Students review the feedback and use it to guide revisions of their narratives.

Learning Goals

Describe how Milo, Tock, and the Humbug will rescue Rhyme and Reason.

 **LEARNING TASK:** Identify three challenges Milo will face on the journey to rescue Rhyme and Reason, two ways King Azaz's gift will help them, and one reason why King Azaz appoints the Humbug as a companion.

For Module Task 1, revise a narrative to include wordplay.

 **LEARNING TASK:** For Module Task 1, strengthen your narrative by using peer feedback.

Vocabulary

none



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Summarize the Humbug's Plan
- **Write:** Revise Module Task 1

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- journal
- Checklist for Module Task 1 (*Learn* book, Writing)
- Module Task 1 (*Learn* book, Writing)
- Sentence Strategies for Module 3 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Phantom Tollbooth*, passage 2 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that in this lesson they will read chapter 8 of *The Phantom Tollbooth* to learn what happens after the Royal Banquet.

LEARN 53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 18 minutes

1. Remind students that chapter 7 ended in the middle of the Royal Banquet. Explain that they will continue reading to see what happens next. Read aloud the portion of pages 92–96 from “Couldn’t eat another” to “the same way,” and instruct students to listen for why the guests suddenly leave the Royal Banquet.

2. Ask this question:



How does the conclusion of the Royal Banquet show the absence of Rhyme and Reason?

Reinforce the correct response: The guests leave the banquet to eat dinner, which is another nonsensical element caused by the missing Rhyme and Reason.

3. Ask this question:



What advice does Milo offer the king?

Reinforce the correct response: He suggests that the king allow Rhyme and Reason to return.

4. Instruct students to read the portion of pages 96–100 from “‘Why not?’ asked” to “see someone go.” Tell students to annotate the sequence of events involved in the rescue of Rhyme and Reason.

Respond | Summarize the Humbug's Plan | 18 minutes

1. Instruct students to recount the sequence of events with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- travel to Digitopolis
- convince the Mathemagician to agree with King Azaz
- get past the wicked demons in the Mountains of Ignorance
- scale the two-thousand-step staircase up to the Castle in the Air
- chat with the princesses
- ride back through the Mountains of Ignorance
- attend a parade with hot chocolate and cookies

2. Explain that King Azaz is sending Milo on a journey and that often with journeys in literature, the main character receives gifts to help them face challenges. Ask this question:

 **What help does King Azaz give Milo for his journey?**

Reinforce the correct responses: He gives him a box of all the words he knows and the Humbug as a guide.

3.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a 3–2–1 response to the prompt: Write three challenges Milo and the Humbug will face on their journey to rescue Rhyme and Reason, two reasons why King Azaz gives Milo a box of words, and one reason why King Azaz appoints the Humbug as Milo's guide.

Analyze Student Progress

Monitor: Do students provide accurate, text-based responses from the previous recounting?

Offer Immediate Support: If students need additional support finding reasons for King Azaz's gift, ask this question: What can Milo do with these words?

Plan Future Practice: Students practice summarizing *The Phantom Tollbooth* in lesson 30.

4. If time allows, invite a few students to share their responses.

Key Ideas

- **challenges:** They must convince the Mathemagician to agree with King Azaz, get past the wicked demons in the Mountains of Ignorance, climb a two-thousand-step circular staircase, and ride back through the demons.
- **reasons for gift:** Milo can ask all the questions which have never been answered and ask all of the questions which have never been asked; all the great books are made with the words; Milo must learn to use the words in the right places to overcome any obstacle.
- **reasons for the Humbug:** King Azaz says the Humbug knows the obstacles well and is dependable, brave, resourceful, and loyal.

5. Facilitate a brief discussion of this question:



How do you think the box of words and the Humbug will help Milo on this journey?

Key Ideas

- Milo can use the words to answer questions and gain knowledge to defeat ignorance.
- Milo can ask questions that will help him overcome the obstacles.
- Milo can say words that will become real tools to help him, such as the food at the banquet.
- The Humbug might be able to warn Milo and Tock of danger.
- The Humbug might be able to tell them which way to go.

- Tell students that they will take a closer look at the Humbug's description of the journey in the next lesson.

Write | Revise Module Task 1 | 17 minutes

- Display the Checklist for Module Task 1, and direct students to the page in their *Learn* book. Tell students that they will provide feedback to a partner based on one element of the checklist to strengthen their partner's writing.

Differentiation Support

At the start of this lesson, students will be at different phases in completing Module Task 1. Some students may require additional time to complete the learning task from the previous lesson.

Review your students' progress toward completion and adjust the timing of this lesson as needed.

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

- Direct attention to and read aloud the rubric row: shows knowledge of how to use wordplay for humor or effect.
- Ask this question:

What other effects might wordplay create?

Key Ideas

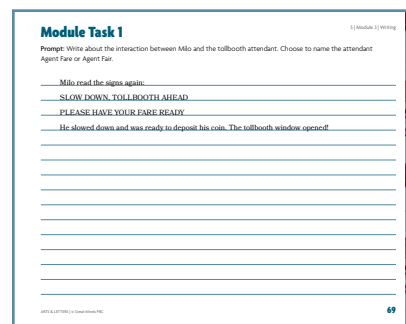
- confusion
- surprise or shock
- conflict between characters

4. Direct students to Module Task 1, located in the *Learn* book. Pair students, and instruct them to review their partner's Module Task 1 response and to annotate portions of the response where wordplay causes humor, confusion, or another effect.
5. Tell students to share their annotations and offer one additional place where wordplay could cause humor or confusion.

Language Support

For examples of wordplay that creates humor or confusion, direct students to the “Who’s on First?” transcript in their *Learn* book.

6.  **Introduce the learning task.** Instruct students to revise their Module Task 1 responses based on their peer review.



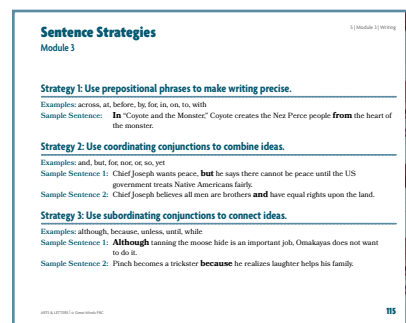
Analyze Student Progress

Following the completion of Module Task 1, refer to the Assessment Guide for next steps. Use the information in the guide to provide feedback to students and plan future writing instruction.

- 7.** Direct students to Sentence Strategies for Module 3, located in their *Learn* book, and direct attention to Sentence Strategy 6.
- 8.** Instruct students to Think–Pair–Share to restate Sentence Strategy 6 in their own words.

Reinforce the correct response: use a comma with the word *yes* or *no*, tag questions, or direct address to set those words apart from the rest of the sentence.

9. Tell students to read their responses to check their comma use with *yes* or *no* or to add *yes* or *no* with proper punctuation to the dialogue.



LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about what it will take to rescue Rhyme and Reason?
- What did you learn about Milo's time in Dictionopolis?
- What did you learn about describing a character?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.3.5 Content

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B

CP.6.5 Revision

CP.7.5 Editing

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A

BU.3.5 Conversation and Collaboration: BU.3.5.B, BU.3.5.F

BU.4.5 Expression

DF Develop Foundations

DF.8.5 Punctuation: DF.8.5.C, DF.8.5.D, DF.8.5.E

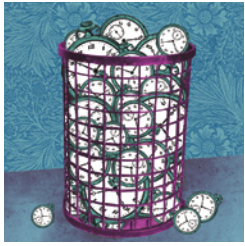
DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 16

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

Content Framing Question | **Reveal:** What does a deeper look at description reveal?

OVERVIEW

Preview

In this Reveal lesson, students reread portions of chapter 8 of *The Phantom Tollbooth* to analyze the Humbug's contradictory description of the journey. Students explain what this description reveals about the challenges of Milo's journey. During writing instruction, students revisit the Which's story to identify story elements and examine the pacing of the rising action. This prepares students to write Module Task 2.

Learning Goals

Analyze the Humbug's description of the journey in *The Phantom Tollbooth*.

 **LEARNING TASK:** Explain how the Humbug's description reveals that the journey is not a simple task.

Analyze how to create the rising action.

 **LEARNING TASK:** Explain why and how writers slow down the rising action in a narrative.

Vocabulary

contradiction (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine Description in *The Phantom Tollbooth*
- **Respond:** Explain the Effects of Description
- **Write:** Analyze Rising Action

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Syllable Types (Reference Charts appendix)
- Module Task 2 (*Learn book*, Writing)

STUDENTS

- *The Phantom Tollbooth*
- T-chart for the Humbug's Description of the Journey (*Learn book*)
- journal
- Narrative Writing Organizer for the Which's Story (*Learn book*)

Preparation

- Determine how to display side by side Syllable Types and the term *persistence*. See the Read section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Phantom Tollbooth*, passage 2 (*Learn book*, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at description reveal?
3. Tell students that in this lesson they will review chapter 8 of *The Phantom Tollbooth* and analyze the Humbug's description of the journey.

LEARN 53 minutes

Read | Examine Description in *The Phantom Tollbooth* | 18 minutes

1. Remind students that Milo, the Humbug, and Tock are embarking on a journey. Assess and activate prior knowledge by asking this question:

 **What is the purpose of the journey?**

Language Support

Tell students that *journey* means “an act of traveling from one place to another.”

Reinforce the correct response: to bring back Rhyme and Reason.

2. Read aloud the portion of pages 96–97 from “A simple task” to “agree to it.” Instruct students to annotate words or phrases that describe the journey.
3. Invite a few students to share their responses.

Key Ideas

- “is travel through miles of harrowing and hazardous countryside” (96)
- “past yawning chasms and trackless wastes, until he reached Digitopolis (if, of course, he ever reached there)” (96)
- “Then he would have to persuade the Mathemagician to agree to release the little princesses—and, of course, he’d never agree to agree to anything that you agreed with.” (96–97)

4. Display the following words and phrases from page 96:

- *simple*
- *harrowing and hazardous*
- *unknown valleys and uncharted forests*

Ask this question:

 **Which word seems out of place?**

Reinforce the correct response: *Simple* seems out of place because the other words and phrases suggest danger and the unknown.

- 5.** Tell students that they will continue to examine the Humbug’s description of the journey. Read aloud the portion of page 97 from “From there it’s” to “in the Air.”
- 6.** Direct attention to the repetition of the word *simple*. Explain that a specific word describes this kind of wordplay. Display side by side Syllable Types and the term *contradiction*. Instruct students to work with a partner to identify each syllable and syllable type, decode each syllable, and accurately blend the syllables to read the word.

Differentiation Support

If students struggle with syllable division, help them annotate the vowels and consonants and apply their knowledge of common syllable division patterns (e.g., con-tra-dic-tion). If students produce an inaccurate vowel sound when blending syllables to read the term, ask this question: What else could this vowel or vowel team say?

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

- 7.** Display the definition. Invite a student to read aloud the definition.

Definition

contradiction (n.): the act of saying something that is opposite or very different in meaning to something else

8. Remind students that *alliteration* refers to a type of wordplay in which writers place words that begin with the same sound near one another. Direct attention to “perilous pitfalls and ominous overtones” (97) as examples of alliteration.
9. Engage students in Repeated Reading of the portion of page 97 from “From there it’s” to “his belt buckle.” Instruct them to annotate contradictions and alliteration.

Respond | Explain the Effects of Description | 15 minutes

1. Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- **contradictions:** “a simple matter,” “a pleasant chat,” “leisurely ride back”
 - **alliteration:** “slither slowly,” “peak to peak ... prey,” “chaotic crags,” “frightening fiends”
2. Read aloud the portion of page 97 from “And, finally, after” to “agreement with everybody.”
 3. Direct attention to the T-chart for the Humbug’s Description of the Journey, located in the *Learn* book. Instruct students to work with a partner to list the Humbug’s description of the task on the left side and his description of the characters, settings, and events on the right side.

Listen for students to address key ideas in their discussions.

Key Ideas

- **Description of Task:** “a simple matter,” “a pleasant chat,” “leisurely ride back”
- **Description of Characters, Settings, and Events:** “chaotic crags,” “frightening fiends,” “evil demons” that “tear any intruder limb from limb,” “perilous pitfalls”

Description of the Task	Description of Characters, Settings, and Events

4. Ask this question:

 **What did you notice about the Humbug’s description of the journey?**

Differentiation Support

To help students understand the Humbug’s description, ask these questions:

- What did you notice about the Humbug’s description of the task versus his description of the characters and settings that Milo will encounter?
- How does the author play with words?

Key Ideas

- The Humbug says the opposite of what is true.
- The Humbug’s descriptions of the task do not match his descriptions of the characters and settings that Milo will encounter on the journey.
- The Humbug uses terrifying imagery such as “evil demons” and “tear any intruder limb from limb.”
- The Humbug uses alliteration such as “perilous pitfalls,” “ominous overtones,” and “frightening fiends,” which draws attention to the challenges.

Differentiation Challenge

To extend student thinking across texts, ask this question: How is the juxtaposition of words in this scene similar to or different from the way Surrealist artists juxtapose images?

5. Read aloud the portion of page 99 from “Now see here” to “wanted to do.” Instruct students to Think–Pair–Share to answer this question:

 **Based on your annotations, why do you think the Humbug is startled to find that he is accompanying Milo on the journey?**

Key Ideas

- Though the Humbug says the plan is simple, he recognizes the complexities and dangers involved.
- The Humbug is worried about the outcome of the journey.
- Because of the obstacles involved, the Humbug doesn’t really want to go on the journey.

6.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this question:

 **Based on the Humbug's description, how do you know Milo's journey will not be a simple task?**

Analyze Student Progress

Monitor: Do students demonstrate understanding of the challenges of Milo's journey based on the Humbug's description?

Offer Immediate Support: If students need additional support writing about the challenges, direct them to the portion of page 97 from "From there it's" to "in the Air," and ask this question: What challenges does the Humbug describe in this paragraph?

Plan Future Practice: Students practice closely examining the language in *The Phantom Tollbooth* in lesson 24.

7. Invite a few students to share their responses.

Key Ideas

- The Humbug uses words that mean scary or dangerous, such as *harrowing*, *perilous*, and *ominous*, to describe the places they must go.
- The Humbug says that it will be impossible to get the Mathemagician to agree to let them rescue the princesses.
- The Humbug's description makes the tasks sound impossible, such as when he says that they have to make a long ride out of the Mountains of Ignorance through a harsh landscape filled with fiends.

8. Ask this question:

 **How is the Humbug's whole speech contradictory?**

Language Support

Tell students that *contradictory* means "involving or having information that disagrees with other information."

Reinforce the correct response: The Humbug claims that the journey will be a simple task, but his descriptions show that the journey will be anything but simple.

- Remind students that a humbug is someone or something that is not honest or true or is nonsensical. Ask this question:

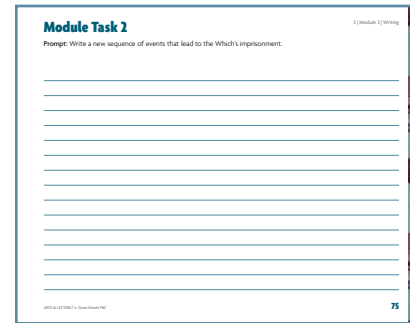
 **How does the Humbug’s speech show he is a humbug?**

Key Ideas

- His speech shows he is a humbug because it doesn’t make sense to describe a treacherous journey as simple.
- His speech shows he is a humbug because he clearly lies in order to agree with everyone.

Write | Analyze Rising Action | 20 minutes

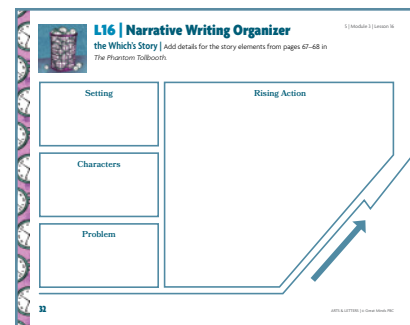
- Display Module Task 2, located in the *Learn* book. Choral Read the prompt: Write a new sequence of events that lead to the Which’s imprisonment. Invite a few students to restate the prompt in their own words.
- Explain that the only part of their narratives for Module Task 2 that will be the same as the Which’s story in *The Phantom Tollbooth* will be the resolution.
- Direct students to the Narrative Writing Organizer for the Which’s Story, located in the *Learn* book. Tell students that they will add details from the Which’s story in chapter 5 to the narrative writing organizer to deepen their understanding of story elements in preparation for Module Task 2.
- Read aloud the portion of pages 67–68 from “At first I” to “and wiser woman.” Instruct students to listen for the problem in the Which’s story.



Module Task 2

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

Handwriting practice lines.



L16 | Narrative Writing Organizer

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

Setting	Rising Action
Characters	
Problem	

Diagram showing the flow from Setting, Characters, and Problem into the Rising Action section, with an arrow indicating the progression.

5. Instruct students to Think–Pair–Share to answer this question:

 **What is the problem in the Which's story?**

Reinforce the correct response: The Which became greedy and restricted the use of most words. Tell students to add the problem to the narrative writing organizer.

6. Instruct students to work with a partner to complete the narrative writing organizer with details from the story of the Which's imprisonment.

Differentiation Support

To help students distinguish the different parts of the story of the Which's imprisonment, direct them to the Writing Model for Module 3 and the Narrative Writing Planner for the Writing Model for Module 3, located in their *Learn* book.

Look for students to determine the correct responses:

- **Setting**—palace, market place, dungeon
- **Characters**—the Which, people of Dictionopolis, King Azaz
- **Problem**—The Which became greedy and restricted the use of most words.
- **Rising Action**—At first, the Which made sure that only the most proper and fitting words were used. She had signs posted all over the palace and market place. Next, she chose fewer and fewer words. She had new signs posted. Then, sales began to fall off. Fewer words were chosen.
- **Climax**—The Which posted signs that read “Silence is Golden.”
- **Falling Action**—All talk stopped. King Azaz saw what happened and became angry.
- **Resolution**—King Azaz had the Which cast into the dungeon.

7. Ask this question:

 **Which part of the narrative includes the most detail?**

Reinforce the correct response: the rising action.

8. Instruct students to Think–Pair–Share to answer this question:

 **Why might Juster include more details in the rising action in the Which's story?**

Key Ideas

- to build interest in the Which character
- to make the problem intense
- to show how the Which's actions lead to the climax
- to build anticipation leading up to the climax—no one spoke

9. Explain that narrative writers slow the pacing and zoom in on events and details that best develop their stories. Tell students that the word *pacing* refers to the speed at which the events in a story unfold and that writers can slow down or speed up a story's pacing.

10. Direct attention to the Rising Action and the Falling Action portions of the narrative writing organizer. Instruct students to compare the details that they recorded for these two portions of the story. Ask this question:

 **How does Juster slow down, or zoom in, on the rising action?**

Key Ideas

- includes character details such as “I grew miserly” (67)
- uses the character's actual words, such as those on the Which's changing signs
- describes how people reacted to the Which's restrictions

11.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a response to this question:

 **Why and how do writers slow down the rising action in a narrative?**

Analyze Student Progress

Monitor: Do responses suggest understanding of the purpose and pacing of the rising action?

Offer Immediate Support: If students need additional support writing about the rising action, direct them to the Narrative Writing Planner for the Writing Model for Module 3, and ask this question: What purpose does the rising action serve?

Plan Future Practice: Students practice writing their own rising action in a narrative for Module Task 2 in lesson 22.

12. Invite a few students to share their responses.

Key Ideas

- **why:** to build interest in characters, to intensify the problem, to build anticipation leading up to the climax
- **how:** use words that show the passage of time, details about characters, details about objects, characters' actual words or dialogue, details about interactions between characters

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Milo's journey?
- What did you learn about the rising action?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.d

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.H

CP.2.5 Planning: CP.2.5.A

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

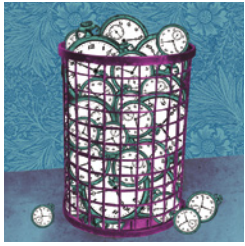
DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.C

DM.3.5 Schema Building



Lesson 17

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

Content Framing Question | **Distill:** What is a central idea in this text?

OVERVIEW

Preview

In this Distill lesson, students examine Milo's encounters with characters in the Lands Beyond. During discussion, students share, support, and elaborate on what readers learn through Milo's interactions. During writing instruction, students explore types of wordplay using the word *which*. This word study prepares them to develop wordplay in Module Task 2.

P A Prologue to lesson 17 is available for students who need additional support.

Learning Goals

Trace Milo's interactions with characters in chapters 2–8 of *The Phantom Tollbooth*.

LEARNING TASK: During a class discussion, share and support ideas about what readers can learn from Milo's encounters with characters.

For Module Task 2, develop wordplay for the word *which*.

LEARNING TASK: Complete the Character Chart for the Which.

Vocabulary

wisdom (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss a Central Idea
- **Write:** Develop Wordplay for the Which

LAND

Reflect on Learning

Materials

TEACHER

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

STUDENTS

- *The Phantom Tollbooth*
- Travel Log for Dictionopolis (*Learn* book)
- Talking Tool (*Learn* book)
- Module Task 2 (*Learn* book, Writing)
- Checklist for Module Task 2 (*Learn* book, Writing)
- Character Chart for the Which (*Learn* book)

Preparation

- Determine how to display the questions for the Chalk Talk. See the Read section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Phantom Tollbooth*, passage 3 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is a central idea in this text?
3. Tell students that they will analyze Milo's interactions with characters in the Lands Beyond to prepare for a discussion about a central idea in *The Phantom Tollbooth*.

LEARN 53 minutes

Read | Prepare for a Discussion 18 minutes

1. Remind students that the Lands Beyond is also called the Kingdom of Wisdom. Introduce the vocabulary term *wisdom* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
2. Explain that Milo gains knowledge and receives advice from the various characters he meets during his journey. Tell students that they will discuss the wisdom that Milo has acquired so far.
3. Display and Choral Read the discussion question: What is the most important thing that Milo has learned so far?
4. Tell students that to prepare for the discussion, they will collect evidence about Milo's interactions with characters in the novel. Display the Travel Log for Dictionopolis, and direct students to the page in their *Learn* book. Read aloud the directions.



Definitions

wisdom (n.):

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

L17 Travel Log	
Dictionopolis Complete the travel log with details about Milo's time in Dictionopolis.	
Whom does Milo meet?	What is Milo's most memorable moment?
What does Milo do?	
What words of wisdom does Milo receive?	

5. Instruct students to work with a partner to complete the boxes titled Whom does Milo meet? and What does Milo do? Invite a few students to share their responses.

Key Ideas

- **meets:** the cabinet, Officer Shrift, the Humbug, the Spelling Bee, the Which, and King Azaz
- **does:** sees assortments of tasty words in the Word Market, hears the story of the Kingdom of Wisdom from the Which, goes to a banquet where people eat their words, and accepts King Azaz's assignment to rescue Rhyme and Reason

6. Direct attention to the question at the bottom of the page: What words of wisdom does Milo receive?
7. Tell students that they will examine each character to see what Milo learns from his interactions with them.
8. Read aloud the portion of page 31 from “Well, continued the” to “back, watchfully ticking.” Think aloud to model what Milo learns from Tock on this page.
9. Display these questions around the room.
- What does Milo learn from Tock?
 - What does Milo learn from the cabinet?
 - What does Milo learn from the Humbug?
 - What does Milo learn from the Which?
 - What does Milo learn from King Azaz?

Differentiation Support

Milo's interactions with characters vary in length and complexity. Determine text assignments prior to the start of the lesson.

Sample Think Aloud

Tock encourages Milo to start thinking so the car will run again. Tock also scolds him to keep thinking. Because of Tock, Milo realizes that much can be accomplished with a little thought.

10. Tell students that they will follow the instructional routine Chalk Talk to engage in a silent, written discussion about a topic or text. Explain how this routine works. First, students choose a question and add an initial response. Then, students have the freedom to move to the other questions, responding directly to the question or another student's contribution. Tell students that as they respond, they may draw a line to connect their responses to another student's. Throughout the routine, students address all questions.
11. Begin the Chalk Talk. Look for students to address key ideas in their silent discussions.

Key Ideas

- **Tock:** Using too many words to say too little is confusing; don't waste time.
 - **cabinet:** Be careful with your words; using too many words can lead to confusion.
 - **the Humbug:** Trying to agree with everyone makes no sense; bragging can lead to being assigned unwanted tasks.
 - **the Which:** Rhyme and Reason's banishment has affected the kingdom; greed and power corrupt people; it's bad to use too few words, but it's usually worse to use too many.
 - **King Azaz:** You might have to eat your words; with words, a person can face any obstacle; words must be used carefully.
12. Instruct students to add two lessons that Milo has learned to the section titled What words of wisdom does Milo receive? on the travel log.

Respond | Discuss a Central Idea | 15 minutes

1. Display and introduce the speaking and listening goal for today's discussion: Connect new ideas to the current discussion.

Teacher Note

During the discussion, use the Module 3 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward this goal.

2. Explain that students can practice this goal by using sentence frames. 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 _____.

However, _____.

Model how to use the sentence frames by thinking aloud.

3. Facilitate a discussion of this question:

 **What is the most important thing that Milo has learned so far?**

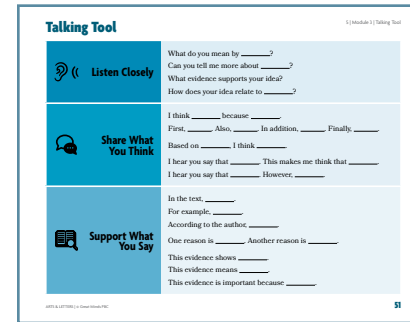
Listen for students to include accurate, text-based evidence during the discussion, and prompt them to use textual evidence to answer these questions:

- What lessons will help Milo in the Mountains of Ignorance?
- What lesson has Milo used to overcome an obstacle?

Language Support

Direct students to the Talking Tool, located in the *Learn* book. Remind them that they can practice supporting what they say with textual evidence by using these sentence frames:

- In the text, _____.
- For example, _____.



The Talking Tool is a graphic organizer divided into three sections: Listen Closely, Share What You Think, and Support What You Say. Each section contains specific sentence frames for students to use during a discussion.

Section	Sentence Frames
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, _____, then, _____, 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 _____.

Sample Think Aloud

I hear you say that both Tock and the Which teach Milo that using too many words to say too little is bad. This makes me think that this lesson is the most important one Milo has learned so far.

4.  **Introduce the learning task.** Continue the discussion by asking this question:

 **What can we learn from Milo's encounters with characters in the Lands Beyond?**

Remind students to connect new ideas to the discussion by using the Talking Tool.

Analyze Student Progress

Monitor: Do students' ideas reflect a deep understanding of the effects that Milo's interactions had on him?

Offer Immediate Support: If students need additional support elaborating on what Milo's encounters with characters show, direct them to their annotations and travel logs about specific encounters Milo has had.

Plan Future Practice: Students practice determining a central idea in *The Phantom Tollbooth* in lesson 32.

5. At the end of the discussion, reinforce key ideas.

Key Ideas

- Being curious about the world can discourage boredom.
- Seeking knowledge about what is heard, seen, and experienced opens up new worlds.
- Meeting new people and visiting new places can be exciting and interesting.
- Thought and attention can take you to new places.
- Choose your words wisely.

6. Instruct students to complete a drawing in the What is Milo's most memorable moment? box.
7. Tell students that they will discuss the knowledge they have built so far from *The Phantom Tollbooth* in the next lesson.

Write | Develop Wordplay for the Which | 20 minutes

1. Direct students to Component Task 2, located in the *Learn* book. Echo Read the prompt: Write a new sequence of events that lead to the Which's imprisonment.
2. Display the Checklist for Module Task 2, and direct students to the page in their *Learn* book. Direct attention to the Knowledge heading, and instruct students to read the Knowledge rows.
3. Explain that students will brainstorm wordplay for the words *witch* and *which* to demonstrate knowledge of the Which in their new sequence of events.
4. Display the Character Chart for the Which, and direct students to the page in their *Learn* book. Direct attention to the row titled Sounds. Remind students of the meanings of *alliteration* and *rhyme*.
5. Direct attention to the row labeled Pun. Explain that students will brainstorm ways to confuse the meanings of *which* and *witch*. Instruct students to Think–Pair–Share to answer this question:

How does Juster play with the words *which* and *witch* to create a pun?

Differentiation Support

To help students understand how to create a pun, instruct them to recall the definition of *pun*. Provide an additional example of a pun (e.g., Why was six nervous? Because seven eight nine.), and discuss what makes it a pun.

[illegible]

Checklist Module Task 1 ▶ Prompt Write a new sequence of events that lead to the Whitch's imprisonment.		© Wendie L. Gillingham	
		Review 1	Review 2
Knowledge			
shows knowledge of how to use wordplay in characters' names		☐	☐
shows knowledge of how to use wordplay for humor or effect		☐	☐
shows knowledge of <i>The Phantom Tollbooth</i>		☐	☐
Writing			
has a setting and characters		☐	☐
has a problem		☐	☐
has an organized sequence of events leading to a climax		☐	☐
uses transition words, phrases, or clauses to sequence events		☐	☐
uses dialogue to show how characters interact and respond to situations		☐	☐



L17 | Character Chart

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

8 | Module 1 | Lesson 17

Types of Wordplay	Wordplay for the Which
Sounds alliteration rhyme	
Puns which which	

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35

Key Ideas

- Officer Shrift tells Milo and Tock that there is a witch in the dungeon, so they are scared.
- People are scared of the Which because they think she is a witch.
- The Which is locked in a dungeon like you'd expect an evil witch to be.

6. Explain that students will consider how to confuse the words *witch* and *which* in the Pun row.

Language Support

To help students prepare to create puns, ask these questions, spelling out *which* and *witch*:

- When would you use the word *which*?
- When would you use the word *witch*?

7.  **Introduce the learning task.** Instruct students to work with a partner to complete the second column of the Character Chart for the Which.

Teacher Note

Ensure that all students have access to a digital or print dictionary. Consider providing students with a collection of idioms as well.

Analyze Student Progress

Monitor: Do students develop rhyme, alliteration, and puns for the word *which*?

Offer Immediate Support: If students need additional help coming up with ways to play with the words *witch* and *which*, ask this question: How could you use the meaning of *witch* to create wordplay?

