

Novel Study: The Season of Styx Malone

Teacher Guide

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Welcome to Amplify CKLA

Dear Educator.

I am thrilled to welcome you to your Amplify CKLA 3rd Edition Teacher Guide.

At Amplify, we are dedicated to collaborating with educators like you to create learning experiences that support literacy development for all students. Amplify CKLA was designed to help you bring effective Science of Reading practices to life in your classroom, and we have been thrilled to see the impact it has had on students across the country.

The 3rd Edition builds on the robust principles and instruction of previous editions of Amplify CKLA to provide better-than-ever support for teaching and learning.

We've made significant improvements to Amplify CKLA in the areas you told us mattered most. In 3rd Edition, you will find more opportunities for differentiation to meet the needs of all learners—including multilingual/English learners—streamlined pacing, and bolstered writing instruction based on the science of reading and writing.

At its foundation, Amplify CKLA is built on the finding that word recognition and language comprehension are both critical to reading comprehension and writing composition.

In Grades 3–5, Amplify CKLA lessons combine skills and knowledge in content-driven units with increasingly complex texts, close reading, and a greater writing emphasis. Students start to use their skills to go on their own independent reading and writing adventures.

I know how overwhelming it can feel to start a new curriculum, but you are not alone! As you embark on this literacy journey with Amplify CKLA, we are here to support. We offer comprehensive professional development resources, including videos, podcasts, webinars, and virtual and in-person training, to help you make the shift to the Science of Reading.

We share the common belief that every child deserves to become a proficient, enthusiastic reader and writer, and I am confident that we can realize this goal together. Thank you for your unwavering commitment to your students' success and for your role in shaping the future of literacy instruction.

Sincerely,

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Amplify CKLA

Amplify staff and contributors, who have worked on this edition of CKLA as well as prior editions of CKLA. This product reflects their expertise, passion, and dedication.



The Core Knowledge Foundation, which developed the first edition of CKLA over many years. This includes Core Knowledge Foundation staff as well as countless contributors, educators, and students who field-tested CKLA and provided invaluable feedback in its development.



Educators across the country who have provided essential feedback on previous editions of CKLA, helping us to make the program better for teachers and students.

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Introduction

NOVEL STUDY: THE SEASON OF STYX MALONE

This introduction provides information to teach lessons based on the award-winning novel *The Season of Styx Malone* by Kekla Magoon. The Teacher Guide contains sixteen daily lessons and two Pausing Point days. Each lesson will require a total of ninety minutes. Lesson 16 contains the Unit Assessment based on reading comprehension, literary understanding, and writing instruction.

As noted, two days are intended to be used as Pausing Point days. These Pausing Points are found at the end of the unit, after the Unit Assessment. Pausing Points can be used to focus on content understanding, writing, and reading.

TEACHER COMPONENTS

- Teacher Guide
- Copy of the novel The Season of Styx Malone by Kekla Magoon

DIGITAL TEACHER COMPONENTS

The following resources can be found at learning.amplify.com:

- Teacher Presentation Screens
- Visual Supports for Teaching
- · General English Learners
- Assessment Guide: Unit Assessment
- Caregiver Letter
- Fluency Supplement
- · Decoding and Encoding Remediation Guide
- Intervention Toolkit

STUDENT COMPONENTS

- Copy of the novel *The Season of Styx Malone* by Kekla Magoon (one per student)
- Activity Book

Note: Students may need computer access if you choose to have them publish their narratives digitally.

In the back of this Teacher Guide there is a section titled Teacher Resources, where you will find the following:

Activity Book Answer Key

WHY THIS UNIT IS IMPORTANT

The unit focuses on the contemporary novel *The Season of Styx Malone* by Kekla Magoon and allows students to continue their exploration of novel study. This coming-of-age story is told from the perspective of Caleb, a ten-year-old boy living in a small town outside of Indianapolis, Indiana. The novel addresses themes such as friendship, trust, family relationships, and freedom. As students progress through the book and the lessons, they will read closely and will learn to analyze themes as well as characters and their perspectives, relationships, conflicts, and motivations.

The Season of Styx Malone comprises fifty-four chapters. Reading will occur in a combination of teacher Read-Alouds, partner reading, and independent reading. As the unit advances, students will have more opportunities to read independently. Each lesson contains vocabulary words for the teacher to define and review with the class to support their understanding of the text.

Students will analyze descriptive language, sensory details, figurative language, and other literary techniques (e.g., foreshadowing) in the novel. They will make inferences about characters' perspectives, feelings, motivations, and relationships based on textual evidence, including dialogue and character actions. Students will also analyze and describe how characters and their relationships have changed throughout the text. Lastly, they will interpret the author's messages based on themes they have identified in the novel.

The unit offers opportunities for students to

- make connections to literature and narrative writing in earlier units, particularly building on the Grade 3 Novel Study and the Grade 4 My Story, My Voice: Personal Narratives units,
- prepare for the Grade 5 Novel Study unit and narrative writing in future grades,
- analyze figurative language, drawing on knowledge from the Grade 3 *Rhythm and Rhyme: Poetry* and the Grade 4 *Meaning and Metaphor: Poetry* units,
- deepen their knowledge of fiction and make meaning of narrative writing devices,
- read a text critically and closely, improving their literal comprehension skills and their ability to make text-based inferences, and

• engage in a culminating narrative writing task, in which they will apply what they have learned about fiction to write their own narrative scene.

The novel anchors class discussions, close reading exercises, and exploration of literary devices. The Teacher Guide provides explicit direction as to which chapters should be read in each lesson.

Note: The Season of Styx Malone includes references to foster care and the Department of Child Services, as well as an upsetting accident involving a moped and a truck. Please work as needed with your school leaders to decide how to address these topics.

WHAT STUDENTS HAVE ALREADY LEARNED

The following domains and units, and the specific core content they target, are particularly relevant to the novel *The Season of Styx Malone*. This background knowledge will greatly enhance students' understanding of the text.

- Kindergarten, Star Light, Star Bright: Nursery Rhymes and Fables
- Kindergarten, Underdogs and Heroes: Stories
- Grade 1, The Moral of the Story: Fables and Tales
- Grade 1. Common Threads: Different Lands. Similar Stories
- Grade 1, Once Upon a Time: Fairy Tales (optional)
- Grade 1, Adventure Stories: Tales from the Edge
- Grade 2, Fortunes and Feats: Fairy Tales and Tall Tales
- Grade 2, Legends and Heroes: Greek Myths
- Grade 2, Sounds and Stanzas: Poetry
- Grade 3. Timeless Tales: Classic Stories
- Grade 3, Rhythm and Rhyme: Poetry
- Grade 3, Novel Study: Charlotte's Web (optional)
- Grade 3, Novel Study: Stella Díaz Has Something to Say (optional)
- Grade 4, My Story, My Voice: Personal Narratives
- Grade 4, Meaning and Metaphor: Poetry

CORE VOCABULARY

The following list contains core vocabulary words from the novel, which can be found in the Vocabulary section at the beginning of each lesson. Boldfaced words have an associated Word Work activity. The inclusion of the terms on this list does not mean that students are immediately expected to use all of them on their own. However, through repeated exposure throughout the lessons, they should acquire a good understanding of most of the words and begin to use some in conversation.

Lesson 1	Lesson 2	Lesson 3
beacon	kryptonite	belly-up
extraordinary	sprawling	proceeds
salivating	praying mantis	wary
aloft	dire	profitable
doling	pleasantry	stealthier
whim	minor	reverently
spare	mediator	moped
obligingly	eloquent	practicality
barter	dispute	harping
currency	transgressions	delinquent
foreshadowing	imagery	
idiom		
Lesson 4	Lesson 5	Lesson 6
radius	leverage	sprite
fauna	executing	impersonating
flora	loot	wryly
earnest	birdie	juncture
sagely	dissatisfied	prior
whopping	arced	associates
precise	commiserated	dutifully
cryptic	lingering	acquiring
intrigue		reconnaissance
festooned		obituaries
Lesson 7	Lesson 8	Lesson 9
commiserated	revelations	freight
prying	quibbling	giddy
regaled	stalemate	inseparable
preceded	smorgasbord	lurched
disdain	doctored	ramshackle
docile	doled	weathered
impending	brandished	compulsive
oasis	optimism	treacherous
brash	pessimism	arrangements
reluctant	antonym	tone

Lesson 10	Lesson 11	Lesson 12
impolite skulked proclaimed ascended investment diligent accessories indignant underestimated intrepid tone	memorabilia testify audible grounded forbade confined aboveboard bail tone	exhilarating amends wistfully shifty betrayed fender EMTs paramedics essence
Lesson 13 mirage gulf grimaced horizontal ricocheted shrapnel mangled revved impenetrable conspired	Lesson 14 damper premises tentatively regarded gravitate solemn intoned formulating logistics trifle underrated	

WRITING

A primary goal of the unit is for students to write frequently and begin to identify themselves as writers. They will write everyday, often full-paragraph or multiparagraph narratives, in a low-stakes environment that encourages them to develop their writing skills. Students will use narrative writing tools they have identified and analyzed while reading, such as descriptive language, sensory details, dialogue, and figurative language.

Beginning in Lesson 5, students will work on a culminating narrative writing piece, in which they will draft their own scene in first-person point of view, using the characters from *The Season of Styx Malone*. They will brainstorm, plan, draft, revise, edit, publish, and present their work. Students will practice the mechanics and organization of narrative writing, such as introducing the characters, the narrator, and the setting; incorporating dialogue; using transitional words and phrases; and writing a strong conclusion.

UNIT ASSESSMENT



Digital Assessment

This unit includes a Unit Assessment for each student to complete digitally.

The digital assessment evaluates students in the skills and concepts covered in *Novel Study: The Season of Styx Malone*, including vocabulary, grammar and morphology, comprehension skills, and content knowledge. The assessment will provide meaningful data and reports on students' progress, along with

recommendations to support them based on their learning needs.

This assessment is a variation of the Unit Assessment found in the Teacher Guide. To access it, please log onto the Amplify platform and assign it to your students. If your students are unable to access the assessment digitally, you may wish to use the Unit Assessment provided in the Teacher Guide and direct them to complete the corresponding student assessment pages.

Print

The Unit Assessment in Lesson 16 evaluates each student's learning of the content, reading skills, and language skills taught throughout the unit. This assessment can be found in the Teacher Guide. The student pages are in the Assessment Guide: Unit Assessment booklet to print or make copies for each student.



Exploring Characters

PRIMARY FOCUS OF LESSON

Reading

Students will identify the narrator and describe the characters in the text, drawing on their thoughts, words, and actions. [RL.4.1, RL.4.3]

Language

Students will identify and analyze the meaning of similes, metaphors, and idioms in the text. **[L.4.5a, L.4.5b]**

Reading

Students will demonstrate an understanding of the Tier 2 word extraordinary. **[L.4.4]**

Writing

Students will make predictions based on foreshadowing in the text and will write their own paragraph using foreshadowing. [W.4.9a, RL.4.1]

FORMATIVE ASSESSMENT

Activity Page 1.2 Students will describe characters' characteristics,

behaviors, relationships, and conflict at the start of

the novel. [RL.4.1, RL.4.3]

Activity Page 1.3 Students will identify figurative language in the

text. [L.4.5a, L.4.5b]

Activity Page 1.5 Students will write a paragraph using

foreshadowing. [W.4.9a]



LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (70 min.)				
Core Connections: Introduce The Season of Styx Malone	Whole Group	10 min.	□ U.S. map□ board/chart paper	
Chapters 1–3	Whole Group	30 min.	☐ The Season of Styx Malone☐ Activity Pages 1.1–1.4	
Character Development Charts	Small Group	10 min.		
Comprehension Questions	Whole Group	5 min.		
Figurative Language	Small Group /Partner	10 min.		
Word Work: Extraordinary	Whole Group/ Partner	5 min.		
Writing (20 min.)				
Foreshadowing	Whole Group/ Independent	20 min.	Activity Page 1.5teacher model of foreshadowing	
Take-Home Material				
Take-Home Letter			☐ Caregiver Letter	

ADVANCE PREPARATION

Reading

 Prepare to read aloud the blurb of The Season of Styx Malone to students during the lesson. The blurb is located on the jacket of the book and is provided below:

Caleb Franklin and his big brother, Bobby Gene, have the whole summer to explore the woods in Sutton, Indiana. Caleb longs to venture beyond their small town, but his dad likes the family to stay close to home.

Then Caleb and Bobby Gene meet new neighbor Styx Malone. Styx is sixteen, and he oozes cool. He's been lots of different places. Styx promises the boys that together, they can pull off the Great Escalator Trade—a way to turn one small thing into more, and more, until they achieve their wildest dream. But as the trades get bigger, the brothers find themselves in over their heads. Styx has secrets—and Caleb fears their whole plan might fall apart.

- Prepare a T-chart on the board/chart paper. Label one column "Rural town" and the other one "Urban city."
- Have a map of the United States on display to show the location of Indianapolis, Indiana.
- Prepare to distribute and introduce the novel *The Season of Styx Malone* by Kekla Magoon. Ensure each student has a copy of the novel. Note that different editions may have different page numbers. If you are using a different edition of the text, you may need to adjust the page numbers referenced in the lesson prior to instruction.
- Prepare a blank version of the Character Development chart and display it in a place that is easily accessible in the classroom to model note-taking for students. Label one version "Caleb Franklin" and the other one "Bobby Gene Franklin." Prepare to add notes about the two characters during the lesson.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Character Development Chart Character: _____

Characteristics and behaviors	Relationships
Problems and conflicts	Resolutions and changes

Writing

 Prepare a model of a paragraph that uses foreshadowing. Be ready to share this model with students during the Writing segment. You may create your own paragraph or use the example below.

Before he arrived, I was alone. I was used to the loneliness of answering my own questions, racing myself in the woods, and taking turns with imaginary friends. There had been no belly laughs, no whispering late after bedtime, no secret codes to avoid getting into trouble. But then my parents brought him home. When I first laid eyes on him, bundled in white blankets striped with pink and blue, I couldn't have known that everything would change.