Plan Future Practice: Students practice using wordplay in writing in a narrative for Module Task 2 in lesson 22.

8. Invite students to share examples of wordplay.

Key Ideas

Sounds

- **alliteration:** wacky, wonderful, weird, words, walk, wobble, wrinkled
- **rhyme:** itch, stitch, hitch, glitch, switch, snitch, ditch, rich

Pun

- The Which could cast a spell to steal King Azaz's words.
- The Which could have a book of spells that is just a book about spelling rules.
- The Which could ride on the word *broom*.
- The Which could have a black cat as a pet.
- The Which could offer a character a poisoned letter A.

9. Tell students that in the next lesson they will use their knowledge of the Which to consider what problems could lead to her imprisonment.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about wordplay?
- What did you learn from *The Phantom Tollbooth*?
- What did you learn about connecting new ideas to the discussion?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.2.5 Theme and Central Idea: MM.2.5.A, MM.2.5.B

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.d

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.C, CP.2.5.D

CP.3.5 Content

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B

CP.8.5 Presentation: CP.8.5.A, CP.8.5.B

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B, BU.3.5.C, BU.3.5.D, BU.3.5.E

BU.4.5 Expression

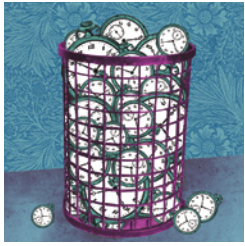
DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.D

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 18

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

Content Framing Question | **Know:** How does this text build our knowledge?

OVERVIEW

Preview

In this Know lesson, students reflect on what they have learned about how writers play with words in *The Phantom Tollbooth*. They express their knowledge by writing statements that list items in a series separated by commas. During writing instruction, students brainstorm a problem and events for the rising action of a narrative. This work prepares students to write their own narrative for Module Task 2.

Learning Goals

Synthesize knowledge gained from *The Phantom Tollbooth*.

 **LEARNING TASK:** Write knowledge statements about *The Phantom Tollbooth*.

For Module Task 2, brainstorm the rising action of a narrative.

 **LEARNING TASK:** For Module Task 2, complete the rising action in the narrative writing planner.

Vocabulary

knowledge (n.)



Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Review Knowledge from *The Phantom Tollbooth*
- **Respond:** Express Knowledge
- **Write:** Brainstorm the Rising Action

LAND

Synthesize Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Knowledge Cards: *wisdom, knowledge*

STUDENTS

- *The Phantom Tollbooth*
- World Knowledge Statements for Module 3 (*Learn* book)
- Narrative Writing Planner for Module Task 2 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Phantom Tollbooth*, passage 3 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: How does this text build our knowledge?
3. Tell students that they will reflect on what they learned about how Juster plays with words in chapters 1–8 of *The Phantom Tollbooth*.

LEARN 53 minutes

Read | Review Knowledge from *The Phantom Tollbooth* | 18 minutes

1. Direct students to *The Phantom Tollbooth*. Explain that just as Milo builds knowledge on his journey, students have built a great deal of knowledge about wordplay.
2. Direct attention to the World Knowledge Chart. Facilitate a brief discussion about the knowledge that students have built.
3. Remind students that they have also built knowledge about the Lands Beyond by studying the map at the beginning of the book. Direct attention to the Old City of Wisdom on the map.
4. Display the Knowledge Card for *wisdom*, and direct attention to the image to spark students' memory. Remind students that one of the definitions for *wisdom* is “knowledge gained by having many experiences in life.”
5. Ask this question:



What is next to the Old City of Wisdom?

Reinforce the correct response: the Sea of Knowledge.

6. Introduce the vocabulary term *knowledge* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

7. Facilitate a brief discussion to answer these questions:



Definition

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

 **How are knowledge and wisdom similar? How are they different?**

Key Ideas

- **similar:** Both knowledge and wisdom involve possessing information.
- **different:** A person can attain knowledge from experience or education.
- **different:** A person can attain wisdom through lived experiences, which can provide perspective and common sense.
- **different:** Someone who is knowledgeable about a subject may not necessarily be wise or give wise advice.

Differentiation Challenge

To promote critical thinking, challenge students to use the juxtaposition of knowledge and wisdom on the map of the Lands Beyond to explain the connection between the words.

8. Add a few student-generated statements to the World Knowledge Chart.

Respond | Express Knowledge | 15 minutes

1. Tell students that each time they reflect on their knowledge, they learn about and practice different ways to express it. Ask this question:

 **What types of wordplay have you learned about so far?**

Reinforce the correct responses: puns, contradictions, alliteration.

2. Display the following sentence without commas: Writers use wordplay such as puns contradictions and alliteration.

3. Tell students that when a sentence contains a list, each item should be separated by a comma. Ask this question:

 **Where would you put commas to separate the types of wordplay?**

Reinforce the correct response: Writers use wordplay such as puns, contradictions, and alliteration.

Language Support

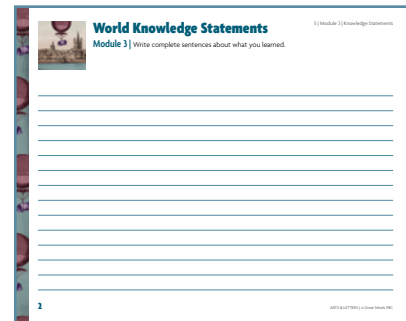
Display or provide students with additional examples of items in a series that include commas between each item.

4. Direct attention to similar items that could be grouped together in a sentence on the World Knowledge Chart. Instruct students to work with a partner to construct a sentence that lists these items.

Differentiation Support

To help students recall world knowledge from the video, direct them to the Gallery for “Wordplay,” located in the *Learn* book.

5.  **Introduce the learning task.** Direct students to World Knowledge Statements for Module 3, located in the *Learn* book. Instruct students to write at least three knowledge statements that express what they’ve learned from chapters 1–8 of *The Phantom Tollbooth*. Tell students to write at least one knowledge statement that contains items in a series. Remind students to use proper punctuation.



Analyze Student Progress

Monitor: Do students use commas with items in a series to express knowledge about wordplay?

Offer Immediate Support: If students need additional support writing a knowledge statement, direct them to their Notice and Wonder Chart for *The Phantom Tollbooth* and ask them if they can now answer any of the questions that they posed.

Plan Future Practice: Students practice forming knowledge statements about wordplay in lesson 33.

6. Tell students that although they might be just as confused as Milo in the first few chapters of *The Phantom Tollbooth*, Milo progresses in his journey toward knowledge and so will they.

Write | Brainstorm the Rising Action | 20 minutes

1. Direct students to the Narrative Writing Planner for Module Task 2, located in the *Learn* book. Remind students that they are creating a new sequence of events that lead to a resolution: The Which is imprisoned in the dungeon to serve her sentence. Instruct students to add the resolution to the narrative writing planner.
2. Assess and activate prior knowledge by asking this question:

... **What was the Which's job as the Official Which of Dictionopolis?**

Reinforce the correct response: choosing which words to be used at all occasions, which ones to say and write, and which ones not to say and write.

Narrative Writing Planner

Module Task 2 | Add details for the story elements.

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

Setting

Characters

Problem

Rising Action

44

3. Tell students that they will develop a problem for their narratives. Instruct students to Think–Pair–Share to answer these questions:



Which characters might the Which have a problem with in Dictionopolis? Why?

Key Ideas

- King Azaz, because he wanted the power to decide which words should be used
- the Humbug, because he thought that he knew more about words than the Which
- the Spelling Bee, because he was spelling words that the Which did not approve
- the cabinet, because they were using too many words that all mean the same thing
- Word Market vendors, because they were selling words that the Which does not like

4. Instruct students to add the setting, characters, and problem to their narrative writing planner. Invite a few students to share their responses.

Key Ideas

- **Setting:** description of a time and place within the Lands Beyond
- **Characters:** descriptions of the Which and other relevant characters from the Lands Beyond
- **Problem:** brief explanation of a challenge the characters face

5. Explain that the Which's decision about how to respond to the problem will be the climax of their story. Instruct students to Think–Pair–Share to answer this question:



How could the Which's response to this problem lead to her imprisonment?

Key Ideas

- The Which steals all of King Azaz's words to make herself more powerful than he is.
- The Which leaves the Humbug with only unpleasant words to describe the king.
- The Which tells the Spelling Bee that he can no longer compete in the Kingdom's spelling bee.
- The Which closes the Word Market and forces Dictionopolis to lose its name.

6. Instruct students to add details to the Climax box on their narrative writing planners.
7. Assess and activate prior knowledge by asking this question:

 **What is the relationship between the rising action and the climax of a story?**

Reinforce the correct response: The rising action of a story includes all the events that lead to the climax.

8.  **Introduce the learning task.** Instruct students to review the climax on their narrative writing planner. Tell students to add events for the rising action that lead to the climax of their narrative.

Analyze Student Progress

Monitor: Do students write events for the rising action that lead to the climax of the Which's story?

Offer Immediate Support: If students need additional support writing the rising action, allow them to orally rehearse with a partner what happens first, second, and so on before writing.

Plan Future Practice: Students practice planning elements of narrative writing when they add to their narrative writing planners in lesson 21.

9. Invite a few students to share their responses.

Key Ideas

- logical sequence of events leading to the climax of the story

10. Tell students that they will add events to the falling action in the next lesson.

LAND 5 minutes

Synthesize Learning

1. Remind students of the Essential Question. Tell them that they will answer this question in different ways throughout the module. Ask the Essential Question:



How and why do writers play with words?

2. Use responses to reinforce these Knowledge Threads:
 - 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.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *The Phantom Tollbooth*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.d

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.C, CP.2.5.D

CP.3.5 Content

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c, CP.4.5.B, CP.4.5.B.e

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.2.5 Discovery and Evidence: BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DF.8.5 Punctuation: DF.8.5.A

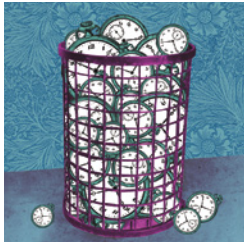
DF.13.5 Sentence Construction: DF.13.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.E

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 19

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

OVERVIEW

Preview

In this lesson, students complete Reading Comprehension Assessment 1. In the first section of the assessment, students demonstrate their fluency by reading aloud an excerpt from the assessment text. In the second section, students demonstrate their knowledge by answering questions about important words and concepts in the module. In the third section, students expand their knowledge by applying comprehension skills to the assessment text. In the fourth section, students evaluate their confidence about the assessment and identify challenges posed by the assessment text. After completing the assessment, students read from a volume of reading text.

Learning Goal

Demonstrate knowledge of wordplay and apply reading comprehension skills to a new text related to wordplay.

 **LEARNING TASK:** Complete Reading Comprehension Assessment 1.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Respond:** Complete an Assessment
- **Read:** Read More About Wordplay

LAND

Revisit the Essential Question

Materials

TEACHER

- text for Reading Comprehension Assessment 1 (Assessment Guide or digital platform)
- Assessment Guide (digital platform)

STUDENTS

- Reading Comprehension Assessment 1 (Assessment Guide or digital platform)

Preparation

- Refer to the Assessment Guide for information on how to administer Reading Comprehension Assessment 1.
- Select volume of reading books for the Read section.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display and Choral Read the Essential Question: How and why do writers play with words?
2. Tell students that in this lesson they will show and grow what they know about wordplay by completing an assessment. Reinforce that the text students read during the assessment will add to their understanding of the Essential Question.

LEARN 55 minutes

Respond | Complete an Assessment | 40 minutes

1.  **Introduce the learning task.** Tell students that they will complete an assessment. Explain that the assessment includes four sections. In the first section, students demonstrate fluency by reading aloud a new text related to wordplay. In the second section, they answer questions related to important words and ideas in the module. In the third section, they closely reread the new text and answer questions about the text. In the fourth section, they evaluate their answers and identify challenges.
2. Administer the assessment according to the instructions in the Assessment Guide.

Teacher Notes

Students may complete Reading Comprehension Assessment 1 on paper or on the digital platform. Using the platform gives students experience with technology-enhanced assessments.

As needed, adjust instruction in the next section to allow students time to complete the assessment.

Analyze Student Progress

Refer to the Assessment Guide for next steps following Reading Comprehension Assessment 1. Use this information to plan responsive teaching for lesson 20.

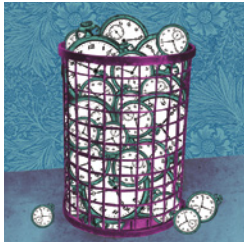
Read | Read More About Wordplay | 15 minutes

1. Instruct students who completed the assessment to read a volume of reading book. Those who are still working on the assessment can read a volume of reading book during the regularly scheduled volume of reading time.

LAND 3 minutes**Revisit the Essential Question**

1. Instruct students to share with a partner one thing they learned about wordplay from the text for Reading Comprehension Assessment 1.
2. Tell students that they will continue to build knowledge about wordplay as they read additional module texts.

ACHIEVEMENT DESCRIPTOR**DM** Develop Metacognition**DM.3.5 Schema Building**



Lesson 20

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

OVERVIEW

Preview

In this Responsive Teaching lesson, students follow along and listen closely to another reading of the text for Reading Comprehension Assessment 1. They discuss assessment questions they might have missed to explain how to identify the correct answers. The lesson concludes with an opportunity for students to engage in work with word parts and module terms. Reviewing the assessment, word parts, and module terms solidifies students' understanding of wordplay and prepares them to continue building their knowledge.

Learning Goal

Analyze relevant questions on Reading Comprehension Assessment 1.



LEARNING TASK: Explain how to identify correct answers for relevant questions on Reading Comprehension Assessment 1.

Vocabulary

selected module 3 terms



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Read:** Listen Closely to the Assessment Text
- **Respond:** Revisit the Assessment
- **Engage:** Build Vocabulary

LAND

Reflect on the Assessment

Materials

TEACHER

- Reading Comprehension Assessment 1 (Assessment Guide or digital platform)
- Word Construction for *dict* and *ton* (*Learn* book)
- Real Words and Non-Words Chart
- Knowledge Cards: *comedy*, *idiom*, *pun*, *wisdom*, *wordplay*

STUDENTS

- Reading Comprehension Assessment 1 (Assessment Guide or digital platform)
- Word Construction for *dict* and *ton* (*Learn* book)

Preparation

- Use the student performance data from Reading Comprehension Assessment 1 to determine which questions to review in this lesson. Refer to the Assessment Guide for additional information.
- Use the student performance data from the second section of Reading Comprehension Assessment 1 to identify module terms to highlight for review. Then review the options in the Engage section. Depending on the option you choose, gather the necessary Knowledge Cards and materials.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display and Choral Read the Essential Question: How and why do writers play with words?
2. Tell students that they will listen to and follow along with the text for Reading Comprehension Assessment 1 and discuss some of the questions. Emphasize that revisiting the text and assessment helps students deepen their knowledge, respond to the Essential Question, and strengthen their reading comprehension skills.

LEARN 55 minutes

Read | Listen Closely to the Assessment Text | 10 minutes

1. Read aloud the text for Reading Comprehension Assessment 1, modeling fluent reading.

Respond | Revisit the Assessment | 25 minutes

1.  **Introduce the learning task.** Display selected questions from Reading Comprehension Assessment 1. Explain that the class will discuss these questions to understand how to identify the correct answers.
2. Refer to the Assessment Guide for information on responsive teaching for Reading Comprehension Assessment 1.

Analyze Student Progress

Monitor: Do students explain how to identify the correct answers for items reviewed on Reading Comprehension Assessment 1?

Offer Immediate Support: If students need additional support explaining how they arrived at the correct answers, think aloud to model an explanation before having students practice in pairs.

Plan Future Practice: Students practice discussing responses to an assessment in lesson 35.

Engage | Build Vocabulary | 20 minutes

1. Remind students that knowing the definitions of prefixes, roots, and suffixes can help readers understand the meaning of unfamiliar words. Display the Word Construction for *dict* and *ton*, and direct students to the page in their *Learn* book. Explain that the page includes prefixes, roots, and suffixes. Invite a few students to read aloud the word parts and corresponding definitions.
2. Tell students that they will combine two or three of the word parts to create new words. Model how to combine parts to create a new word by combining *mono-* and *ton* to make *monotone*, and share the definition: a way of talking or singing without raising or lowering the sound of your voice.

L20 | Word Construction
dict and *ton* | Combine word parts to create new words. Write at least three words and definitions on the lines below.

Prefixes	Roots	Suffixes
contra- against, opposite	dict say, speak	-ary related to, connected with
in- in, on, or not	ton sound	-ation action, process
mono- one		-ion changes verb to noun
pre- before		-ive changes noun or verb into adjective
		-y characterized by

Words: _____

Definitions: _____

Instruct students to write at least three words and definitions at the bottom of the page, using the word parts in the chart.

Language Support

To leverage students' home languages as resources to support learning, prompt students to make cross-linguistic connections between their home languages and English through cognates and morphology.

3. Tell students to read their words to a partner and use their knowledge of the word parts to determine the meaning of each word.

4. Invite a few students to share one of their partner's words and its definition. As students share, add responses to the appropriate column of the Real Words and Non-Words Chart.

Reinforce real words (e.g., *dictionary*, *intonation*, *prediction*).

Teacher Notes

As students share non-words, where possible, provide a real word that communicates a similar meaning. Explain that experimenting with word parts to create real and non-words can help students understand words when they read. In most cases, however, they will use real words in their writing.

If adding a suffix requires a change in spelling, model how to determine the correct spelling with guidance from your foundational skills program.

Real Words and Non-Words	
Real Words	Non-Words

5. Ask this question:

 **How did your knowledge of word parts help you understand the new words?**

6. Tell students that there are other ways to build their knowledge of vocabulary. Use Knowledge Cards to review terms and definitions introduced in previous lessons. Select terms for students to use in one of the following vocabulary activities.
 - **Share What You Know:** Choose one Knowledge Card, and read aloud the term and definition. Direct students to World Knowledge Statements for Module 3, located in the *Learn* book. Instruct students to write a knowledge statement containing the term and then share it with a partner. Invite pairs to share with the class. Repeat the activity by choosing another card.
 - **Create a Web:** Display a Knowledge Card, and instruct students to generate a web of words and phrases in their journal to express the knowledge they have gained about that term.

Teacher Note

Reviewing Knowledge Cards offers an opportunity to deepen the knowledge of the module. Consider which Knowledge Threads to elevate when selecting terms for the activity. Find the Knowledge Threads in the module overview.

LAND 3 minutes**Reflect on the Assessment**

1. Instruct students to share with a partner one thing they learned as they worked through assessment questions with the class.
2. Tell students that they will continue to build their knowledge about wordplay as they read more module texts.

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts**MM.1.5 Comprehension and Evidence:** MM.1.5.A**MM.5.5 Vocabulary:** MM.5.5.A, MM.5.5.A.d**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A**BU** Build Understanding**BU.2.5 Discovery and Evidence****DF** Develop Foundations**DF.3.5 Phonics and Spelling:** DF.3.5.A**DM** Develop Metacognition**DM.4.5 Reflection and Evaluation**



Lesson 21

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 9 of *The Phantom Tollbooth* to learn what happens once Milo reaches his first destination after Dictionopolis. Students organize story elements for Milo's journey in the Forest of Sight. During writing instruction, students practice controlling pacing in their writing by speeding up and slowing down the events in a story. This work prepares students to establish pacing in their narrative for Module Task 2.

P A Prologue to lesson 21 is available for students who need additional support.

Learning Goals

Organize what happens in chapter 9 of *The Phantom Tollbooth*.

LEARNING TASK: Add details to the Travel Log for the Forest of Sight.

For Module Task 2, use description and dialogue to control pacing.

LEARNING TASK: For Module Task 2, write examples of description and dialogue that slow down an event.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Describe Characters and Events
- **Write:** Establish Pacing

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Types of Wordplay chart (Reference Charts appendix)
- Optical Illusion image (digital platform)

STUDENTS

- *The Phantom Tollbooth*
- Travel Log for the Forest of Sight (*Learn* book)
- Narrative Writing Planner for Module Task 2 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Phantom Tollbooth*, passage 3 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapter 9 of *The Phantom Tollbooth* to learn what happens once Milo sets out on his quest with Tock and the Humbug.

LEARN 53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 15 minutes

1. Tell students the title of chapter 9, “It’s All in How You Look at Things.” Direct students to the map at the beginning of *The Phantom Tollbooth*, and instruct them to look at the roads leading out of Dictionopolis. Ask these questions:



Based on the title of chapter 9, where do you think Milo is going? What makes you think that?

Key Ideas

- **where Milo is going:** Milo is going to the Forest of Sight.
- **what makes one think that:** The title is about looking at things, which relates to the word *sight*.
- **what makes one think that:** Look and see are synonyms, and the word *sight* means “the ability to see.”
- **what makes one think that:** Names of places in the Lands Beyond often relate to what happens there.

2. Read aloud the portion of pages 101–104 from “Soon all traces” to “don’t you think?” Instruct students to listen for details about the place Milo travels to next.

3. Ask this question:



What details did you notice about the Forest of Sight?

Key Ideas

- Milo, Tock, and the Humbug drive through a dense forest where they can only see trees.
- There is a sign that calls the area the scenic route.
- Once they are out of the forest, they are in a place called Point of View.
- Milo thinks it looks beautiful.

4. Instruct students to read the portion of pages 104–108 from “How do you” to “the waiting woods.” Tell students to annotate information about the boy who is floating three feet off the ground.

Respond | Describe Characters and Events | 20 minutes

1. Instruct students to share annotations with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- His name is Alec Bings.
- Everyone in his family is born in the air, and they grow toward the ground.
- He always sees things from the same angle.
- He can see through things, but he cannot see whatever is right in front of him.

2. Ask these questions:

 **What is peculiar, or unusual, about what Alec Bings sees?**

 **What is peculiar, or unusual, about what his family sees?**

Key Ideas

- **Alec Bings:** He can see through things, but he cannot see anything that happens right in front of him.
- **his family:** His father “sees to things,” his mother “looks after things,” his brother “sees beyond things,” his uncle “sees the other side of every question,” and his sister “sees under things” (107).

Teacher Note

Depending on your students’ understanding of idioms, consider telling them that the points of view of Alec Bings’s family members are idioms about sight and seeing.

3. Tell students that the phrase *see through things* can indicate being able to see through something that is transparent or that a person understands the truth about someone or something. Explain that the phrase *point of view* is the perspective from which a story is told or a way of looking at or thinking about something.

Language Support

Provide student-friendly examples of the literal and figurative definitions of *see through things* and *point of view*.

4. Form small groups. Instruct students to discuss these questions:

 **How does Alec Bings talk literally about sight and seeing?**

 **How does he talk figuratively about sight and seeing?**

Differentiation Support

To help students understand the literal and figurative meanings of *point of view*, ask these questions:

- What can Alec Bings see with his eyes? What can he see from where he is?
- What truths does Alec Bings see about Milo, Tock, and the Humbug?
- What words of wisdom does Alec Bings share about a person's point of view?

Differentiation Challenge

To promote critical thinking, challenge students to determine what Alec Bings's point of view prevents him from seeing, and explain how this relates his explanation of sight and seeing to Milo.

5. Invite a few students to share their responses.

Key Ideas

- **literal:** Point of View is the name of the place where they are.
- **literal:** Alec Bings literally sees things from a different perspective because he is three feet in the air.
- **literal:** When Alec Bings says everyone sees things depending on where they are, he is talking about literally what they can see from where they are.
- **literal:** Alec Bings can literally see through things because he cannot see what is right in front of him, but he can see everything else.
- **figurative:** Alec Bings uses the phrase *see through things* figuratively when he tells Milo, Tock, and the Humbug that he sees the truth about them, such as the Humbug is almost never right about anything.
- **figurative:** What one person sees as beautiful may not be what others see as beautiful.
- **figurative:** People can see the same thing but look at it in a different way.

6. Display the Optical Illusion image. Ask this question:



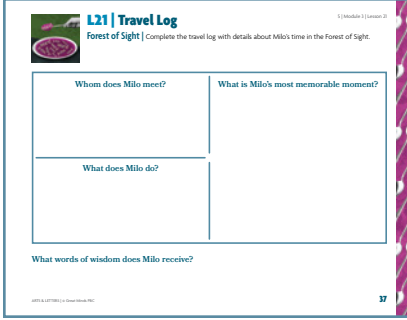
What do you see in the picture?

Reinforce the correct responses: a rabbit or a duck. Explain that this is an example of an optical illusion, and what the viewers see in an optical illusion depends on how they look at it.

7. Direct attention to the Types of Wordplay chart, and add the phrases *see through things* and *point of view* as examples of the literal meaning of figurative language.

8.  **Introduce the learning task.** Display the Travel Log for the Forest of Sight, and direct students to the page in the *Learn* book. Instruct students to add at least one detail from chapter 9 to the following sections of the log:

- Whom does Milo meet?
- What does Milo do?
- What words of wisdom does Milo receive?



L21 | Travel Log
Forest of Sight | Complete the travel log with details about Milo's time in the Forest of Sight.

1 | Module 3 | Lesson 21

Whom does Milo meet?	What is Milo's most memorable moment?
What does Milo do?	
What words of wisdom does Milo receive?	

ARTS & LETTERS | © Great Minds PBC

Explain that students will add to the travel log in the next lesson as they continue reading about Milo's time in the Forest of Sight. Tell students to leave space in each box and to leave blank the most memorable moment section.

Analyze Student Progress

Monitor: Do students provide accurate text-based responses that tell whom Milo meets, what he does, and what lessons he learns in the Forest of Sight?

Offer Immediate Support: If students need additional support adding information to the What words of wisdom does Milo receive? box, ask this question: What does Milo learn from Alec Bings?

Plan Future Practice: Students practice organizing story elements in *The Phantom Tollbooth* in lesson 22.

Key Ideas

- **meets:** Alec Bings
- **does:** drives through the Forest of Sight to Point of View
- **wisdom:** The way you see things depends on where you look at them from.
- **wisdom:** It's important to look at things from the perspective of others.

9. Tell students that they will continue to read about what happens in the Forest of Sight in the next lesson.

Write | Establish Pacing | 18 minutes

1. Tell students that they will practice establishing pacing in their narratives for Module Task 2.
2. Remind students that pacing refers to slowing down and speeding up events in a story and that they looked at how the author controlled the pacing in the Which's story.
3. Ask these questions:



How does Juster slow down the story?

Key Ideas

- includes specific details about characters or objects
 - uses characters' actual words or dialogue
 - describes the interactions between characters
4. Tell students that they will look at other examples of how the author controls pacing in *The Phantom Tollbooth*. Read aloud the portion of page 101 from “Soon all traces” to “left it at that.”
 5. Instruct students to annotate how the author speeds up and slows down events in the passage.

6. Ask these questions:



How did the author speed up this event in the story?



How did the author slow down the events in the story?

Key Ideas

- **speed up:** In the first sentence, he writes, “Soon all traces of Dictionopolis had vanished in the distance” (101).
- **speed up:** He quickly summarizes part of their trip by saying that they left Dictionopolis and are now on the road to the kingdom of numbers.
- **slow down:** He describes what the afternoon is like, including details about the sun, the mountains, the breeze, and the shadows.
- **slow down:** He includes dialogue from the Humbug showing that the Humbug is happy to be on the trip.

7. Ask this question:



Why do you think the author chose to speed up part of the car ride but slow down at another part?

Key Ideas

- When not too much happens during part of the car ride, the author just summarizes what happens for the reader, so they know what is going on in the story.
- When something happens in the story, the author expands on it so the reader has more information.
- In this chapter, they are about to stop at Point of View, so the author slows down at this point.

8. Explain that writers make choices about what the reader needs to know in detail by slowing down the pace and what the reader doesn’t need to know by speeding up the pace. Remind students that in *The Phantom Tollbooth*, the pacing of the falling action of the Which’s story is sped up with direct statements about the results of the Which’s actions.

9. Direct students to the Narrative Writing Planner for Module Task 2, located in the *Learn* book. Tell students to review the Rising Action and Climax boxes on their narrative writing planners. Instruct students to add an event to the falling action to speed up the pace and logically lead to the resolution.

Language Support

To help students control pacing by speeding up a story, provide these sentence frames that show the passing of time:

- A few minutes later, _____.
- After several hours, _____.
- The next morning, _____.

Invite a few students to share their falling action.

Key Ideas

- events that occur after the climax

10. Instruct students to circle an event on their planner, or add a new one, that they would want to slow down in their story. Remind students that their readers need to understand this event in detail. Instruct students to write ideas on their planner about description or dialogue that would slow down the event.

11.  **Introduce the learning task.** Instruct students to orally rehearse a few lines of description or dialogue that would slow down the event that they circled.

Analyze Student Progress

Monitor: Do students effectively use either description or dialogue to slow down their chosen event?

Offer Immediate Support: If students need additional support slowing down an event in their writing, tell them to return to their annotations on page 101 of *The Phantom Tollbooth* for an example of description and dialogue that slows down an event.

Plan Future Practice: Students practice making choices about pacing when they write Module Task 2 in lesson 22.

12. Instruct students to add details from their oral rehearsals to their narrative writing planner. Tell students that they will write Module Task 2 in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about point of view?
- What did you learn from Alec Bings?
- What did you learn about pacing?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.a, MM.5.5.B.b, MM.5.5.B.c

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.D

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B

CP.8.5 Presentation: CP.8.5.A

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B

BU.4.5 Expression

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Organize Story Elements
- **Write:** Write a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- “Orchestra Performance” (digital platform)
- Checklist for Module Task 2 (*Learn* book, Writing)

STUDENTS

- *The Phantom Tollbooth*
- Travel Log for the Forest of Sight (*Learn* book, lesson 21)
- Module Task 2 (*Learn* book, Writing)
- Narrative Writing Planner for Module Task 2 (*Learn* book, Writing)

Preparation

- Determine how students will complete Module Task 2. See the Write section for details.

Follow-Up

- Before the next lesson, students read pages 144–159 of *The Phantom Tollbooth*.
- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Phantom Tollbooth*, passage 3 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 10–11 of *The Phantom Tollbooth* to learn what happens as Milo continues his journey into the Forest of Sight.

LEARN 53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 15 minutes

1. Tell students that Milo follows Alec Bings to another part of the Forest of Sight. Direct attention to the title of chapter 10, “A Colorful Symphony.” Tell students that there are some important terms to know for this chapter. Display and read aloud the words and definitions for *conductor*, *orchestra*, and *symphony*.
 - **conductor (n.):** a person who stands in front of musicians while they play musical instruments and directs their performance
 - **orchestra (n.):** a group of musicians who play classical music together and are led by a conductor
 - **symphony (n.):** a long piece of music that is performed by an orchestra
2. Tell students that they will watch a short video of an orchestra. Play “Orchestra Performance,” and instruct students to watch and listen for what they notice about the conductor, orchestra, and symphony. Invite a few students to share what they notice.

Teacher Note

If time allows, explain why carefully selecting video sources is an important part of gathering information online. Tell students to use trusted sources, prioritize accuracy, and be cautious of sharing any personal data.

3. Read aloud the portion of pages 119–126 from “The sun was” to “awaited the dawn.” Instruct students to listen for what they notice about Milo’s next stop in the Forest of Sight.

Teacher Note

In instruction, students skip reading pages 109–119 due to the use of an offensive term included in the text. Skipping these pages will not interrupt students’ comprehension of the text. Allow students to read this section of the text at your discretion.

4. Ask this question:



What do you notice about Milo’s next stop in the Forest of Sight?

Key Ideas

- There is an orchestra with a thousand musicians, but you cannot hear music.
- There is a conductor, Chroma, who leads the orchestra with large sweeping movements.
- The orchestra plays colors instead of sounds.
- When they stop playing, there is no color.

5. Remind students that the names of people and places in the Lands Beyond usually tell the reader something about them. Explain that the root *chrom* means “color.” Instruct students to Think–Pair–Share to answer these questions:

 **Why is the Forest of Sight an appropriate place for the orchestra?**

 **Why is *Chroma* an appropriate name for the conductor of this orchestra?**

Language Support

Provide examples of words with the root *chrom*: *chromatic*, *chrome*, *monochrome*, and so on.

Key Ideas

- **orchestra:** It is an orchestra that one watches instead of hears.
 - **orchestra:** Each instrument in the orchestra plays a different color instead of a different sound.
 - **orchestra:** Chroma’s orchestra plays the colors that one sees in the sunset.
 - **conductor:** Chroma calls himself the “conductor of color, maestro of pigment, and director of the entire spectrum” (124).
6. Tell students that they will read part of chapter 11 to find out what happens when Milo wakes up. Instruct students to read the portion of pages 127–132 from “One by one” to “of the forest.” Tell students to annotate the events that happen after Milo wakes up.

Differentiation Support

Provide sticky notes containing questions that guide annotations:

- What does Milo do when he wakes up?
- What happens with the orchestra?
- What happens to the colors?
- What does Chroma do when he wakes up?

Respond | Organize Story Elements | 20 minutes

1. Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- At first, they play the colors for Milo just as they should be, but the musicians do not stop playing when he signals for them to stop.
- The orchestra begins to play louder, so all the colors become extremely bright.
- Everything starts to change to the wrong color.
- They play so quickly that Milo conducts the orchestra through several sunsets and sunrises until a whole week goes by.
- Chroma wakes up and does not realize what happened.

2. Ask this question:



Why does Milo decide to conduct the orchestra?

Key Ideas

- He wonders what it would be like.
- He thinks it couldn't be difficult.
- He assumes the musicians all know what to do by themselves.
- He thinks it would be a shame to wake Chroma up early.
- He thinks it might be his only chance to try.

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

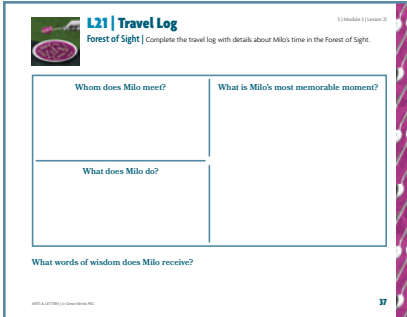
What does Alec Bings give Milo before Milo leaves the Forest of Sight?

How does the gift relate to the Forest of Sight?

Key Ideas

- **the gift:** Alec Bings gives Milo a telescope.
- **relation to the Forest of Sight:** Alec Bings tells Milo that he can see “everything from the tender moss in a sidewalk crack to the glow of the farthest star” (132) through the telescope, which is the literal meaning of *sight*.
- **relation to the Forest of Sight:** He also tells Milo that “you can see things as they really are, not just as they seem to be” (132), which refers to the figurative use of seeing beyond false impressions or assumptions.

4.  **Introduce the learning task.** Display the Travel Log for Forest of Sight, and direct students to the page in their *Learn* book. Instruct students to add at least one detail from chapters 10 and 11 to each section of the travel log.



L21 | Travel Log
Forest of Sight | Complete the travel log with details about Milo's time in the Forest of Sight.

Whom does Milo meet?

What is Milo's most memorable moment?

What does Milo do?

What words of wisdom does Milo receive?

17

Analyze Student Progress

Monitor: Do students provide accurate, text-based responses about the lessons that Milo learns in the Forest of Sight?

Offer Immediate Support: If students need additional support identifying words of wisdom, ask these questions: What does Milo learn from Chroma and his orchestra? What does Milo learn from Alec Bings?

Plan Future Practice: Students practice organizing story elements in *The Phantom Tollbooth* in lesson 25.

5. Instruct students to share with a partner what they added to their travel logs. Listen for students to address key ideas in their discussions.

Key Ideas

- **meets:** Chroma
- **does:** conducts the symphony orchestra and loses a week
- **wisdom:** There's a lot to see everywhere, if only you keep your eyes open.
- **wisdom:** There is much worth noticing that often escapes the eye.

6. Direct students to the map at the beginning of the novel, and instruct them to find the road leading out of the Forest of Sight. Ask this question:

 **Where is Milo likely headed after he leaves the Forest of Sight?**

Reinforce the correct response: the Valley of Sound.

7. Tell students that there are some important terms to know for this chapter. Display and read the words and definitions for *cacophony*, *din*, *discord*, and *dissonance*.

- **cacophony (n.):** unpleasant, loud sounds
- **din (n.):** a loud, confusing mixture of noises that lasts for a long time
- **discord (n.):** an unpleasant combination of musical notes
- **dissonance (n.):** a lack of harmony

Ask this question:

 **What do these words have in common?**

Reinforce the correct response: They all mean loud and unpleasant sounds or noises.

8. Read aloud the portion of pages 132–143 from “The easy rolling” to “on his rounds.” Instruct students to listen for what they notice about whom Milo meets as he travels to the Valley of Sound.

Teacher Note

In this lesson, a portion of the text is read aloud to support students with key vocabulary and to ensure students follow the plot of *The Phantom Tollbooth*.

9. Ask these questions:



Whom does Milo meet on his way to the Valley of Sound?



How do the names of Dr. Dischord and the DYNNE connect to the characters?

Key Ideas

- **meets:** Milo meets Dr. Dischord and the DYNNE.
- **how the names connect to the characters:** Both names sound like words that mean loud or unpleasant sounds: *din*, *discord*, and *dissonance*.
- **how the names connect to the characters:** They spend their time collecting and distributing loud, unpleasant noises.

Differentiation Challenge

Instruct students to read the portion of pages 139–140 from “No nurse is” to “corner and sulked.” Ask these questions:

- How does wordplay with the phrase “no news is good news” create humor in this passage?
- Why does the Humbug’s suggestion upset the DYNNE?

10. Tell students that they will continue to read about the Valley of Sound in the next chapter.

- How will you address the Knowledge rows as you write this narrative?

- use wordplay with *witch* and *which*
- develop new events that logically lead to the Which's imprisonment
- write about a setting and character(s) from *The Phantom Tollbooth*

Narrative Writing Planner

5.1 Module 1.1 Writing

Module Task 2 | Add details for the story elements.

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

Setting	Rising Action
Characters	
Problem	

84

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4.  **Introduce the learning task.** Instruct students to write Module Task 2. Remind students to use their narrative writing planner as they write Module Task 2 and to use the Character Chart for the Which and the Checklist for Module Task 2 as resources.

Analyze Student Progress

Monitor: Do students write narratives that respond to the prompt and include wordplay?

Offer Immediate Support: If students need additional support creating wordplay in their narrative, direct them to the Character Chart for the Which, located in the *Learn* book.

Plan Future Practice: Students practice writing narratives in lesson 28.

Teacher Note

Students may complete Module Task 2 on paper or on the digital platform. Using the platform gives students experience engaging in the writing process digitally. Alternatively, to support peer review, students may draft using shared digital documents and then transfer their work to the digital platform before submitting their assignment.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Chroma and his orchestra?
- What did you learn from Alec Bings and Milo's time in the Forest of Sight?
- What did you learn to do?

2. Assign the follow-up work to read pages 144–159 of *The Phantom Tollbooth* before the next lesson.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.d, MM.5.5.B, MM.5.5.B.d

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a, MM.12.5.C, MM.12.5.C.c

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c, CP.4.5.B, CP.4.5.B.e, CP.4.5.B.f

CP.5.5 Language: CP.5.5.B, CP.5.5.D

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.B

DF.8.5 Punctuation: DF.8.5.C, DF.8.5.D, DF.8.5.E

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 23

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students review chapter 12 and read chapter 13 of *The Phantom Tollbooth* to describe Milo's experiences in the Valley of Sound and the Island of Conclusions. Students describe Milo's detour to the Island of Conclusions from his point of view. Students then use the Checklist for Module Task 2 to provide peer feedback. They review the feedback from their peers and use it to guide revision of their narrative.

P A Prologue to lesson 23 is available for students who need additional support.

Learning Goals

Describe the setting in chapter 13 of *The Phantom Tollbooth*.

LEARNING TASK: Describe the Island of Conclusions from Milo's point of view.

For Module Task 2, revise a narrative.

LEARNING TASK: For Module Task 2, revise pacing and verb tense in a narrative using peer feedback.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read *The Phantom Tollbooth*
- **Respond:** Describe the Setting
- **Write:** Revise for Pacing and Verb Tense

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- Travel Log for the Valley of Sound (*Learn* book)
- journal
- Checklist for Module Task 2 (*Learn* book, Writing)

Preparation

- Determine peer review assignments and how students will access their peer's writing and checklist.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Phantom Tollbooth*, passage 3 (*Learn* book, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will review chapter 12 and read chapter 13 to describe a detour in Milo's journey to Digitopolis.

LEARN 53 minutes

Read | Read *The Phantom Tollbooth* | 19 minutes

1. Remind students that chapter 12 begins with Milo, Tock, and the Humbug entering the Valley of Sound. Ask this question:

 **What did you learn about the Valley of Sound?**

Key Ideas

- It's the place Milo visits after the Forest of Sight.
- It's ruled by the Soundkeeper.
- It was once a happy place, full of sounds.
- The sounds disappeared when people stopped paying attention to them.
- Dr. Dischord tried to cure the lack of sound, but left people with only noise.
- It's completely silent, except for at the Soundkeeper's fortress, because she took away all the sound.
- It's filled with angry people who want their sounds back.

2. Explain that long before the Valley of Sound was silent, it was pleasant and robust with sound; but as people in the valley became busier, they no longer listened to sounds, so many lovely sounds disappeared. Tell students that as people started making mostly ugly, loud sounds, the Soundkeeper had fewer sounds worth collecting. Tell students that the people of the valley noticed the changes after Rhyme and Reason were banished. Explain that Dr. Dischord said he could cure everyone of everything, but only cured them of everything but noise, which made the Soundkeeper so angry she chased Dr. Dischord and DYNNE out of the valley and abolished all sound.
3. Instruct students to Think–Pair–Share to answer these questions:

 **What do the protesters ask Milo to do?**

 **What does Milo do to help them?**

Reinforce the correct responses: The protesters ask Milo to steal a sound from the Soundkeeper's fortress to help them free the other sounds. Milo enters the Soundkeeper's fortress, meets the Soundkeeper, and hides the sound of a word in his mouth before fleeing the fortress.

4. Direct attention to chapter 13, "Unfortunate Conclusions," and tell students that the chapter begins with a continuation of Milo's time in the Valley of Sound.

5. Read aloud the portion of pages 160–164 from “With his mouth” to “valley behind them.” Instruct students to Think–Pair–Share to answer this question:

 **What happens after Milo steals a sound from the fortress?**

Language Support

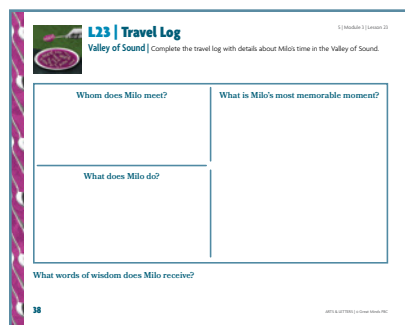
Based on your students’ needs, pause to define select words with a synonym (e.g., *disconsolately*, *hurtling*, *ominous*).

Key Ideas

- Milo drops the sound of the word *but* into a cannon.
 - The sound is shot into a wall of the Soundkeeper’s fortress.
 - The sound destroys the Soundkeeper’s fortress and releases the locked away sounds.
 - The people of the valley are happy that the sounds return.
 - The Soundkeeper decides it is best for people to use sounds at the proper time.
 - The Soundkeeper gives Milo a small package of sounds.
 - Milo, Tock, and the Humbug leave the Valley of Sound for Digitopolis.
6. Direct students to the Travel Log for the Valley of Sound, located in the *Learn* book. Instruct students to work with a partner to add at least one detail from Milo’s time in the Valley of Sound to each section of the travel log. Invite a few students to share their responses.

Teacher Note

Remind students that they have completed travel logs from Milo’s destinations in previous lessons. Review the sections of the chart to ensure that students know how to fill in the chart.



L23 | Travel Log
Valley of Sound | Complete the travel log with details about Milo's time in the Valley of Sound.

Whom does Milo meet?	What is Milo's most memorable moment?
What does Milo do?	
What words of wisdom does Milo receive?	

18

Key Ideas

- **meets:** the residents of the Valley of Sound, the Soundkeeper
- **does:** agrees to steal a sound from the Soundkeeper's fortress, meets the Soundkeeper and steals the sound of the word *but* from her fortress, drops the sound into a cannon, takes the gifts from the Soundkeeper with him when he leaves the Valley of Sound
- **wisdom:** All types of sounds and noises are necessary.
- **wisdom:** A person wouldn't appreciate pleasant sounds without having heard unpleasant sounds.

7. Ask this question:

Where do Milo, Tock, and the Humbug go when they leave the Valley of Sound?

Reinforce the correct response: to Digitopolis. Remind students that Milo and his friends are resuming their journey to rescue Rhyme and Reason.

8. Instruct students to read the portion of pages 164–170 from “The shore line” to “far it is,” and listen for details about the setting, characters, and events.

Respond | Describe the Setting | 17 minutes

1. Instruct students to Think–Pair–Share to answer this question:

 **What details did you notice about the setting, characters, and events?**

Key Ideas

- **setting:** the Island of Conclusions, the Sea of Knowledge
- **characters:** Milo, Tock, and the Humbug meet Canby and a crowd of people who are staring out to sea.
- **events:** Milo, Tock, and the Humbug see the island from the road and think it looks beautiful.
- **events:** Milo, Tock, and the Humbug make statements about their journey and involuntarily jump to the island; they notice the island is ugly.
- **events:** Milo, Tock, and the Humbug learn that people jump to the island when they decide something without good reason.
- **events:** Milo, Tock, and the Humbug learn that the only way to leave the island is with a difficult swim through the cold Sea of Knowledge.
- **events:** Milo, Tock, and the Humbug swim from the island back to shore.

2. Ask this question:

 **What happens when Milo, Tock, and the Humbug leave the Island of Conclusions?**

Key Ideas

- They swim through the Sea of Knowledge for a long time.
- Tock encourages Milo, who is struggling to swim.
- Milo, Tock, and the Humbug reach the shore exhausted.
- Milo and Tock are soaked, while the Humbug is completely dry.
- The Humbug says the swim was not challenging, and he would like to visit the island again.
- Milo decides to have a good reason when making up his mind about things in the future.

3.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this prompt: Imagine Milo sends a postcard from the Island of Conclusions to King Azaz, summarizing their detour. Write at least four sentences to describe the Island of Conclusions from Milo's point of view. Instruct students to use commas with items in a series in their response.
-

Analyze Student Progress

Monitor: Do students use accurate, text-based details to describe the island from Milo's point of view?

Offer Immediate Support: If students need additional support describing the Island of Conclusions from Milo's point of view, ask these questions: What does Milo think about the island? Who does Milo meet on the island? What does Milo learn on the island?

Plan Future Practice: Students practice describing the setting of *The Phantom Tollbooth* in lesson 25.

4. Instruct students to review their responses and annotate commas with items in a series. Tell them to share their responses with a partner and to provide feedback about how their partner used commas.
5. Invite a few students to share their responses. Listen for students to include accurate, text-based responses in their descriptions.

6. Ask this question:



What conclusions does Milo come to on his detour?

Language Support

To help students understand the multiple meanings of *conclusion*, provide a sentence that uses the word to mean “a final decision or judgment” (e.g., Draw your own conclusion.).

Key Ideas

- He concludes that his journey will be positive before he jumps to the island.
- He concludes that the Island of Conclusions appears better from far away.
- He concludes that the stranger on the island is named Canby.
- He concludes that the Humbug will probably return to the island.
- He concludes that jumping to conclusions is a waste of time.

7. Tell students that they will continue to explore the characters’ experiences in the next lesson.

Write | Revise for Pacing and Verb Tense | 17 minutes

1. Display the Checklist for Module Task 2, and direct students to the page in their *Learn* book. Explain that they will provide feedback to a partner on this criteria of the checklist: uses pacing to focus on key characters and events.
2. Tell students to provide feedback that is specific to the criteria on the checklist, actionable in the lesson, and supportive of strengthening their partner’s writing.
3. Explain that pacing speeds up or slows down moments in a story but does not change the order of events. Tell students that they will also look for consistency in verb tense, which helps readers understand the sequence of the events that happen in a story.

Checklist		5 Module 3 Writing	
Module Task 2 Prompt: Write a new sequence of events that lead to the Whitch's imprisonment.			
	Review 1	Review 2	
Knowledge			
shows knowledge of how to use wordplay in characters' names	☐	☐	
shows knowledge of how to use wordplay for humor or effect	☐	☐	
shows knowledge of <i>The Phantom Tollbooth</i>	☐	☐	
Writing			
has a setting and characters	☐	☐	
has a problem	☐	☐	
has an organized sequence of events leading to a climax	☐	☐	
uses transition words, phrases, or clauses to sequence events	☐	☐	
uses dialogue to show how characters interact and respond to situations	☐	☐	

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4. Display the following example of feedback, and explain that it gives suggestions for how the writer can revise pacing and verb tense for Module Task 2:

This sentence shows that the Which insulted Officer Shrift before he sent her to prison. To help readers better understand why the Which was jailed, slow down her conversation with Officer Shrift and add details that show what the characters say to one another. Use present tense verbs to reflect the dialogue in that exact moment.

5. Ask these questions:



What makes this feedback specific?



What makes this feedback actionable?



What makes this feedback supportive?

Key Ideas

- **specific:** It is specific to verb tense and relates to this item on the checklist: uses pacing to focus on key characters and events.
- **actionable:** It gives the writer suggestions for making their writing stronger.
- **supportive:** It tells the writer why the revision will make their writing stronger.

6. Instruct students to provide feedback related to pacing that focuses on key characters and events and verb tense consistency in their partner's writing.

Differentiation Support

At the start of this lesson, students will be at different phases in completing Module Task 2. Some students may require additional time to complete the learning task from the previous lesson. Review your students' progress toward completion and adjust the timing of this lesson as needed.

Teacher Note

Students may complete the Checklist for Module Task 2 on their *Learn* book page. Alternatively, they may use shared digital documents for paired review. Using technology gives students experience leveraging digital feedback tools.

7.  **Introduce the learning task.** Instruct students to revise their Module Task 2 responses based on peer feedback.

Analyze Student Progress

Following completion of Module Task 2, refer to the Assessment Guide for next steps. Use the information in the guide to provide feedback to students and plan future writing instruction.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the Island of Conclusions?
- What did you learn from *The Phantom Tollbooth*?
- What did you learn about providing feedback on a peer's writing?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B

CP.6.5 Revision

CP.7.5 Editing

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B, BU.3.5.F

BU.4.5 Expression

DF Develop Foundations

DF.8.5 Punctuation: DF.8.5.A

DF.10.5 Verbs: DF.10.5.C

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 24

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

Content Framing Question | **Reveal:** What does a deeper look at the characters reveal?

OVERVIEW

Preview

In this Reveal lesson, students reread portions of chapter 13 of *The Phantom Tollbooth* to understand the literal and figurative meaning of the phrase *jumping to conclusions*. Students then explain what the characters' reactions to leaving the island reveal about them. During writing instruction, students analyze the Module Task 3 prompt. They add details from the partially complete narrative to the Narrative Writing Planner for Module Task 3.

P A Prologue to lesson 24 is available for students who need additional support.

Learning Goals

Examine characters' responses to the setting in *The Phantom Tollbooth*.

LEARNING TASK: Describe what the characters' reactions to their swim in the Sea of Knowledge reveal about them.

For Module Task 3, identify the setting, characters, problem, and events of a partially complete narrative.

LEARNING TASK: Add details to the Narrative Writing Planner for Module Task 3.

Vocabulary

conclusion (n.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Analyze Figurative Meaning in *The Phantom Tollbooth*
- **Respond:** Examine Characters' Reactions
- **Write:** Identify Story Elements in a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- journal
- Module Task 3 (*Learn* book, Writing)
- Narrative Writing Planner for Module Task 3 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Phantom Tollbooth*, passage 4 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH **2 minutes**

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at the characters reveal?
3. Tell students they will take a closer look at chapter 13 to examine what Milo's and the Humbug's responses to the Island of Conclusions reveal about them.

LEARN **53 minutes**

Read | Analyze Figurative Meaning in *The Phantom Tollbooth* | **21 minutes**

1. Direct attention to chapter 13. Instruct students to review their annotations. Ask this question:

 **What happens in chapter 13?**

Key Ideas

- Milo, Tock, and the Humbug leave the Valley of Sound with a package of sounds from the Soundkeeper.
 - Milo, Tock, and the Humbug involuntarily jump to the Island of Conclusions.
 - Milo, Tock, and the Humbug swim across the Sea of Knowledge and return to their journey to Digitopolis.
2. Engage students in Repeated Reading of the portion of pages 164–166 from “The shore line” to “from the road.” Instruct students to annotate details about what happens before each character jumps to the Island of Conclusions.

3. Instruct students to share their annotations with a partner and Think–Pair–Share to explain each character’s judgments.

Key Ideas

- The Humbug exclaims that nothing on the journey to Digitopolis could go wrong, though much of their journey has been unpredictable.
- Tock assumes the friends would have an ample amount of time to get to Digitopolis, though the journey up to this point has taken a lot of time.
- Milo decides that the day could not be any nicer than it was in that moment, though the weather often changes suddenly in the Lands Beyond.

4. Instruct students to read the portion of page 168 from “To be sure” to “hundreds of times” and then Think–Pair–Share to answer this question:

 **What does it mean to jump to conclusions?**

Language Support

To reinforce the definition of *idiom*, display the Knowledge Card for the term.

Reinforce the correct response: The phrase *jump to conclusions* is an idiom that means “to make judgments too quickly before knowing all the facts.”

5. Instruct students to Think–Pair–Share to answer this question:

 **How do Milo, Tock, and the Humbug literally and figuratively jump to conclusions?**

Differentiation Support

To support students’ understanding of literal versus figurative, provide them with examples of places in the Lands Beyond that are named after a word or word part and reflect the word’s meaning or the place’s characteristics (e.g., Expectations, the Doldrums, Dictionopolis).

Reinforce the correct response: They literally leap from the car to the island, and they figuratively jump to conclusions because each assumes things that they have no reason to believe.

6. Explain that knowing the literal definition of a term in the setting's name can help readers understand what to expect of the setting.
7. Instruct students to read the portion of page 170 from “Over the Humbug’s” to “jumping to Conclusions.”

Respond | Examine Characters’ Reactions | 15 minutes

1. Ask this question:

 **What does Canby tell Milo, Tock, and the Humbug about leaving the Island of Conclusions?**

Key Ideas

- It is impossible to jump away from Conclusions.
- You can only leave the island by swimming through the cold Sea of Knowledge.
- The swim through the Sea of Knowledge is challenging.
- It is possible to swim in the Sea of Knowledge without getting wet.

2. Instruct students to Think–Pair–Share to answer this question:

 **What does it mean to figuratively swim through the Sea of Knowledge?**

Key Ideas

- to seek knowledge
- to be surrounded by knowledge and information
- to be challenged by gaining knowledge
- to emerge from the water soaked after absorbing new information
- to emerge from the water dry after choosing to learn nothing new

3. Instruct students to reread the portion of page 170 from “Over the Humbug’s” to “jumping to Conclusions” and annotate Milo’s, Tock’s, and the Humbug’s reactions to the swim.
4. Instruct students to discuss these questions with a partner:



How do the characters react to swimming in the Sea of Knowledge?



What is the effect of the characters’ swim through the Sea of Knowledge?

Listen for students to address key ideas in their discussions.

Key Ideas

- **reaction:** Milo and Tock are exhausted, while the Humbug claims the swim was not so bad.
- **reaction:** Tock encourages Milo when he struggles to swim.
- **reaction:** Milo does not want to jump to Conclusions again because he lost too much time.
- **reaction:** The Humbug wants to return to Conclusions.
- **effect:** Milo and Tock are completely soaked from the swim.
- **effect:** The Humbug is completely dry.

Differentiation Challenge

To extend students’ thinking about the figurative meaning of swimming through the Sea of Knowledge, ask this question: Why is swimming through the Sea of Knowledge challenging?

5.  **Introduce the learning task.** Direct students to their journals. Instruct students to respond to this question: What do Milo's, Tock's and the Humbug's reactions to their swim in the Sea of Knowledge reveal about them?

Analyze Student Progress

Monitor: Do students explain that Milo's and Tock's reactions to the swim show their persistence in gaining knowledge while the Humbug's reaction reinforces his lack of knowledge?

Offer Immediate Support: If students need additional support explaining what the characters' responses reveal, direct them to their annotations about each character's responses to the swim and ask these questions: How are the characters' reactions similar or different? What do you think is the figurative meaning of coming out dry from the Sea of Knowledge?

Plan Future Practice: Students practice analyzing characters' reactions in module 4.

6. Invite a few students to share their responses.

Key Ideas

- Milo and Tock are loyal and persistent because they do not leave the Humbug.
- Tock's encouragement in the sea shows that he is a friend or teacher to Milo on this journey.
- Milo's struggle to swim proves that he can persevere with encouragement from a friend.
- Milo and Tock work very hard, and they learn a great deal from the experience.
- Milo's refusal to return to the island shows that he sees value in knowledge.
- The Humbug emerging dry from the sea shows that he does not want to learn.
- The Humbug claims that he wants to visit the island and Sea of Knowledge again, which reveals that he has no plans to be mindful of what he says in the future.

7. Remind students of the chapter's title, "Unfortunate Conclusions." Introduce the vocabulary term *conclusion* by displaying the term and definitions. Engage students in Vocabulary Exploration.

Differentiation Support

To help students understand the multiple meanings of *conclusion*, provide them with sample sentences.

8. Ask this question:



What conclusions does Milo come to on his detour to the island?

Key Ideas

- He concludes that it couldn't be a nicer day before he jumps to the island.
- He concludes that the Island of Conclusions appears better looking when far away.
- He concludes that the stranger's name on the island is Canby.
- He concludes that the Humbug will probably return to the island.
- He concludes that jumping to Conclusions is a waste of time.

Definitions

conclusion (n.):

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

Write | Identify Story Elements in a Narrative | 17 minutes

- 1.** Direct students to Module Task 3, located in the *Learn* book, and Choral Read 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. Ask this question:



What information does the prompt include?

Key Ideas

- what to write (the climax, falling action, and resolution of a narrative)
- who to write about (the Humbug)

- 2.** Direct attention to the terms *climax*, *falling action*, and *resolution* in the prompt. Review the terms, and ask this question:



What do you need to know to write these parts of a narrative?

Reinforce the correct response: the setting, characters, problem, and events that happen in the beginning of the story that lead to the climax.

- 3.** Direct attention to the partially completed narrative for Module Task 3. Explain that students will use it to develop the climax, falling action, and resolution for Module Task 3.
- 4.** Read aloud the partially completed narrative. Ask this question:



What details do you learn about the setting and characters?

Reinforce the correct responses: The Humbug swims in the Sea of Knowledge and meets another group of characters, a school of fish from the Golden School of Knowledge.

- 5.** Tell students to read the partially completed narrative to identify the challenges that the Humbug faces.

Module Task 3

S1 Module 1 Writing

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

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

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

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67

6. Instruct students to Think–Pair–Share to list the challenges that the Humbug faces.

Key Ideas

- The Humbug returns to the Island of Conclusions.
- The Humbug must swim through the Sea of Knowledge.
- The Humbug struggles to stay afloat as he swims.
- The Humbug is surrounded by a school of fish who want to teach him.
- The Humbug thinks he knows everything.

7. Explain that while a character may experience multiple challenges, there is usually one big problem that the character faces.

8. Ask this question:



What is the big problem that the Humbug faces?

Reinforce the correct response: The Humbug struggles to swim across the Sea of Knowledge.

9. Explain that the other challenges are a part of the rising action because they build to this moment when the Humbug struggles to stay afloat in the Sea of Knowledge.

- 10. 🎯 Introduce the learning task.** Direct students to the Narrative Writing Planner for Module Task 3, located in the *Learn* book. Instruct students to work with a partner to complete the Setting, Characters, Problem, and Rising Action boxes.

Analyze Student Progress

Monitor: Do students add details about the setting, characters, problem, and rising action to the planner?

Offer Immediate Support: If students need additional support describing the rising action, ask these questions: What happens first? What happens next?

Plan Future Practice: Students practice writing events in a narrative in lesson 25.