Universal Access

Reading

- Provide images of urban and rural areas.
- Display the Character Development chart for students to reference easily.
- You may wish to prepare examples of idioms and figurative language in students' first languages for multilingual/English learners (ML/ELs).
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

- Prepare additional examples of foreshadowing to support students during the writing portion of the lesson.
- Prepare sentence frames to write sentences using foreshadowing on Activity Page 1.5.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

beacon, n. a signal made of light or fire, often located on a tower, pole, or hill **extraordinary, adj.** unusual in a special or amazing way

salivating, v. showing a great desire for something

aloft, adv. up in the air

doling, v. giving something out to others

whim, n. a quick change of mind or craving for something

spare, adj. extra or more than what is needed

obligingly, adv. to do a favor for others willingly

barter, v. to trade one thing for another without using money

currency, n. paper and coin money

Literary Vocabulary

foreshadowing, n. a hint that is given before something happens **idiom, n.** phrases or sayings that mean more than the words used in them

Vocabulary Chart for "Exploring Characters"				
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words	
Vocabulary	foreshadowing idiom	beacon extraordinary salivating aloft doling whim spare obligingly barter currency		
Spanish Cognates		extraordinario		
Multiple- Meaning				
Sayings and Phrases	strings attached tail between our legs			

Reading



Primary Focus

Students will identify the narrator and describe the characters in the text, drawing on their thoughts, words, and actions. [RL.4.1, RL.4.3]

Students will identify and analyze the meaning of similes, metaphors, and idioms in the text. [L.4.5a, L.4.5b]

Students will demonstrate an understanding of the Tier 2 word *extraordinary*. **[L.4.4]**

CORE CONNECTIONS: INTRODUCE THE SEASON OF STYX MALONE (10 MIN.)

- Distribute the novel *The Season of Styx Malone* by Kekla Magoon.
- Tell students that they will read a novel for this unit. Ask them to recall the characteristics of a novel and share the title of novels they have read. You may remind students of novels they read in previous grades, such as *Charlotte's Web* or *Stella Díaz Has Something to Say*.
- Ask students to look at the front cover of the book. Then give them a minute to read the short summary, or blurb, on the jacket of the novel.
- Have students share with a partner what they think the book will be about.
- Ask a volunteer to identify the four characters mentioned in the summary on the jacket of the novel. Ask another volunteer to describe the setting of the story, or where the characters live.
 - » Caleb Franklin, Bobby Gene, dad, Styx Malone; small town of Sutton, Indiana
- Explain that, in the novel, Sutton is a fictional, small rural town located outside of a large city called Indianapolis. Explain that Indianapolis is a real city, located in the state of Indiana. Show the location of Indiana on a map of the United States.
- Ask students to share the characteristics of rural towns compared to urban cities. Note their responses on the T-chart you prepared.
- Ask for a volunteer to describe the Great Escalator Trade based on the blurb on the jacket of the book.

- **Turn and Talk:** Ask students to think about a time when they really wanted to achieve something. Have them share with a partner what actions they took to achieve what they desired. Remind students to signal when both partners have contributed to the conversation.
- Tell students that they will read the novel to analyze different characters and their relationships, and to understand how these change.
- Ask students to think about why it's important to pay attention to different characters and how they change over the course of a text.

CHAPTERS 1-3 (30 MIN.)

- Have students turn to Activity Page 1.1. Explain that, in this unit, they will
 use a note-taking tool to help them analyze the characters, including their
 different behaviors, experiences, relationships, and how their development is
 connected to the key ideas in the story.
- Point to each of the four boxes in the Character Development chart and have volunteers read the elements of character analysis that are listed.
- Tell students that they will complete a character analysis chart for different characters in the novel and they will add new information they learn as the novel progresses. As they read, they should keep in mind the behaviors that characters exhibit, their relationships with other characters, and conflicts or problems they face.
- Explain that they will take notes about the characters in the story as they read each chapter. The main characters in the chapters for the lesson will be indicated in the corresponding Character Development chart. For this lesson, students will note down what they learn about Caleb as a class.
- Explain that you will model how to record details, quotations, and ideas in the Character Development chart as you read the text to the class.
- Tell students that it is helpful to record the page number where they find the detail, quotation, or idea as they add to their notes. This way they can easily go back to that page if they have questions or want more information.
- Tell students that, throughout the lesson, they will practice taking notes on their Character Development charts with a partner.

Activity Page 1.1





Check for Understanding

Ask students how they will use their Character Development charts to note down what they learn about the main characters as they read.

- Begin reading chapter 1 aloud. Have students follow along while you read.
- Pause at the end of page 1. Ask, "Do you know who the narrator is yet in the story?"
 - » Students do not yet know the narrator, but some may have inferred from the summary on the jacket of the novel that it is Caleb.
- If students think that Styx is the narrator, explain that someone is talking about Styx, which means he is not telling the story.
- Tell students that although they may not know who the narrator is yet, they do have some insight into what the narrator thinks about another character: Stvx Malone.
- **Think-Pair-Share:** Ask students to discuss what the narrator thinks about Styx Malone based on the first page. Have students support their responses with evidence from the text. Remind them to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that the narrator thinks Styx Malone is special, almost magical, exciting, influential, or important.
- Ask a few students to share their partner's answers with the whole group.
- Continue reading. Pause after the page break on page 5 and ask, "Who is the narrator in this novel and how do you know?"
 - » Students should identify Caleb as the narrator. Answers may vary for textual evidence, but they could include that on page 4 it says, "I could take on the whole world. Caleb Franklin, International Man of Mystery."
- If students need support, direct them to the top of page 4.
- Have students look at the first section of Activity Page 1.1. Ask, "What details can we already include in our Character Development chart for Caleb? What do we know about his characteristics and behaviors? What does he want or think?" Ask students to support their responses with evidence from the text.
 - » Answers may vary, but they should include that Caleb doesn't want to be normal or ordinary; he wants to be different or special.

- Go to the blank Character Development chart for Caleb you prepared before the lesson and model note-taking for character analysis by adding the notes to the "Characteristics and behaviors" section for Caleb based on students' responses. See the following notes for examples: Caleb doesn't want to be ordinary. (page 2) Caleb vows that he won't be ordinary. (page 5)
- Give students a few moments to take their own notes on Activity Page 1.1. Encourage them to use their own words.
- Ask what they know about Caleb's relationships with other characters so far.
 - » Answers may vary, but they should include that Caleb disagrees with his father about being ordinary and Caleb plays with his brother Bobby Gene.
- Add the following note in the "Relationships" section for Caleb: *Caleb's father tells him he's extraordinary, which Caleb hates.* (page 5)
- If students mention Bobby Gene and Caleb's relationship, note it on the chart. Although the text doesn't explicitly name they are brothers yet, this can be inferred. Give students the opportunity to write a note in the "Relationships" section of Activity Page 1.1.
- Have students follow along as you continue reading the rest of chapters 1 and 2.
- After reading chapter 2, direct students to the third paragraph on page 11, starting with "We trailed behind him . . ."
- Ask students why Caleb and Bobby Gene's dad goes to the hall frequently. If needed, prompt students by asking, "What does dad think about being seen in public? What does dad want to be viewed as? What does their mom say about their dad's reason?"
 - » Caleb and Bobby Gene's dad wants their family to be seen as ordinary, or normal, as a way of keeping them safe. He thinks that others will think they are "just like them" if they are seen more often.
- Read the first page of chapter 3 as students follow along. Stop at the page break at the end of page 12.
- **Think-Write-Share:** Inform students they will now take notes on new things they learned about Caleb in this section. To help them come up with ideas, ask, "What other details, quotations, or ideas from chapter 1 can we add to our Character Development chart for Caleb? What else do we learn about his relationships with other characters or his conflict?"

- » Answers may vary, but they should include that Caleb has a brother, Bobby Gene, who is a year older than him. Caleb plays and spends a lot of time with him. Conflict: Caleb and Bobby Gene accidentally traded their sister for a bag of fireworks.
- Allow students to add notes about Caleb in their Character Development charts. Explain that they will only write down the details, quotes, and ideas that they consider important for the development of the character. After students have added their notes, have them share with a partner. Remind them to signal when both partners have contributed to the conversation.
- Have one or two volunteers share their quotations or ideas that focus on the conflict section. Add any correct notes to the class chart. See the following examples for the "Problems and conflicts" section: Caleb and Bobby Gene accidentally trade their baby sister to Cory for fireworks. (pages 8–9) Mom is angry they traded away baby sister. (page 12)
- Ask, "How does Caleb feel when Cory gives them the fireworks? Point to evidence in the text to support your thinking."
 - » Answers may vary, but they should include that he was excited, he didn't feel ordinary.
- Explain how this relates to what Caleb thinks about being ordinary in chapter 1.
- Read the rest of chapter 3, having students follow along.
- After finishing the chapter, show students the final section in the Character Development chart, "Resolutions and changes."
- Explain that a resolution is an answer or a conclusion in response to a problem or conflict, and that it often takes time to reach a resolution.
- Tell students that notes won't necessarily be added to every section for each time they read.
- Ask students whether they can add anything to the "Resolutions and changes" section for chapters 1–3. Note student responses in this section in the chart and have them record a note for this section on Activity Page 1.1. Remind students that they don't need to use complete sentences when taking notes. See the following example: *Gets sister back, punishment* = *chores with Cory.* (pages 13–14)



Support

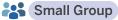
Ensure students have the following notes in their Character Development chart for Caleb:

- Characteristics and behaviors: doesn't want to be ordinary
- Relationships: disagrees with father over being ordinary; close with brother Bobby Gene
- Problems and conflicts: gets in trouble for trading his baby sister for fireworks

Challenge

Have students read the line "When you act too big for your britches, the world has a way of slapping you down."
Ask what they think this means and how it applies to Caleb's change in feelings.

CHARACTER DEVELOPMENT CHARTS (10 MIN.)

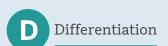


- Have students turn to Activity Page 1.2.
- Tell students that they will now transition to creating a Character Development chart for Bobby Gene on Activity Page 1.2.
- Explain that they may not know as much about Bobby Gene yet, but they can still take notes on what they understand about him as a character so far. Tell students that they will return to their Character Development charts to add more information as they read more of the novel.
- Remind students to think about your model for support. Tell them that they may not have any notes for resolutions or character changes yet.
- Give students ten minutes to work with a partner on Activity Page 1.2.





Activity Page 1.2



Support

Work with students in a small group to identify characteristics and behaviors, relationships, and conflicts for Bobby Gene.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading/Viewing Closely		
Entering/Emerging	Reread lines aloud to students from the chapters about Bobby Gene and ask specific questions about the information they heard. For example, "How is Bobby Gene related to Caleb? Does Bobby Gene get in trouble?"	
Transitioning/ Expanding	Give students specific lines in the text to reread to support their understanding of Bobby Gene.	
Bridging	Give students prompts they can use to support them in finding information to include in their Character Development chart. For example, "Who is this character related to and how?"	

COMPREHENSION QUESTIONS (5 MIN.)

- · Ask the following questions:
- 1. **Literal.** What does Caleb and Bobby Gene's dad always talk about while watching TV?
 - » He talks about them being ordinary folks and what ordinary folks do.
- 2. Inferential. Why do you think Caleb's dad calls him extraordinary?
 - » Answers may vary, but they could include that he thinks it's amazing when Caleb identifies a song played in an ad jingle.
 - Give students the following sentence stem: *Caleb and Bobby Gene's dad values being ordinary.* Have students write three sentences starting with the sentence stem and using the conjunctions *because*, *but*, and *so*.
 - » Answers may vary, but sentences could include the following: Caleb and Bobby Gene's dad values being ordinary because he likes things to be plain and normal; Caleb and Bobby Gene's dad values being ordinary, but Caleb doesn't want to be ordinary; Caleb and Bobby Gene's dad values being ordinary, so he wants the other men at the union hall to think of the Franklins as just like them.
- 3. **Inferential.** What does Caleb think his father means when he calls him extraordinary? How do you know?
 - » Answers may vary, but they could include that Caleb is upset because he thinks his dad is calling him very ordinary; he doesn't want to be ordinary. Caleb says, "My heart plummeted.... Extra-ordinary? Like, so plain and normal that it was something to be proud of?" and "I hated this.... I vowed that, no matter what it took, I was not going to be so ordinary."
- 4. **Inferential.** Why does Cory think that Caleb and Bobby Gene are offering up their sister for a trade?
 - » Bobby Gene is holding her up or "aloft" because they smell her stinky diaper, and Cory thinks they are offering her up to trade for the fireworks.
- 5. **Inferential.** What problem do Caleb and Bobby Gene still face at the end of chapter 3? Support your responses with evidence from the text. (Encourage students to share the problem using the Somebody Wanted But So Then structure)
 - » Answers may vary, but they could include that Caleb and Bobby Gene want to keep the fireworks, but Cory is on his way over to their house and would likely want them back, so then they need to hide the fireworks.



Support

To support students in answering question 2, reread the second half of page 4 aloud, starting at "When the news went to commercial . . ." and stopping after "Let's eat." Ask question 2. Continue reading aloud until the page break at the top of page 5. Then, ask question 3.



Check for Understanding

Sentence Elaboration: Give students the following sentence stem: *Susie was traded*. Ask them to write this sentence down on paper. Then, have them write a complex sentence adding when, where, why, and how that happened.

» Sample sentence: On July 4, in the backyard of the union hall, Susie was impulsively traded because Cory always wanted a sister and the Franklin boys wanted the gunnysack of fireworks.

FIGURATIVE LANGUAGE (10 MIN.)

Small Group

- Tell students that this novel uses a type of language, called figurative language, which they learned about previously in the *Meaning and Metaphor:*Poetry unit.
- Ask what students remember about figurative language.
- Remind students that figurative language is the use of words or phrases that mean more than their dictionary definition.
- Remind them that similes and metaphors are two examples of figurative language that they have learned about.
- Ask what students remember about similes.
- Remind students that similes are comparisons that use the words *like* or as. Give an example, such as "The sound echoed through the sky like fireworks on the 4th of July."
- Ask what students remember about metaphors.
- Remind students that a metaphor is a comparison that does not use *like* or as. Give an example, such as "My stomach was a rope tied into a million knots."
- Have students recall what an idiom is. Remind them that they learned about idioms in previous Grade 4 units, including Road to Independence: The American Revolution and Our Planet: Geology.
 - » An idiom is a phrase that does not make sense using the meaning of the individual words, but that has a meaning of its own.
- Give an example, such as "beat around the bush."
 - Ask what the individual words beat, around, and bush usually mean.
 - Ask what the idiom "beat around the bush" means as a whole.

- Tell students that this phrase means when someone doesn't get straight to the point when they are speaking.
- This idiom comes from a hunting term. Hunters would send people into the
 forest to beat the bushes, so animals and birds would rush out from the
 forest and could be hunted. But the people sent to beat the bushes would
 often just hit around the bushes, afraid to disturb dangerous animals or
 swarms of bees by hitting the bush. They were delaying the hunt.
- Explain that this is how the phrase "beat around the bush" came to mean
 to delay getting to the point. Most of the time, when this phrase is used
 now, it doesn't have anything to do with bushes or with beating around
 them. Therefore, they need to interpret the meaning of the phrase, usually
 by paying attention to the context to understand it.
- Ask students to think of other idioms.
- Have students turn to Activity Page 1.3.
- Have them turn to the first page of *The Season of Styx Malone*. Read aloud the line from the text: "Styx came to us like magic—the really, really powerful kind. There was no grand puff of smoke or anything, but he appeared as if from nowhere, right in our very own woods."
- Ask students to identify whether this is literal or figurative language and explain their reasoning. Then, ask what type of figurative language they think this line demonstrates and why. Have students refer to the definitions of simile, metaphor, and idiom that are on the top of Activity Page 1.3.
 - » This is an example of a simile because it is comparing two unlike things, Styx and magic, and the word *like* is used.
- Ask why Kekla Magoon, the author of *The Season of Styx Malone*, chose to use a simile to describe Styx. Use the following prompts to guide students' thinking as needed:
 - What do you understand about the character Styx Malone as you read this simile?
 - » Answers may vary, but they could include that he appeared out of nowhere, like magic; he wasn't in Sutton the whole time; the narrator wasn't expecting him.
 - How does the simile help you understand what the narrator thinks about Styx?
 - » Answers may vary, but they could include that the narrator thinks Styx is special, magical, powerful.
 - Why do you think the author chooses to say, "Styx came to us like magic" instead of using literal language, such as "Styx arrived," "We met Styx," or "Styx came to Sutton"?