- 11.** Invite a few students to share their responses. Reinforce the correct responses:
- **setting**—Sea of Knowledge
 - **characters**—the Humbug and school of fish from the Golden School of Knowledge
 - **problem**—The Humbug struggles to swim across the Sea of Knowledge.
 - **rising action**—The Humbug is on his way to a party and jumps to the Island of Conclusions.
 - **rising action**—The Humbug leaves the island and swims in the Sea of Knowledge.
 - **rising action**—The Humbug struggles to swim and meets a school of fish who want to help him.
 - **rising action**—The fish want to share knowledge with the Humbug, but he thinks he knows everything.
- 12.** Tell students that they will consider choices the characters face to help solve the problem in the next lesson.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the setting and characters in chapter 13 of *The Phantom Tollbooth*?
- What did you learn from *The Phantom Tollbooth*?
- What did you learn from working on Module Task 3?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.a, MM.5.5.B.b, MM.5.5.B.c, MM.5.5.C

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.A, CP.2.5.D

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c, CP.4.5.B, CP.4.5.B.e

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.C

DM.3.5 Schema Building



Lesson 25

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 14 of *The Phantom Tollbooth* to learn about the next place Milo visits on his journey—Digitopolis. Students organize the story elements in this section of the text. During writing instruction, students brainstorm how the Humbug may solve the problem in Module Task 3. This work prepares students to write the climax of a narrative for Module Task 3.

Learning Goals

Describe the setting and characters in chapter 14 of *The Phantom Tollbooth*.

 **LEARNING TASK:** Explain what Milo learns about Digitopolis and the Mathemagician, including how they relate to the word *digit*.

For Module Task 3, plan an exciting moment when the character considers how to respond to a problem.

 **LEARNING TASK:** For Module Task 3, plan the climax for a narrative.

Vocabulary

digit (n.)

dodecahedron (n.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read *The Phantom Tollbooth*
- **Respond:** Describe the Setting and Character
- **Write:** Plan a Climax

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Syllable Types (Reference Charts appendix)
- Dodecahedron image (digital platform)
- class Narrative Writing Planner for the Writing Model for Module 3 (*Learn* book, Writing)

STUDENTS

- *The Phantom Tollbooth*
- journal
- Travel Log for Digitopolis (*Learn* book)
- Narrative Writing Planner for Module Task 3 (*Learn* book, Writing)

Preparation

- Determine how to display side by side Syllable Types and the term *dodecahedron*. See the Read section for details.

Follow-Up

- Before the next lesson, students read pages 184–192 of *The Phantom Tollbooth*.
- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Phantom Tollbooth*, passage 4 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapter 14 to learn about a new place Milo, Tock, and the Humbug visit on their journey to rescue Rhyme and Reason.

LEARN 53 minutes

Read | Read *The Phantom Tollbooth* | 19 minutes

1. Direct students to Digitopolis on the map at the beginning of the novel. Remind students that a literal understanding of the terms in a setting's name tells readers what the place is like. Explain that the name of the city of words, Dictionopolis, includes the word *diction*, which means “the way in which words are used in speech or writing.”
2. Explain that the name Digitopolis includes the word *digit*, which means “a written symbol for any of the numbers 0 to 9.” Introduce the term *digit* by displaying the term and definition. Engage students in Vocabulary Exploration.
3. Instruct students to Think–Pair–Share to answer this question:



Based on its name, what do you think Digitopolis will be like?

Language Support

To help students answer the question, review the meanings of the word parts in *Digitopolis*: *digit* (“number”); *-polis* (“city”).

Definition

digit (n.): a written symbol for any of the numbers 0 to 9

Key Ideas

- There will be numbers everywhere.
- People will love math.
- People will communicate using numbers.
- People will have word problems to solve.
- Everything will be measured precisely.

- 4.** Direct attention to the title of chapter 14: “The Dodecahedron Leads the Way.” Display side by side Syllable Types and the term *dodecahedron*. Instruct students to work with a partner to identify each syllable type, decode each syllable, and accurately blend the syllables to read the word.

Differentiation Support

If students struggle with syllable division, help them annotate the vowels and consonants and apply their knowledge of common syllable division patterns (e.g., do-deca-he-dron). If students produce an inaccurate vowel sound when blending syllables to read the term, ask this question: What else could this vowel or vowel team say?

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

- 5.** Display the term, definition, and Dodecahedron image. Invite a student to read aloud the definition.
- 6.** Read aloud the portion of pages 171–173 from “Up ahead, the” to “called a Milo,” and instruct students to listen for details about the character that Milo meets.

Definition

dodecahedron (n.): a solid having 12 plane faces

7. Direct attention to the illustration on page 172. Ask these questions:

 **Why is the name *Dodecahedron* appropriate for this character?**

 **How do the character's name and appearance relate to the name of the setting, *Digitopolis*?**

Reinforce the correct responses:

- His head is a shape with twelve faces, just like the mathematical shape by the same name. Each of his faces has an actual facial expression to show a different emotion.
 - Digitopolis is a place for numbers, math problems, and puzzles, and the Dodecahedron is a mathematical shape.
8. Tell students that they will continue reading chapter 14 to learn about Digitopolis. Instruct students to read pages 173–182, starting with “Oh no, Milo,” and annotate details about the setting.

Respond | Describe the Setting and Character | 19 minutes

1. Instruct students to review their annotations and Think–Pair–Share to answer this question:

 **What do you learn about Digitopolis?**

Key Ideas

- Everything is very precise.
 - It is called the land of numbers.
 - The road to Digitopolis is rocky, and the surrounding land is full of rocks.
 - There are number mines where people dig for numbers instead of stones or precious gems.
 - The Mathemagician rules Digitopolis.
 - Digitopolis sends numbers from the mines all over the world.
2. Instruct students to read the portion of page 179 from “BY THE FOUR” to “the Mathemagician proudly,” and annotate details about the Mathemagician.

3. Ask this question:

 **What do you learn about the Mathemagician?**

Key Ideas

- speaks extremely loudly
- wears a tall, pointed cap and a long robe covered in mathematical equations
- carries a long staff that looks like a pencil
- knows how many hairs are on his head and how many threads are in his robe
- owns the largest number mine in Digitopolis

4.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a description of Digitopolis and the Mathemagician, including how they relate to the word *digit*.

Analyze Student Progress

Monitor: Do students describe the Mathemagician's clothing and magic staff?

Offer Immediate Support: If students need additional support describing the Mathemagician, direct them to the illustration on page 183.

Plan Future Practice: Students practice describing characters in *The Phantom Tollbooth* in lesson 26.

5. Invite a few students to share their responses.

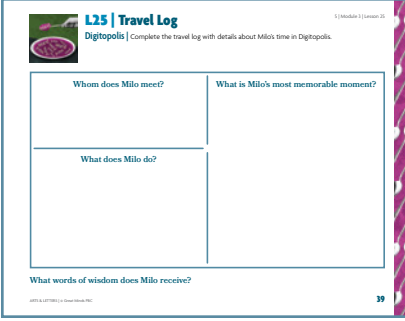
Key Ideas

- Digitopolis is the land of numbers and where numbers are mined from a cavern.
- Digitopolis is a rocky land where people mine for numbers to send around the world.
- In Digitopolis, numbers are physical things, like rocks.
- The Mathemagician wears a large robe covered in mathematical equations, and he carries a magic staff shaped like a pencil.
- The Mathemagician owns the largest number mine.
- A digit is a number, and Digitopolis is the land of numbers.
- A digit is a number, and the Mathemagician's robe is covered in numbers and equations.

6. Direct students to the Travel Log for Digitopolis, located in the *Learn* book. Instruct students to Jot–Pair–Share to add details from chapter 14 to the boxes for Whom does Milo meet? and What does Milo do?

Key Ideas

- **meets:** the Dodecahedron, the Mathemagician
- **does:** becomes confused by the Dodecahedron's strange word problems
- **does:** visits a cave and learns that numbers are mined like rocks
- **does:** drops one of the glittering stone numbers



L25 | Travel Log
Digitopolis | Complete the travel log with details about Milo's time in Digitopolis.

Module 3 | Lesson 25

Whom does Milo meet?	What is Milo's most memorable moment?
What does Milo do?	

What words of wisdom does Milo receive?

ARTS & LETTERS | © Great Minds PBC 39

7. Remind students that Milo and Tock are confused when they first arrive in Dictionopolis, which is similar to how they feel as they arrive in Digitopolis. Ask this question:

☞ **How are Dictionopolis and Digitopolis similar?**

Key Ideas

- Names tell readers what the characters value most.
- Abstract things, like words and numbers, are physical objects.
- Characters' names and personalities relate to the setting.
- Neither place makes sense.

8. Tell students that they will continue to read about Milo's time in Digitopolis in the next lesson.

Write | Plan a Climax | 15 minutes

1. Direct students to the Narrative Writing Planner for Module Task 3, located in the *Learn* book. Remind students that in the previous lesson, they read the partially complete narrative for Module Task 3 and added details to the narrative writing planner.
2. Instruct students to review the narrative writing planner. Ask this question:

☞ **What is the problem?**

Reinforce the correct response: The Humbug struggles to swim across the Sea of Knowledge.

3. Tell students that they will develop a narrative climax. Remind students that the climax in a narrative is the point in a story at which characters face their most important problem.
4. Explain that one way to create a climax for a narrative is to turn the narrative's central problem into a question involving a choice.

5. Display the class Narrative Writing Planner for the Writing Model for Module 3. Think aloud to model how to turn the problem from the Writing Model for Module 3 into a question involving a choice.
6. Direct attention to the Problem box on the Narrative Writing Planner for Module Task 3. Instruct students to Think–Pair–Share to turn the problem into a question.

Key Ideas

- Will the Humbug accept help from the school of fish?
- Will the Humbug listen to the school of fish?
- Will the fish help the Humbug, even if he refuses to listen to the knowledge they have to share?

Use responses to emphasize that the Humbug, the fish, or both face a choice.

7. Tell students to write their questions next to the Climax box on their narrative writing planner.
8. Ask these questions:

💬 **What do you know about the Humbug's character?**

💬 **How might the Humbug's character influence how he responds to the problem in the narrative?**

Language Support

Remind students that *humbug* means “someone or something that is not honest or true; nonsense.”

Key Ideas

- **what we know:** dishonest, insincere, know-it-all, cowardly
- **how he responds:** might lie about his ability to swim, might continue the swim alone, might refuse help from the fish, might become scared and beg for help

Sample Think Aloud

The problem in the writing model is Milo wants a cookie, but Perfectionist says she can't bake cookies because nothing is perfect. I can turn that problem into a question involving a choice: Will Perfectionist bake Milo a cookie? I could even ask this question: Will Milo look for food somewhere else?

9. Instruct students to discuss with a partner how they can use their questions to create an exciting climax for their story.

Differentiation Support

To support students' discussion, invite them to share details that will make readers wonder whether or how the Humbug will solve the problem.

10. Listen for students to address key ideas in their discussion.

Key Ideas

- The Humbug decides to swim alone but keeps being swept back to the Island of Confusion.
- The Humbug tells the fish that he already knows everything, so he starts sinking.
- The Humbug is scared and accepts help from the fish.
- The fish give the Humbug knowledge of swimming.

11.  **Introduce the learning task.** Instruct students to add one or two details in the Climax box of their planners to describe the exciting moment when the Humbug considers his choices.

Analyze Student Progress

Monitor: Do students' responses include details about the Humbug's struggle to swim in the Sea of Knowledge because he thinks he knows everything?

Offer Immediate Support: If students need additional support creating a narrative, provide these sentence frames: Will the Humbug _____ or _____? To add excitement, the Humbug will _____.

Plan Future Practice: Students practice writing a climax for a narrative in lesson 28.

12. Tell students that they will consider the results of the narrative to complete the falling action and resolution of their narrative in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the setting in chapter 14 of *The Phantom Tollbooth*?
- What did you learn from *The Phantom Tollbooth*?
- What did you learn about planning the climax of a narrative?

2. Assign the follow-up work to read pages 184–192 of *The Phantom Tollbooth* before the next lesson.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.d, MM.5.5.B, MM.5.5.B.d

MM.9.5 Media: MM.9.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.B, CP.2.5.C, CP.2.5.D

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Content Framing Question | Organize: What is happening in this text?

P A Prologue to lesson 26 is available for students who need additional support.

 **LEARNING TASK:** Explain whom Milo meets in the Mountains of Ignorance and what the character wants.

 **LEARNING TASK:** For Module Task 3, add events leading to the falling action and resolution of a narrative to the narrative writing planner.

infinity (n.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read *The Phantom Tollbooth*
- **Respond:** Describe a Character
- **Write:** Plan the Falling Action and Resolution

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Syllable Types (Reference Charts appendix)
- Knowledge Card: *ignorance*
- class Narrative Writing Planner for the Writing Model for Module 3 (*Learn* book, Writing)

STUDENTS

- *The Phantom Tollbooth*
- Travel Log for Digitopolis (*Learn* book, lesson 25)
- Narrative Writing Planner for the Writing Model for Module 3 (*Learn* book, Writing)
- Narrative Writing Planner for Module Task 3 (*Learn* book, Writing)

Preparation

- Determine how to display side by side Syllable Types and the term *infinity*. See the Read section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Phantom Tollbooth*, passage 4 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will review chapter 15 and read chapter 16 to learn about what happens as Milo continues his journey to rescue Rhyme and Reason.

LEARN 53 minutes

Read | Read *The Phantom Tollbooth* | 25 minutes

1. Remind students that they read chapter 15 of *The Phantom Tollbooth* for follow-up in the previous lesson, and ask this question:

 **What happens when Milo, Tock, and the Humbug eat lunch with the miners?**

Key Ideas

- Milo, Tock, and the Humbug eat many bowls of subtraction stew but become hungrier after each bowl.
 - Milo, Tock, and the Humbug learn that people in Digitopolis eat only when they are full, instead of when they are hungry.
2. Read aloud the portion of pages 188–189 from “Suddenly there were” to “like to see?” Instruct students to Think–Pair–Share to answer this question:

 **How is the Mathemagician like a magician?**

Language Support

To help students understand how the author plays with the words *mathematician* and *magician*, display an image of a magician.

Key Ideas

- He does tricks.
- He has a magic staff that he uses like a magic wand.
- He uses magic to make things appear, disappear, grow, and shrink.

3. Display side by side Syllable Types and the term *infinity*. Instruct students to work with a partner to identify each syllable type, decode each syllable, and accurately blend the syllables to read the word.

Differentiation Support

If students struggle with syllable division, help them annotate the vowels and consonants and apply their knowledge of common syllable division patterns (e.g., in-fin-it-y; closed, closed, closed, open). If students produce an inaccurate vowel sound when blending syllables to read the term, ask this question: What else could this vowel or vowel team say?

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

4. Display the term and definition. Invite a student to read aloud the definition.
5. Remind students that at the end of chapter 15, Milo decides to climb a flight of stairs to search for Infinity, a place in Digitopolis. Tell students that the title of chapter 16 is “A Very Dirty Bird” and that the beginning of the chapter shows what happens during Milo’s search for the land of Infinity.
6. Read aloud the portion of pages 193–203 from “Up he went” to “Mountains of Ignorance,” and instruct students to listen for details about whom Milo meets and what Milo does.

Definition

infinity (n.): a space, amount, or period of time that has no limits or end

7. Direct students to the Travel Log for Digitopolis, located in the *Learn* book. Instruct them to Jot–Pair–Share to answer these questions:

... **Whom does Milo meet?**

... **What does Milo do?**

Key Ideas

- **meets:** the .58 child
- **does:** searches for the land of Infinity
- **does:** collapses onto the steps
- **does:** listens to the .58 child explain averages
- **does:** decides to return to the Mathemagician’s workshop
- **does:** outsmarts the Mathemagician with a word problem, which allows Milo to rescue the princesses

Differentiation Challenge

Instruct students to research the meaning of the idiom “make ends meet” (193) and answer this question:
How does the expression connect with infinity and Infinity?

8. Remind students that Milo receives gifts in Dictionopolis, the Forest of Sight, and the Valley of Sound.
Ask these questions:

... **What gift does the Mathemagician give Milo?**

... **What words of wisdom about the gift does the Mathemagician give Milo?**

Reinforce the correct responses:

- The Mathemagician gives Milo a magic staff that looks like a pencil.
 - The Mathemagician tells Milo to “Use it well and there is nothing it cannot do for you” (201).
9. Instruct students to add the gift and the Mathemagician’s words of wisdom to the What words of wisdom does Milo receive? box.

10. Tell students that they will continue reading chapter 16 to find out what happens when Milo, Tock, and the Humbug enter the Mountains of Ignorance. Introduce the vocabulary term *ignorance* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



Definition

ignorance (n.): a lack of knowledge, understanding, or education; the state of being ignorant

11. Instruct students to read the portion of pages 203–210 from “Almost immediately the” to “hour after hour—” and annotate details about the characters Milo meets in the Mountains of Ignorance.

Respond | Describe a Character | 13 minutes

1. Ask these questions:

... **What is the name of the dirty bird that Milo, Tock, and the Humbug meet?**

... **How does the bird try to confuse them?**

Reinforce the correct responses:

- the Everpresent Wordsnatcher
- interrupts their sentences and takes their words out of context

2.  **Introduce the learning task.** Instruct students to work with a partner to describe the last character Milo meets in chapter 16 and the jobs he asks Milo, Tock, and the Humbug to do. Tell students to provide specific details from the text.

Analyze Student Progress

Monitor: Do students provide text-based responses about the character Milo meets and the jobs the character gives Milo, Tock, and the Humbug?

Offer Immediate Support: If students need additional support describing the character Milo meets and the jobs the character assigns, direct students to the illustrations on pages 208 and 210.

Plan Future Practice: Students practice describing a character in *The Phantom Tollbooth* in lesson 28.

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

Key Ideas

- has a blank face
- dresses elegantly in a suit, polished shoes, and a hat
- is friendly
- asks Milo to move a mound of sand with a pair of tweezers, Tock to empty a well and fill another with an eye dropper, and the Humbug to dig a hole through a cliff with a needle

- Facilitate a brief discussion of this question:

 **How would you respond if someone asked you to do these jobs?**

- Tell students that they will learn more about the man with a blank face in the next lesson.

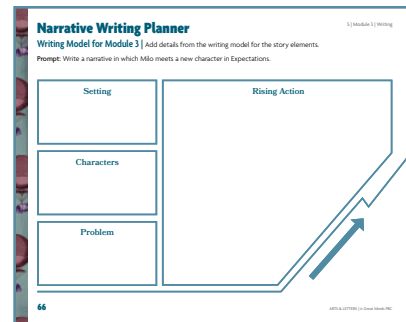
Write | Plan the Falling Action and Resolution | 15 minutes

- Display the class Narrative Writing Planner for the Writing Model for Module 3, and direct students to the page in their *Learn* book. Assess and activate prior knowledge by asking this question:

 **What do you remember about events that happen after the climax in a narrative?**

Key Ideas

- The events are called the falling action and resolution.
- The events in the falling action happen after the climax but before the resolution.
- The resolution is the point in a story when the main conflict is solved or ended.



Narrative Writing Planner
 Writing Model for Module 3 | Add details from the writing model for the story elements.
 Prompt: Write a narrative in which Milo meets a new character in Expectations.

Setting	Rising Action
Characters	
Problem	

66

2. Tell students to review the narrative writing planner, and instruct them to Think–Pair–Share to answer this question:

 **How is the problem resolved at the end of the narrative?**

Reinforce the correct response: Perfectionist realizes she can bake delicious cookies, and Milo gets to enjoy the cookies.

3. Direct attention to the Falling Action box and ask this question:

 **How do the events in the falling action connect to the climax and the resolution?**

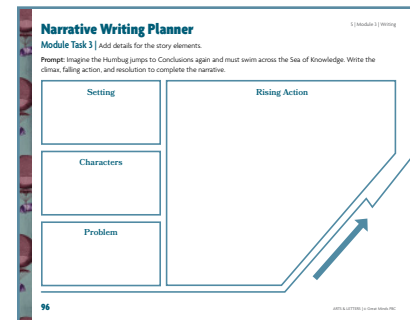
Key Ideas

- The falling action shows what happens next until the problem is solved.
- The falling action describes the actions the character takes to face the problem and how the actions solve the problem.
- The events in the falling action show the results of the choice in the climax and how the results resolve the problem.

4. Tell students that they will plan the falling action and resolution for Module Task 3. Direct students to the Narrative Writing Planner for Module Task 3, located in the *Learn* book. Tell students to review the details in the Climax box. Instruct students to discuss with a partner what happens after the Humbug faces the problem and how the problem is resolved.

Differentiation Support

To help students determine the results of the Humbug's choice, ask this question: Does the Humbug make it across the sea as a result of his choice?



5.  **Introduce the learning task.** Instruct students to write at least two events in the Falling Action box and two details in the Resolution box.

Analyze Student Progress

Monitor: Do students add events that logically follow the climax, show the character facing and solving the narrative's problem, and bring the story to an end?

Offer Immediate Support: If students need additional support adding events to the planner, ask these questions: What steps might the Humbug take to solve the problem? What choice will he make? What will happen next?

Plan Future Practice: Students practice writing events in a narrative in lesson 28.

6. Invite a few students to share the falling action and resolution of their narrative.

Key Ideas

Falling Action

- at least two events that occur after the climax

Resolution

- details about the Humbug reaching the other side of the Sea of Knowledge

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Milo's journey in chapter 16 of *The Phantom Tollbooth*?
- What did you learn from *The Phantom Tollbooth*?
- What did you learn about planning events for a narrative?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.d

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.B, CP.2.5.D

CP.3.5 Content

CP.4.5 Structure: CP.4.5.B, CP.4.5.B.e

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF **Develop Foundations**

DF.3.5 Phonics and Spelling: DF.3.5.A

DM **Develop Metacognition**

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 27

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

Content Framing Question | **Reveal:** What does a deeper look at a character's response reveal?

OVERVIEW

Preview

In this Reveal lesson, students reread portions of chapter 16 of *The Phantom Tollbooth* to analyze Milo's interactions with the .58 child and the Mathemagician. Students then compare Milo's reactions to see what they reveal about him. During writing instruction, students add wordplay about a character to their Narrative Writing Planner for Module Task 3. This work prepares students to draft wordplay in a narrative for Module Task 3.

P A Prologue to lesson 27 is available for students who need additional support.

Learning Goals

Examine Milo's interactions with characters in chapter 16 of *The Phantom Tollbooth*.

LEARNING TASK: Compare Milo's interaction with the .58 child to his interaction with the Mathemagician.

For Module Task 3, plan wordplay for a narrative.

LEARNING TASK: For Module Task 3, plan one or two new lines of dialogue or one or two sentences of description that use wordplay.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine Passages in *The Phantom Tollbooth*
- **Respond:** Compare Characters' Interactions
- **Write:** Plan Wordplay for a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- journal
- Writing Model for Module 3 (*Learn* book, Writing)
- Narrative Writing Planner for Module Task 3 (*Learn* book, Writing)
- sticky notes

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Phantom Tollbooth*, passage 4 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at a character's response reveal?
3. Tell students that they will examine passages from chapter 16 of *The Phantom Tollbooth* to compare Milo's interactions with the .58 child and the Mathemagician.

LEARN 53 minutes

Read | Examine Passages in *The Phantom Tollbooth* | 15 minutes

1. Instruct students to look at the illustrations on pages 194 and 195, and ask these questions:

 **What happens to Milo on the stairs?**

 **Whom does Milo meet?**

Key Ideas

- **happens:** He tries to reach the land of Infinity.
 - **happens:** He gives up his search.
 - **meets:** Milo meets the .58 child.
2. Tell students that they will examine the interaction between Milo and the .58 child after Milo collapses on the stairs. Engage students in Repeated Reading of the portion of page 197 from “Don’t be too” to “times a day,” and instruct students to annotate the advice that the .58 child gives Milo.

3. Instruct students to Think–Pair–Share to answer this question:

 **What advice does the .58 child give Milo?**

Key Ideas

- When you learn new information, you realize that things that can never be, often are.
- Keep searching for Infinity. Just because you cannot reach it does not mean you should stop trying.
- Look for Infinity again because you might get closer next time.

4. Facilitate a brief discussion of these questions:

 **What do these pieces of advice have in common?**

 **What words of wisdom does the .58 child give Milo?**

Language Support

To help students use content vocabulary during the discussion, display the Knowledge Card for *wisdom*.

Key Ideas

- **common:** They advise Milo to keep trying even when things seem impossible.
- **common:** They advise Milo that learning new things makes anything possible.
- **words of wisdom:** Don't give up because things that seem impossible are often possible.
- **words of wisdom:** Nothing is really impossible.

- Read aloud the portion of page 197 from “I hadn’t thought” to “rescue the princesses.” Ask this question:

 **How does Milo react to the .58 child’s advice?**

Key Ideas

- says he hadn’t thought of the possibility that an impossible task could be possible
- decides to go back to the Mathemagician’s workshop
- notices that people in Digitopolis know more than he does
- realizes he must try harder if he wants to rescue the princesses

Respond | Compare Characters’ Interactions | 20 minutes

- Tell students that they will now look closely at an interaction between Milo and the Mathemagician. Instruct students to read the portion of pages 199–200 from “With your permission” to “and ominous look.”
- Ask these questions:

 **Based on what you have read so far, would the Mathemagician agree with the .58 child’s words of wisdom to Milo? Why or why not?**

Reinforce the correct response: The Mathemagician would not agree because he says that he and King Azaz have never agreed and never will. He believes that it is impossible to agree with his brother.

- Tell students to read the portion of page 200 from “‘Never?’ asked Milo” to “just that way.” Instruct students to Think–Pair–Share to answer this question:

 **How does Milo react to the Mathemagician?**

Key Ideas

- repeats the word *never* with disbelief
- repeats the Mathemagician’s own words
- uses logic to prove that the brothers are actually in agreement

4.  **Introduce the learning task.** Direct students to their journals. Instruct students to write a response to this prompt: Compare how Milo reacts to the .58 child with how he reacts to the Mathemagician. Tell students to provide specific details from the text.

Analyze Student Progress

Monitor: Do students describe how Milo perseveres in his task with the Mathemagician rather than giving up because the task seems impossible?

Offer Immediate Support: If students need additional support comparing Milo's interactions, ask this question: How are the words *never* and *impossible* used in these interactions?

Plan Future Practice: Students practice comparing character interactions in module 4.

5. Instruct students to share their responses with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- When he talks to the .58 child, Milo says he has never thought that impossible tasks could be possible, but he has been thinking of ways to solve the problem with King Azaz and the Mathemagician since he left Dictionopolis.
- Milo gives up on his search for Infinity, but he continues thinking of ways to solve the problem that the Mathemagician poses.
- After Milo talks to the .58 child, he realizes that he needs to work harder to reach his goal, so when Milo faces the problem with the Mathemagician, he works hard enough to achieve his goal.

6. Facilitate a brief discussion of this question:



What do Milo's different reactions reveal?

Key Ideas

- Milo is using the wisdom he receives to solve new problems.
- Milo believes he can make the impossible possible.
- Milo is willing to work hard to solve complex problems.

7. Tell students that they will continue to read about how Milo uses what he learns from his interactions with new characters.

Write | Plan Wordplay for a Narrative | 18 minutes

1. Remind students that a narrative includes more than a series of events. A strong narrative includes dialogue and description to help readers visualize the characters and events.
2. Explain that students will plan dialogue and description to develop the characters and to show knowledge of wordplay. Display the Writing Model for Module 3, and direct students to the page in their *Learn* book.
3. Remind students that they discussed how the writer plays with the words *perfect* and *expectations* in the names of the character and setting. Instruct students to read the writing model and annotate examples of wordplay in dialogue and in the descriptions of the characters.
4. Instruct students to share their annotations with a partner. Listen for students to address key ideas in their discussions.

Key Ideas

- description of Perfectionist not having a hair out of place and wearing a perfectly white apron
 - use of *perfect* in dialogue because Milo is not being literal, but Perfectionist is
 - use of *expectations* in Perfectionist's dialogue because it can refer to the name of the setting or her actual expectations for herself
5. Instruct students to Think–Pair–Share to answer this question:



How does the use of wordplay in dialogue and descriptions help us understand the characters?

Differentiation Support

To help students explain the effects of the wordplay, ask these questions:

- What do you expect a baker to look like?
- What does Perfectionist's description show you about her?

Key Ideas

- Perfectionist's dialogue shows that she has unrealistic expectations.
- The description of Perfectionist shows that she does not bake in her kitchen.
- Milo's dialogue shows that he does not realize that Perfectionist expects her baking to literally be without any flaws.

6. Direct students to the Narrative Writing Planner for Module Task 3, located in the *Learn* book. Direct attention to the names of the characters. Tell students to work with a partner to list in their journals ways they can play with the meanings or sounds of *fish*, *humbug*, and *school*.

Language Support

To help students understand the multiple meanings of each word, provide definitions.

- **fish (n.):** a cold-blooded animal that lives in water, breathes with gills, and usually has fins and scales
fish (v.): to ask for or try to get something, such as praise or attention, in an indirect way
- **humbug (n.):** someone or something that is not honest or true
humbug (n.): language or behavior that is false or meant to deceive people
- **school (n.):** a place where children go to learn
school (n.): a large group of fish or other ocean animals that are swimming together

7. Invite a few students to share their responses.

Key Ideas

- **fish meaning:** The Humbug tries to fish for knowledge. The fish tell Humbug that he fishes for compliments. The Humbug tells the fish that things are going swimmingly.
 - **fish sounds:** fish friends, fish food, wish, dish
 - **humbug meaning:** The Humbug tells the fish that he attended the School of Knowledge. The Humbug says he is an expert swimmer.
 - **humbug sounds:** hurrying humbug, helpless humbug, slug, dug
 - **school meaning:** The school of fish school the Humbug about spelling. The fish in the school carry pencils and notepads.
 - **school sounds:** swimming school, splash school, fool, tool, cool
8. Tell students to review the events on their narrative writing planner. Instruct them to consider where they can add wordplay to dialogue or description to develop a character.
9.  **Introduce the learning task.** Provide sticky notes. Instruct students to write on a sticky note one or two lines of dialogue or one or two sentences of description that use wordplay and add the sticky note to their Narrative Writing Planner for Module Task 3.

Analyze Student Progress

Monitor: Do students write wordplay in dialogue or descriptions related to a character?

Offer Immediate Support: If students need additional support adding wordplay to their narrative, ask these questions: How might the character use the word to mean more than one thing? How does the word describe the character in different ways?

Plan Future Practice: Students practice drafting events of a narrative in lesson 28.

10. Invite a few students to share their responses.

Key Ideas

- **dialogue:** “Help! Hurry! Here I am!” screamed the Humbug. “He is one hopelessly helpless humbug,” said a fish.
- **description:** The fish all had the same color scales as a school uniform. One fish had a tiny whistle to get everyone’s attention.
- **dialogue:** The fish said, “We are friendly, floating fish.” “I wish you fish would leave me alone,” cried the Humbug.
- **description:** One fish yelled, “Knowledge is swell!” One fish was out of the water and kept chanting, “Knowledge is nothing.”

11. Tell students that they will begin drafting Module Task 3 in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Milo?
- What did you learn from *The Phantom Tollbooth*?
- What did you learn about planning wordplay for a narrative?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.B, CP.2.5.D

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.C

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 28

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 17 of *The Phantom Tollbooth* to learn what happens to Milo in the Mountains of Ignorance. Students organize information about the characters Milo meets and then explain why they are referred to as the unwelcoming committee. During writing instruction, students show knowledge of how to use wordplay by writing a narrative about the Humbug swimming across the Sea of Knowledge. Students write a draft of Module Task 3.

Learning Goals

Organize story elements in chapter 17 of *The Phantom Tollbooth*.

 **LEARNING TASK:** Explain why the Terrible Trivium, the demon of insincerity, and the Gelatinous Giant are called the unwelcoming committee.

For Module Task 3, write a narrative.

 **LEARNING TASK:** For Module Task 3, write a draft of a narrative about the Humbug swimming across the Sea of Knowledge.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Identify Details About Characters
- **Write:** Write a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- class Character Chart for the Mountains of Ignorance (*Learn* book)
- Knowledge Card: *ignorance*

STUDENTS

- *The Phantom Tollbooth*
- Character Chart for the Mountains of Ignorance (*Learn* book)
- journal
- Module Task 3 (*Learn* book, Writing)
- Checklist for Module Task 3 (*Learn* book, Writing)
- Narrative Writing Planner for Module Task 3 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Phantom Tollbooth*, passage 4 (*Learn* book, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapter 17 of *The Phantom Tollbooth* to learn what happens to Milo in the Mountains of Ignorance.

LEARN 53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 25 minutes

1. Instruct students to look at the illustrations on pages 208 and 210 of *The Phantom Tollbooth*. Ask these questions:

 **Whom does Milo meet in chapter 16?**

 **What does this character ask Milo, Tock, and the Humbug to do?**

Reinforce the correct responses:

- **Milo meets**—the man with the blank expression
- **what does he ask**—asks Milo, Tock, and the Humbug to work on three tasks
- **what does he ask**—asks Milo to move an enormous pile of sand with tiny tweezers
- **what does he ask**—asks Tock to empty a well and fill another well with an eye dropper
- **what does he ask**—asks the Humbug to dig a hole through a cliff with a needle

2. Display the terms *unhappy* and *unhelpful*. Ask these questions:

 **What prefix do these words share?**

 **What does this prefix mean?**

Reinforce the correct responses:

- **prefix**—*un-*
- **meaning**—not

3. Direct attention to the title of chapter 17 on page 211, “Unwelcoming Committee.” Explain that one typically hears the phrase “welcoming committee.” Ask these questions:

 **What is a welcoming committee?**

 **What do you think an unwelcoming committee is?**

Encourage students to think about the meaning of the prefix *un-*.

Key Ideas

- **welcoming:** a group of people who welcome, or greet, new people to a place
- **unwelcoming:** a group of people who do not welcome new people
- **unwelcoming:** a group of people who refuse to greet new people
- **unwelcoming:** a group of people who want a person to leave

4. Tell students they will read chapter 17 to find out more about the unwelcoming committee. Read aloud the portion of pages 211–214 from “The Humbug whistled” to “in the mountains,” and instruct students to listen for details about the tasks assigned to Milo, Tock, and the Humbug. Ask this question:

 **What does Milo discover about the tasks?**

Key Ideas

- The tasks will take 837 years to complete.
 - The Terrible Trivium is trying to keep them from the Castle in the Air by assigning the tasks.
 - The Terrible Trivium thinks people should only do easy and useless tasks.
5. Explain that the Terrible Trivium is trying to keep Milo, Tock, and the Humbug from getting to Rhyme and Reason. Ask this question:

 **How does Milo use one of his gifts to help the group escape from the Terrible Trivium?**

Reinforce the correct response: Milo uses the magic staff from the Mathemagician to calculate how long it would take for them to complete the Terrible Trivium’s tasks, which makes him realize they are being tricked.

6. Display the class Character Chart for the Mountains of Ignorance, and direct students to the page in their *Learn* book. Direct attention to the row for the Terrible Trivium. Instruct students to complete the row for the Terrible Trivium with a partner by adding details from the text about what the Terrible Trivium does to trap Milo and how Milo escapes.

Key Ideas

- **trap:** makes them do three different tasks
- **escape:** uses the magic staff from the Mathemagician
- **escape:** figures out that it would take 837 years to complete the tasks
- **escape:** runs away when a voice yells, “Run!”

L28 Character Chart			
 Mountains of Ignorance Complete the chart with details about the characters from chapters 17 and 18 of The Phantom Tollbooth.			
Character	How does the character trap Milo?	How does Milo escape?	Related Definitions
the Terrible Trivium			trivial (triv) is unimportant facts or details trivial (triv) is not important

7. Invite a few students to share what they added to their chart. Add responses to the class character chart.
8. Remind students that the names in *The Phantom Tollbooth* often relate to their character. Direct attention to the Related Definitions column on the chart. Invite students to read aloud the definitions for *trivia* and *trivial*. Instruct students to Think–Pair–Share to answer this question:

 **How does the Terrible Trivium’s name connect to the tasks he assigns Milo and his friends?**

Key Ideas

- The tasks are not important.
 - The Terrible Trivium says that if you only do easy and useless jobs, such as the tasks he assigns, you don’t have to worry about the important ones.
 - He is also called the demon of petty tasks and worthless jobs, ogre of wasted effort, and monster of habit, which all describe the tasks he assigns.
9. Tell students that similar things happen to Milo as he meets more characters in the Mountains of Ignorance. Instruct students to read the portion of pages 215–223 from “What a nasty” to “with renewed enthusiasm” and annotate information about the characters that Milo encounters.

Differentiation Support

Provide sticky notes in two colors. Instruct students to use one color to annotate information about the demon of insincerity and the other color to annotate information about the Gelatinous Giant.

Respond | Identify Details About Characters | 13 minutes

1. Instruct students to share their annotations with a partner. Tell students to work with a partner to complete the rows for the demon of insincerity and the Gelatinous Giant by adding details from the text about how the characters trap Milo and how Milo escapes. Listen for students to address key ideas in their discussions.

Key Ideas

The Demon of Insincerity

- **trap:** shouts directions to them that leave them stuck in a pit
- **escape:** uses the telescope to see that the demon of insincerity is not scary

The Gelatinous Giant

- **trap:** blends into the mountains, so they accidentally walk onto the Gelatinous Giant's hand
- **escape:** uses the box of words from King Azaz to scare the Gelatinous Giant with ideas

Teacher Note

Students will complete the chart in the next lesson after reading about the Senses Taker in chapter 18.

2. Direct attention to the Related Definitions for the demon of insincerity and the Gelatinous Giant on the character chart. Tell students to read aloud the definitions of *insincerity* and *gelatinous*. Instruct students to Think–Pair–Share to answer these questions:



How does the demon of insincerity's name connect to what he tells Milo and his friends?



How does the Gelatinous Giant's name connect to what is he afraid of?

Language Support

Provide a student-friendly definition for the term *conformity*, and then ask: What is the relationship between conformity and something that is gelatinous?

Key Ideas

- **the demon of insincerity:** He does not tell the truth about who he is, and when Milo looks through the telescope, he can see that the demon is insincere.
- **the Gelatinous Giant:** He conforms to what's around him, like a jellylike substance does, and he is afraid of new ideas because he just wants to blend in.

3.  **Introduce the learning task.** Remind students that the name of the chapter is “Unwelcoming Committee.” Direct students to their journals, and instruct them to write a response to this prompt: Explain why the Terrible Trivium, the demon of insincerity, and the Gelatinous Giant are called the unwelcoming committee. Provide at least one example from the text to explain how one of the characters is unwelcoming, and use commas with items in a series in your response.

Analyze Student Progress

Monitor: Do students write at least one text-based detail that shows how the characters make Milo, Tock, and the Humbug feel unwelcome and uncomfortable in the Mountains of Ignorance?

Offer Immediate Support: If students need additional support finding details about the unwelcoming committee, direct them to the following passages: page 213 (last paragraph) for the Terrible Trivium, page 215 for the demon of insincerity, and page 219 for the Gelatinous Giant.

Plan Future Practice: Students practice organizing story elements in *The Phantom Tollbooth* in lesson 29.

4. Invite a few students to share their responses and to identify where they used commas with items in a series.

Key Ideas

- **explanation:** The Terrible Trivium, the demon of insincerity, and the Gelatinous Giant are not friendly to new people like a welcoming committee would be.
- **explanation:** The unwelcoming committee does not make Milo, Tock, and the Humbug feel comfortable or wanted in the Mountains of Ignorance because they try to trick and trap Milo, Tock, and the Humbug.
- **explanation:** The unwelcoming committee wants to keep Milo, Tock, and the Humbug away from the Castle in the Air and prevent them from rescuing Rhyme and Reason.
- **example:** On page 213, the Terrible Trivium is intimidating: “As he spoke, he tiptoed slowly toward them with his arms outstretched and continued to whisper in a soft, deceitful voice, ‘Now do come and stay with me.’”
- **example:** On page 215, the demon of insincerity is unhelpful when he says, “Well, I hope you didn’t expect to get anywhere by listening to me.”
- **example:** On page 219, the Gelatinous Giant is frightening: “‘HOW DARE YOU DISTURB MY NAP!’ he bellowed furiously, and the force of his hot breath tumbled them over in his hand.”

5. Remind students that the names of places often tell something about the people in them. Display the Knowledge Card for *ignorance*, and direct attention to the image to spark students’ memory. Remind students that *ignorance* means “a lack of knowledge, understanding, or education.” Ask this question:



Why do the Terrible Trivium, the demon of insincerity, and the Gelatinous Giant belong in the Mountains of Ignorance?

Differentiation Support

To help students understand why these characters belong in the Mountains of Ignorance, ask this question: What does each character do or say that connects to a lack of knowledge, understanding, or education?

Key Ideas

- The Terrible Trivium cares about unimportant tasks and tells Milo that if he stays there, he will never have to think again.
- The demon of insincerity does not tell the truth and leads people astray, so he keeps people from an understanding of the truth.
- The Gelatinous Giant is afraid of new ideas and education.

Differentiation Challenge

To promote critical thinking, challenge students to explain how the author uses wordplay in the characters' names to connect them to the Mountains of Ignorance.

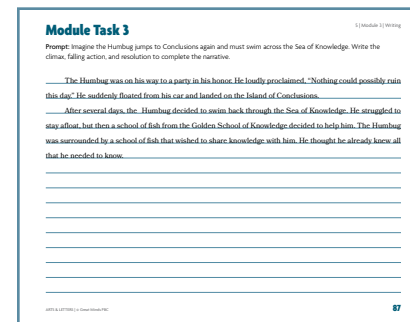
- 6.** Tell students that they will read more about what happens to Milo in the Mountains of Ignorance in the next lesson.

Write | Write a Narrative | **15 minutes**

- 1.** Display Module Task 3, and direct students to the page in their *Learn* book. Invite students to share the task in their own words. Remind students that they have built deep knowledge about narrative structure and wordplay. Explain that students will compose their narrative about the Humbug.

Teacher Note

As needed, provide additional time for students to complete their drafts of Module Task 3. Students can also complete drafts prior to revising their draft in the next lesson. Inform students that they will have time to revise their narratives during the next two lessons.



- 2.** Remind students that the first two paragraphs of the narrative are provided for them. Instruct students to read the partially complete narrative for Module Task 3.

3. Display the Checklist for Module Task 3, and direct students to the page in their *Learn* book. Read aloud the row in the Writing section: uses transition words, phrases, or clauses to sequence events. Ask this question:

 **What transition phrase is used to sequence events in the narrative's provided paragraphs?**

Reinforce the correct response: “After several days.”

4. Direct students to the Narrative Writing Planner for Module Task 3, located in the *Learn* book. Instruct students to look at the sequence of events they outlined on their planner and identify the first event that will happen in their narrative after the events in the provided paragraphs.
5. Instruct students to work with a partner to orally rehearse the first sentence they will write. Tell students to include a transition word, phrase, or clause to sequence events.

Checklist 5 | Module 3 | Writing

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

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

95

Narrative Writing Planner 5 | Module 3 | Writing

Module Task 3 | Add details for the story elements.

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

Setting	Rising Action
Characters	
Problem	

96

Language Support

Display or provide a list of common transition words, phrases, or clauses that students can refer to as they work on their narrative.

6.  **Introduce the learning task.** Instruct students to write Module Task 3. Remind students to use their Narrative Writing Planner for Module Task 3 as they write and to use the checklist as a resource.
-

Analyze Student Progress

Monitor: Do students write narratives that respond to the prompt and include wordplay, dialogue, and description?

Offer Immediate Support: If students need additional support writing their narratives, invite them to orally share their narrative with you. Then pause strategically to write down what students just shared before they move on to the next part.

Plan Future Practice: Students practice revising their narratives in lesson 29.

Teacher Note

Students may complete Module Task 3 on paper or on the digital platform. Using the platform gives students experience engaging in the writing process digitally. Alternatively, to support peer review, students may draft using shared digital documents and then transfer their work to the digital platform before submitting their assignment.

7. Tell students that they will provide feedback and revise Module Task 3 in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the characters that Milo meets in the Mountains of Ignorance?
- What did you learn about how Milo escapes from the traps?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.a, MM.5.5.A.d, MM.5.5.B, MM.5.5.B.d, MM.5.5.C

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c, CP.4.5.B, CP.4.5.B.e, CP.4.5.B.f, CP.4.5.C

CP.5.5 Language: CP.5.5.D

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.B

DF.8.5 Punctuation: DF.8.5.C, DF.8.5.D, DF.8.5.E

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapter 18 of *The Phantom Tollbooth* to learn what happens when Milo reaches the Castle in the Air. Students add details from chapters 16–18 to the Travel Log for the Mountains of Ignorance. During writing instruction, students self-assess their narrative by focusing on their use of sensory details. Students revise their narratives by adding sensory details.

P A Prologue to lesson 29 is available for students who need additional support.

Learning Goals

Organize story elements in chapter 18 of *The Phantom Tollbooth*.

 **LEARNING TASK:** Add details to the Travel Log for the Mountains of Ignorance.

For Module Task 3, revise a narrative.

 **LEARNING TASK:** For Module Task 3, strengthen your narrative by adding sensory details.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Describe Characters and Events
- **Write:** Revise Writing for Sensory Details

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- Character Chart for the Mountains of Ignorance (*Learn* book, lesson 28)
- journal
- Travel Log for the Mountains of Ignorance (*Learn* book)
- Checklist for Module Task 3 (*Learn* book, Writing)
- Module Task 3 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 1 of Fluency Practice for *The Phantom Tollbooth*, passage 5 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH

2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapter 18 of *The Phantom Tollbooth* to learn what happens when Milo reaches the Castle in the Air.

LEARN

53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 23 minutes

1. Remind students that Milo, Tock, and the Humbug are on a journey to save Rhyme and Reason. Tell students that the title of chapter 18 is “Castle in the Air,” which is the destination of the journey. Ask this question:

What helps Milo, Tock, and the Humbug reach the Castle in the Air?

Key Ideas

- They use the gifts they received along the way to escape the traps.
 - They use things they learned from people they met on the journey.
2. Direct students to the Character Chart for the Mountains of Ignorance, located in the *Learn* book. Tell students that they will meet the Senses Taker in chapter 18, who also tries to keep Milo from the Castle in the Air.
 3. Read aloud the portion of pages 224–231 from “Higher and higher” to “stood shyly waiting,” and instruct students to listen for how the character tries to trap Milo and how Milo escapes.

L28 Character Chart			
Mountains of Ignorance Complete the chart with details about the characters from chapters 17 and 18 of <i>The Phantom Tollbooth</i> .			
Character	How does the character trap Milo?	How does Milo escape?	Related Definitions
the Terrible Trivium			trivial (əˈtrɪvɪəl) unimportant facts or details trivial (əˈtrɪvɪəl) not important

4. Instruct students to work with a partner to complete the row on the character chart for the Senses Taker. Tell students to add details from the text about what the Senses Taker does to trap Milo and how Milo escapes.
5. Invite a few students to share what they added to their chart.

Key Ideas

- **trap:** asks a long list of questions
 - **trap:** distracts each of them with something that attracts one of their senses
 - **escape:** drops the bag of sounds that the Soundkeeper gave him
 - **escape:** releases sounds of laughter, which break the spell they are under
6. Direct attention to the Related Definitions on the character chart for the Senses Taker. Invite students to read aloud the definitions for *sense* and *census*. Instruct students to Think–Pair–Share to answer this question:



How does the Senses Taker's name relate to how he traps Milo and his friends?

Language Support

To help students answer the question, direct them to the illustration on page 225 and the paragraph starting with “Oh, this won’t” on page 226 to connect to the word *census*. Then direct attention to the paragraph starting with “I warned you” on page 230 to connect to the word *senses*.

Key Ideas

- He asks a long list of questions, which is like the census, and someone who asks the questions on a census is called a census taker.
- He distracts their senses of sight, smell, and sound with illusions.
- He says he can also take their senses of purpose, duty, and proportion.

7. Direct attention to the picture before the title page at the beginning of the novel. Ask this question:

 **What does this illustration show a reader?**

Reinforce the correct response: Milo, Tock, and the Humbug climbing the steep, treacherous staircase to the Castle in the Air.

8. Tell students that they will read the rest of the chapter to learn what happens when Milo reaches the Castle in the Air. Instruct students to read the portion of pages 231–236 from “Come right in” to “the monsters below” and to annotate the words of wisdom that Rhyme and Reason share.

Respond | Describe Characters and Events | 15 minutes

1. Direct students to their journals. Instruct them to Jot–Pair–Share to answer this question:

 **What happens when Milo reaches the Castle in the Air?**

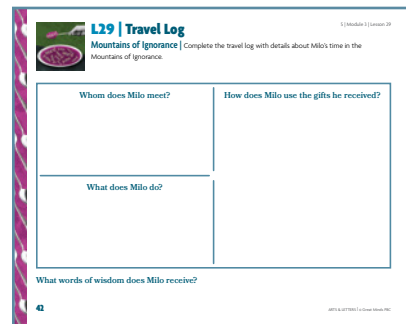
Key Ideas

- Milo has a conversation with the princesses.
- The demons begin to chop down the stairs.
- The Castle in the Air starts to fall.
- Tock saves the entire group by flying them to the ground.

2.  **Introduce the learning task.** Direct students to the Travel Log for the Mountains of Ignorance, located in the *Learn* book. Remind students that they have completed a Travel Log for places Milo visited throughout his journey. Instruct students to work with a partner to complete the Travel Log with details from Milo’s time in the Mountains of Ignorance, including the Castle in the Air.

Teacher Note

Review the sections of the chart to ensure that students comprehend what details they should write.



L29 | Travel Log
Mountains of Ignorance | Complete the travel log with details about Milo's time in the Mountains of Ignorance.

Whom does Milo meet?	How does Milo use the gifts he received?
What does Milo do?	
What words of wisdom does Milo receive?	

ARTS & LETTERS | © Great Minds PBC

Analyze Student Progress

Monitor: Do students provide accurate, text-based responses that tell whom Milo meets, what he does, and what lessons he learns in the Mountains of Ignorance and the Castle in the Air?

Offer Immediate Support: If students need additional support identifying words of wisdom, ask this question: What does Milo learn from Rhyme and Reason?

Plan Future Practice: Students practice organizing story elements in *The Phantom Tollbooth* in lesson 31.

Key Ideas

- **meet:** the Everpresent Wordsnatcher, the Terrible Trivium, the demon of insincerity, the Gelatinous Giant, the Senses Taker, and Rhyme and Reason
- **does:** escapes several traps
- **does:** rescues Rhyme and Reason from the Castle in the Air
- **gifts:** uses the pencil from the Mathemagician to find out how long it would take to complete the Terrible Trivium's tasks
- **gifts:** uses the telescope from Alec Bings to see what the demon of insincerity really looks like
- **gifts:** uses the box of words from King Azaz to scare the Gelatinous Giant with new ideas
- **gifts:** uses the sound of laughter from the Soundkeeper to break the Senses Taker's spell
- **wisdom:** You can learn from your mistakes, especially if you are trying to do something good.
- **wisdom:** Whenever you learn something new, the whole world becomes richer.
- **wisdom:** What you learn today will help you discover the secrets of tomorrow.

3. Display and read aloud Milo's statement on page 236: "Well, time flies, doesn't it?" Ask this question:



Why does Milo ask this question?

Reinforce the correct response: The castle is flying higher with no way down, and Milo's question suggests that Tock is able to fly and carry them down because he is a clock and a clock tells time.

4. Direct students to their journals. Instruct them to Jot–Pair–Share to answer this question:

 **How does Milo’s solution show that he understands the princesses’ words of wisdom?**

Key Ideas

- Milo uses lessons he learned in Dictionopolis, such as idioms can be used literally.
 - Milo shows that learning new things matters when he saves the princesses with his knowledge.
 - Milo shows how the world becomes richer because of something he learned.
5. Tell students that they will read more in the next lesson to learn what happens to Milo, Tock, the Humbug, Rhyme, and Reason after they jump from the Castle in the Air.

Write | Revise Writing for Sensory Details | 15 minutes

1. Display the Checklist for Module Task 3, and direct students to the page in their *Learn* book. Tell students that they will use the checklist to review and strengthen their writing.
2. Read aloud this row beneath the Writing section: uses sensory details and precise language to make writing clearer and more vivid.
3. Tell students that narratives often include words or phrases that relate to the five senses so the reader can imagine what a character or place is like. Display and read aloud the portion of page 224 of *The Phantom Tollbooth* from “Higher and higher” to “in the distance.” Instruct students to Think–Pair–Share to answer these questions:

 **What sensory details does Juster use in this passage?**

 **What sense does each detail relate to?**

Checklist		Review 1	Review 2
Module Task 3 Prompt: Imagine the Humbug jumps to Conclusions again and must swim across the Sea of Knowledge. Write the climax, falling action, and resolution to complete the narrative.			
Knowledge			
shows knowledge of how to use wordplay in characters' names	☐	☐	
shows knowledge of how to use wordplay for humor or effect	☐	☐	
shows knowledge of <i>The Phantom Tollbooth</i>	☐	☐	
Writing			
has a setting and characters	☐	☐	
has an organized sequence of events from the climax to the resolution	☐	☐	
uses transition words, phrases, or clauses to sequence events	☐	☐	
has a resolution that brings the narrative to a close	☐	☐	
uses dialogue to show how characters interact and respond to situations	☐	☐	

Key Ideas

- “jagged rock”; touch and sight
- “frightful crumbling cliffs”; touch
- “desperately narrow ledges where a single misstep meant only good-bye”; touch and sight
- “an ominous silence dropped a like a curtain around them”; sound
- “except for the scuffling of their frantic footsteps, there wasn’t a sound”; sound

4. Display this sentence: The Humbug jumps into the Sea of Knowledge.

5. Instruct students to work with a partner to orally rehearse how they could add different sensory details to the sentence.

Language Support

To help students form sentences with sensory details, ask these questions:

- What do you see, hear, touch, smell, or taste when you swim?
- What do you see, hear, touch, smell, or taste when you visit the beach or ocean?

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

Key Ideas

- **touch:** The Humbug jumps into the freezing cold water of the Sea of Knowledge.
- **taste:** The Humbug jumps into the Sea of Knowledge and tastes the salty, slightly fishy water.
- **sight:** The Humbug jumps into the crystal clear water of the Sea of Knowledge.
- **smell:** After smelling the salty, pungent air, the Humbug jumps into the Sea of Knowledge.
- **sound:** The Humbug jumps into the Sea of Knowledge with a loud splash.

- 7. Direct students to Module Task 3, located in the *Learn* book.**
Instruct students to review their narrative and find specific places where adding sensory details would help a reader imagine what a character or place is like.

Differentiation Support

To support students with finding the right place to add sensory details, ask this question: What other information could help your reader to imagine the sights, sounds, or smells in this narrative?

[illegible]

- 8. 🎯 Introduce the learning task.** Instruct students to revise their Module Task 3 responses by adding sensory details.

Analyze Student Progress

Monitor: Do students add sensory details to their writing?

Offer Immediate Support: If students need additional support adding sensory details to their writing, have them read aloud a paragraph. Then ask this question: Would it help a reader to imagine that paragraph if there were more details about the sights, sounds, or smells?

Plan Future Practice: Students practice revising Module Task 3 in lesson 30.

- 9.** Tell students that they will continue revising their narrative in the next lesson.

LAND 5 minutes**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from Rhyme and Reason?
- What did you learn from *The Phantom Tollbooth*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.d

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.3.5 Content

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B, CP.5.5.D

CP.6.5 Revision

CP.8.5 Presentation: CP.8.5.A

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building



Lesson 30

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

Content Framing Question | **Organize:** What is happening in this text?

OVERVIEW

Preview

In this Organize lesson, students read chapters 19 and 20 of *The Phantom Tollbooth* to learn what happens after Milo jumps from the Castle in the Air with Rhyme and Reason. Students summarize the novel's resolution by discussing and writing a summary of how Milo's journey ends. During writing instruction, students use the Checklist for Module Task 3 to provide peer feedback. Students review the feedback from their peers and use it to guide the revisions of their narratives.

P A Prologue to lesson 30 is available for students who need additional support.

Learning Goals

Summarize chapters 19 and 20 of *The Phantom Tollbooth*.

LEARNING TASK: Write a summary of how Milo's journey ends.

For Module Task 3, revise a narrative.

LEARNING TASK: For Module Task 3, strengthen your narrative by making revisions based on feedback from the peer review.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Read and Annotate *The Phantom Tollbooth*
- **Respond:** Summarize the Resolution
- **Write:** Revise a Narrative

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- journal
- Checklist for Module Task 3 (*Learn* book, Writing)
- Module Task 3 (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 2 of Fluency Practice for *The Phantom Tollbooth*, passage 5 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is happening in this text?
3. Tell students that they will read chapters 19 and 20 of *The Phantom Tollbooth* to learn what happens after Milo jumps from the Castle in the Air with Rhyme and Reason.

LEARN 53 minutes

Read | Read and Annotate *The Phantom Tollbooth* | 23 minutes

1. Remind students that Tock jumps from the Castle in the Air with Milo, the Humbug, and Rhyme and Reason. Instruct students to Think–Pair–Share to answer this question:
 **What do you think will happen when Rhyme and Reason return to the Lands Beyond?**
2. Instruct students to listen for what happens after Tock jumps. Read aloud the portion of pages 237–244 from “Sailing past three” to “the victorious army,” and ask this question:

 **What has happened so far?**

Reinforce the correct responses: Milo, Tock, the Humbug, Rhyme, and Reason run from monsters in the Mountains of Ignorance; they see the armies of wisdom, led by King Azaz the Unabridged and the Mathemagician; the monsters turn around and leave.

3. Instruct students to read the remainder of chapter 19 as well as chapter 20 to learn what happens after Milo escapes from the Mountains of Ignorance. Tell students to annotate details about the events in the falling action and resolution of the story.

Differentiation Support

Provide sticky notes with these questions to guide annotations:

- What happens in the Lands Beyond after Milo finds King Azaz and the Mathemagician?
- What happens after Milo returns home?

Respond | Summarize the Resolution | 15 minutes

1. Instruct students to use their annotations to discuss with a partner what happens after Milo escapes the Mountains of Ignorance. Listen for students to address key ideas in their discussions.

Key Ideas

- There is a huge celebration for the return of Rhyme and Reason where Milo sees all of the people he met during his journey.
- Rhyme and Reason tell Milo he must return home, so he says goodbye to everyone he met in the Lands Beyond and drives away.
- Milo goes through the tollbooth, arrives back home, and goes to bed.
- Milo rushes home from school to take another trip, but the tollbooth is gone.
- Milo finds many things to do in his apartment.

2. Instruct students to Think–Pair–Share to answer this question:



How is the main problem of *The Phantom Tollbooth* resolved?

Key Ideas

- Milo returns Rhyme and Reason to the Lands Beyond.
- Logic is restored to the Lands Beyond.
- Milo is no longer bored when he returns home.
- Milo sees the value of knowledge and education.

3. Instruct students to listen for what the Mathemagician and King Azaz tell Milo. Read aloud the portion of page 247 from “But I could” to “know they’re impossible.”
4. Instruct students to Think–Pair–Share to answer this question:



Why don’t King Azaz and the Mathemagician tell Milo that the quest was impossible until after he completes it?

Key Ideas

- King Azaz keeps it from Milo because “so many things are possible just as long as you don’t know they’re impossible.”
- King Azaz claims that much is possible if one only believes so.

Differentiation Challenge

Instruct students to research the meaning of the idiomatic expression *castle in the air*, and ask this question: How does the name *Castle in the Air* connect with Milo’s quest?

5.  **Introduce the learning task.** Direct students to their journals. Instruct them to write a response to this prompt: Write a summary of how Milo’s journey ends. Write events in chronological order by using transitions such as *first*, *next*, *then*, and *finally*.

Analyze Student Progress

Monitor: Do students write summaries that include accurate, text-based information from previous discussion questions?

Offer Immediate Support: If students need additional support summarizing key events, have them orally retell what happened first, next, then, and finally at the end of the novel.

Plan Future Practice: Students practice summarizing a text in module 4.

6. If time allows, invite a few students to share their summaries.

7. Remind students that *The Phantom Tollbooth* is a fantasy novel, which is a genre of fiction that includes magical elements and is usually set in an imaginary world. Instruct students to Think–Pair–Share to answer this question:

☞ **What happens at the end of the novel that shows that it is a fantasy novel?**

Key Ideas

- Milo returns home from the imaginary land.
- Only an hour passes while he is in the Lands Beyond.
- The tollbooth disappears.