Activity Page 1.3



- » Answers may vary, but they could include that using that language makes the sentence more interesting or exciting.
- How does it make the text more interesting or how does it hook you into the novel?
 - » Answers may vary, but they could include that it made students want to find out more and understand why Styx seemed like magic.
- Explain that figurative language is an important literary tool used by the author throughout the novel.
- Tell students that they will take notes on Activity Page 1.3 to identify examples of figurative language from the text and how it helps them understand the characters and events.
- Tell them that they will continue to identify examples and analyze the purpose of figurative language throughout the novel.
- Tell students that they will work in small groups or with a partner to complete the rest of Activity Page 1.3. They will determine the type of figurative language for the quotations listed from the novel.
- Explain that, when they are finished determining the type of figurative language for the quotations listed in the chart, they may include other types of figurative language they encounter in the additional blank rows in the chart. Show students where they can add this on their activity page.
- Have students work on Activity Page 1.3 for ten minutes.



Support

Define figurative language for students and review additional examples to support their understanding of figurative versus literal language.

MULTILINGUAL/ENGLISH LEARNERS Language Analyzing Language Choices		
Entering/Emerging	Ask yes/no questions to help students identify figurative language. For example, "Is Caleb really in a pinball machine? Is this literal language? Is this figurative language?"	
Transitioning/ Expanding	Provide either/or questions to help students interpret figurative language. For example, "Is Caleb really in a pinball machine or is this figurative language? Does a pinball machine move fast or slow? Is it exciting or boring? Does being the center of attention feel like Caleb is moving fast and going in many directions, or is it calm and slow?"	
Bridging	Provide open-ended questions to help students with figurative language. For example, "When Caleb says being the center of attention is like being the ball in a pinball machine, how do you think he feels?"	

WORD WORK: EXTRAORDINARY (5 MIN.)

- 1. In today's reading you read "That's because you're extraordinary."
- 2. Say the word extraordinary with me.
- 3. Extraordinary means unusual in a special or amazing way.
- 4. The sky looked extraordinary during the meteor shower.
- 5. What are some examples of situations or things you have encountered that are extraordinary? Be sure to use the word *extraordinary* in complete sentences.
 - Ask two or three students to use the target word in a sentence. If
 necessary, guide them or rephrase students' responses to make complete
 sentences. For example, "The opera singer's voice was extraordinary." or
 "The sky during the meteor shower looked extraordinary."
- 6. What part of speech is the word extraordinary?
 - » adjective
- Have students turn to Activity Page 1.4.
- Explain that they will use their background knowledge to identify situations
 they think are ordinary and extraordinary, and they will place them in the
 T-chart on Activity Page 1.4. Please note that what is ordinary and extraordinary
 may be subjective.
- Have students work with a partner to complete the T-chart on Activity 1.4.

MULTILINGUAL/ENGLISH LEARNERS Language Selecting Language Resources		
Entering/Emerging	Have students draw images of ordinary and extraordinary things or scenarios.	
Transitioning/ Expanding	Provide words describing ordinary and extraordinary things or scenarios for students to sort. For example, an amazing singer, Olympic athlete, going to sleep, walking on the same street everyday.	
Bridging	Give students two to three examples of ordinary and extraordinary things or scenarios before asking them to write their own. See above for examples.	

Activity Page 1.4





Challenge

Have students include the reasons for why they've marked people, things, or situations as ordinary or extraordinary in their T-chart.

Lesson 1: Exploring Characters Triting



Primary Focus: Students will make predictions based on foreshadowing in the text and will write their own paragraph using foreshadowing. **[W.4.9a, RL.4.1]**

FORESHADOWING (20 MIN.)

- Tell students that they have already analyzed one literary tool Kekla Magoon used in her novel. Tell them that they will explore another literary tool: foreshadowing.
- Explain that foreshadowing is a technique that authors use to preview or indicate what will happen later. Kekla Magoon uses the technique of foreshadowing throughout *The Season of Styx Malone*, which they will pay attention to as they continue to read.
- Have students turn to Activity Page 1.5. Read aloud the first four paragraphs on page 1 of The Season of Styx Malone.
- Ask, "Why is this an example of foreshadowing?"
 - » The author gives a glimpse into what will happen in the future.
- **Think-Pair-Share:** Ask, "Based on the author's use of foreshadowing, what will happen later in the novel? Use the text to support your responses." Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that Styx Malone will make life special or exciting in Sutton; Styx will create opportunities for adventure and excitement; Caleb and Styx will get into a lot of trouble.
- After students have shared with their partner, have a few students share their partner's prediction aloud with the class.
- Ask, "Why do authors use foreshadowing?"
 - » Answers may vary, but they could include that it hooks the reader into knowing what will happen next, it provides insight into what will happen later in the story, it helps tie what is happening in the moment to events that will happen late, it is exciting or engaging.

Activity Page 1.5





Check for Understanding

Think-Pair-Write: Ask students to define foreshadowing in their own words. Have them share their definitions with a partner and then write the definition on paper. Remind students to signal when both partners have contributed to the conversation.

- Tell students that they will now practice the tool of foreshadowing.
- Explain that you will model how to use foreshadowing to give a preview, or clue, to what will happen later.
- Tell students that you are thinking about something exciting that happened to you. Share some options you could write about, such as when you rode a bike for the first time, when you had the best birthday part of your life, or when you met your baby brother for the first time.
- You can tell students that you are going to write about when you met your baby brother for the first time, when your family brought him home from the hospital (or prepare a different moment to model the use of foreshadowing).
- Explain that you wrote a short paragraph about this moment, using foreshadowing to give clues to what happened later in your life. In order to write using foreshadowing, you first need to think about what happened later, to plan the clues you could use in your writing. For example, later, you and your brother became best friends; you played together; you raced in the woods together; you weren't lonely anymore; you laughed and cried together; you whispered late into the night after bedtime and developed a secret code so you wouldn't get into trouble.
- Share your model with students. Below is an example:
 - Before he arrived, I was alone. I was used to the loneliness of answering my own questions, racing myself in the woods, and taking turns with imaginary friends. There had been no belly laughs, no whispering late after bedtime, no secret codes to avoid getting into trouble. But then my parents brought him home. When I first laid eyes on him, bundled in white blankets striped with pink and blue, I couldn't have known that everything would change.
- **Think-Pair-Share:** Ask, "How does the model of foreshadowing give clues to events that will occur later?" Remind students to signal when both partners have contributed to the conversation.



Support

Work with students in a small group to write a paragraph using foreshadowing together. Select a story or a text all students are familiar with, such as a known fairy tale or a text previously read in class. Review what happened at the end of the story. Create a few sentences that demonstrate foreshadowing.

Challenge

Encourage students to use figurative language such as similes in their foreshadowing paragraphs. Have them use the excerpt from *The Season of Styx Malone* as a model.

- » Answers may vary, but they could include the following: you and your brother became best friends; you were never lonely again after he was brought home; you and your baby brother would play together, would stay up late, and would laugh constantly; your brother brought happiness into your life; your brother changed your life forever.
- Ask, "Does this paragraph begin with a dependent or an independent clause?
 How does this help you identify foreshadowing?"
 - » It begins with a dependent clause. Answers for identifying foreshadowing may vary, but they could include that it gives a clue as to something that happened later in time.
- Tell students that they will now practice writing their own short paragraph using foreshadowing. Explain that at the top of Activity Page 1.5 there is an example of foreshadowing from *The Season of Styx Malone* they already reviewed.
- Inform students that they will write their own paragraph on the blank lines below the excerpt from the novel. Remind them that they will need to think about what will happen in the future to include clues for these events in their sentences.
- Ask students to begin their paragraphs with a dependent clause.
- **Think-Pair-Write:** Before students start writing, have them turn to a partner and orally share the topic sentence for their foreshadowing paragraphs, beginning with a dependent clause.
- Instruct them to complete Activity Page 1.5.
- Ask two or three students to share their paragraphs aloud with the class.
- Have two or three students provide specific feedback about foreshadowing.
 Model giving feedback using the following sentence starters:
 - You provided clues as to what will happen in the future by . . .
 - The phrase/sentence . . . foreshadows what will happen later because . . .
 - You can strengthen your use of foreshadowing by . . .

ML/EL Writing Writing Writing	
Entering/Emerging	Have students write a memory using simple phrases or sentences in a storyboard format, including what happened at the end of the memory. Then, help them orally create a sentence with foreshadowing that gives a clue to what happens at the end.
Transitioning/ Expanding	Give students sentence frames such as the following: • How could I know that would happen? • There was no way of knowing • Little did I know that
Bridging	Have students work with a partner to develop examples of foreshadowing.

_ End Lesson ~

Take-Home Material

TAKE-HOME LETTER

• Caregiver Letter: this overview can be found in the program's online resources.

2

Point of View

PRIMARY FOCUS OF LESSON

Reading

Students will describe how characters' feelings and perspectives impact their actions and will infer character traits. [RL.4.1, RL.4.3]

Students will identify the point of view used in the text and will infer characters' perspectives. [RL.4.3, RL.4.6]

Students will demonstrate an understanding of the Tier 2 word *mediator*. **[L.4.4]**

Speaking and Listening

Students will identify and analyze the meaning and purpose of imagery and similes in the text. [L.4.5a, L.4.5b, SL.4.1a]

Writing

Students will write in first-person point of view using descriptive words to show how characters respond to a situation in the text. [W.4.3b, W.4.9a, RL.4.3]

FORMATIVE ASSESSMENT

Activity Page 2.2 Students will use characters' thoughts and feelings

to make inferences about why characters do

things. [RL.4.1]

Activity Page 2.3 Students will identify figurative language from the

text. [L.4.5a, L.4.5b]

Activity Page 2.4 Students will write a paragraph in first-person point of

view describing the scene in which the brothers meet

Styx Malone, from the perspective of Styx or Bobby

Gene. [W.4.3b]



LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (55 min.)			
Lesson 1 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ Activity Pages 2.1, 2.2
Chapters 4–6	Whole Group/ Partner/ Independent	35 min.	
Why Do They Do It?	Small Group	10 min.	
Word Work: Mediator	Whole Group	5 min.	
Speaking and Listening (15 min.)			
Figurative Language	/Whole Group /Partner	15 min.	☐ Activity Page 2.3
Writing (20 min.)			
Writing in First-Person Point of View	Whole Group/ Independent	20 min.	□ board/chart paper□ Activity Page 2.4

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine reading partners.
- Be prepared to refer students to earlier Character Development charts in their Activity Books as needed.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

• Prepare chart paper or a place on the board for the writing model.

Universal Access

Reading

- Prepare designated stopping points in chapter 5 for students to pause and add key information to their Character Development charts for the partner reading section.
- Prepare written prompts students may use during the partner reading section to identify key information to add to their Character Development charts.
- Prepare a definition of figurative language and a chart with types of figurative language and examples to post in the classroom.
- Please note that this chapter includes a violent encounter. Work as needed with your school leaders to decide how to address this topic.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

- Prepare definitions of first- and third-person point of view to post in the classroom.
- Prepare a graphic organizer (see example below) for students who may need support with writing in first-person point of view.

Writing in First-Person Point of View

Narrator Who is telling the story? Pronouns used For example, we, me, I, my	Events What does the narrator see or experience?
Thoughts What is the narrator thinking?	Feelings How is the narrator feeling?

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

kryptonite, n. a fictional material that makes people weak, originally created for the Superman comics

sprawling, adj. spread out

praying mantis, n. a large insect that holds its prey by its front limbs as if in prayer

dire, adj. dreadful, extreme

pleasantry, n. a nice comment in a conversation

minor, n. a young person, below the age of adulthood

mediator, n. a person that doesn't take a side and often helps to settle a disagreement

eloquent, adj. expressing a feeling or mood; beautifully said or written

dispute, n. an argument or disagreement

transgressions, n. the act of going against a rule or law

Literary Vocabulary

imagery, n. figurative language that helps a reader imagine how something looks, sounds, smells, feels, or tastes

	Vocabulary	Chart for Chapters 4–6	
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	imagery	kryptonite sprawling praying mantis dire pleasantry minor mediator eloquent dispute transgressions	
Spanish Cognates		criptonita mantis religiosa mediador elocuente disputa transgresiones	
Multiple- Meaning			
Sayings and Phrases	fool's errand the last straw		

Reading



Primary Focus

Students will describe how characters' feelings and perspectives impact their actions and will infer character traits. [RL.4.1, RL.4.3]

Students will identify the point of view used in the text and will infer characters' perspectives. [RL.4.3, RL.4.6]

Students will demonstrate an understanding of the Tier 2 word mediator. [L.4.4]

LESSON 1 REVIEW (5 MIN.)

- Have students take out their copies of *The Season of Styx Malone*.
- Ask students to share what they remember from chapters 1–3.
- **Think-Pair-Share:** Have students share what they know so far about Caleb and Bobby Gene. Tell them they can use their Character Development charts from the previous lesson (Activity Pages 1.1 and 1.2) to help them. Remind students to signal when both partners have contributed to the conversation.
- Ask, "Who is the narrator in the story?"
 - » Caleb
- Ask students to recall the definition of character motivation.
 - » Character motivation is what the character wants or the reason behind a character's behaviors and actions.
- Ask, "What do you remember about Caleb's motivation? What does Caleb want?"
 - » Caleb really doesn't want to be ordinary.
- As needed, prompt students with the following questions:
 - What does Caleb's dad call him?
 - » extraordinary
 - What does Caleb think this means?
 - » He thinks this means he is very ordinary or normal.