8. Tell students that they will look more closely at the end of the novel in the next lesson.

Write | Revise a Narrative | 15 minutes

1. Display the Checklist for Module Task 3, and direct students to the page in their *Learn* book. Tell students that they will use the checklist to provide feedback to a partner.
2. Tell students that they will look at one specific way to strengthen their writing. Direct attention to and read aloud this row in the Writing section: uses dialogue to show how characters interact and respond to situations.
3. Tell students that writers often include interjections when they are writing dialogue. Explain that an interjection is a word or utterance that expresses emotion. Display some common interjections: *Yay! Hey! Oops! Ew! Oh, no! Hooray! Geez! Yes! No!*

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

Language Support

Display or provide students with a list of common interjections.

4. Read aloud the portion of page 133 of *The Phantom Tollbooth* from “Milo, who had” to “you looks well” with expression, and instruct students to listen for interjections.

5. Direct attention to the passage, and instruct students to Think–Pair–Share to answer this question:

 **How is the word *well* used two different ways in the passage?**

Reinforce the correct responses:

- It is used twice as an interjection: “Well, have you?” and “Well, don’t just stand there in the cold.”
- It is used as an adjective: “none of you looks well.”

6. Ask these questions:

 **What other interjection appears in this passage?**

 **What emotion does it convey?**

Reinforce the correct responses:

- Ha!
- happiness, delight

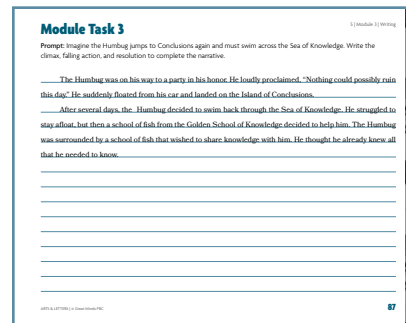
7. Ask this question:

 **What punctuation appears after the interjections?**

Reinforce the correct responses: comma and exclamation point. Explain that interjections are often followed by an exclamation point to show strong emotion. However, a comma or a period can be used after an interjection to indicate an interruption to the flow of a thought.

8. Direct students to Module Task 3, located in the *Learn* book.

Instruct students to read their narratives for Module Task 3 and identify places in the dialogue where an interjection would help show the emotion of the character. Tell students to add one or two interjections to their dialogue.



9. Instruct students to review their partner's narrative and provide feedback about where and how the writer added interjections.

Teacher Note

Students may complete the Checklist for Module Task 3 on their *Learn* book page. Alternatively, they may use shared digital documents for peer review. Using technology gives students experience leveraging digital feedback tools.

10.  **Introduce the learning task.** Instruct students to revise their Module Task 3 responses based on feedback from their peer review.

Analyze Student Progress

Following completion of Module Task 3, refer to the Assessment Guide for next steps. Use the information in the guide to provide feedback to students and plan future writing instruction.

11. Tell students that they will learn about the End-of-Module Task in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about Milo's journey?
- What did you learn from the resolution of *The Phantom Tollbooth*?
- What did you learn about interjections?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.3.5 Summary: MM.3.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B

CP.6.5 Revision

CP.7.5 Editing

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B, BU.3.5.F

BU.4.5 Expression

DF Develop Foundations

DF.13.5 Sentence Construction: DF.13.5.B

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.B

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 31

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

Content Framing Question | **Reveal:** What does a deeper look at Milo reveal?

OVERVIEW

Preview

In this Reveal lesson, students compare the character of Milo in the first and final chapters of *The Phantom Tollbooth*. Students explain why the final letter to Milo is addressed “FOR MILO, WHO NOW KNOWS THE WAY” and what this shows about his transformation. During writing instruction, students examine story elements in the Mountains of Ignorance from *The Phantom Tollbooth*. This work helps prepare students to write the End-of-Module Task.

P A Prologue to lesson 31 is available for students who need additional support.

Learning Goals

Analyze passages from chapter 1 and chapter 20 of *The Phantom Tollbooth*.

LEARNING TASK: Explain why the final letter to Milo is addressed “FOR MILO, WHO NOW KNOWS THE WAY.”

For the End-of-Module Task, examine story elements in the Mountains of Ignorance from *The Phantom Tollbooth*.

LEARNING TASK: For the End-of-Module Task, write two or three problems that Milo could face in the Mountains of Ignorance and how he would resolve each problem.

Vocabulary

transformation (n.)

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Examine the First and Last Chapters of *The Phantom Tollbooth*
- **Respond:** Analyze a Character's Transformation
- **Write:** Examine Story Elements

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- class Venn Diagram for *The Phantom Tollbooth* (*Learn* book)
- Knowledge Card: *transformation*

STUDENTS

- *The Phantom Tollbooth*
- Venn Diagram for *The Phantom Tollbooth* (*Learn* book)
- journal
- End-of-Module Task (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 3 of Fluency Practice for *The Phantom Tollbooth*, passage 5 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What does a deeper look at Milo reveal?
3. Tell students that they will analyze the opening chapter of *The Phantom Tollbooth* and compare it with the final chapter of the novel.

LEARN 53 minutes

Read | Examine the First and Last Chapters of *The Phantom Tollbooth* |

20 minutes

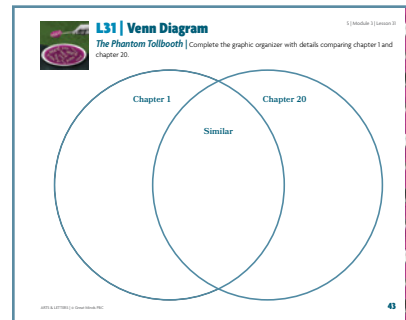
1. Display the class Venn Diagram for *The Phantom Tollbooth*, and direct students to the page in the *Learn* book. Remind students that a Venn diagram is an organizational tool used to compare two things and that they will use it to compare and contrast the first and last chapters of the novel.
2. Tell students that they will first compare a short passage from chapter 1 with one from chapter 20. Read aloud the portion of page 11 from “Without stopping or” to “Another long afternoon.” Ask this question:



What does Milo mean when he says “Another long afternoon”?

Key Ideas

- He does not have anything to do.
- He is bored.
- The time will move slowly.



3. Engage students in Repeated Reading of the portion of page 255 from “Milo walked sadly” to “would remember always,” and instruct students to annotate details that are similar to and different from the passage in chapter 1.
4. Instruct students to use their annotations and Think–Pair–Share to answer these questions:

 **What is the same, or similar, in the two passages?**

 **What is different about these two passages?**

Language Support

To help students respond to the questions, provide these sentence frames:

- Both passages _____.
- In the first passage _____, but in the second passage _____.

Key Ideas

- **similar:** in his room
- **similar:** sits in the same chair
- **chapter 1:** bored
- **chapter 1:** says, “Another long afternoon”
- **chapter 20:** thinking of the Lands Beyond
- **chapter 20:** feels like he’s missing out on an adventure

Record responses on the class Venn diagram.

5. Instruct students to read the portion of pages 9–11 from “There was once” to “scattered around him” and the portion of pages 254–256 from “School went very” to “do right here.” Instruct students to work with a partner to record additional similarities and differences between the two passages on the Venn diagram.

Differentiation Support

To help students understand differences between the two chapters, ask these questions about each chapter:

- What does Milo say about his day?
- How does he feel about being home?
- How does he feel about his toys and books?

Respond | Analyze a Character’s Transformation | 15 minutes

1. Invite a few students to share similarities and differences they added to the Venn diagram.

Key Ideas

- **similar:** setting—Milo’s world, not the Lands Beyond
- **similar:** rushes home from school
- **similar:** looks around at all the things he owns
- **chapter 1:** thinks there is nothing to do
- **chapter 1:** feels like time moves slowly
- **chapter 1:** doesn’t see value in things he owns
- **chapter 20:** excited for all the things he can do
- **chapter 20:** sees value in the things he owns, like books
- **chapter 20:** feels like there is not enough time to do everything he wants to do

2. Direct attention to the illustrations of Milo on page 10 and page 256. Ask these questions:

What is the same, or similar, about the two illustrations of Milo?

What is different?

Key Ideas

- **similar:** wearing the same clothes; side view of Milo in both
- **chapter 1:** looking straight ahead, but not really looking at anything
- **chapter 1:** seems like he doesn't care about what is around him
- **chapter 1:** facial expression looks sad or bored
- **chapter 1:** nothing around him, except the bird that wanted to fly away to be with his family
- **chapter 20:** looking up, wide-eyed, out the window, shows more interest
- **chapter 20:** facial expression looks excited
- **chapter 20:** background shows some of the things he notices out the window and the books in his room

3. Introduce the vocabulary term *transformation* by displaying the Knowledge Card. Engage students in Vocabulary Exploration. Explain that *trans-* means “across” and *form* means “shape.” Ask this question:

How do the word parts connect to the meaning of the word?



Definition

transformation (n.): a complete or major change in appearance or form

Language Support

To provide an example of transformation, show students a visual of a butterfly's life cycle and explain how the butterfly transforms.

Reinforce the correct response: When someone or something transforms, it goes across one shape to another.

4. Remind students that Milo finds a letter attached to the tollbooth in the first and last chapters of the novel, but the letters are addressed differently. Instruct students to write on the Venn diagram “FOR MILO, WHO HAS PLENTY OF TIME” next to Chapter 1 and “FOR MILO, WHO NOW KNOWS THE WAY” next to Chapter 20.
5.  **Introduce the learning task.** Instruct students to review their Venn diagram. Direct students to their journals. Instruct them to write a response to this question: Why is the final letter to Milo addressed “FOR MILO, WHO NOW KNOWS THE WAY” instead of “FOR MILO, WHO HAS PLENTY OF TIME”? Tell students to include details from the text and to use a form of the word *transformation* in their response.

Analyze Student Progress

Monitor: Do students explain that Milo is bored and unenthusiastic at the beginning of the novel but excited about learning and his surroundings at the end?

Offer Immediate Support: If students need additional support explaining the meaning of how the letter is addressed, ask this question: What does it mean to “know the way”?

Plan Future Practice: Students practice analyzing passages from a text in module 4.

6. Invite a few students to share their responses.

Key Ideas

- Milo transforms from being bored and having plenty of time to someone who knows the importance of learning.
 - At the end of the novel, Milo transforms because he is wiser and inspired by what is around him.
 - “Knowing the way” shows that Milo transforms because he has wisdom to lead a happy and fulfilled life.
7. Tell students that in the next lesson they will discuss the learning that led to Milo’s transformation.

Write | Examine Story Elements | 18 minutes

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

... **Who is your favorite character that helps Milo on his journey?**

... **Who is your favorite character that causes a problem for Milo on his journey?**

2. Tell students that they will write a narrative that extends the story told in *The Phantom Tollbooth* and that they will create their own character in the writing style of Norton Juster. Direct students to the End-of-Module Task, located in the *Learn* book, and Choral Read the prompt: Write a narrative in which Milo, Tock, and the Humbug meet a new character in the Mountains of Ignorance. Ask these questions:

... **What is already established for you in the prompt?**

... **What will you have to create?**

Key Ideas

- **established:** characters of Milo, Tock, and the Humbug; setting in the Mountains of Ignorance
- **create:** new character, new problem, new events, new resolution

3. Assess and activate prior knowledge by asking this question:

... **What do you know about the Mountains of Ignorance?**

Reinforce the correct response: The Mountains of Ignorance are dark, scary, unwelcoming, and treacherous.

4. Explain that while their character must be in the Mountains of Ignorance, students can choose whether this new character either will cause Milo another problem on his way to save Rhyme and Reason or will help him solve a problem.

End-of-Module Task

12 minutes | Writing

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

Below the prompt are ten horizontal lines for writing.

ARTS & LETTERS | © Great Minds PBC

99

5. Direct students to their journals. Instruct students to read the End-of-Module Task prompt and to Jot–Pair–Share to answer these questions:



Would you rather write about a character who causes a problem for Milo in the Mountains of Ignorance or who helps him solve a problem? Why?

6. Tell students that now that they know whether their new character will help or hinder Milo on his journey, they must decide on a problem that Milo will face. Remind students that they will need to think of a problem that would make sense for Milo to face in the Mountains of Ignorance.
7.  **Introduce the learning task.** Instruct students to write in their journals two or three problems that Milo could face in the Mountains of Ignorance and how he would resolve each problem.

Analyze Student Progress

Monitor: Do students generate ideas for problems and resolutions that are consistent with what happens to Milo in the Mountains of Ignorance in *The Phantom Tollbooth*?

Offer Immediate Support: If students need additional support generating ideas for problems that Milo could face in the Mountains of Ignorance, ask this question: What else could happen to Milo that would cause an obstacle on his way to save Rhyme and Reason?

Plan Future Practice: Students practice writing a problem and resolution for the End-of-Module Task in lesson 33.

8. Tell students that they will continue working on the End-of-Module Task in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the word *transformation*?
- What did you learn about Milo's transformation?
- What did you learn from *The Phantom Tollbooth*?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.4.5 Individuals, Events, and Ideas: MM.4.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.d

MM.7.5 Structure: MM.7.5.A

MM.9.5 Media: MM.9.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.A, CP.2.5.C, CP.2.5.D

CP.3.5 Content

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.C

BU.2.5 Discovery and Evidence: BU.2.5.A, BU.2.5.B, BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.C

DM.3.5 Schema Building



Content Framing Question | Distill: What is a central idea in this text?

Preview

P A Prologue to lesson 32 is available for students who need additional support.

Determine the most important lesson that Milo learns in *The Phantom Tollbooth*.

 **LEARNING TASK:** During a class discussion, share what readers can learn from Milo and his journey by the end of the book.

For the End-of-Module Task, develop a new character.

 **LEARNING TASK:** For the End-of-Module Task, add details to the Character Chart.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Prepare for a Discussion About *The Phantom Tollbooth*
- **Respond:** Discuss a Central Idea
- **Write:** Develop a Character

LAND

Reflect on Learning

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- journal
- all Travel Logs (*Learn* book)
- Character Chart for the End-of-Module Task (*Learn* book, Writing)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- Students complete day 4 of Fluency Practice for *The Phantom Tollbooth*, passage 5 (*Learn* book, Fluency), and focus on a fluency element or retelling.

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: What is a central idea in this text?
3. Tell students that they will discuss Milo's journey to determine a theme in *The Phantom Tollbooth*.

LEARN 53 minutes

Read | Prepare for a Discussion About *The Phantom Tollbooth* | 18 minutes

1. Assess and activate prior knowledge by asking this question:



How does Milo transform through the course of the book?

Key Ideas

- Milo transforms from being bored and having plenty of time to being someone who knows the importance of learning.
 - Milo transforms because he becomes wiser and inspired by what is around him.
 - Milo transforms because he gains the wisdom to lead a happy and fulfilled life.
2. Display and Echo Read today's discussion question: In the final letter, why does the writer think Milo can reach new lands all by himself?
 3. Explain that to prepare for this discussion, students will review their Travel Logs and their annotations in the text to create a list of the lessons Milo learns on his journey. Direct students to their journals, and instruct them to write their list of lessons learned and then share it with a partner.
 4. Listen for students to address key ideas in their discussions.

Key Ideas

- Don't waste time.
- With words, a person can face any obstacle.
- Be careful with how you use your words.
- The way you see things depends on how you look at them.
- It's important to look at things from the perspective of others.
- All types of noises and sounds are necessary.
- Without unpleasant sounds, a person wouldn't appreciate pleasant ones.
- Things that can never be, often are.
- You can solve any problem with a pencil.
- You can learn from your mistakes, especially if you were trying to do something good.
- Whenever you learn something new, the whole world becomes richer.

Respond | Discuss a Central Idea | 20 minutes

1. Display and remind students of the speaking and listening goals for module 3:

- Listen closely to explain a speaker's points and evidence.
- Connect new ideas to the current discussion.

Teacher Note

During the discussion, use the Module 3 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward these goals.

Language Support

Direct students to the Talking Tool. Remind students they can practice supporting what they say with textual evidence by using these sentence frames:

- In the text, _____.
- For example, _____.

2.  **Introduce the learning task.** Explain that students will now engage in a discussion to share why the writer thinks Milo can reach new lands all by himself. Encourage students to refer to their Travel Logs and annotations. Begin by asking this question:

 **Why does the writer think Milo can reach new lands all by himself?**

Analyze Student Progress

Monitor: Do students share examples of why they think Milo can reach new lands all by himself?

Offer Immediate Support: If students need additional support identifying why, instruct them to review their journal responses from lesson 31 and to ask this question: What is one way that Milo transforms by the end of the book, and how can this transformation help him learn on his own?

Plan Future Practice: Students practice discussing important ideas in module 4.

3. Continue the discussion by asking this question:

 **What can we learn from Milo and his journey?**

Teacher Note

Listen for students to use text-based evidence in the discussion.

Differentiation Support

To further prompt student thinking, ask questions such as these:

- What gift was the most helpful to Milo?
- What led to Milo's successful rescue of Rhyme and Reason?
- What factors contributed to Milo's transformation by the end of the book?

Differentiation Challenge

To expand vocabulary use, challenge students to use three module terms in their responses.

4. At the end of the discussion, reinforce key ideas.

Key Ideas

- Wisdom is acquired through curiosity, knowledge, and experience.
- Education can transform a person and the way they view the world.
- Doing hard things requires persistence.
- The world, at-large and at home, is a fascinating place.

5. Facilitate a brief discussion of the following question:



What is a theme of *The Phantom Tollbooth*?

Language Support

Remind students of the definition of *theme*: a universal idea or message conveyed by a text.

Key Ideas

- the value of education
- the importance of curiosity in gaining knowledge and wisdom
- the importance of persistence in a literary journey
- the reasons why words matter

Write | Develop a Character | 15 minutes

1. Assess and activate prior knowledge by asking this question:



How does Norton Juster use wordplay with characters' names?

Key Ideas

- alliteration with the Terrible Trivium
- sound with Tock
- appropriate names with the Humbug
- names, such as the Lethargarians and the Doldrums, that match the setting

2. Remind students that they brainstormed problems for their narrative. Direct students to their journals. Instruct them to share their responses with a partner and select a problem.

Key Ideas

- The Humbug is missing.
 - Milo is lost in the dark and in the mist.
 - Milo, Tock, and the Humbug fall into a deep sleep.
 - Tock gets stuck on a slime-covered ledge.
3. Remind students that they also decided whether the new character will help Milo solve the problem or create the problem. Instruct students to Jot–Pair–Share in their journals to describe how their character could help solve the problem or create the problem.
 4. Explain that students will continue to brainstorm details for this new character.
 5. Direct students to the Character Chart for the End-of-Module Task, located in the *Learn* book. Remind students that they used a similar chart when they recorded details for Agent Fair or Agent Fare.
 6. Direct students to the Name of Character column. Tell students that the name they choose should relate to how the character causes the problem or helps solve the problem.
 7. Direct attention to the Wordplay with Name column. Remind students that they have practiced developing wordplay for a new character and for characters in *The Phantom Tollbooth*. Ask this question:

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

Name of Character	Wordplay with Name

108

How can you create wordplay by using a character's name?

Key Ideas

- including words that rhyme or create alliteration
- creating puns with words that sound alike but have different meanings
- making figurative meaning literal, such as making an idiom literal

8. Direct attention to the Facts About the Character column. Remind students that the facts should relate to the meaning of the character's name as well as to the problem or setting. Ask this question:



What kinds of details should you include in the Facts About the Character column?

Key Ideas

- physical descriptions
- character traits
- descriptions of how the character speaks

9.  **Introduce the learning task.** Instruct students to complete all four columns of the Character Chart for the End-of-Module Task for their new character.

Analyze Student Progress

Monitor: Do students complete the chart with a character name that includes wordplay and that connects to the problem or setting?

Offer Immediate Support: If students need additional support adding details to the chart, instruct them to first complete the Illustration column and to then write facts based on their illustration.

Plan Future Practice: Students practice developing their narrative in lesson 33.

10. Tell students that they will continue planning for their End-of-Module Task in the next lesson.

LAND 5 minutes

Reflect on Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Add a few student-generated knowledge statements to the charts.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the themes in *The Phantom Tollbooth*?
- What did you learn from Milo and his journey?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.2.5 Theme and Central Idea: MM.2.5.A

MM.10.5 Argument: MM.10.5.B

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.C, CP.2.5.D

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c

CP.5.5 Language: CP.5.5.B

CP.8.5 Presentation: CP.8.5.A, CP.8.5.B

BU Build Understanding

BU.2.5 Discovery and Evidence: BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B, BU.3.5.C, BU.3.5.D, BU.3.5.E

BU.4.5 Expression

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.D

DM.2.5 Comprehension Monitoring

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 33

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

Content Framing Question | **Know:** How does this text build our knowledge?

OVERVIEW

Preview

In this Know lesson, students reflect on their experience reading *The Phantom Tollbooth*. They express their knowledge by writing knowledge statements about how and why writers play with words. During writing instruction, students add remaining details to their narrative writing planners. This work prepares them to write a narrative for the End-of-Module Task.

Learning Goals

Synthesize knowledge gained from *The Phantom Tollbooth*.

 **LEARNING TASK:** Write at least three knowledge statements to express knowledge from *The Phantom Tollbooth*.

For the End-of-Module Task, add details to the narrative writing planner.

 **LEARNING TASK:** For the End-of-Module Task, complete the narrative writing planner.

Vocabulary

none

Agenda

LAUNCH

Read the Content Framing Question

LEARN

- **Read:** Review Knowledge About *The Phantom Tollbooth*
- **Respond:** Express Knowledge
- **Write:** Plan a Narrative

LAND

Synthesize Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- “Fantastic Classics” (digital platform)

STUDENTS

- *The Phantom Tollbooth*
- “Fantastic Classics” (*Learn* book)
- journal
- World Knowledge Statements for Module 3 (*Learn* book)
- Narrative Writing Planner for the End-of-Module Task (*Learn* book, Writing)

Preparation

- Determine how to display the questions for the Chalk Talk. See the Respond section for details.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.
- In small groups, students rehearse and perform the passage on Fluency Practice for *The Phantom Tollbooth*, passage 5 (*Learn* book, Fluency).

LAUNCH 2 minutes

Read the Content Framing Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Content Framing Question: How does this text build our knowledge?
3. Tell students that they will reflect on what they learned about how Norton Juster plays with words in *The Phantom Tollbooth*.

LEARN 53 minutes

Read | Review Knowledge About *The Phantom Tollbooth* | 18 minutes

1. Instruct students to think about their own experience reading *The Phantom Tollbooth*. Ask this question:

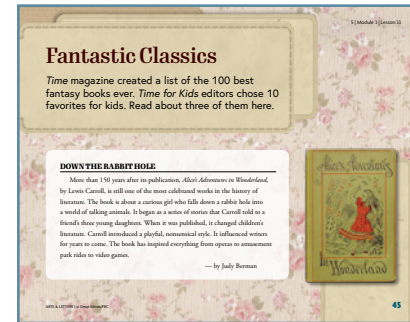


Why is this fantasy novel considered a classic?

Key Ideas

- It is funny and entertaining.
 - It teaches life lessons.
 - It has relatable characters.
 - It teaches about wordplay.
2. Tell students that a blurb is a short summary of a book that makes readers want to read it. A blurb is usually one to two paragraphs.
 3. Direct students to their journals. Instruct students to write a blurb about *The Phantom Tollbooth*. Encourage them to use wordplay in their blurbs.

4. Explain that *Time* magazine created a list of the 100 best fantasy books ever and *The Phantom Tollbooth* was chosen as one of 10 favorite fantasy books for kids. Display “Fantastic Classics,” and direct students to the page in the *Learn* book. Read aloud the portion of the page from the heading “Boredom Buster” to “own childhood boredom.”
5. Instruct students to work with a partner to compare their own blurb with the “Fantastic Classics” blurb about *The Phantom Tollbooth*.



Respond | Express Knowledge | 18 minutes

1. Remind students of the Essential Question: How and why do writers play with words?
2. Emphasize that throughout Milo’s journey students have gone on their own journey to build knowledge of wordplay.
3. Direct attention to the World Knowledge Chart. Facilitate a brief discussion about the knowledge students have built so far. Tell students that each time they reflect on their knowledge, they consider how a new text adds to what they already know.
4. Display the following questions around the room, and instruct students to begin a Chalk Talk. Encourage students to include examples from the text in their written responses.
 - How do writers play with words?
 - Why do writers play with words?

Language Support

As students engage in the Chalk Talk, direct them to the Gallery for “Wordplay,” located in the *Learn* book.

Differentiation Challenge

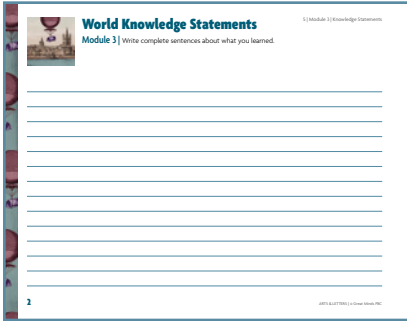
To expand language use, prompt students to use multiple strategies from Sentence Strategies for Module 3, located in the *Learn* book, in their written responses.

5. Look for students to address key ideas in their silent discussions.

Key Ideas

- **how:** by using puns, alliteration, contradictions, idioms
- **why:** to engage the reader, entertain an audience, create humor, create memorable moments

6.  **Introduce the learning task.** Direct students to World Knowledge Statements for Module 3, located in the *Learn* book. Instruct students to write at least three knowledge statements to express knowledge from *The Phantom Tollbooth*.



Analyze Student Progress

Monitor: Do students express knowledge about wordplay or humor in *The Phantom Tollbooth*?

Offer Immediate Support: If students need additional support writing a knowledge statement, direct them to the list of lessons and themes from the previous lesson.

Plan Future Practice: Students practice writing knowledge statements in module 4.

7. If time permits, instruct students to use wordplay to create a title for their blurb about *The Phantom Tollbooth*. Invite a few students to share their responses.

Differentiation Support

To help students generate ideas for their title, encourage them to make a list of key words, words that are significant or repeated in their blurb, to use in their title.

Write | Plan a Narrative | 17 minutes

1. Direct students to the Narrative Writing Planner for the End-of-Module Task, located in the *Learn* book. Assess and activate prior knowledge by asking this question:

What do you remember about narrative writing planners?

Key Ideas

- They contain the parts of a story, including setting, characters, problem, rising action, climax, falling action, and resolution.
- They can be used to plan and write a piece of narrative writing.

Narrative Writing Planner
 End-of-Module Task | Add details for the story elements.
 Prompt: Write a narrative in which Milo, Tock, and the Humbug meet a new character in the Mountains of Ignorance.

Setting	Rising Action
Characters	
Problem	

12

2. Remind students that they have already done a great deal of preparation for their End-of-Module Task, including reviewing what they know about the Mountains of Ignorance, creating a problem for their narrative, and developing a character. Instruct students to complete the Characters, Setting, and Problem boxes on the narrative writing planner.

Key Ideas

- **characters:** Milo, Tock, the Humbug, Not, Never, description of new character(s)
- **setting:** Mountains of Ignorance
- **problem:** brief explanation of a challenge the characters face

3. Direct attention to the remaining story elements, and invite a few students to share the definition of each element.

Reinforce the correct responses:

- **rising action**—the events leading up to the climax of a story
- **climax**—the point in a story at which characters face their most important problem
- **falling action**—events that occur after a story's climax and before the ending
- **resolution**—the point in a story at which the main conflict is solved or ended

4. Direct attention to the Climax box. Ask this question:

 **How can you create a climax for a narrative?**

Reinforce the correct response: Writers can restate the problem as a question and think about how a character might respond to a choice.

5. Assess and activate prior knowledge by asking this question:

 **How does Milo solve the problem each time he meets a character in the Mountains of Ignorance?**

Key Ideas

- Milo remembers something that he learned.
 - Milo escapes by using gifts he received.
6. Emphasize that the events of the rising action should lead to the climax (i.e., when Milo has to make a choice), and the events after the climax should show how Milo, Tock, and the Humbug escape to continue on their journey.
7.  **Introduce the learning task.** Instruct students to complete the Rising Action, Climax, Falling Action, and Resolution boxes on the Narrative Writing Planner for the End-of-Module Task.

Analyze Student Progress

Monitor: Do students' narrative writing planners include a coherent storyline and reflect understanding of *The Phantom Tollbooth*?

Offer Immediate Support: If students need additional support adding details, direct them to the Character Chart for the End-of-Module Task, and ask this question: How can your character help or trick Milo on his journey?

Plan Future Practice: Students practice developing their narrative in lesson 36.

8. Tell students that they will begin drafting their End-of-Module Task in lesson 36.

LAND 5 minutes**Synthesize Learning**

1. Remind students of the Essential Question and that they have been answering this question in different ways throughout the module. Ask the Essential Question:



How and why do writers play with words?

2. Use responses to reinforce these Knowledge Threads:

- 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.

 Literary journeys can teach us about the power of persistence.

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from *The Phantom Tollbooth*?
- What did you learn to do?

ACHIEVEMENT DESCRIPTORS**MM** Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A, MM.1.5.B

MM.3.5 Summary: MM.3.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a, MM.12.5.B, MM.12.5.B.b

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.D

CP.3.5 Content

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c, CP.4.5.B, CP.4.5.B.e

CP.5.5 Language: CP.5.5.B

BU Build Understanding

BU.2.5 Discovery and Evidence

BU.4.5 Expression

DF Develop Foundations

DF.13.5 Sentence Construction: DF.13.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.E

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 34

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

OVERVIEW

Preview

In this lesson, students complete Reading Comprehension Assessment 2. In the first section of the assessment, students demonstrate their fluency by reading aloud an excerpt from the assessment text. In the second section, students demonstrate their knowledge by answering questions about important words and concepts in the module. In the third section, students expand their knowledge by applying comprehension skills to the assessment text. In the fourth section, students evaluate their confidence about the assessment and identify challenges posed by the assessment text. After completing the assessment, students read from a volume of reading text.

Learning Goal

Demonstrate knowledge of wordplay and apply reading comprehension skills to a new text related to wordplay.

 **LEARNING TASK:** Complete Reading Comprehension Assessment 2.

Vocabulary

none

Agenda

LAUNCH

Read the Essential Question

LEARN

- **Respond:** Complete an Assessment
- **Read:** Read More About Wordplay

LAND

Revisit the Essential Question

Materials

TEACHER

- text for Reading Comprehension Assessment 2 (Assessment Guide or digital platform)
- Assessment Guide (digital platform)

STUDENTS

- Reading Comprehension Assessment 2 (Assessment Guide or digital platform)

Preparation

- Refer to the Assessment Guide for information on how to administer Reading Comprehension Assessment 2.
- Select volume of reading books for the Read section.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display and Choral Read the Essential Question: How and why do writers play with words?
2. Tell students that in this lesson they will show and grow what they know about wordplay by completing an assessment. Reinforce that the text students read during the assessment will add to their understanding of the Essential Question.

LEARN 55 minutes

Respond | Complete an Assessment | 40 minutes

1.  **Introduce the learning task.** Tell students that they will complete an assessment. Explain that the assessment includes four sections. In the first section, students demonstrate fluency by reading aloud a new text related to wordplay. In the second section, they answer questions related to important words and ideas in the module. In the third section, they closely reread the new text and answer questions about the text. In the fourth section, they evaluate their answers and identify challenges.
2. Administer the assessment according to the instructions in the Assessment Guide.

Teacher Notes

Students may complete Reading Comprehension Assessment 2 on paper or on the digital platform. Using the platform gives students experience with technology-enhanced assessments.

As needed, adjust instruction in the next section to allow students time to complete the assessment.

Analyze Student Progress

Refer to the Assessment Guide for next steps following Reading Comprehension Assessment 2. Use this information to plan responsive teaching for lesson 35.

Read | Read More About Wordplay | 15 minutes

1. Instruct students who completed the assessment to read a volume of reading book. Those who are still working on the assessment can read a volume of reading book during the regularly scheduled volume of reading time.

LAND 3 minutes**Revisit the Essential Question**

1. Instruct students to share with a partner one thing they learned about wordplay from the text for Reading Comprehension Assessment 2.
2. Tell students that they will continue to build knowledge about wordplay as they read additional module texts.

ACHIEVEMENT DESCRIPTOR**DM** Develop Metacognition**DM.3.5 Schema Building**



Lesson 35

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

OVERVIEW

Preview

In this Responsive Teaching lesson, students follow along and listen closely to another reading of the text for Reading Comprehension Assessment 2. They discuss assessment questions they might have missed to explain how to identify the correct answers. The lesson concludes with an opportunity for students to engage in work with roots and module terms. Reviewing the assessment, roots, and module terms solidifies students' understanding of wordplay and prepares them to continue building their knowledge.

Learning Goal

Analyze relevant questions on Reading Comprehension Assessment 2.

 **LEARNING TASK:** Explain how to identify correct answers for relevant questions on Reading Comprehension Assessment 2.

Vocabulary

all module 3 terms

Agenda

LAUNCH

Read the Essential Question

LEARN

- **Read:** Listen Closely to the Assessment Text
- **Respond:** Revisit the Assessment
- **Engage:** Build Vocabulary

LAND

Reflect on the Assessment

Materials

TEACHER

- text for Reading Comprehension Assessment 2 (Assessment Guide or digital platform)
- Assessment Guide (digital platform)
- all module 3 Knowledge Cards

STUDENTS

- Reading Comprehension Assessment 2 (Assessment Guide or digital platform)
- Glossary for Module 3 (*Learn* book)
- Word Parts Web for *form* (*Learn* book)

Preparation

- Use the student performance data from Reading Comprehension Assessment 2 to determine which questions to review in this lesson. Refer to the Assessment Guide for additional information.
- Use the student performance data from the second section of Reading Comprehension Assessment 2 to identify module terms to highlight for review. Then review the options in the Engage section. Depending on the option you choose, gather the necessary Knowledge Cards and materials.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display and Choral Read the Essential Question: How and why do writers play with words?
2. Tell students that they will listen to and follow along with the text for Reading Comprehension Assessment 2 and discuss some of the questions. Emphasize that revisiting the text and assessment helps students deepen their knowledge, respond to the Essential Question, and strengthen their reading comprehension skills.

LEARN 55 minutes

Read | Listen Closely to the Assessment Text | 10 minutes

1. Read aloud the text for Reading Comprehension Assessment 2, modeling fluent reading.

Respond | Revisit the Assessment | 25 minutes

1.  **Introduce the learning task.** Display selected questions from Reading Comprehension Assessment 2. Explain that the class will discuss these questions to understand how to identify the correct answers.
2. Refer to the Assessment Guide for information on responsive teaching for Reading Comprehension Assessment 2.

Analyze Student Progress

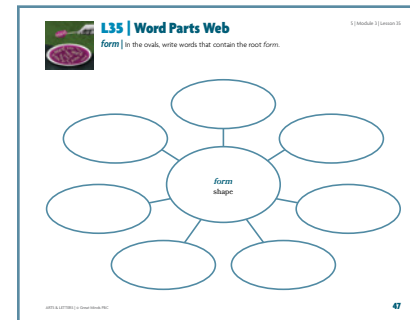
Monitor: Do students explain how to identify the correct answers for items reviewed on Reading Comprehension Assessment 2?

Offer Immediate Support: If students need additional support explaining how they arrived at the correct answers, think aloud to model an explanation before having students practice in pairs.

Plan Future Practice: Students practice discussing responses to an assessment in module 4.

Engage | Build Vocabulary | 20 minutes

1. Remind students that knowing the definition of a root can help readers understand the meanings of new words. Direct students to the term *transformation* in the Glossary for Module 3, located in the *Learn* book. Invite a few students to identify the root and share the root's definition. Reinforce the correct response: *form* means "shape."
2. Direct students to the Word Parts Web for *form*, located in the *Learn* book. Instruct students to work with a partner to brainstorm words that contain the root *form* and then add those words to their webs. Tell students to use glossaries and dictionaries as needed.
3. Invite a few students to share their words. Students may generate words such as these: *conform*, *inform*, *information*, *perform*, *performer*, *transform*, *transformation*. Correct any misunderstandings or misapplied affixes.
4. Instruct students to choose two or three words on their web and quickly sketch an image to illustrate each word. Tell students to add their images underneath or next to the words they represent.



5. Invite a few students to share one of their images. Ask these questions:



What do you notice about the illustrations?



How do they relate to the meaning of *form*?

6. Remind students that there are other ways to build their knowledge of vocabulary. Use Knowledge Cards to review terms and definitions introduced in previous lessons. Select terms for students to use in one of the following vocabulary activities.
 - **Share What You Know:** Choose one Knowledge Card, and read aloud the term and definition. Direct students to World Knowledge Statements for Module 3, located in the *Learn* book. Instruct students to write a knowledge statement containing the term and then share it with a partner. Invite pairs to share with the class. Repeat the activity by choosing another card.
 - **Link-Up:** Assign two Knowledge Cards to each student. Invite students to find a partner. Instruct pairs to create complete sentences using two of the assigned terms. Invite pairs to share their sentences with the class. Instruct students to find another partner and repeat the activity.

Teacher Note

Reviewing Knowledge Cards offers an opportunity to deepen the knowledge of the module. Consider which Knowledge Threads to elevate when selecting terms for the activity. Find the Knowledge Threads in the module overview.

LAND 3 minutes

Reflect on the Assessment

1. Instruct students to share with a partner one thing they learned as they worked through assessment questions with the class.
2. Tell students that they will continue to discuss what they have learned about how writers play with words during the module finale lessons.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.5.5 Vocabulary: MM.5.5.A, MM.5.5.A.d

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A

BU Build Understanding

BU.2.5 Discovery and Evidence

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.A

DM Develop Metacognition

DM.4.5 Reflection and Evaluation



Lesson 36

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

Content Framing Question | **Know:** How do these texts build our knowledge?

OVERVIEW

Preview

In this module finale lesson, students revisit the module texts to identify unforgettable examples of wordplay. During a Socratic seminar, students use text-based evidence to discuss which text has the most memorable examples of wordplay. During writing instruction, students use their Narrative Writing Planner for the End-of-Module Task to share a summary of their narrative and determine where to add description and dialogue to control pacing. Students revise details to establish the pacing of a narrative story element.

Learning Goals

Analyze examples of memorable wordplay.

 **LEARNING TASK:** During a Socratic seminar, share why wordplay in “Who’s on First?” or *The Phantom Tollbooth* is memorable.

For the End-of-Module Task, use knowledge of narrative structure and purpose to refine a narrative.

 **LEARNING TASK:** For the End-of-Module Task, write descriptions and dialogue that slow down or speed up an event.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Read:** Prepare for a Discussion
- **Respond:** Discuss Module Knowledge
- **Write:** Establish Pacing

LAND

Synthesize Learning

Materials

TEACHER

- “Who’s on First?” transcript (digital platform)
- *The Phantom Tollbooth*
- Talking Tool (*Learn* book)

STUDENTS

- “Who’s on First?” transcript (*Learn* book)
- *The Phantom Tollbooth*
- journal
- End-of-Module Task (*Learn* book, Writing)
- Checklist for the End-of-Module Task (*Learn* book, Writing)
- Narrative Writing Planner for the End-of-Module Task (*Learn* book, Writing)
- sticky notes

Preparation

- none

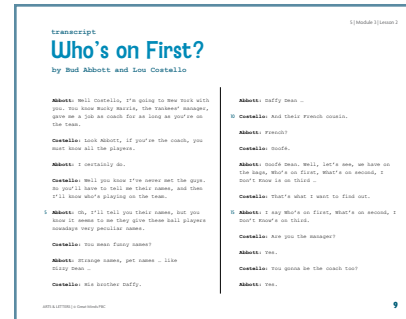
Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display the “Who’s on First?” transcript, located in the *Learn* book, and *The Phantom Tollbooth*. Remind students that a finale is a big performance at the end of a concert or show, when the performers put all their talents together. In this set of finale lessons, students will put all their knowledge together to discuss and write about the Essential Question.
2. Display and Choral Read the Essential Question: How and why do writers play with words?
3. Reinforce that students thought deeply about the Essential Question as they read each module text. Explain that in this lesson students will discuss what they have learned about wordplay.



LEARN 53 minutes

Read | Prepare for a Discussion 15 minutes

1. Tell students that they will participate in a Socratic seminar to share the knowledge they have gained from the module texts. Remind students that they must support their ideas with evidence from the text.

Teacher Note

If time allows, remind students that the Socratic seminar is a discussion in which students build knowledge about a topic. Students may agree or disagree with others' positions about the topic but should listen closely to all ideas.

2. Display and Choral Read the discussion question: Both texts have been labeled timeless classics. Which text's use of wordplay is more memorable? Why?

3. Tell students that they will discuss this question to help them respond to the Essential Question.
4. Remind students that they learned that “Who’s on First?” was named the Best Comedy Sketch of the 20th Century in 1999 by *Time* magazine and *The Phantom Tollbooth* was named one of the top ten children’s fantasy books by *Time for Kids*. Explain that in the Distill discussions, students considered some of the reasons that these texts continue to engage audiences. Assess and activate prior knowledge by asking this question:

 **What do you think makes these texts timeless classics?**

Key Ideas

- They were written some time ago, but the topics they cover are still relevant today.
- The authors used jokes and humor that are funny now.
- People still connect to what the characters experience, say, and feel.
- The authors play with words in ways that engage first-time and repeated readers.

Use responses to emphasize that “Who’s on First?” and *The Phantom Tollbooth* are lauded as classics because of their humor and clever use of wordplay.

5. Instruct students to consider both texts and ask this question:

 **Which text has more memorable examples of wordplay: “Who’s on First?” or *The Phantom Tollbooth*?**

6. Instruct students to use a nonverbal signal (e.g., hold up one finger) to indicate “Who’s on First?” and a different nonverbal signal (e.g., hold up two fingers) to indicate *The Phantom Tollbooth*. Tell students to work with a partner who has the same opinion to share one or two reasons that support their choice.
7. Explain that to prepare for the discussion, students will collect evidence of memorable wordplay from the text they chose.
8. Direct students to their journals. Instruct students to identify three examples of wordplay that are most memorable in the “Who’s on First?” transcript or *The Phantom Tollbooth*. Tell students to explain the ways each example creates confusion, humor, or both.

9. Invite a few students to share their responses.

Language Support

Display the Knowledge Card for *wordplay* and the Types of Wordplay chart for students to refer to while preparing for and participating in the discussion.

Key Ideas

- **“Who’s on First?”**: In line 15, Abbott says the names of the players on first, second, and third base. The players’ names are also question words. This wordplay is confusing because, at first, it is unclear whether Abbott is saying players’ names or asking Costello questions.
- **“Who’s on First?”**: In lines 120–128, Abbott plays with the word *tomorrow*. This wordplay is funny because tomorrow is a player’s name, but Costello thinks Abbott is referring to the time he’ll give the player’s name. This wordplay causes Costello to become frustrated.
- **The Phantom Tollbooth**: On page 86, Milo says, “Why don’t we have a light meal?” Milo does not realize that the idiom he uses will be taken literally. He receives a meal of lights instead of smaller food portions, which he thought he would get.
- **The Phantom Tollbooth**: On page 165, Milo, Tock, and the Humbug jump to the Island of Conclusions when they jump to conclusions about the rest of their journey. This idiom creates confusion because the friends’ assumptions about their trip force them to a place they do not want to be, much like what happens when you jump to conclusions about something.

10. Instruct students to choose the example of wordplay that is the most unforgettable. Tell students to review their evidence and write a brief response to this question in their journals:



What makes this example of wordplay one you will remember?

11. Invite a few students to share their responses.**Key Ideas**

- **“Who’s on First?”:** The wordplay in line 15 of the sketch is one to remember because it introduces the confusion and humor in the comedians’ interaction. Thinking about how frustrating it is for Costello when talking to Abbott reminds me of times when I’ve misunderstood what someone says and how frustrating it can be to clear up the confusion.
- ***The Phantom Tollbooth*:** The wordplay with the idiom “a light meal” on page 86 is one to remember because it shows how important words are, in a funny way. Picturing Milo presented with light bulbs instead of a small meal makes me laugh.

Respond | Discuss Module Knowledge | 20 minutes

1. Remind students of the two speaking and listening goals they have practiced during the module:
 - Listen closely to explain a speaker’s points and evidence.
 - Connect new ideas to the current discussion.
2. Explain that students will continue to practice these goals during their discussion. Display the Talking Tool, and briefly review the sentence frames with students. Tell them to use the sentence frames as needed during the discussion.

Teacher Note

During the discussion, use the Module 3 Speaking and Listening Goal Tracker, located on the digital platform, to monitor student progress toward these goals.

3.  **Introduce the learning task.** If possible, arrange students in a circle for the discussion, and tell them to bring their journals and module texts with them. Begin the discussion by asking these questions:

 **Both texts have been labeled timeless classics. Which text's use of wordplay is more memorable? Why?**

Teacher Note

Though the learning task focuses on students' understanding of the content, the task also provides students an opportunity to practice their oral language skills. Students practice connecting two or more ideas by using subordinating conjunctions during the Know lessons in this module.

Differentiation Support

During the discussion, consider asking follow-up questions such as these:

- How does wordplay make a text memorable?
- How can writers play with words to connect with readers over time?
- Is wordplay more memorable when it is humorous or confusing? Why?

Analyze Student Progress

Monitor: Do students share accurate examples of wordplay and explain what makes them memorable?

Offer Immediate Support: If students need additional support considering classmates' new ideas, ask this question: What did you hear during the discussion that was new or different from your idea?

Plan Future Practice: Students practice participating in class discussions in module 4.

4. Direct students' attention to their journals. Invite students to explain whether their initial ideas were strengthened or challenged by the discussion and to provide specific examples as support.

Write | Establish Pacing | **18 minutes**

1. Display the End-of-Module Task, and direct students to the page in their *Learn* book. Choral Read the prompt. Ask this question:

 **What is this prompt asking you to do?**

Key Ideas

- write a narrative
- show what happens when Milo, Tock, and the Humbug meet a new character
- describe events between characters in the Mountains of Ignorance

2. Direct students to the Checklist for the End-of-Module Task, located in the *Learn* book. Direct attention to the Writing row criteria: uses pacing to focus on key characters and events. Remind students they have worked to establish pacing in their writing for previous module tasks.

[illegible]

Checklist		5.1 Module 5 Writing
End-of-Module Task Prompt: Write a narrative in which Milo, Tock, and the Humbug meet a new character in the Mountains of Ignorance.		
Knowledge	Review 1	Review 2
shows knowledge of how to use wordplay in characters' names	☐	☐
shows knowledge of how to use wordplay for humor or effect	☐	☐
shows knowledge of <i>The Phantom Tollbooth</i>	☐	☐
Writing		
has a setting and characters	☐	☐
has a problem	☐	☐
has an organized sequence of events leading to a climax and resolution	☐	☐
uses transition words, phrases, or clauses to sequence events	☐	☐
has a resolution that brings the narrative to a close	☐	☐

3. Ask these questions:

**Why do writers establish pacing?****How do writers establish pacing?****Differentiation Support**

Invite students to return to Module Task 2 or Module Task 3 to review the ways they sped up or slowed down events.

Key Ideas

- **why:** speed up or slow down moments in time
- **why:** give readers more description about characters, dialogue, and events
- **how:** speed up by quickly summarizing details
- **how:** slow down by adding description and dialogue

- Direct students to the Narrative Writing Planner for the End-of-Module Task, located in the *Learn* book. Instruct students to add or revise an event in the rising action to speed up the pace and logically lead to the climax.
- Tell students to share the events in the Rising Action, Climax, and Falling Action boxes of their narrative writing planners with a partner. Tell students to share an event in their partner's narrative that they want to learn more about.
- Instruct students to use their partner's feedback to slow down an event in their story. Tell students they may either circle the event to work on or add a new event. Remind students that their readers need to understand this event in detail.

Narrative Writing Planner

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

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

Setting

Characters

Problem

Rising Action

ARTS & LETTERS | © Great Minds PBC

7.  **Introduce the learning task.** Provide sticky notes and tell students to write ideas for description and dialogue that would slow down the event. Instruct students to place the sticky notes next to the event on the narrative writing planner.

Analyze Student Progress

Monitor: Do students effectively use either description or dialogue to slow down their chosen event?

Offer Immediate Support: If students need additional support slowing down an event in their writing, ask these questions: What could the characters say to give more detail about what is happening? What details about the event would help the reader know more about what is happening?

Plan Future Practice: Students practice writing details for a narrative in lesson 37.

8. Tell students that they will write a draft of their essay for the End-of-Module Task in the next lesson.

LAND 5 minutes

Synthesize Learning

1. Direct attention to both knowledge charts and facilitate a brief discussion to help students articulate the knowledge they built during the lesson:



What did you learn by discussing wordplay?

Teacher Note

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn from listening to your classmates' ideas?
- How did the speaking and listening goals help you participate in the discussion?

2. Add a few student-generated knowledge statements to the charts.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.2.5 Theme and Central Idea: MM.2.5.A, MM.2.5.B

MM.5.5 Vocabulary: MM.5.5.B, MM.5.5.B.b

MM.10.5 Argument: MM.10.5.B

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a, MM.12.5.A.c

CP Compose and Present Content

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.2.5 Planning: CP.2.5.D

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure

CP.5.5 Language: CP.5.5.B

CP.6.5 Revision

CP.8.5 Presentation: CP.8.5.A, CP.8.5.B

BU Build Understanding

BU.2.5 Discovery and Evidence: BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B, BU.3.5.C, BU.3.5.D, BU.3.5.E, BU.3.5.F

BU.4.5 Expression

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.E

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 37

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

Content Framing Question | **Know:** How does this text build our knowledge?

OVERVIEW

Preview

In this module finale lesson, students prepare for and draft their responses to the End-of-Module Task. Students use their knowledge of narrative writing to discuss ideas for the beginning of their story and to write a draft of their narrative.

Learning Goal

For the End-of-Module Task, use knowledge of narrative writing to write a response.

 **LEARNING TASK:** For the End-of-Module Task, write a draft of a narrative in response to the writing prompt.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Write:** Draft the End-of-Module Task

LAND

Synthesize Learning

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- End-of-Module Task (*Learn* book, Writing)
- Narrative Writing Planner for the End-of-Module Task (*Learn* book, Writing)
- Checklist for the End-of-Module Task (*Learn* book, Writing)
- Character Chart for the End-of-Module Task (*Learn* book)

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Essential Question: How and why do writers play with words?
3. Tell students that they will write a narrative that responds to the End-of-Module Task: Write a narrative in which Milo, Tock, and the Humbug meet a new character in the Mountains of Ignorance.

LEARN 53 minutes

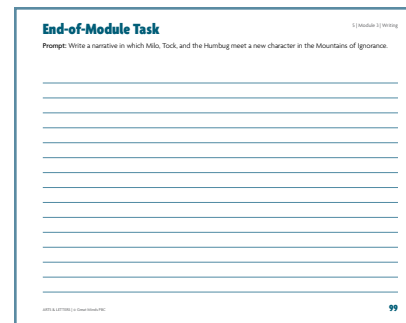
Write | Draft the End-of-Module Task 53 minutes

1. Direct students to the End-of-Module Task and the Narrative Writing Planner for the End-of-Module Task, located in the *Learn* book.

2. Ask this question:

 **What other resources can you use to draft the End-of-Module Task?**

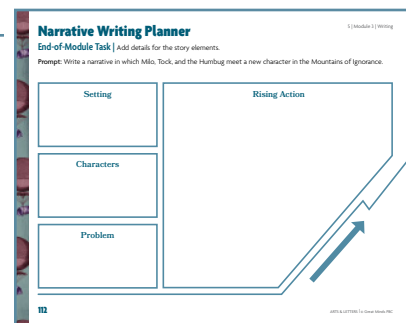
Reinforce the correct responses: the Character Chart for the End-of-Module Task and the Checklist for the End-of-Module Task.



End-of-Module Task

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

99



Narrative Writing Planner

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

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

Setting	Rising Action
Characters	
Problem	

102

3. Display the Checklist for the End-of-Module Task, and direct students to the page in their *Learn* book. Direct attention to the Writing criterion: uses description to develop characters and events. Tell students that they will examine how Juster uses description to introduce a new character and setting.
4. Remind students that they have read many examples of setting and character introductions in *The Phantom Tollbooth*. Direct students to *The Phantom Tollbooth*. Read aloud page 102, starting with “In a few.” Instruct students to listen for how the author introduces the setting and character.
5. Instruct students to Think–Pair–Share to answer this question:

⋮ **How does the author introduce the setting and character?**

Key Ideas

- describes what the setting looks like
 - uses dialogue between characters to describe the setting
 - describes the new character’s appearance
 - includes dialogue between Milo and the new character
6. Tell students that they will orally rehearse the beginning of their narrative with a partner. Direct students to the Character Chart for the End-of-Module Task, located in the *Learn* book. Instruct students to review their character chart and their narrative writing planner. Tell students to write ideas for description or dialogue on the narrative writing planner to introduce the setting and new character.

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

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

103

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

Name of Character	Wordplay with Name

104

7. Instruct students to work with a partner to orally rehearse the beginning of their narrative.
8.  **Introduce the learning task.** Instruct students to complete a draft of the End-of-Module Task. Remind students to use the checklist as a guide while writing and to use the resources in the *Learn* book for support.

Teacher Note

Students may complete the End-of-Module Task on paper or on the digital platform. Using the platform gives students experience engaging in the writing process digitally. Alternatively, to support peer review, students may draft using shared digital documents and then transfer their work to the digital platform before submitting their assignment.

Analyze Student Progress

Monitor: Do students draft a narrative that introduces a new character who interacts with Milo as well as includes a problem and events leading to a resolution?

Offer Immediate Support: If students need additional support completing their drafts, help them prioritize the elements that remain in the planner and checklist so they know which element to work on first, second, and so on.

Plan Future Practice: Students practice refining their narratives in lesson 38.

9. Tell students that they will have an opportunity to revisit and strengthen their draft during the next lesson.

LAND 5 minutes**Synthesize Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion of the following questions to help students articulate the knowledge they built during the lesson:

**What important knowledge did you build about wordplay?****What helped you communicate in writing your knowledge about wordplay?****Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn to do as a reader?
- What did you learn to do as a writer?
- What did you learn from orally rehearsing before writing?

2. Add a few student-generated knowledge statements to the charts.

ACHIEVEMENT DESCRIPTORS**Make Meaning from Texts****MM.1.5 Comprehension and Evidence:** MM.1.5.A**MM.12.5 Complexity, Diversity, and Genre:** MM.12.5.A, MM.12.5.A.a**Compose and Present Content****CP.1.5 Genre:** CP.1.5.C, CP.1.5.H**CP.2.5 Planning:** CP.2.5.D**CP.3.5 Content:** CP.3.5.A, CP.3.5.A.c**CP.4.5 Structure:** CP.4.5.A, CP.4.5.A.c, CP.4.5.B, CP.4.5.B.e, CP.4.5.B.f, CP.4.5.C**CP.5.5 Language:** CP.5.5.B, CP.5.5.D**CP.8.5 Presentation:** CP.8.5.A

BU Build Understanding

BU.2.5 Discovery and Evidence: BU.2.5.C

BU.3.5 Conversation and Collaboration: BU.3.5.A, BU.3.5.B

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.B

DF.8.5 Punctuation: DF.8.5.C, DF.8.5.D, DF.8.5.E

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.E

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 38

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

Content Framing Question | **Know:** How does this text build our knowledge?

OVERVIEW

Preview

In this module finale lesson, students finalize their responses to the End-of-Module Task and provide peer feedback. Students review the feedback from their peers and use it to guide revision of their narratives.

Learning Goals

For the End-of-Module Task, provide peer feedback before revision.

 **LEARNING TASK:** For the End-of-Module Task, provide feedback to a peer by using the Checklist for the End-of-Module Task.

For the End-of-Module Task, revise a narrative.

 **LEARNING TASK:** For the End-of-Module Task, use peer feedback to revise a narrative.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Write:** Provide Feedback on the End-of-Module Task
- **Write:** Revise the End-of-Module Task

LAND

Synthesize Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Types of Wordplay chart (Reference Charts appendix)

STUDENTS

- *The Phantom Tollbooth*
- End-of-Module Task (*Learn* book, Writing)
- Checklist for the End-of-Module Task (*Learn* book, Writing)
- Character Chart for the End-of-Module Task (*Learn* book)

Preparation

- Determine peer review assignments and how students will access their peer's writing and checklist.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Essential Question: How and why do writers play with words?
3. Tell students that they will work with a peer to review and revise their narrative in which Milo, Tock, and the Humbug meet a new character in the Mountains of Ignorance.

LEARN 53 minutes

1. Direct students to the End-of-Module Task and Checklist for the End-of-Module Task, located in the *Learn* book. Tell students that they will provide feedback based on the checklist to strengthen their partner's writing.
2. Display and Choral Read the first and second Knowledge rows on the checklist:
 - shows knowledge of how to use wordplay in characters' names
 - shows knowledge of how to use wordplay for humor or effect
3. Tell students that they will read a partner's narrative and identify where their partner demonstrates wordplay in a character's name and for humor or effect.
4. Instruct students to choose one or two additional criteria from the writing checklist that they want feedback on from their partner. Remind students to provide specific, actionable, and supportive feedback.

[illegible]

Checklist End-of-Module Task Prompt: Write a narrative in which Milo, Tock, and the Humbug meet a new character in the Mountains of Ignorance.		© 2014 Pearson Education, Inc. All rights reserved.	
		Review 1	Review 2
Knowledge			
shows knowledge of how to use wordplay in characters' names		☐	☐
shows knowledge of how to use wordplay for humor or effect		☐	☐
shows knowledge of <i>The Phantom Tollbooth</i>		☐	☐
Writing			
has a setting and characters		☐	☐
has a problem		☐	☐
has an organized sequence of events leading to a climax and resolution		☐	☐
uses transition words, phrases, or clauses to sequence events		☐	☐
has a resolution that brings the narrative to a close		☐	☐

5.  **Introduce the learning task.** Instruct students to read their partner's narrative and provide feedback focused on the first and second Knowledge rows on the Checklist for the End-of-Module Task and the additional criteria their partner identified.

Teacher Note

Students may complete the Checklist for the End-of-Module Task on their *Learn* book page. Alternatively, they may use shared digital documents for peer review. Using technology gives students experience leveraging digital feedback tools.

Analyze Student Progress

Monitor: Do students provide specific, actionable, and supportive feedback by using the appropriate criteria from the checklist?

Offer Immediate Support: If students need additional support providing feedback, instruct them to read aloud the narrative and pause after each paragraph to locate and review the checklist components.

Plan Future Practice: Students practice providing feedback in a digital environment to respond to a prompt in module 4.

6. Remind students that previously in the module they examined verb tenses and inappropriate shifts in verb tenses.
7. Assess and activate prior knowledge by asking this question:



What is an inappropriate shift in verb tense?

Reinforce the correct response: An inappropriate shift is when the verb tense changes without reason, and the change causes confusion for the reader.

8. Instruct students to read their responses and annotate inappropriate shifts in verb tense. Tell them to correct any inappropriate shifts in verb tense as they revise.

Write | Revise the End-of-Module Task | 25 minutes

1. Instruct students to review the feedback from their partner.
2. Ask this question:



What do you plan to focus on as you revise your narrative?

3. Display the list of resources to support student revisions:
 - End-of-Module Task
 - Checklist for the End-of-Module Task
 - Character Chart for the End-of-Module Task
 - Types of Wordplay chart
4.  **Introduce the learning task.** Instruct students to revise their End-of-Module Task based on their peer review feedback.

Analyze Student Progress

Monitor: Do students make changes to their narratives based on specific details from their peer feedback and reflection?

Offer Immediate Support: If students need additional support making changes based on feedback, instruct them to orally rehearse possible changes to targeted sentences or paragraphs.

Plan Future Practice: Students practice revising their writing based on feedback in module 4.

LAND 5 minutes**Synthesize Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion of the following questions to help students articulate the knowledge they built during the lesson:

- What important knowledge did you build about English language arts?
- How did reviewing someone else's writing help you grow as a writer?

Teacher Note

As needed, prompt students to reflect on what they learned by asking this question: How did your peer's feedback guide the revision of your narrative?