- How does this make him feel and why?
 - » This makes Caleb very upset because he doesn't want to be ordinary, he wants to be different.
- Ask students to recall the problem that Caleb and Bobby Gene faced in chapters 1–3. Prompt them to explain the characters' motivations and problems. Restate students' responses in the Somebody Wanted But So Then format as needed. Explain that they will continue to practice summarizing events from the text in this format as they read.
 - » Answers may vary, but they could include the following: Caleb and Bobby Gene want the fireworks and trade their sister unintentionally for them, but when they get home their parents are angry and punish them by making them do chores with Cory. Then they need to find a way to hide the fireworks from him and their parents.
- Ask the following questions as needed: "What trouble do Bobby Gene and Caleb get into? How are they punished? What problem do Caleb and Bobby Gene face now that is left over from the original problem?"
 - » Caleb and Bobby Gene trade their baby sister for a bag of fireworks. When their mother finds out, they retrieve their baby sister and are punished by having to do chores with Cory. Now they have to figure out what to do with the fireworks in their possession.
- Ask students to recall the setting of the novel.
 - » The novel takes place in Sutton, Indiana, a rural town outside of Indianapolis.

CHAPTERS 4-6 (35 MIN.)

Note: This chapter includes a violent encounter. Work as needed with your school leaders to decide how to address this topic.

- Ask students to recall the definitions of first- and third-person point of view.
 (See definitions below.)
- Remind students that they learned about these points of views in the *Meaning and Metaphor: Poetry* unit. After students share their responses, remind them of the following definitions:
 - First-person point of view is a type of perspective used by authors in which the narrator includes themself in the story. This is used when speakers or narrators describe stories or events that include them as characters. It often includes words such as *I*, *me*, *my*, *we*, or *us*.
 - Third-person point of view is used when speakers or narrators describe stories or events that do not include them as characters. It often uses words such as he, she, it, or they.

- **Turn and Talk:** Have students turn and talk to a partner to discuss the following questions: "Is this novel told in first- or third-person point of view? How do you know?" Remind them to signal when both partners have contributed to the conversation. Once both students have shared, ask one or two volunteers to share their partner's idea with the class.
 - » The novel is told in first-person point of view because Caleb is the narrator, and he uses words such as *I* and *we* because he is in the story.
- If needed, read the first sentence in chapter 3 aloud. Ask students to identify words, such as pronouns, that provide clues to the type of point of view. Ask who is telling the story and whether they are talking about themself.
- Remind students that they learned about perspective in previous grades, including the Grade 3 *Timeless Tales: Classic Stories* unit. Have them recall the definition of perspective.
 - » Perspective is how someone sees or experiences something.
- Ask whose perspective, or thoughts, they are learning about in the story.
 - » Caleb's thoughts, because he is the one telling the story
- Tell students that they will learn how other characters are thinking and feeling. However, they will learn about these characters from Caleb's mind—or the way he perceives, or views, the situation—because he is the one telling the story.
- Tell students that they will continue reading *The Season of Styx Malone* as a class, with a partner, and independently.
- Ask them to pay close attention to how the characters' thoughts and feelings impact their actions. Understanding characters' motivations, which drives what they do, can also help us learn more about their traits.
- Ask students to recall the meaning of character traits.
 - » the qualities, attributes, or characteristics that make up a person or character
- Give the following example: "In chapter 3, Caleb and Bobby Gene's mother tells them they would be doing extra chores with Cory, an hour a day, for the next four weeks. Why does she do this?"
 - Ask the following as needed: "How does she feel? What does she want?
 What lesson does she want to teach them? What does this show about her traits or the type of person she is?"
 - » Answers may vary, but they could include that she is mad, angry, or disappointed; she wants to teach them a lesson; she is moral/ethical or strict.
- Have students turn to chapter 4 in *The Season of Styx Malone*. Read aloud and have students follow along as you read. Stop after the end of the second paragraph on page 17, "Don't let them tell you different."

- Ask students what they think Caleb means when he says, "This was what
 I got for trying to make myself stand out." Have students share how this
 relates to what they recall about Caleb's perspective, or how he feels about
 being ordinary.
 - » Answers may vary, but they could include that Caleb doesn't want to be ordinary, and he was trying to stand out by making the trade for the fireworks.
- Ask, "Where are Caleb and Bobby Gene now and what are they trying to do?"
 - » They are in the woods, trying to hide the bag of fireworks because they aren't supposed to have them.
- Continue reading until the top of page 18. Stop after "We've got everything we need right here, boys." Ask, "What more do you learn about Bobby Gene and Caleb's characteristics or traits here? How do you know from the text?"
 - » Answers may vary, but they could include that Bobby Gene usually sides with dad and is more obedient or complacent; Caleb is antsy to leave Sutton and disagrees more with their dad; "This was a switch. Usually, I was the one saying we needed to get out of Sutton and see the world. Bobby Gene always sided with Dad."
- Have students add new information about Bobby Gene and Caleb to their Character Development charts in their Activity Books.
- Tell students that, as you continue to read, they should pay attention to how the characters act and respond to learn about their characteristics.
- Continue reading aloud. Stop at the bottom of page 19, after "'What are you doing here?' Styx said, holding firm." Tell students that a lot just happened in this scene. Ask which new character they met.
 - » Stvx
- **Think-Pair-Share:** Ask, "How does Styx respond when he bumps into Bobby Gene and Caleb? What does this show you about his characteristics or traits?" Remind students to signal when both partners have contributed to the conversation. Then, have a few students share their partner's idea aloud with the class.
 - » Answers may vary, but they could include that he picks Bobby Gene up and puts him in a hold; he might be defensive.
- Tell students that you will now read the rest of the scene. As they follow along, they should think about why they think Styx behaved in this manner.
- Continue reading aloud. Stop toward the bottom of page 21, after Styx says, "Something like that."

- **Think-Pair-Share:** Ask, "Why do you think Styx responds in the way he does? Support your response with evidence from the text. Think about how Styx is feeling and what you know about him as a character." Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that Styx responds violently to Bobby Gene because he is scared and doesn't know what the boys will do to him. Where he's from, one has to act quickly.
- Have a few students share their answers and offer the following prompts as needed:
 - What does Caleb say about how Styx looks?
 - » scared
 - What does Styx say about where he is from?
 - » "Where I'm from, when people run up on you, you gotta act quick."
 - How does this impact Styx's actions and the way he responds?
 - » He defends himself quickly because that is what he's used to doing; he's scared because he doesn't know the boys' intentions.
- Reread the following lines from page 20: "I got up the courage to look into Styx's eyes. He had dark eyes. In the shadows, they appeared almost black. But his expression didn't seem mean. He seemed . . . scared."
- Ask, "Who thinks that Styx is scared? Do we learn this from Styx himself?"
 - » This is Caleb's perspective. No, we don't know what Styx is thinking.
- Tell students that although Styx doesn't tell us directly what he is thinking or feeling, like Caleb does, they can infer based on his actions and what he says.
 Ask, "What does Styx do or say that can help you infer how he's feeling?"
 - » Answers may vary, but they could include "Why you running up on me? I ain't do nothing," "Styx flew up like his seat was on fire," "You back up first. . . . And drop the bag."
- Tell students to keep Styx's behaviors and characteristics in mind, as they will take notes on it shortly.
- Ask what key information they learned about Bobby Gene and Caleb's relationship in this part of the novel.
 - » Caleb is Bobby Gene's little brother.

- If students don't identify this information, ask, "Who is younger and who is older?" If needed, direct students to the third paragraph on page 21. Ask, "Is this surprising to you? Why?"
 - » Answers may vary, but they could include that yes, it is surprising because Caleb seems braver.
- Finish reading the rest of chapter 4 aloud, having students follow along as you read.
- Ask, "What do you notice about the end of the chapter?" As a follow-up
 question, ask students to identify the literary tool used in the last two
 paragraphs.
 - » foreshadowing
- Ask why this is an example of foreshadowing and what they can predict will occur later in the novel.
 - » Answers may vary, but they could include that the text says, "We could sense all of the changes that he *would* bring into our lives", which gives a clue that Styx will bring changes into Caleb and Bobby Gene's lives later in the story.
- Have students turn to Activity Page 2.1.
- Tell students that they are going to add notes about Styx Malone in a Character Development chart, just as they did previously for Caleb and Bobby Gene.
- Give students a few minutes to independently add to the Character Development chart what they have learned about Styx Malone in chapter 4.
- Give students time to add additional information about Caleb and Bobby Gene to their Character Development charts in their Activity Books.
- Have a few students share new information they added about Bobby Gene and Caleb.
 - » Answers may vary, but they could include that Caleb is braver than Bobby Gene, even though Bobby Gene is older.
- Explain that students are going to read chapter 5 with a partner. They should take turns reading aloud. As they read, they will note behaviors and characteristics they learn about Styx Malone on Activity Page 2.1.
- Tell students that they may also add more information about Bobby Gene and Caleb in their Character Development charts in their Activity Books.
- Tell students that they will continue to learn more about the characters, their relationships, conflicts, and resolutions as they read.

Activity Page 2.1





Support

Define foreshadowing.
Guide students to
understand how the end
of chapter 4 is an example
of foreshadowing.

Support

Guide students as they add Styx's characteristics and behaviors to Activity Page 2.1.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading/Viewing Closely	
Entering/Emerging	Read the text aloud, stopping at points in the novel where students could add key information to their Character Development charts (Activity Pages 1.1, 1.2, and 2.1).
Transitioning/ Expanding	Give students designated stopping points in the novel to take notes in their Character Development charts.
Bridging	Give students prompts to support them in finding information to add to their Character Development charts. For example, "Who is this character related to and how?"

- After students have read chapter 5, ask the following comprehension questions:
- 1. Literal. What does Styx offer Bobby Gene and Caleb?
 - » First, he offers to hide the bag, but then he offers his services as a mediator, to help negotiate with Cory.
- 2. **Literal.** How does Styx want Bobby Gene and Caleb to repay him for his services?
 - » They will sell or trade the fireworks and split the proceeds.
- 3. **Literal.** Have students write a one-sentence summary describing the deal that Bobby Gene and Caleb made with Styx using the Somebody Wanted But So Then format.
 - » Answers may vary, but summaries could include the following: The boys want to hide the fireworks from Cory, but they don't want Styx to take them, so then they make a deal with him to trade them for something worth more.
- 4. **Inferential/Evaluative.** How do Bobby Gene and Caleb feel about Styx Malone? Do they feel similarly or differently? Why? Support your response with evidence from the text.
 - » Answers may vary, but they could include that Bobby Gene is skeptical of Styx, but Caleb is impressed by Styx and was "all in" from the moment he met him. (pages 28–29)
 - If student's need further prompting, ask the following questions: "What does Caleb say about Styx? What does this show you about what he thinks or how he feels about him? How does Bobby Gene respond to Styx? What does this show you about his perspective about Styx?"

- 5. **Evaluative.** What characteristics or traits can you infer about Styx Malone based on his actions? Think about the things that he says and does.
 - » Answers may vary, but they could include that Styx is good with his words; he is clever and persuasive because he convinces Bobby Gene and Caleb to let him help them profit from the fireworks and share the proceeds with him. Students' responses should be grounded in the text.



Challenge

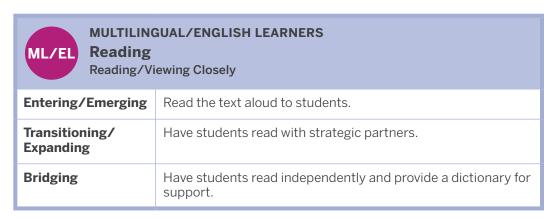
Have students explain how their experience as readers would be different if the novel was told from a different character's perspective.



Check for Understanding

Think-Pair-Share: Ask, "What resolution does Styx propose to solve Caleb and Bobby Gene's problem?" Remind students to signal when both partners have contributed to the conversation.

• Tell students that they are going to read chapter 6 independently. Explain that, as they read, they should think about Cory's relationship with Bobby Gene and Caleb, what the characters think of each other, and whether this changes over the course of the chapter.



- After students have read chapter 6, ask the following comprehension questions:
- 1. **Evaluative.** What is Bobby Gene and Caleb's relationship with Cory like at the end of the chapter? How does this change over the course of the chapter and why?
 - » Answers may vary, but they could include that they are more friendly with Cory, they don't dislike Cory as much, and they don't think he's mean anymore.

- If needed, follow up with these questions:
- What do Caleb and Bobby Gene think about Cory in the beginning of the chapter?
 - » They disliked him.
- What happens to Caleb when they are doing their chores? Turn to page 35.
 - » Caleb falls and they all laugh together.
- How does this change how the boys behave?
 - They went from being upset about having to do chores together to having fun together.
- How does this impact or change their relationship?
 - » They thought Cory was mean and they didn't like being with him, but after they started laughing together it wasn't so bad.

WHY DO THEY DO IT? (10 MIN.)



- Have students turn to Activity Page 2.2.
- Tell them that they are going to spend some time analyzing why characters behaved the way they did in the text.
- Remind students that they can infer why characters do things based on evidence in the text.
- Point out the first column that has characters' actions from the chapters they just read. They will fill out the other columns in small groups.
- Review the second through fourth columns with students.
- Explain that, in the second column, they will identify what the characters are thinking and feeling, based on evidence from the text that they write in the third column. In the fourth column, they will infer why the characters took an action in the story based on what they know about the characters' thoughts and feelings.
- Review the example given in the first row of Activity Page 2.2.
- After students have completed the activity page, have them write a sentence combining the information in column one and column two for each row. The sentences should explain characters' actions and what characters think, feel, or want.

Activity Page 2.2





Support

Complete the activity with a small group of students, offering guided teacher support.

Challenge

Have students create their own examples of characters' actions to add to their graphic organizers and have them fill out the corresponding columns.

- Provide a sample sentence for the first row: Styx grabbed Bobby Gene and wrestled with him in the woods because he was scared and didn't know what the boys would do to him.
- Then, have students write a sentence for each of the following rows. See examples below.
 - Row 2: Caleb tells Styx, "We're not going to hurt you" when Styx had a hold of Bobby Gene because he thinks Styx did this due to being scared the boys might hurt him.
 - Row 3: Caleb and Bobby Gene let Styx look at their bag of fireworks because there was something special about him.
 - Row 4: Styx offers to mediate the dispute between the Franklin brothers and Cory because he thinks he can sell or trade the fireworks for something better.
- Have a few students share their inferences and evidence aloud with the class.
- Have two or three students provide specific feedback about making inferences based on evidence. Model giving feedback using the following sentence starters.
 - Your inference is supported by the evidence you provided because . . .
 - Your inference is supported by how the character feels because . . .
 - Your inference is supported by what the character thinks because . . .
 - I agree that the character did . . . because . . .
 - I disagree because the text says . . ., which makes me think . . .

WORD WORK: MEDIATOR (5 MIN.)