2. Add a few student-generated knowledge statements to the charts.

ACHIEVEMENT DESCRIPTORS**CP** **Compose and Present Content**

CP.1.5 Genre: CP.1.5.C, CP.1.5.H

CP.3.5 Content: CP.3.5.A, CP.3.5.A.c

CP.4.5 Structure: CP.4.5.A, CP.4.5.A.c, CP.4.5.B, CP.4.5.B.e, CP.4.5.B.f, CP.4.5.C

CP.5.5 Language: CP.5.5.B, CP.5.5.D

CP.6.5 Revision

CP.7.5 Editing

BU **Build Understanding**

BU.2.5 Discovery and Evidence: BU.2.5.A

BU.3.5 Conversation and Collaboration: BU.3.5.F

BU.4.5 Expression

DF Develop Foundations

DF.3.5 Phonics and Spelling: DF.3.5.B

DF.8.5 Punctuation: DF.8.5.C, DF.8.5.D, DF.8.5.E

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.E

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 39

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

Content Framing Question | **Know:** How does this text build our knowledge?

OVERVIEW

Preview

In this module finale lesson, students create an audio recording of themselves fluently reading their narrative. Students create a drawing to enhance their narrative for the End-of-Module Task.

Learning Goals

For the End-of-Module Task, fluently read aloud and record a narrative.

 **LEARNING TASK:** For the End-of-Module Task, record a fluent reading of a narrative with appropriate expression and rate.

For the End-of-Module Task, create a drawing that enhances a narrative.

 **LEARNING TASK:** For the End-of-Module Task, create a drawing of the new character whom Milo meets in the Mountains of Ignorance and show the wordplay with their name.

Vocabulary

none



Agenda

LAUNCH

Read the Essential Question

LEARN

- **Write:** Create an Audio Recording
- **Write:** Create a Drawing

LAND

Synthesize Learning

Materials

TEACHER

- *The Phantom Tollbooth*
- Checklist for the End-of-Module Task (*Learn* book, Writing)
- Fluency Reference Chart (Reference Charts appendix)

STUDENTS

- *The Phantom Tollbooth*
- End-of-Module Task (*Learn* book, Writing)
- coloring utensils

Preparation

- none

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH 2 minutes

Read the Essential Question

1. Display *The Phantom Tollbooth*.
2. Display and Choral Read the Essential Question: How and why do writers play with words?
3. Tell students they will record, enhance, and share their responses to the End-of-Module Task.

LEARN 53 minutes

Write | Create an Audio Recording 30 minutes

1. Display the Checklist for the End-of-Module Task. Ask this question:

 **According to the checklist, what else do you need to do to complete the task?**

Reinforce the correct response: fluently read a story while making an audio recording.

2. Read aloud the two final Writing rows on the checklist:
 - creates an audio recording of the entire story
 - reads fluently during the audio recording

Checklist		1 Module 3 Writing	
End-of-Module Task Prompt: Write a narrative in which Milo, Tock, and the Humbug meet a new character in the Mountains of Ignorance.			
	Review 1	Review 2	
Knowledge			
shows knowledge of how to use wordplay in characters' names	☐	☐	
shows knowledge of how to use wordplay for humor or effect	☐	☐	
shows knowledge of <i>The Phantom Tollbooth</i>	☐	☐	
Writing			
has a setting and characters	☐	☐	
has a problem	☐	☐	
has an organized sequence of events leading to a climax and resolution	☐	☐	
uses transition words, phrases, or clauses to sequence events	☐	☐	
has a resolution that brings the narrative to a close	☐	☐	

ARTS & LETTERS | Great Minds PBC

103

3. Display the Fluency Reference Chart. Remind students that as fluent readers they can use expression and rate to help others understand and enjoy listening to a narrative that is read aloud. Invite a student to read aloud the rows for expression and rate. Ask these questions:

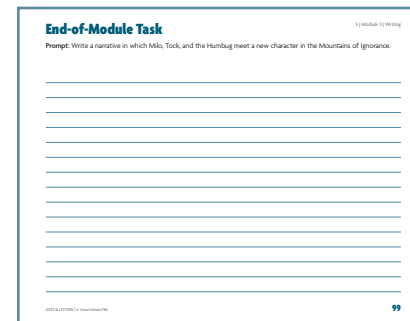
☞ How might you use expression to entertain?

☞ How might you use rate to entertain?

Key Ideas

- **expression:** match voice to the way a character feels or acts (e.g., a character may sound out of breath when running), use different voices for different characters
- **rate:** speak faster during an exciting part, speak slower to build excitement

4. Direct students to the End-of-Module Task, located in the *Learn* book. Instruct students to work with a partner to fluently read aloud their narratives two times, adjusting their expression and rate to provide entertainment. Remind students that all readers sometimes make mistakes when they read aloud. Tell students to self-correct mistakes as they read by rereading words or lines of their narrative when necessary to make sure they read them correctly. Explain that self-correction is an important part of fluent reading.

A worksheet titled "End-of-Module Task" with a prompt: "Write a narrative in which Milo, Tick, and the Humbug meet a new character in the Mountains of Ignorance." The page contains 15 horizontal lines for writing. On the right side, there is a vertical strip of small illustrations. The page number "99" is visible in the bottom right corner.

Language Support

Provide students additional time to practice fluently reading their narrative before recording.

5.  **Introduce the learning task.** Instruct students to use the audio recording feature on the digital platform to create a recording of themselves fluently reading their narrative. Tell students that before they submit the recording, they can play the audio and listen closely for expression and rate. Tell students that they can rerecord to improve expression and rate before they submit the recording.

Teacher Note

If you are working with the print version of the curriculum, instruct students to use an audio recording device or application to create a recording.

Analyze Student Progress

Following completion of the End-of-Module Task, refer to the Assessment Guide for next steps. Use the information in the guide to provide feedback to students and plan future writing instruction.

Write | Create a Drawing | 23 minutes

1. Tell students that now that they have finished the written part of their narrative, they will work on the visual part by creating a drawing of the new character in their narrative.
2. Remind students that illustrations can enhance a story in many ways. Instruct students to review character illustrations in *The Phantom Tollbooth* and look at how they help a reader see the wordplay in a character's name. Ask these questions:

 **Which illustrations help a reader see the wordplay in a character's name?**

 **How do the illustrations help?**

Key Ideas

- On page 30, Tock shows that he is a dog with a clock on his side, which is a play on the word *watchdog*.
- On page 61, Officer Shrift shows how short he is, which is playing with the phrase *short shrift*.
- On page 172, the Dodecahedron shows that he has multiple faces, which is a play on the definition of the geometric word *dodecahedron*. A dodecahedron is a shape with 12 faces, which means it has 12 flat surfaces. Readers can see 6 of the character's 12 faces in the illustration.

3.  **Introduce the learning task.** Distribute unlined paper and coloring utensils. Direct attention to students' responses to the End-of-Module Task. Instruct students to create a drawing of the new character whom Milo meets in the Mountains of Ignorance and show the wordplay with their name.

Analyze Student Progress

Monitor: Do students' drawings demonstrate the wordplay used in the new character's name?

Offer Immediate Support: If students need additional support creating an illustration, prompt them to read aloud details about the new character from their narrative. Ask these questions: What words do you play with? How can you emphasize that wordplay with an image in your drawing?

Plan Future Practice: Students create visual displays for oral presentations in module 4.

4. If time allows, instruct students to work in small groups to take turns reading their narratives and showing their drawings.

LAND 5 minutes

Synthesize Learning

1. Direct attention to both knowledge charts, and facilitate a brief discussion of this question:



Now that we've studied how and why writers play with words, what are you interested in learning more about?

Teacher Note

As needed, prompt students to reflect on the questions in their Notice and Wonder Charts from the module, located in the *Learn* book.

ACHIEVEMENT DESCRIPTORS

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: MM.1.5.A

MM.12.5 Complexity, Diversity, and Genre: MM.12.5.A, MM.12.5.A.a

CP Compose and Present Content

CP.3.5 Content: CP.3.5.A, CP.3.5.A.g

BU Build Understanding

BU.2.5 Discovery and Evidence

BU.4.5 Expression

DF Develop Foundations

DF.5.5 Fluency: DF.5.5.A, DF.5.5.B, DF.5.5.C

DF.6.5 Foundational Writing: DF.6.5.A

DM Develop Metacognition

DM.1.5 Content Stages: DM.1.5.E

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation



Lesson 40

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

OVERVIEW

Preview

In this closing Bookend lesson, students reflect on the module topic and Essential Question. Students share what they learned about wordplay. They continue to engage with the module topic through an experience that the teacher chooses. Students may create a presentation, experience a class Word Market, read a book about wordplay and write a blurb, or engage in a teacher-created experience.

Learning Goals

- Share knowledge gained from the module about wordplay.
- Reflect on the module topic.

Agenda

LAUNCH

Read the Essential Question

LEARN

- **Share:** Discuss New Knowledge
- **Engage:** Create, Experience, or Read

LAND

Revisit the Essential Question

Vocabulary

none

Materials and Preparation

- Prepare materials for the selected activity in the Engage section.
- Depending on the option you choose, consider planning for more than the typical 60 minutes recommended for a lesson.

Follow-Up

- Students listen to, read, or explore a volume of reading text. They add to their reading log and respond to assigned volume of reading questions. See Implementation Resources for volume of reading guidance.

LAUNCH **2 minutes**

Read the Essential Question

1. Tell students that today is the final day of the module.
2. Display and Choral Read the Essential Question: How and why do writers play with words?

Teacher Note

Customize this lesson's content to incorporate your school's regional geography, the community's resources, and the area's history. Use the activities to activate and honor students' funds of knowledge, including their home life, languages, and experiences.

LEARN **53 minutes**

Share | Discuss New Knowledge | **8 minutes**

1. Tell students that they will share what they have learned about the module topic. Instruct students to Think–Pair–Share to answer these questions:

 **What did you learn about wordplay that you did not know before?**

 **What text or work of art in this module is most important to you? Why?**

 **What else do you want to know about wordplay?**

Engage | Create, Experience, or Read | 45 minutes

Choose a Create, Experience, or Read activity to engage students with the module topic. Plan your own activity or choose an option below.

Option 1 | Create a Presentation

1. Explain that students will share the narrative they created for the End-of-Module Task with a community audience.
2. Instruct students to practice reading aloud their narrative with a partner.
3. Invite community members to see a special presentation of student narratives.

Teacher Note

As an alternative, arrange for students to read aloud their narratives to a school audience or at the local library during story time.

Option 2 | Experience a Class Word Market

1. Assess and activate prior knowledge by asking this question:



What do you remember about Milo's visit to the Word Market in *The Phantom Tollbooth*?

2. Direct students to the End-of-Module Task, located in the *Learn* book. Explain that students will find synonyms for three words from their narrative to trade at a class Word Market.
3. Instruct students to choose three words from their narrative and find two synonyms for each word.

Teacher Note

Ensure that students have access to print or digital thesauruses and dictionaries.

End-of-Module Task

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

99

4. Explain that students will Mix and Mingle to trade words in the class Word Market. Tell students to write each synonym and its definition(s) on an index card.
5. Instruct students to Mix and Mingle to trade their words.
6. Invite a few students to share the new words they received at the class Word Market.

Teacher Note

If time allows, prompt students to create their own words from a DO IT YOURSELF stall.

Option 3 | Read a Text

1. Display the volume of reading texts.
2. Instruct students to Think–Pair–Share to answer these questions:
 -  **Which volume of reading text would you highly recommend for next year's class? Why?**
3. Remind students of the “Fantastic Classics” blurb about *The Phantom Tollbooth*. Direct students to their journals. Instruct them to write a blurb for their recommended volume of reading text.
4. Invite a few students to share their responses.

LAND 5 minutes

Revisit the Essential Question

1. Facilitate a brief discussion to connect what students experienced in this lesson to the Essential Question. Consider using one of the following questions, based on each option from the Engage section, to initiate the discussion:
 - **Option 1**—How did the audience react to your wordplay?
 - **Option 2**—What did you learn about words at the class Word Market?
 - **Option 3**—How do writers use wordplay?

2. Reinforce that students have built a lot of knowledge about wordplay. Encourage students to continue seeking knowledge about how and why writers play with words.

ACHIEVEMENT DESCRIPTORS

BU Build Understanding

BU.1.5 Inquiry and Credibility: BU.1.5.B

BU.2.5 Discovery and Evidence

BU.4.5 Expression

DM Develop Metacognition

DM.3.5 Schema Building

DM.4.5 Reflection and Evaluation

Achievement Descriptors

Below is a list of the Achievement Descriptors by code and number. The following pages include a list of the specific grade-level Achievement Descriptors addressed in this module.

ACHIEVEMENT DESCRIPTOR NUMBERS BY STRAND

MM	Make Meaning from Texts
MM.1	Comprehension and Evidence
MM.2	Theme and Central Idea
MM.3	Summary
MM.4	Individuals, Events, and Ideas
MM.5	Vocabulary
MM.6	Diction
MM.7	Structure
MM.8	Point of View, Perspective, and Purpose
MM.9	Media
MM.10	Argument
MM.11	Connections
MM.12	Complexity, Diversity, and Genre

CP	Compose and Present Content
CP.1	Genre
CP.2	Planning
CP.3	Content
CP.4	Structure
CP.5	Language
CP.6	Revision
CP.7	Editing
CP.8	Presentation

BU	Build Understanding
BU.1	Inquiry and Credibility
BU.2	Discovery and Evidence
BU.3	Conversation and Collaboration
BU.4	Expression

DF	Develop Foundations
DF.1	Print Concepts
DF.2	Phonemic Awareness
DF.3	Phonics and Spelling

DF.4	High-Frequency and Irregularly Spelled Words
DF.5	Fluency
DF.6	Foundational Writing
DF.7	Capitalization
DF.8	Punctuation
DF.9	Nouns and Pronouns
DF.10	Verbs
DF.11	Adjectives and Adverbs
DF.12	Prepositions
DF.13	Sentence Construction

DM	Develop Metacognition
DM.1	Content Stages
DM.2	Comprehension Monitoring
DM.3	Schema Building
DM.4	Reflection and Evaluation

ACHIEVEMENT DESCRIPTORS IN MODULE 3

MM Make Meaning from Texts

MM.1.5 Comprehension and Evidence: Read, listen, or observe closely to comprehend a grade-level text, determining what it says explicitly, making logical inferences, and supporting observations, questions, and conclusions with specific textual evidence.

MM.1.5.A: Quote accurately from a literary text.

MM.1.5.B: Quote accurately from an informational text.

MM.2.5 Theme and Central Idea: Identify the themes and central ideas of a text and explain their development.

MM.2.5.A: Determine a theme of a literary text.

MM.2.5.B: Explain how details in a literary text, including characters' responses to challenges or a speaker's reflections on a topic, convey a theme.

MM.3.5 Summary: Summarize a text, including its key ideas and details.

MM.3.5.A: Summarize a literary text.

MM.4.5 Individuals, Events, and Ideas: Explain how and why key individuals, events, and ideas of a text develop, relate, and interact.

MM.4.5.A: Compare two or more characters, settings, or events, using specific and relevant details from a literary text.

MM.5.5 Vocabulary: Determine the literal, connotative, and figurative meanings of words and phrases.

MM.5.5.A: Determine the literal meaning of unknown words and phrases.

MM.5.5.A.a: Determine the literal meaning of unknown words and phrases as they are used in a literary text.

MM.5.5.A.c: Use context (e.g., cause and effect relationships, comparisons) as a clue to meaning.

MM.5.5.A.d: Use common grade-level Greek and Latin affixes and roots as clues to meaning.

MM.5.5.B: Determine the connotative and figurative meanings of words and phrases.

MM.5.5.B.a: Determine the connotative and figurative meanings of words and phrases as they are used in a literary text.

MM.5.5.B.b: Interpret figurative language, including similes and metaphors.

MM.5.5.B.c: Recognize and explain the meanings of common idioms, adages, and proverbs.

MM.5.5.B.d: Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.

MM.5.5.C: Acquire grade-level academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships.

MM.7.5 Structure: Explain a text’s structure, including how specific sentences, paragraphs, and larger portions of the text relate to each other and to the whole.

MM.7.5.A: Explain how chapters, scenes, or stanzas fit together to structure a literary text.

MM.9.5 Media: Analyze and evaluate how diverse media develop meaning, present information, and represent content within a text or across texts.

MM.9.5.A: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a literary text.

MM.10.5 Argument: Determine the argument in a text.

MM.10.5.B: Summarize the points in an oral argument and explain how each claim is supported by reasons and evidence.

MM.12.5 Complexity, Diversity, and Genre: Read and comprehend texts of appropriate grade-level complexity across diverse cultures and multiple genres.

MM.12.5.A: Literary

MM.12.5.A.a: Stories

MM.12.5.A.c: Drama

MM.12.5.B: Informational

MM.12.5.B.b: Informational

MM.12.5.C: Non-print

MM.12.5.C.b: Visual art

MM.12.5.C.c: Digital or multimedia

CP Compose and Present Content

CP.1.5 Genre: Compose texts in a variety of genres over various timeframes.

CP.1.5.C: Narrative

CP.1.5.H: Over a period of time

CP.2.5 Planning: Plan texts to respond to discipline-specific tasks for a variety of audiences and purposes.

CP.2.5.A: Unpack the task demands, purpose, and audience.

CP.2.5.B: Analyze a model to identify traits of an effectively written response.

CP.2.5.C: Brainstorm ideas, opinions, topics, events, or experiences to suit the task, purpose, and audience.

CP.2.5.D: Plan a response by gathering and organizing ideas, details, and information from texts or experience.

CP.3.5 Content: Develop ideas and describe experiences using details and evidence appropriate to the task, purpose, and audience.

CP.3.5.A: Develop the content of the text.

CP.3.5.A.c: Develop experiences and events using techniques including dialogue, description, and pacing.

CP.3.5.A.g: Include headings, illustrations, multimedia, or visual displays when useful to clarify ideas or to develop central ideas or themes.

CP.4.5 Structure: Organize content with an effective structure appropriate to the task, purpose, and audience.

CP.4.5.A: Develop an introduction.

CP.4.5.A.c: Introduce a narrator or characters in a setting and situation.

CP.4.5.B: Organize the content and create cohesion.

CP.4.5.B.e: Organize a sequence of events that unfolds naturally.

CP.4.5.B.f: Use a variety of transitional words and phrases to create a clear sequence of events.

CP.4.5.C: Provide a conclusion that relates to or follows from the content of the text.

CP.5.5 Language: Convey content with precise language appropriate to the task, purpose, and audience.

CP.5.5.B: Use with accuracy a variety of words and phrases, including academic and domain-specific words and words that signal contrast, addition, and logical relationships.

CP.5.5.D: Use sensory details and concrete words and phrases to precisely convey experiences and events.

CP.6.5 Revision: With support, strengthen texts by revising, rewriting, or trying a new approach.

CP.7.5 Editing: Edit texts for conventions of academic English as appropriate to the task, purpose, and audience and for research style, including proper formatting of sources. (Refer to Develop Foundations strand for grade-level language expectations.)

CP.8.5 Presentation: Present or perform effectively, adapting speech so that listeners can hear, understand, and appreciate what is being conveyed.

CP.8.5.A: Speak clearly at an understandable pace.

CP.8.5.B: Adapt speech to various academic contexts and tasks.

BU Build Understanding

BU.1.5 Inquiry and Credibility: Conduct inquiry-based research and determine the relevance of sources.

BU.1.5.B: With support, engage in experiences and activities to build knowledge about a topic.

BU.1.5.C: Select information from print and digital sources or experience.

BU.2.5 Discovery and Evidence: Use core practices to process textual evidence and information to support analysis, reflection, and research.

BU.2.5.A: Annotate a text to build understanding.

BU.2.5.B: Take notes, including summarizing and paraphrasing.

BU.2.5.C: Prepare for discussions by reading and studying required texts.

BU.3.5 Conversation and Collaboration: Engage effectively in discussions and collaborations with diverse partners, expressing ideas clearly.

BU.3.5.A: Draw upon preparation during collaborative discussion to explore ideas.

BU.3.5.B: Follow established rules for discussions and carry out assigned roles.

BU.3.5.C: Contribute comments and ask questions that enrich the discussion.

BU.3.5.D: Elaborate on the remarks of others.

BU.3.5.E: Review the key ideas expressed in discussion and draw conclusions in the context of information and knowledge gained from discussion.

BU.3.5.F: Engage in peer review.

BU.4.5 Expression: Write, draw, act out, or speak to respond, to build knowledge, and to demonstrate understanding of a concept, topic, task, or text.

DF Develop Foundations

DF.3.5 Phonics and Spelling: Know and apply grade-level phonics and word analysis skills to decode and encode words.

DF.3.5.A: Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology to

accurately read unfamiliar multisyllabic words in and out of context.

DF.3.5.B: Spell grade-level-appropriate words correctly, consulting references as needed.

DF.5.5 Fluency: Read grade-level texts with sufficient accuracy, phrasing, expression, and rate to support comprehension.

DF.5.5.A: Read with purpose and understanding.

DF.5.5.B: Read aloud with accuracy and appropriate phrasing, expression, and rate on successive readings.

DF.5.5.C: Confirm or self-correct word recognition and understanding using context and rereading as necessary.

DF.6.5 Foundational Writing: Demonstrate knowledge of print concepts in writing and use handwriting or keyboarding skills effectively to produce or publish writing.

DF.6.5.A: With some support, use technology and keyboarding skills.

DF.8.5 Punctuation: Use punctuation, following the conventions of academic English when writing.

DF.8.5.A: Use punctuation to separate items in a series.

DF.8.5.C: Use a comma to set off the words *yes* and *no* from the rest of the sentence.

DF.8.5.D: Use a comma to set off a tag question from the rest of the sentence.

DF.8.5.E: Use a comma to indicate direct address.

DF.10.5 Verbs: Form and use verbs, following the conventions of academic English when writing or speaking.

DF.10.5.B: Use verb tense to convey various times, sequences, states, and conditions.

DF.10.5.C: Recognize and correct inappropriate shifts in verb tense.

DF.13.5 Sentence Construction: Produce, expand, and rearrange complete sentences for meaning, interest, and style when writing or speaking.

DF.13.5.A: Expand, combine, and reduce sentences for meaning, reader or listener interest, and style.

DF.13.5.B: Explain the general function of interjections and their function in particular sentences.

DM Develop Metacognition

DM.1.5 Content Stages: Engage in deep reading through a predictable, structured progression of questions via the five Content Stages.

DM.1.5.A: Wonder

DM.1.5.B: Organize

DM.1.5.C: Reveal

DM.1.5.D: Distill

DM.1.5.E: Know

DM.2.5 Comprehension Monitoring: Monitor understanding of a text during and after reading.

DM.3.5 Schema Building: Connect new and existing knowledge to expand and revise understanding of a topic.

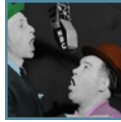
DM.4.5 Reflection and Evaluation: Reflect on and assess cognitive processes and performance for engaging in a task or reaching criteria for success, including making a plan for improvement.

Vocabulary

comedy (n.)

words or actions meant to make an audience laugh

lesson 2



conclusion (n.)

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

lesson 24

confusion (n.)

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

lesson 12

contradiction (n.)

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

lesson 16

diction (n.)

the way in which words are used in speech or writing

lesson 10

digit (n.)

a written symbol for any of the numbers 0 to 9

lesson 25

dodecahedron (n.)

a solid having 12 plane faces

lesson 25

humbug (n.)

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

lesson 12

idiom (n.)

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

lesson 13



ignorance (n.)

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

lesson 26



infinity (n.)

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

lesson 26

juxtaposition (n.)

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

lesson 4

knowledge (n.)

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

lesson 18

**monotonous (adj.)**

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

lesson 9

persistence (n.)

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

lesson 5

phantom (adj.)

not real but felt or experienced as something real

lesson 9

pun (n.)

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

lesson 2

**rhyme or reason (idiom)**

good sense or reason

lesson 13

**surreal (adj.)**

very strange or unusual; having the quality of a dream

lesson 3

**tollbooth (n.)**

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

lesson 8

transfix (v.)

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

lesson 5

transformation (n.)

a complete or major change in appearance or form

lesson 31

**unabridged (adj.)**

not shortened by leaving out some parts: not abridged

lesson 14

wisdom (n.)

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

lesson 17

**wordplay (n.)**

playful or clever use of words

lesson 1



Fluency Reference Chart

fluency (n.): the ability to read with accuracy, phrasing, and expression at an appropriate rate

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

Types of Wordplay

Wordplay	Explanation	Examples
alliteration	the use of words that begin with the same sound near one another	
pun	a humorous way of using a word or phrase to suggest more than one meaning	
literal meaning of figurative language	the use of the literal meaning of figurative language	

Syllable Types

Syllable Type	Examples	Definition
Closed	be- gin fun- ny	a syllable that ends in one or more consonants and the vowel sound is usually short
Open	bro -ken car- go	a syllable that ends in a vowel and the vowel sound is usually long
Vowel-Consonant-e	rep- tile mis- take	a syllable that has a vowel followed by one consonant then an e; the e is silent and the vowel is long
Vowel Team	pea -nut en- joy	a syllable with two vowels together that make one sound; that sound can be long, short, or sometimes a special sound
Vowel-r Controlled	par -ty fur -ther	a syllable with <i>ar</i> , <i>er</i> , <i>ir</i> , <i>or</i> , or <i>ur</i> ; the vowel sound often changes
Consonant-le	lit- tle ta- ble	an unstressed final syllable that contains a consonant before the letter <i>l</i> , followed by a silent e
Other: Stable Final	fic- tion	a syllable at the end of a multisyllabic word that makes a stable sound (e.g., -tion, -sion, -cian, -ture, -cial, -cious, -tious)

About the Images

The English language contains innumerable word combinations and sounds, creating the perfect opportunity for clever puns and amusing wordplay. Wordplay is one of the many approaches that authors use to engage audiences, create humor, and convey meaning. Inspired by puns, figures of speech, and idioms, this module's images help students answer the Essential Question: How and why do writers play with words?

Image 1 is based on the figure of speech *when pigs fly*. A person often uses this phrase in a humorous manner to convey that something is unlikely to happen. The first known use of *when pigs fly* comes from the English lexicographer John Withals in *A Short Dictionary for Young Beginners* in 1556. In one of the many editions of this book, Withals wrote, “pigs fly in the ayre with their tayles forward,” adding even more vivid imagery to an absurd scenario.

The copy-and-paste style of a figure holding a baseball bat makes a play on the term *doubleheader* in Image 2. In 1869, this term meant “a train pulled by two engines.” Since 1878, the term *doubleheader* refers to back-to-back baseball games played by the same teams in the same location.

Image 3 illustrates the idea of wasting time with a wastebasket filled with clocks. The phrase *wasting time* is meant to convey a perceived useless or unproductive task. However, the expression is hyperbole since time cannot actually be wasted. One of the earliest literary examples of wasting time is in William Shakespeare's 1595 play *The Life and Death of King Richard the Second*. As he contemplates the fruitlessness of his life, King Richard II exclaims, “I wasted time, and now doth time waste me.”

Image 4 portrays the idiom *eat my words* with a soup bowl full of letters spelling out *word* multiple times. When someone retracts their remarks or admits they are incorrect, they are said to be eating their words. Some evidence indicates that this phrase dates back as far as the late sixteenth century, but its exact origin is unknown.

Artist and illustrator Shelley Hampe created the images for this module. Hampe crafted each image by making a collage of vintage photographs and illustrations with playful colors and modern arrangements.

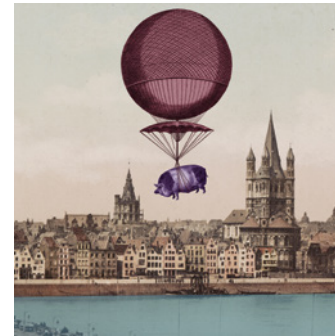


Image 1



Image 2

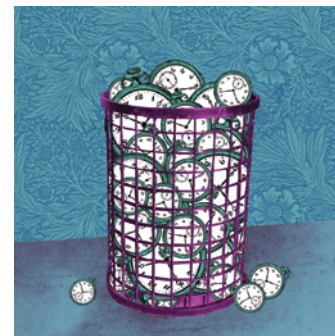


Image 3



Image 4

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Acknowledgments

Karen Aleo, Trevor Barnes, Anthony Bautista Ramil, Allie Beman, Lyndsay Boettcher, Madison Bonsignore, Kelsey Bordelon-Kojeski, Sarah Brenner, Mairin Broadwell, Beth Brown, Quennie Chen, Sanlida Cheng, Melissa Chung, Ashley Cook, Ashley Cooper, Julia Dantchev, Camille Daum, Dr. R. Laurence Davis, Laurie Delgatto-Whitten, Enaka Enyong, Kathleen Foley, Jen Forbus, Pamela Frasier, Nina Goffi, Caroline Goyette, Lorraine Griffith, Tamara Griffith, Shelley Hampe, Nicole Harris, Elizabeth Haydel, Robin Hegner, Sarah Henchey, Patricia Huerster, Sara Hunt, Holli Jessee, Mica Jochim, Stephanie Kane-Mainier, Meg Kinlaw, Lior Klirs, Liana Krissoff, Karen Latchana Kenney, Karen Leavitt, Farren Liben, Melissa Loftus, Brittany Lowe, Whitney Lyle, Liz Manolis, Stacy Martino, Meredith McAndrew, Cathy McGath, Emily McKean, Patricia Mickelberry, Julie Mickler, Andrea Minich, Lynne Munson, Katie Muson, Gabrielle Nebeker, Amy Ng, Evann Normandin, Vivian Nourse, Tara O'Hare, Carol Paiva, Marya Parr, Trisha Paster, Kelly Pau, Katie Pierson, Eden Plantz, Lauren Ramsden, Natalie Rebentisch, Rachel Richards, Rachel Rooney, Jennifer Ruppel, Miguel Salcedo, Lori Sappington, Amy Schoon, Carolyn Scott, Susan Sheehan, Dan Shindell, Danae Smith, Rachel Stack, Susan Stark, Sarah Turnage-Deklewa, Katie Valle, Tysha Vulcain-Murrell, Kara Waite, Katie Waters, Dr. Heather Waymouth, Sarah Webb, Erika Wentworth, Ashley Williams, Margaret Wilson, Eleanor Wolf, Rachel Zindler

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Time Transfixed, 1938

Rene Magritte (1898–1967)

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