- 1. In chapter 5 you read "Sounds to me like you need a mediator."
- 2. Say the word *mediator* with me.
- 3. A mediator is a person that remains in the middle or neutral position, and often helps to settle a disagreement.
- 4. The mediator helped us come to an agreement.
- 5. What are some scenarios when one might use a mediator to settle a dispute? Be sure to use the word *mediator* in your response.
 - Ask two or three students to use the target word in a sentence. If necessary, guide them or rephrase their responses to make complete sentences. For example, "We had an argument on the playground and needed a mediator" or "The mediator helped us split up the food evenly."
- 6. Why do you think Styx offered to be a mediator between the brothers and Cory?
- 7. What part of speech is the word *mediator*?
 - » noun
- 8. A mediator is a person. Here is an example in a sentence: "The mediator helped us come to an agreement."
- 9. The verb form of this word is *to mediate*, which is the act of mediating. Here is an example of the verb form in a sentence: "I mediated the disagreement on the playground by having both sides explain their feelings and come to an understanding."
- 10. When a mediator tries to settle a dispute, the act is called a mediation. Here is an example of *mediation* in a sentence: "We held a mediation when we couldn't decide how to split our belongings."

Use a Discussion activity for follow-up. Ask students to think of two or three examples of other scenarios that would benefit from a mediator.



Challenge

Have students write three complete sentences with the words *mediator* (n.), *mediation* (n.), and *mediate* (v.) to demonstrate they understand the differences.

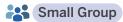
Lesson 2: Point of View

Speaking and Listening



Primary Focus: Students will identify and analyze the meaning and purpose of imagery and similes in the text. [L.4.5a, L.4.5b, SL.4.1a]

FIGURATIVE LANGUAGE (15 MIN.)



- Have students recall the meaning of figurative language. Ask them to share types of figurative language that are found in chapters 1–3.
 - » similes, metaphors, and idioms
- Explain that they will discuss an additional type of figurative language called imagery. Tell students that they have discussed imagery briefly in the past, including in the *Poetry* unit.
- Ask students to recall what they remember about imagery. Explain that
 imagery helps readers imagine how something looks, sounds, smells, feels,
 or tastes. Because imagery is a type of figurative language, this means that
 the words used to describe something or someone do not describe what it
 really is, but rather help readers imagine it in their mind.
- Read the following quote from The Season of Styx Malone and ask students
 to identify the type of figurative language used: "Styx flew up like his seat was
 on fire."
 - Some students may identify this as a simile, others may identify this quote as using imagery. Explain that this can be classified as both. The sentence compares two unlike things using the word like, making it a simile. At the same time, the sentence uses figurative language to help the reader create a mental image, as it invokes one or more of the five senses. Tell students that sometimes imagery can be written in the form of a simile. Ultimately, to determine whether language is imagery, students should ask themselves whether the language calls for the use of one or more of the five senses.
- Give students the following example from the text: "I narrowed my eyes, trying to make them cut like lasers."
 - Ask students to identify the type of figurative language and explain their reasoning.



Support

Define figurative language for students and review additional examples to support their understanding of figurative and literal language.

- » It is imagery because one can picture Caleb narrowing his eyes, trying to shoot lasers out of them.
- If students don't include this in their responses, give the following prompts: "Do Caleb's eyes actually cut like lasers? Is this literal or figurative language? Is it comparing two unlike things? Does it help you imagine what is happening? How? What do you picture? What type of figurative language helps you imagine what is happening?"
- Tell students that they will now work with a partner on Activity Page 2.3 to identify and discuss the figurative language in a scene from chapter 5. They will reread parts of the scene in which Styx meets Caleb and Bobby Gene for the first time in the woods.
- Explain that when they are finished determining the type of figurative language for the quotations listed, they may use the blank spaces in the table to add other examples of figurative language in the scene.
- Encourage students to think about how the figurative language used helped them imagine what was happening.
- Have students turn to Activity Page 2.3 and fill out the table with a partner.

MULTILINGUAL/ENGLISH LEARNERS Language Analyzing Language Choices	
Entering/Emerging	Provide vocabulary support and either/or questions. For example, "Did Bobby Gene physically get smaller or did he get smaller on the inside? Was Bobby Gene confident/brave or was he nervous?"
Transitioning/ Expanding	Provide vocabulary support and open-ended questions. For example, "When we say someone got smaller, what do you visualize or picture? What do you think this figurative language means?"
Bridging	Give students sentence stems to interpret figurative language. For example, "This is figurative language because it says but it really means"

Activity Page 2.3



Writing Western 2: Point of View



Primary Focus: Students will write in first-person point of view using descriptive words to show how characters respond to a situation in the text.

[W.4.3b, W.4.9a, RL.4.3]

Activity Page 2.4



Differentiation

Support

Give students a graphic organizer to plan their writing, with sections for the narrator's name, what the narrator saw or experienced, and what the narrator was thinking and feeling.

Challenge

Encourage students to write using examples of imagery in their paragraphs.

Challenge

If students finish early, challenge them to write the paragraph again, but this time in third-person point of view.

WRITING IN FIRST-PERSON POINT OF VIEW (20 MIN.)

- Ask students what type of point of view is used in the novel and whose point of view is shared.
 - » first-person point of view; Caleb's
- Ask them to describe the characteristics of writing used in first-person point of view. Have students turn to Activity Page 2.4 and review the characteristics outlined.
- Encourage students to add any other characteristics identified in class.
- Tell students that you are going to practice writing in first-person point of view as a class. Together you are going to write about when Caleb and Bobby Gene's mother found out they had traded away their sister, from her perspective.
- Ask what pronouns are used in the first-person point of view.
 - » words such as I, we, or us
- Start the model by writing the following sentence on the board/chart paper: *I* walked through the front door and furrowed my brow. Something felt strange.
- Have students suggest sentences to continue the paragraph describing the scene from the perspective of Caleb and Bobby Gene's mother.
- Add three or four more sentences as a class.
- Remind students that they recently reread part of the scene in which Caleb and Bobby Gene meet Styx for the first time in the woods.
- Tell students that they will write a new short paragraph. They will describe when the brothers meet Styx for the first time, but they will do it from Styx's perspective. This means that they will describe what Styx is thinking and feeling and they will tell what happened as he experiences it.
- **Think-Pair-Write:** Before students start writing, have them turn to a partner and share ideas on how they will write a paragraph from Styx's perspective in first-person point of view, including the pronouns they will use.

• Give students ten minutes to work on their paragraphs.



Check for Understanding

Think-Pair-Share: Ask, "What does it mean to write in first-person point of view? How is this different from third-person point of view?" Remind students to signal when both partners have contributed to the conversation.

ML/EL Writing Writing	GUAL/ENGLISH LEARNERS
Entering/Emerging	Provide a graphic organizer for students to write in, with boxes for the main events, what the narrator was thinking, and how the narrator was feeling.
Transitioning/ Expanding	Provide sentence stems that can be used for writing in first- person point of view. For example: • I saw • Then, we • When I • Finally, I • I felt • I thought
Bridging	Give students a checklist and a word bank for writing in first-person point of view.

• Collect Activity Page 2.4 at the end of the lesson to determine students' understanding of first-person point of view.

_ End Lesson ~

3

Plot Development

PRIMARY FOCUS OF LESSON

Reading

Students will summarize how the problem develops in the plot. [RL.4.2]

Students will analyze the thoughts, actions, and connections between characters. [RL.4.1, RL.4.3]

Language

Students will determine the meaning of unknown words using context from the text. [L.4.4a, RL.4.4]

Students will identify and analyze the meaning and purpose of imagery, similes, and metaphors in the text. [L.4.5a, L.4.5b]

Reading

Students will demonstrate an understanding of the Tier 2 word *proceeds*. **[L.4.4]**

Writing

Students will write a paragraph about a time when they solved a problem, using figurative language and details to show thoughts and actions. **[W.4.3d]**

FORMATIVE ASSESSMENT

Activity Page 3.1 Students will use a graphic organizer to determine the

meaning of words in the text using context.

[L.4.4a, RL.4.4]

Activity Page 3.2 Students will note characters' words and actions in the

text that demonstrate the impact Styx has had on Caleb

and Bobby Gene. [RL.4.1]

Activity Page 3.5 Students will write a paragraph about a time when they

solved a problem, using figurative language and details

to show thoughts and actions. [W.4.3d]



LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (65 min.)			
Lesson 2 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ Activity Pages 3.1–3.3
Chapters 7–9	Whole Group/ Partner/ Independent	30 min.	
Influence Map	Partner	15 min.	
Figurative Language	Whole Group/ Partner	10 min.	
Word Work: Proceeds	Whole Group	5 min.	
Writing (25 min.)			
Writing with Descriptive and Figurative Language	Whole Group/ Independent	25 min.	□ board/chart paper□ Activity Pages 3.4, 3.5

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student reading partners.
- Prepare an image of a moped to show students.
- Prepare sample responses to support students while they work on Activity Page 3.1.
- Predetermine student partners to complete the Influence Maps.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

• Prepare chart paper or a place on the board for the writing model.

Universal Access

Reading

- Prepare images, definitions, and example sentences to go along with the vocabulary on Activity Page 3.1.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

• If needed, prepare sentence stems for figurative language examples for Activity Page 3.4.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

belly-up, adj. ruined or failed without hope

proceeds, n. the amount of money made in a deal

wary, adj. careful or unsure about something

profitable, adj. making money

stealthier, adj. moving secretly and carefully to avoid being seen

reverently, adv. respectfully

moped, n. a lightweight motorbike

practicality, n. common sense idea that can be put into action or use

harping, v. talking about something for so long that it becomes boring

delinquent, n. a person that breaks rules or laws

	Vocabulary	Chart for Chapters 7–9	
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		belly-up wary profitable stealthier reverently moped practicality harping delinquent	
Spanish Cognates		reverentemente practicidad delincuente	
Multiple- Meaning		proceeds	
Sayings and Phrases	glacier pace make your acquaintance at liberty to say forgone conclusion		

Reading



Primary Focus

Students will summarize how the problem develops in the plot. [RL.4.2]

Students will analyze the thoughts, actions, and connections between characters. [RL.4.1, RL.4.3]

Students will determine the meaning of unknown words using context from the text. **[L.4.4a, RL.4.4]**

Students will identify and analyze the meaning and purpose of imagery, similes, and metaphors in the text. [L.4.5a, L.4.5b]

Students will demonstrate an understanding of the Tier 2 word proceeds. [L.4.4]

LESSON 2 REVIEW (5 MIN.)

- Have students take out their copies of *The Season of Styx Malone*.
- Tell students they may use their Character Development charts to help them recall information about the characters.
- **Think-Pair-Share:** Say, "The character Styx Malone was introduced in chapters 4–6. What do you recall about him?" Remind students to signal when both partners have contributed to the conversation. Then, have a few students share their partner's ideas aloud with the class.
- Ask students to recall Caleb and Bobby Gene's lingering problem and have them explain the solution proposed by Styx.
 - » Answers may vary, but they could include that the brothers have the bag of fireworks from Cory, which they need to hide or get rid of because they don't want to return them to him. Styx proposes that he can be a mediator between the brothers and Cory, and that they can sell the fireworks to trade them for something better.
- Ask students to recall Caleb's perspective, or what he thinks about Styx Malone so far in the text.
 - » Answers may vary, but they could include that Caleb is impressed by Styx and thinks he's cool.

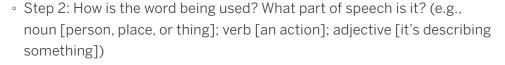
- Ask students to recall what Bobby Gene, Caleb, and Cory are doing at the end of chapter 6.
- Ask them to recall how the brothers' relationship with Cory is starting to change and what action contributes or leads to this shift.
 - » Answers may vary, but they could include that while the boys are doing chores as part of their punishment for trading Bobby Gene and Caleb's little sister, Caleb falls and tumbles, which makes the boys laugh. This lightens the mood and makes them feel better about one another.
- Tell students that chapter 7 picks up where chapter 6 left off, with the boys doing chores in the garden.
- Ask them to recall the meaning of the word *fossil* and remind them that they learned about fossils in the Grade 4 *Our Planet: Geology* unit.
 - » Fossils are the preserved remains of something that lived long ago.
- Explain that, as students continue to read, they will learn more about how the plot develops and the actions the characters take to attempt to solve their problem.

CHAPTERS 7-9 (30 MIN.)

- Have students open their novels on chapter 7.
- Ask them to think about and share what they do when they come across unfamiliar words while reading.
 - » Answers may vary, but students may recall and explain how context clues help with unfamiliar words.
- Remind students that one of the best ways to determine the meaning of words they don't know is by using context clues. This means that they can use the words and sentences around the unknown word to figure out its meaning.
- Remind them that they have used context clues in previous units.
- Tell students that, as they read, they will practice this strategy of using context clues from the text to figure out the meaning of unknown words.
- Have students turn to Activity Page 3.1. Explain that they will use the four steps below, which can be found at the top of Activity Page 3.1, to figure out unknown words based on context.
 - Step 1: What is happening in this part of the story? What happens right before and after the word? What details do you think go along with this word?

Activity Page 3.1





- Step 3: Read the words around the unknown word to think about what it might mean. What word could go in its place?
- Step 4: Reread the sentence and ask yourself whether this makes sense.
- Read the first two sentences of chapter 7 aloud: "We dug a narrow trench to bury the chicken wire. Bobby Gene drew the line with the hoe and Cory and I followed with trowels, digging it deeper."
- Ask students whether they are familiar with the meaning of the word trowels.
 Have them figure out the meaning of the word based on the context in the text. Go through the process below with the class and model as needed.
 - Step 1: What is happening in this part of the story? What are the characters doing?
 - » The boys are doing chores in the garden. They are digging.What happens before and after the word trowels?
 - » The boys are burying chicken wire. Cory follows Bobby Gene with something and digs into the ground.

What details do you think go along with this word?

- » burying the chicken wire, digging deeper
- Step 2: How is the word being used? What part of speech is the word?
 - » It is a tool Caleb uses, so it is a thing, or a noun.
- Step 3: What do you think it means? What word could go in its place?
 - » Answers may vary, but they could include that a trowel must be a tool that helps one dig, like a shovel.
- Step 4: Let's reread the sentence and ask ourselves whether this makes sense.
- Show students this example on Activity Page 3.1.
- Explain that they will read the rest of chapter 7 with a partner. Tell them that, as they read, they will figure out the meaning of words they don't know using the strategy for figuring out words in context on Activity Page 3.1.
- Direct students to complete the table with their partners as they read. Show them the blank rows at the bottom of the table, where they may add additional unfamiliar words they encounter.



Support

Give students a model of how to determine the meaning of the word mastodons.

Support

Encourage students to write a new sentence with the unknown word once they have determined its meaning.



Support

Read the chapter aloud to a small group of students.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading/Viewing Closely	
Entering/Emerging	Provide additional example sentences to help students understand the meaning of the word.
Transitioning/ Expanding	Give students a bank of definitions. Have them match the definitions to the unknown words provided.
Bridging	Once students have attempted to figure out the meaning on their own, give them a dictionary to check their understanding.



Check for Understanding

Turn and Talk: Ask students to describe the steps they can take to use context clues for figuring out the meaning of unknown words. Remind them to signal when both partners have contributed to the conversation.

- After students have finished reading chapter 7, ask the following comprehension questions:
- 1. Inferential. How do the boys attempt to make their chores more enjoyable?
 - » Answers may vary, but they could include that they pretend they are looking for fossils and imagining what prehistoric beasts were once buried in the garden.
- 2. **Evaluative.** How is Caleb's perspective about Cory changing and why?
 - » Answers may vary, but they could include that hanging around Cory doesn't feel weird to Caleb anymore because they are having fun; Caleb doesn't dislike Cory as much as he used to or thinks he's more interesting; Caleb realizes that Cory knows a lot about the ice age, which he thinks is cool.
- 3. **Evaluative.** Why does Bobby Gene tell Cory that his mom confiscated the fireworks? Is this in line with his character or is it unexpected? How do you know?
 - » Answers may vary, but they could include that he doesn't want Cory to know they still have the fireworks. This is not in line with his character because Caleb calls Bobby Gene the king of honesty, and he isn't telling the truth.

- If needed, ask the following: "Does Bobby Gene tell the truth? What does
 Caleb say about Bobby Gene after he says this to Cory? What does that
 reveal about whether this is expected or unexpected for Bobby Gene? Why
 might Bobby Gene have told a lie? What did he want or think would happen?"
- 4. **Literal.** Literal. Think-Pair-Share: What actions does Styx Malone take to solve Bobby Gene and Caleb's problem with Cory? Summarize how he attempted to solve the problem.
 - » Answers may vary, but they could include that Styx convinces Cory to allow them to keep/sell the fireworks in exchange for giving Cory a cut of the proceeds.
- 5. **Evaluative.** Why does Styx Malone offer to give Cory fifty dollars? What is his motivation?
 - » Answers may vary, but they could include that Styx knows Cory won't drop it if he doesn't give him part of the proceeds or makes a convincing argument; Styx knows that they will be able to get even more than fifty dollars for the fireworks, so he and the brothers will still get to keep more money.



Check for Understanding

Think-Pair-Share: Ask students to summarize, in their own words, how Styx attempts to solve the brothers' problem with Cory. Remind them to signal when both partners have contributed to the conversation. Then, have a few students share their summaries with the class.

- Tell students that they are going to read chapter 8 together as a class. As they read, they should continue to pay attention to what the characters think about one another, specifically what Caleb and Bobby Gene think about Styx, and the impact Styx's words and actions have on them.
- Read chapter 8 aloud and have students follow along with you. Stop after "It was easy to believe everything Styx promised, until you started trying to think it through" on page 45.
- **Turn and Talk:** Ask, "What do you think Caleb means when he says, 'It was easy to believe everything Styx promised, until you started trying to think it through'?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that Styx was convincing, but he doesn't always sound right if you think hard enough.

- Continue reading. Stop at the page break on page 46.
- Ask, "What can you infer about Caleb, Bobby Gene, and Styx's character traits based on this conversation? How does it help us understand their characteristics?"
 - » Answers may vary, but they could include that Bobby Gene and Caleb don't believe in stealing; Styx understands how to persuade people to give you what you want and can be mischievous or cunning.
- Reread the last line: "So Styx spun us a fabulous yarn. It went like this:"
 Ask the following questions:
 - Is this figurative or literal language? How do you know?
 - » It is figurative because the meaning is different from the words; Styx isn't actually spinning yarn.
 - What do you think Caleb means when he says "spun a fabulous yarn"?
 - » Answers may vary, but they could include that it means Styx told them a story or a tale.
 - What type of figurative language is this statement and why?
 - » It's an idiom; it's a phrase or saying that means more than the words used in them.
- Continue reading the rest of chapter 8 aloud, with students following along.
- After finishing the chapter, ask the following comprehension questions:
- 1. **Literal. 3.** *Think-Pair-Share:* What is the Great Escalator Trade? Summarize it in your own words.
 - » Answers may vary, but they should include that it's starting with something small and continuing until you obtain something of much greater value.
- 2. **Literal.** What does Caleb really want that's worth all the trouble? Use evidence from the text to support your response.
 - » Caleb wants "Not to be ordinary.... To see the world." (page 48)
 - **Inferential.** As a follow-up question, ask how this connects to what they know about Caleb from previous chapters.
 - » Answers may vary, but they could include that Caleb doesn't want to be ordinary and he wants to travel and see new places outside of Sutton.
- 3. **Inferential.** Why do Bobby Gene and Caleb react the way they do when leaving the yard?
 - » Answers may vary, but they could include that Bobby Gene says that they're not supposed to leave without telling their mom, but Caleb thinks it's okay as long as they're with someone.



Support

Provide the definitions of metaphors, similes, idioms, and imagery. Ask students to classify the statement after reviewing the definitions.

- As a follow-up question, ask students whether they think that this is what Caleb and Bobby Gene's mother intended when she made the rule about not leaving the yard alone. Ask whether they think she would be okay with them leaving the yard with Styx.
- 4. **Evaluative.** How does Styx impact Caleb's perspective and actions?
 - » Answers may vary, but they could include that Caleb is starting to break his parent's rules, such as leaving the backyard without telling them to follow Styx; Caleb is thinking more about ways to not be ordinary; Caleb will follow whatever Styx does or tells him to do.
 - Tell students that they will practice summarizing the key ideas in chapter 8.
 - Working with a partner, have students write a one-sentence summary that
 describes Styx's plans for trading the fireworks. Have them write their
 summaries on the back of Activity Page 3.1 so that they can return to it in
 the future. Remind students of the steps below to write their one-sentence
 summary.
 - a. Write short responses to each of the following questions about the part you are summarizing. (You may choose to write these on the board. Remind students to use concise wording.)

Who or what?	
• Did/does what?	
• When?	
• Where?	
• Why?	
• How?	

- b. Pair the parts that describe who or what and did/does what together.
- c. Decide whether the sentence should start with the part that describes *when* or the part that describes *why.*
- d. Think about how to order the remaining sentence parts to make the strongest sentence.
- e. Reread the sentence to make sure the parts are ordered in a way that makes the most sense, checking for proper capitalization and punctuation.
- Have one or two partners share their one-sentence summaries aloud.
- Show students an image of a moped and ask them to describe it.

- Tell them that they will encounter this vehicle as they continue to read.
- Have students read chapter 9 independently. Tell them that, as they read, they should continue to think about how characters impact one another as the plot develops.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely	
Entering/Emerging	Read chapter 9 aloud as students follow along. After each page, pause to have students summarize it in their own words.
Transitioning/ Expanding	Have students read chapter 9 with a partner and provide an expanded glossary of potentially challenging words (e.g., vinyl, reverently, embossed, antennae, practicality, infinity, delinquent).
Bridging	Give students a dictionary to support them as they read chapter 9.

- After reading chapter 9, have students answer the following comprehension questions:
- 1. **Literal.** What does Styx bring the brothers to see?
 - » a moped—the Grasshopper
- 2. Inferential. Why does Styx bring the brothers to see the moped?
 - » Answers may vary, but they could include that he thinks they can trade up for it using the Great Escalator Trade.
- 3. **Evaluative.** Think-Pair-Share: What lines from the text help you understand Caleb's perspective about Styx? Share at least two different lines with a partner.
 - » Answers may vary, but they could include the following: "The familiar route felt brand-new with Styx along." "He came from somewhere outside the small world Bobby Gene and I occupied." "Styx made me hungry for something I didn't know how to name." "in his presence, all things felt possible."
- 4. **Inferential.** Using the evidence you just identified, what does Caleb think of Styx Malone?
 - » Answers may vary, but they could include that Caleb thinks Styx represents something special, different from what he has known, and something larger than the small town of Sutton; Styx makes exciting things possible; Styx makes Caleb want to experience more than Sutton offers.

- 5. **Evaluative.** How does being with Styx Malone impact how Caleb thinks about his own life?
 - » Answers may vary, but they should relate to how Caleb views his own life and his aspirations to leave his small town/not be ordinary.

INFLUENCE MAP (15 MIN.)

- Have students turn to Activity Page 3.2.
- Ask students to explain how characters can impact each other's behaviors, feelings, thoughts, and actions.
 - » Answers may vary, but students should understand that they can determine how characters impact one another by paying attention to what they say about each other and how they change after interacting with another character.
- Remind students that they know from the author's use of foreshadowing that Styx Malone had a big impact on the Franklin brothers.
- Tell students that they will use a graphic organizer to identify ways that Styx and Caleb have impacted each other.
- Introduce Activity Page 3.2. Explain that there are two boxes in their map, one for Caleb and one for Styx. In the middle there is a space to draw an arrow that demonstrates the direction of influence.
- Explain that in the box titled "Styx" students will write Styx's actions or behaviors that may have impacted Caleb.
- Direct students to 1) put an arrow next to what they write pointing toward the direction of Caleb, showing the direction of influence; 2) identify Caleb's behaviors, thoughts, or feelings that occurred as a result of his interactions with Styx.
 - If students identify ways that Caleb has impacted Styx, they would draw the arrow in the opposite direction, going from Caleb to Styx.
 - Tell students that they may use their own words or quote the text directly.
- Model the following example with students:
 - Say, "I'm going to look in the novel for places where Styx's actions or behaviors impact what Caleb says, does, or thinks."
 - Read aloud page 44, starting at the second paragraph: "I wanted to kick back . . ." Stop after the fourth paragraph: "I shook out my shoulders to relax them, like his."

Activity Page 3.2



- Say, "I noticed that Caleb changes the way he behaves and his posture to try to look like Styx. This is an impact that Styx has on Caleb.
 Therefore, I'm going to draw an arrow going from Styx to Caleb and write in Caleb's box: Wants to appear carefree, like Styx."
- Tell students that characters can impact one another in various ways. Some can be positive, neutral, or negative, and each reader can have their own interpretation.
- Have students work on the Influence Map with a predetermined partner.
- Once students have completed their maps, share two or three maps with the class.

FIGURATIVE LANGUAGE (10 MIN.)

- Ask students to recall types of figurative language they have discussed so far in the unit.
 - » similes, metaphors, idioms, and imagery
- · Ask them to recall the meaning of imagery.
 - » figurative language that helps a reader imagine how something looks, sounds, smells, feels, or tastes
- Tell students that they will continue to identify instances of figurative language in *The Season of Styx Malone* and explain their meanings and purposes.
- Have students turn to Activity Page 3.3. Have a volunteer read the first quotation aloud: "His sharp black elbows pointed down toward us like punctuation marks."
 - Ask whether this is an example of figurative or literal language, and how they know.
 - » It's an example of figurative language because its meaning is different from the literal words used. Styx's elbows aren't actually punctuation marks.
 - Ask students what type of figurative language is used in this quotation. Note: Some students may say imagery and others may identify this as a simile. Explain that both are correct. It is a simile because it compares two unlike objects (Styx's elbows and punctuation marks) with the word like. It is also an example of imagery because the simile helps us imagine or picture an image in our mind. Remind students that sometimes imagery can be written in the form of a simile.



Support

Provide students with specific scenes or instances to examine and think about what Caleb said or did that may have been impacted or influenced by Styx (e.g., leaving his parent's yard.)

Challenge

Have students write a short paragraph explaining how Styx has impacted Caleb so far in the novel.



Challenge

Challenge students to write their own sentences for each type of figurative language used in this section of the text.

Activity Page 3.3



- **Think-Pair-Share:** Ask, "Why do you think the author, Kekla Magoon, describes Styx in this way? What is her purpose in doing so and how does it impact you as a reader?" Remind students to signal when both partners have contributed to the conversation. After both students have shared, have one or two students share their partner's idea aloud with the class.
 - » Answers may vary, but they could include that it helps the reader imagine what is happening in the scene and picture Styx's body language in their mind.
- Have students work with a partner on Activity Page 3.3. Remind them that there are blank rows in the table to identify additional instances of figurative language in chapters 7–9.

MULTILINGUAL/ENGLISH LEARNERS Language Analyzing Language Choices		
Entering/Emerging	Provide vocabulary support and yes/no questions. For example, "Did Caleb's imagination actually light up and glow?"	
Transitioning/ Expanding	Provide vocabulary support and either/or questions. For example, "Did Caleb get excited or was he bored? Did his imagination flourish or dull?"	
Bridging	Provide vocabulary support and open-ended questions. For example, "When Caleb says his imagination lit up like a Christmas tree, what does that make you think of? What do you think this means?"	

WORD WORK: PROCEEDS (5 MIN.)

- 1. In chapter 7 you read "Peace of mind . . . and a cut of the proceeds."
- 2. Say the word *proceeds* with me.
- 3. Proceeds means the amount of money made in a deal.
- 4. The proceeds for selling our toy collection were one hundred dollars.
- 5. What are some examples of scenarios where one would earn proceeds from a trade or from selling something?
- 6. What part of speech is the word proceeds?
 - » noun

Use a Multiple-Meaning Word activity for follow-up. Tell students the word *proceeds* has multiple meanings. Share the following:

- Meaning 1: **proceeds, n.** the amount of money made in a deal
- Meaning 2: **proceeds, v.** to move forward or continue with an action

Say, "I am going to read several sentences. Listen to the context, or the text surrounding *proceeds* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of meaning 1, hold up one finger. When you think a sentence is an example of meaning 2, hold up two fingers.

- 1. If he proceeds with the race, I will win.
 - » two fingers
- 2. We can share the proceeds from selling the house.
 - » one finger
- 3. My proceeds from trading the car far exceeded what it was worth.
 - » one finger
- 4. We can proceed with the ball game now that the rain has stopped.
 - » two fingers
- 5. They proceeded to run in the house, even when their mother asked them not to.
 - » two fingers



Check for Understanding

Have students state one complete sentence for each meaning of the word *proceed*.

Writing



Primary Focus: Students will write a paragraph about a time when they solved a problem, using figurative language and details to show thoughts and actions. **[W.4.3d]**

Differentiation

Support

Review the types of figurative language discussed in the unit.

Activity Page 3.4



WRITING WITH DESCRIPTIVE AND FIGURATIVE LANGUAGE (25 MIN.)

- Remind students that they have been learning about figurative language in the novel. Tell them they will also identify and write with descriptive language.
 Review the following definition of descriptive language: "Descriptive language consists of words or phrases that use imagery and visual details to describe something."
- Explain that students will practice using descriptive language to tell about a time when they solved a problem. Before doing so, they will closely analyze an excerpt from *The Season of Styx Malone* to identify imagery and descriptive language.
- Have students turn to Activity Page 3.4. Read the directions aloud, then have them complete the activity page with a partner. Explain that some lines from the excerpt may be classified as both descriptive and figurative language.
- Have some students share the examples they pulled out and explain how it helped them picture or imagine the scene in their mind.
- Tell students that they will write a short paragraph describing when they solved a problem. They will use descriptive and figurative language in their writing. Model the following example for students:
 - Last weekend, I ran out of eggs when I was baking a cake for my mom and I solved my problem by asking my neighbor whether she had any I could use!
 - Now I could write my paragraph like this: I started baking a cake and ran out of eggs. I went to my neighbor's house and borrowed some and finished the cake. But that would be a really boring story.
 - Instead, I'm going to think about how I can use descriptive and figurative language to help my reader picture what is happening and make the story more interesting.

- I'll start my first sentence with: I stirred the ingredients in a bowl, swirling them around like clothes in a washing machine.
- Can someone help me come up with my next sentence to describe when I realized I had run out of eggs? Let's try to use descriptive language, simile, or imagery. (Have students help craft the next sentence.)
- Can someone help me come up with the next sentence to describe when I borrowed the eggs from my neighbor? (Have students help craft a sentence or two.)
- Ask students why using descriptive and figurative language improves their writing.
 - » Answers may vary, but they could include that it helps the reader picture or visualize what is happening or to make connections.
- Have students turn to Activity Page 3.5. Explain that they are now going to write their own paragraphs about a time when they solved a problem, using descriptive and figurative language.
- Explain that students should use a different conjunction in at least three sentences in their paragraphs. Remind them of the following conjunctions they have learned: and, but, because, and so.
- **Think-Pair-Write:** Before students begin writing, have them turn to a partner and orally share a time when they solved a problem that they can write about.
- Encourage students to think about how they can help the reader picture what is happening. Have students complete their paragraphs on Activity Page 3.5 independently.
- Ask two or three students to share their paragraphs.
- Have two or three students provide specific feedback about descriptive and figurative language. Model giving feedback using the following sentence starters:
 - ... is a strong example of descriptive language because ...
 - ... is a strong example of figurative language because ...
 - Your use of figurative/descriptive language was effective because . . .
 - You can strengthen your use of descriptive language by adding . . .
 - There is an opportunity to add descriptive/figurative language when you write . . .
- Collect Activity Page 3.5 at the end of the lesson to determine students' ability to incorporate descriptive and figurative language into narrative paragraphs.

Activity Page 3.5





Support

Have students refer back to Activity Page 3.3 for examples of figurative language.

Challenge

Encourage students to attempt using all four types of figurative language they have learned: metaphors, similes, idioms, and imagery.

MULTILINGUAL/ENGLISH LEARNERS Writing Producing		
Entering/Emerging	Have students write simple words and phrases. Provide descriptive words students can use to expand their sentences.	
Transitioning/ Expanding	Give students sentence stems that can be used for writing figurative language. For example: • I like I was • It looked like • I as if • I was as as	
Bridging	Have students work with a partner to brainstorm ways to add descriptive and figurative language to their writing.	

_End Lesson -

LESSON

4

Differing Perspectives

PRIMARY FOCUS OF LESSON

Reading

Students will make inferences about characters using evidence from the text. [RL.4.1, RL.4.3]

Students will identify differing perspectives in the text and how they impact the relationship between characters. [RL.4.1]

Students will demonstrate an understanding of the Tier 2 word cryptic. [L.4.4]

Writing

Students will use dialogue in their writing to show the experiences and perspectives of characters. **[W.4.3b]**

FORMATIVE ASSESSMENT

Activity Page 4.2 Students will identify Caleb and Bobby Gene's

perspective about Styx Malone and how this impacts

their relationship. [RL.4.1]

Activity Page 4.3 Students will write about a time when two people had

differing perspectives, using dialogue to show their

thoughts and feelings. [W.4.3b]





LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (65 min.)			
Lesson 3 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ Activity Pages 4.1, 4.2
Chapters 10-13	Whole Group/ Partner/ Independent	55 min.	
Word Work: Cryptic	Whole Group	5 min.	
Writing (25 min.)			
Writing with Dialogue	Whole Group/ Independent	25 min.	☐ Activity Page 4.3

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Prepare an example for Bobby Gene and Styx's perspectives.
- Prepare to have students read with assigned partners during part of the Reading segment.
- Prepare examples for Activity Page 4.2.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

- Prepare the following sentence types and examples on the board/chart paper:
 - declarative: I went to the store yesterday.
 - imperative (command, instruction, or advice): Tell me where you are going.
 - interrogative (ends with a question mark; asks a question): Where are you going?
 - exclamatory (ends with an exclamation point; forceful or dramatic): I told you not to go without me!

Universal Access

Reading

- Prepare questions and sentence stems for students that need support in the Reading segment.
- Prepare images of a piggy bank and a junkyard.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

• Prepare to display the Five Easy Rules for punctuating dialogue from the Grade 4 *My Story, My Voice: Personal Narratives* unit for students to consult as needed (see below).

Dialogue Punctuation: Five Easy Rules

- 1. Quotation marks are placed before the first word of the dialogue and after the punctuation mark that ends the dialogue.
- 2. When the tag follows the dialogue, it ends in a period. When the tag precedes the dialogue, it ends in a comma.
- 3. The punctuation that ends a line of dialogue is written inside the quotation marks.
- 4. When the tag follows the dialogue, quotations that do not end in an exclamation point or question mark end in a comma instead of a period.
- 5. When writing dialogue between two or more speakers, begin a new paragraph each time the speaker changes.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

radius, n. the distance from the center to the outside of a circle

fauna, n. animals in a particular habitat

flora, n. plant life in a particular environment

earnest, n. a serious and sincere manner

sagely, adv. in a wise or thoughtful manner

whopping, adj. a very large amount

precise, adj. exact

cryptic, adj. having a mysterious or hidden meaning

intrigue, n. a mysterious or secret event or plan

festooned, v. heavily decorated

Vocabulary Chart for Chapters 10-13			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		radius fauna flora earnest sagely whopping precise cryptic intrigue festooned	
Spanish Cognates		radio fauna flora preciso críptico intriga	
Multiple- Meaning			
Sayings and Phrases	patience, grasshopper in our own backyard all your cards on the table		

Lesson 4: Differing Perspectives

Reading



Primary Focus

Students will make inferences about characters using evidence from the text. [RL.4.1, RL.4.3]

Students will identify differing perspectives in the text and how they impact the relationship between characters. [RL.4.1]

Students will demonstrate an understanding of the Tier 2 word cryptic. [L.4.4]

LESSON 3 REVIEW (5 MIN.)

- Have students take out their copies of The Season of Styx Malone.
- Ask students to share with a partner their one-sentence summaries of the new major development in chapter 8, which they wrote on the back of Activity Page 3.1. Remind them to signal when both partners have contributed to the conversation.
- Then, have students share their summaries with a new partner. If time allows, have them share with three or four different partners. Finally, instruct students to add details to improve their summaries based on what they heard from their partners.
- Ask students whether there are any other new major plot developments that should be reviewed before they continue reading. If they need additional prompting, ask the following questions:
 - What is Styx's plan to get rid of the fireworks?
 - » to trade the fireworks or sell them and continue trading for bigger things until they can get the moped
 - What is the Great Escalator Trade?
 - » You start with trading or selling something small and keep trading up till you get something much bigger.
 - What do the boys plan on ultimately getting as a result of trading?
 - » the moped—the Grasshopper

- Ask why Caleb wants the Grasshopper and how this connects to Caleb's big conflict and motivation.
 - » Answers may vary, but they should include that Caleb wants to get out of Sutton and see the world, and the Grasshopper would be a means to leave the town.

CHAPTERS 10-13 (55 MIN.)

- Ask students how Styx has impacted Caleb and Bobby Gene so far in the novel. Explain that they will continue to identify characters' perspectives and think about how they may disagree.
- Ask how characters having different perspectives might be important to the plot of a story.
 - » Answers may vary, but students should understand that this can sometimes impact relationships and lead to a conflict between characters.
- Explain that, in order to identify characters perspectives and how this impacts their relationship, students can ask the following questions:
 - What does one character say or do that reveals what they think about another character?
 - What is similar or different about the characters' perspectives?
 - Thinking about the interactions between the characters, how could the relationship be described? How do the characters feel about each other?
 - Do their differing perspectives lead to a conflict?
- Explain that in chapter 10 they will identify Caleb and his father's perspectives and think about how this impacts their relationship.
- Read chapter 10 aloud as students follow along. Stop after the fourth paragraph on page 58, "I'd told them about my vision of the moped as a flaming grasshopper."
- Explain that "Patience, grasshopper" is a phrase or expression, made popular by a television show, that means to be patient.
- Ask why students think Caleb "grinned at the double meaning."
 - » Answers may vary, but they should include that the moped is called the Grasshopper, and grasshopper is also in the common expression that Styx is using to tell Caleb to be patient.
- Continue reading chapter 10 aloud, with students following along. Stop after the first paragraph on page 59, which ends in "to keep from choking on the pointy end."

- **Think-Pair-Share:** Ask, "What does Caleb think about Styx in this scene and how do you know?" Remind students to signal when both partners have contributed to the conversation. Then, have a few students share their partner's ideas aloud with the class.
 - » Answers may vary, but they could include that Caleb is impressed by Styx and thinks he's cool, which we know because he says, 'That was exactly the kind of cool-as-heck thing that Styx would say'; Caleb is trying to impress Styx by attempting to look cool and use a candy cigarette like Styx.
- Continue reading chapter 10 aloud. Stop after "My whole chest warmed and expanded, too full of . . . something."
- **Turn and Talk:** Ask students to describe Caleb and Bobby Gene's dad's perspective about leaving Sutton. Encourage them to explain why he thinks this. Remind them that Mr. Franklin isn't in the scene, but they can figure out what he thinks based on what Caleb says. Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that their dad doesn't want them to leave Sutton because he thinks that the world is a dangerous place, but they are safe in Sutton because people know them there.
- Finish reading chapter 10 aloud to students.
- Ask students how they learned about Mr. Franklin's perspective in this chapter, given that he wasn't in the scene himself.
 - » from what Caleb and Bobby Gene said about him
- Make sure students understand that sometimes they can learn about characters based on what others say about them.
- Tell students that they will learn more about Caleb's relationship with his father in the next chapter. Encourage them to pay attention to dialogue and actions that reveal Caleb and his father's perspectives about Sutton.
- Have students read chapter 11 with a partner, taking turns reading aloud.
- When students have finished reading chapter 11, have them discuss the following questions with a partner and then as a whole group:
 - What does Caleb and Bobby Gene's dad think about them leaving Sutton and why? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that he doesn't want them to leave Sutton because he wants to keep them safe and believes Sutton is the best place to do so. Student responses should incorporate evidence from the text.
 - How did you learn what Mr. Franklin thinks?
 - » from what he says, as well as what Caleb and Bobby Gene's mom says about him

- How are Caleb and his dad's perspectives different?
- » Answers may vary, but they could include that Caleb wants to leave Sutton and explore the world, but his father thinks this is dangerous.
- How does this impact their relationship?
- » Answers may vary, but they could include that there is tension between Caleb and his father; Caleb doesn't understand his father's perspective and it frustrates him, which weighs on their relationship.
- Have students turn to Activity Page 4.1 and fill out the first three sections of the Character Development chart for Mr. Franklin.
- Tell students that they don't know any resolutions or changes yet, so they should leave that section blank.
- Have students turn to Activity Page 4.2.
- Explain that as they read chapters 12 and 13 independently, they will fill out the Differing Perspectives graphic organizer to identify Bobby Gene and Caleb's perspectives about Styx.
 - In the first box, students will take notes on Caleb's perspective about Styx Malone as they read. They can use their own words or quote evidence from the text.
 - In the second box, they will record notes on Bobby Gene's perspective of Styx Malone.
 - In the third box on the bottom of the graphic organizer, they will record notes on how their differing perspectives impact their relationship.
- Write-Share-Write: After students have completed Activity Page 4.2, ask them to share their ideas on Bobby Gene and Caleb's differing perspectives, and how this impacts their relationship. They may work with a partner or in small groups. After all students have shared, give them time to revise or add new ideas to their activity page based on their discussion.
- Collect Activity Page 4.2 at the end of the lesson to review students' abilities to infer characters' perspectives and relationships.
- Have students respond to the following questions as a whole group:
- 1. **Evaluative.** Explain the conflict between Bobby Gene and Caleb.
 - » Answers may vary, but they could include that Bobby Gene and Caleb are arguing and disagree over whether to give their savings to Styx.

Activity Page 4.1



Activity Page 4.2





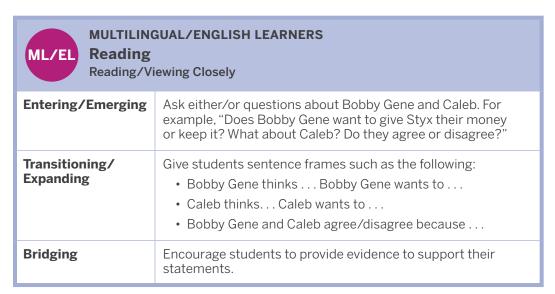
Support

Read the chapters aloud to a small group of students or have students read in strategic pairs if needed.

Challenge

Encourage students
to write complete
sentences explaining
how Caleb and Bobby
Gene's perspective
about Styx Malone
impact their relationship.

- 2. **Evaluative.** Why does Bobby Gene say, "We've known Styx for like a week . . . How come you want to trust him with your savings more than you trust me?"
 - » Answers may vary, but they could include that Bobby Gene says this because he feels hurt or upset that Caleb seems to trust Styx more than him.
- 3. **Evaluative.** Why do you think Caleb trusts Styx more than his own brother? Have students connect this response to Caleb's overall motivation in the text.
 - » Answers may vary, but they could include that Caleb wants to follow Styx's actions because he represents everything that isn't ordinary: adventure, excitement, and the freedom of leaving Sutton.
- 4. **Literal.** Where are the boys at the end of chapter 13?
 - » They are outside a farmhouse with a junkyard that has KEEP OUT signs.
- 5. **Literal.** What does Bobby Gene think about being in the junkyard?
 - » He thinks they are trespassing and that what they are doing is wrong.
- 6. **Inferential.** Who does Caleb agree with, Bobby Gene or Styx? Use evidence to support your response.
 - » Answers may vary, but they could include that Caleb agrees with Styx, because after Styx says, "Sometimes doing wrong feels right," Caleb tells Bobby Gene to "Get with the program."



• Give students time to add new information to the "Relationships" and "Problems and Conflicts" sections of their Character Development charts for Caleb, Bobby Gene, and Styx Malone (Activity Pages 1.1, 1.2, and 2.1).



Support

After asking the third question, reread the last paragraph on page 71 to help students understand that, to Caleb, Styx represents what is new and exciting and all the future possibilities.

Support

Define *trespassing*: to unlawfully go onto someone else's property.



Check for Understanding

Think-Write-Share: Ask students to describe, in their own words, the conflict between Bobby Gene and Caleb. Have them write a one-sentence summary describing the conflict between the brothers and then share their summaries with a partner.

WORD WORK: CRYPTIC (5 MIN.)

- 1. In chapter 13 you read "Styx was forever cryptic."
- 2. Say the word cryptic with me.
- 3. Cryptic means having a mysterious or hidden meaning.
- 4. The letter was cryptic; no one knew the real message.
- 5. What are some examples of people or things that might be cryptic?
 - Ask two or three students to use the target word in a sentence. If necessary, guide students or rephrase their responses to make complete sentences.
 For example, "_______ is cryptic because . . ."
- 6. What part of speech is the word cryptic?
 - » adjective

Use a Synonyms and Antonyms activity for follow-up. Ask students, "What does *cryptic* mean? What are some synonyms, or words that have a similar meaning?" Prompt students to provide words like *mysterious*, *secretive*, *puzzling*, and *confusing*. Then ask, "What are some words or phrases that are antonyms, or opposites, of *cryptic*?" Prompt students to provide words like *clear*, *straightforward*, *transparent*, and *obvious*.

 As students discuss synonyms and antonyms, guide them to use the word cryptic in a complete sentence. For example, "A synonym of cryptic is mysterious. He was a cryptic, or mysterious, character. We never really knew what he was up to."

Lesson 4: Differing Perspectives

Writing



Primary Focus: Students will use dialogue in their writing to show the experiences and perspectives of characters. **[W.4.3b]**

WRITING WITH DIALOGUE (25 MIN.)

- Ask students how dialogue in *The Season of Styx Malone* helps them understand the characters.
 - » Answers may vary, but they should include that it helps them understand what the characters are thinking and feeling.
- Tell them that they will have a chance to write their own scene with dialogue about a time when two people had differing perspectives.
- Have students recall the four different types of sentences.
 - » declarative, interrogative, exclamatory, and imperative.
- If students need support, you may provide the following examples you prepared in advance on the board/chart paper:
 - declarative: I went to the store yesterday.
 - imperative (command, instruction, or advice): Tell me where you are going.
 - interrogative (ends with a question mark; asks a question): Where are you going?
 - exclamatory (ends with an exclamation mark; forceful or dramatic): I told you not to go without me!
- Have students work with a partner to find one example of each sentence type used in dialogue in the novel. Based on timing, you may wish to assign each set of partners one sentence type to uncover. Have students share with the class one example of each sentence type.
- Instruct students to incorporate at least three different sentence types in their dialogue to make their writing more interesting.
- Ask students to recall what they know about dialogue tags. Remind them that they learned about dialogue tags in the Grade 4 *My Story, My Voice:* Personal Narratives unit.
 - » Dialogue tags explain who is communicating and how they are communicating.

- Ask whether every line of dialogue needs a tag.
 - » No, some authors don't include tags if two characters are taking turns speaking.
- Prompt students to provide a few examples of dialogue tags.
 - » "I said," "he exclaimed," "she shouted," "I whispered"
- Give students the following example from *The Season of Styx Malone*: "You can keep yours," I snapped. "I'm not letting you screw this up for both of us." (page 70)
 - Ask how the dialogue tag in this line helps convey what Caleb is thinking or feeling.
 - » Answers may vary, but they could include that "I snapped" reveals that Caleb is frustrated or angry.
- Ask students to recall what they know about punctuating dialogue.
 - » Answers may vary, but they should include the rules below.
- If students need support, review the rules below from the *My Story, My Voice:*Personal Narratives unit.

Dialogue Punctuation: Five Easy Rules

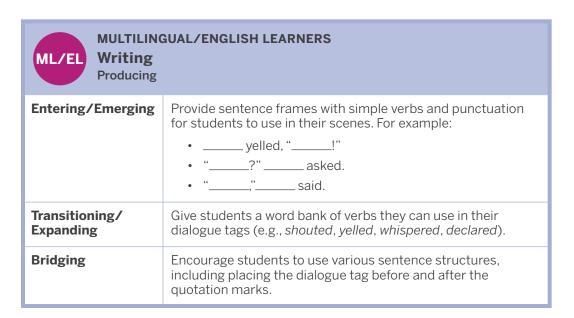
- 1. Quotation marks are placed before the first word of the dialogue and after the punctuation mark that ends the dialogue.
- 2. When the tag follows the dialogue, it ends in a period. When the tag precedes the dialogue, it ends in a comma.
- 3. The punctuation that ends a line of dialogue is written inside the quotation marks.
- 4. When the tag follows the dialogue, quotations that do not end in an exclamation point or question mark end in a comma instead of a period.
- 5. When writing dialogue between two or more speakers, begin a new paragraph each time the speaker changes.



Check for Understanding

Ask students where quotation marks should be placed in a dialogue.

- Explain that students will write a short paragraph about a time when two
 people disagreed, using dialogue to show what the people in their narrative
 are thinking and feeling. They can write using first- or third-person point
 of view.
- Have students turn to Activity Page 4.3 and complete their writing independently.
- Ask them to share their paragraphs with a partner. Explain that partners should try to infer the characters' perspectives based on the dialogue.
- Have students provide specific feedback about their partner's use of dialogue. Model how to give feedback using the following sentence starters:
 - $\circ~$ I am able to infer that the character thinks \ldots when they say \ldots
 - I think you can improve your use of dialogue by . . .
 - When you punctuate dialogue, make sure you . . .
 - Your use of dialogue is effective because . . .
- Give students time to revise their use of dialogue if needed.





Activity Page 4.3: Writing with Dialogue

Collect Activity Page 4.3 to determine students' ability to punctuate dialogue correctly.

Activity Page 4.3





Challenge

Have students write a few sentences describing the differing perspectives of their partner's characters based on the dialogue.

Support

Provide students with a reference for the steps to punctuate dialogue.

5

Character Motivation and Theme

PRIMARY FOCUS OF LESSON

Reading

Students will infer characters' motivations and internal conflict. [RL.4.1, RL.4.3]

Speaking and Listening

Students will identify and discuss emerging themes in the text. [RL.4.2, SL.4.1c]

Reading

Students will demonstrate an understanding of the Tier 2 word *dissatisfied*. **[L.4.4]**

Writing

With teacher support, students will brainstorm scenes from the text they would like to retell from the perspective of a different character. [W.4.5]

FORMATIVE ASSESSMENT

Activity Page 5.1 Students will use evidence from the text to write a short

response to the question, Why does Caleb want the

Grasshopper? [RL.4.1]

Activity Page 5.2 Students will identify emerging themes in the text using

a graphic organizer. [RL.4.2]

Activity Page 5.3 Students will brainstorm ideas for their narratives.

[W.4.5]



LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (65 min.)	Reading (65 min.)			
Lesson 4 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ Activity Pages 5.1, 5.2	
Chapters 14–17	Whole Group/ Partner/ Independent	40 min.	□ board/chart paper	
Theme	Whole Group/ Partner/ Small Group	15 min.		
Word Work: Dissatisfied	Whole Group	5 min.		
Writing (25 min.)				
Introduction to Narrative Writing	Whole Group	10 min.	□ board/chart paper□ Activity Page 5.3	
Brainstorming	Independent	15 min.	□ Visual Support 5.1	

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Prepare a Themes chart on the board/chart paper. The headers should match those in the chart on Activity Page 5.2.
- Prepare to support students with the Themes chart on Activity Page 5.2.
 Think about potential themes, for example, right vs. wrong, being different or extraordinary, freedom, trust, friendship.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

 On the board/chart paper, prepare a class version of the Brainstorming chart, which may be found on Activity Page 5.3. Keep this chart to use in future lessons.

Visual Support 5.1

• Prepare to display Visual Support 5.1 and review the rubric with students.

Universal Access

Reading

- Prepare questions and sentence stems for students that need support with the Reading segment. For example:
 - Does Caleb want to stay in Sutton?
 - Does Caleb want to leave Sutton?
 - Caleb wants the Grasshopper because . . .
- Prepare a Themes chart with the first column filled out to support students with Activity Page 5.2. The first column should include key events in the story from which students can infer a theme, such as the following:
 - Caleb wants to leave Sutton; his father doesn't want him to.
 - Caleb doesn't want to be ordinary.
 - · Caleb and Bobby Gene fight over trust; Caleb trusts Styx more.
 - · Caleb wants to copy Styx, his new friend.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding

their hands or raising a hand— to indicate when both partners have added to the conversation.

Writing

• Predetermine student partners to support each other in the Brainstorming activity if needed.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

leverage, n. an increase in force gained from using a tool or bar

executing, v. carrying out an action

loot, n. stolen goods

birdie, n. a ball with feathers used in a game known as badminton

dissatisfied, adj. not pleased

arced, v. followed a curved path

commiserated, v. felt or expressed sympathy

lingering, v. taking one's time or being slow to leave

Vocabulary Chart for Chapters 14–17			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		leverage executing loot birdie dissatisfied arced commiserated lingering	
Spanish Cognates		insatisfecho	
Multiple- Meaning			
Sayings and Phrases	to move elbow grease		

Lesson 5: Character Motivation and Theme

Reading



Primary Focus

Students will infer characters' motivations and internal conflict. [RL.4.1, RL.4.3]

Students will identify and discuss emerging themes in the text. [RL.4.2, SL.4.1c]

Students will demonstrate an understanding of the Tier 2 word dissatisfied. [L.4.4]

LESSON 4 REVIEW (5 MIN.)

- Have students take out their copies of The Season of Styx Malone.
- **Turn and Talk:** Ask students to recall the conflict that emerges between Caleb and his father, and between Caleb and Bobby Gene in chapters 10–13. Encourage them to describe the differences in perspectives between these characters that lead to their conflicts. Tell students that they can refer to their Character Development charts (Activity Pages 1.1, 1.2, and 4.1) as needed. Remind them to signal when both partners have contributed to the conversation. Then, have a few students share their partner's ideas aloud with the class.
- Have students recall what they know so far about Caleb's motivation.
 - » Answers may vary, but they could include that he wants to leave Sutton and explore the world; he doesn't want to be ordinary.
- Explain that in this lesson they will explore themes in the novel. Remind students that they have learned about theme in previous units, such as *Timeless Tales: Classic Stories* (Grade 3) and *Meaning and Metaphor: Poetry* (Grade 4).
- Ask students to recall what they remember about theme.
 - » Theme is a broad idea that comes up many times over the course of a story or book; themes are another element of fiction writing, like characters, setting, and plot, which the author uses to help guide the story.
- Remind them that a theme often relates to characters' traits, motivations, conflicts, or interactions with others.
- Have students recall examples of themes.
 - » Answers may vary, but they could include friendship, loyalty, growing up, or responsibility.

Unit 7

 Tell students that, as they read, they should start to think about themes that repeat throughout the novel.

CHAPTERS 14-17 (40 MIN.)

- Have students turn to chapter 14 in their novels.
- Read aloud the first three paragraphs on the first page of chapter 14. Stop after "like a genuine outlaw."
- Ask what literary tools, or type of writing, they noticed in these paragraphs.
 - » Answers may vary, but they could include imagery and descriptive language.
- Have students discuss how the author's language helps them picture the scene. Ask them to point to descriptive language from the text to support their responses.
 - » Answers may vary, but students should explain how the descriptive words used helped them imagine the scene clearly.
- Read the following line aloud: "We were spies. Assassins. Ninjas. Executing a lightning attack so stealthy we didn't even need the cover of night."
- Ask students to identify the type of figurative language in this quotation and what it reveals about Caleb's actions and perspective.
 - » It's a metaphor. Answers may vary, but they could include that Caleb is sneaking around on a mission and feels exhilarated or excited.
- Have students read the rest of chapter 14 with a partner, taking turns reading aloud. Then, ask the following questions:
- 1. **Literal.** What does Caleb say that Styx and Robo's negotiation reminds him of watching?
 - » a tennis or badminton match
 - If students don't know, explain that badminton is a game played by two or four players on a rectangular court, with a high net across the middle.
- 2. **Evaluative.** Why do you think Caleb compares the negotiation to a badminton game?
 - » Answers may vary, but they could include that they are going back and forth in their negotiation, as if they were taking turns hitting a ball over a net.
- 3. **Literal.** What does Styx plan to do with the junk from the junkyard?
 - » He plans to trade it to get the mower, which they will fix to trade again for something bigger.



Support

Review the definitions of imagery and descriptive language with students.

- 4. **Inferential.** What does it mean that Bobby Gene shoots "daggers" at Caleb when he mentions their savings to Styx? Why does Bobby Gene do this?
 - » Answers may vary, but they could include that Bobby Gene glares at Caleb in a mean way; he doesn't want Caleb to tell Styx about their savings because he doesn't think they should put it toward the Grasshopper.
 - Have students turn to chapter 15.
 - Ask them to read chapters 15 and 16 with a partner, taking turns as they read aloud. Explain that as they read, they can add new information they learn about the characters to their Character Development charts in their Activity Books. Tell students to pay attention especially to Caleb's motivation.
 - After students have finished reading, ask the following comprehension questions to the class:
- 1. **Evaluative.** How is Bobby Gene's perspective similar to or different from Caleb's perspective about Styx? How do their words and actions reveal their perspectives?
 - » Answers may vary, but they could include that Caleb trusts Styx completely and wants to imitate him, but Bobby Gene doesn't; Bobby Gene wants to split the cash with Styx instead of letting him hold onto it; Bobby Gene is skeptical.
- 2. Inferential. How do Caleb and Bobby Gene resolve part of their conflict?
 - » Answers may vary, but they could include that they give Cory his cut of the proceeds as they promised, so they no longer owe him or have to worry about him bothering them.
- 3. **Evaluative.** Why do you think Styx says, "Seems like you got it pretty good"? What does this reveal about his perspective and his own experiences?
 - » Answers may vary, but they could include that Styx doesn't think Caleb has a difficult life and he may have experienced worse.
- 4. **Evaluative.** What literary tool does the author use in the final paragraph of chapter 16 and what can you predict might happen later in the novel based on this paragraph?
 - » Foreshadowing. Answers may vary, but they could include that Styx is hiding something that Caleb will learn later in the story.
- 5. **Inferential.** Think-Pair-Share: Ask, "How does Styx's response about being dissatisfied make Caleb feel? Use evidence to support your response." Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that Caleb feels special; he feels like he could go out and change the world; he feels understood or validated for not wanting to be ordinary; Styx says it's the first step to greatness.

- 6. **Evaluative.** What themes or big ideas have come up in the novel so far that repeat in these chapters?
 - » Answers may vary, but they could include trust, feeling satisfied vs. dissatisfied, ordinary vs. extraordinary, or family.
 - Tell students that they will read chapter 17 independently.
 - As they read, they should think about Caleb's motivation and how this may relate to a theme in the novel.
 - As students read, support them with understanding as needed.
 - After students have finished reading chapter 17, ask the following comprehension questions:
- 1. **Inferential.** Why does Caleb and Bobby Gene's father say that there is no reason to go into the city? Think of what you know about Mr. Franklin's perspective from previous chapters.
 - » Answers may vary, but they could include that he thinks the city is dangerous and wants to keep his sons safe in Sutton, where people know them.
- 2. **Inferential.** How does Caleb feel when his father tells him they can't go to the Children's Museum in Indy? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that he feels angry or upset; textual evidence may include "My heart stung" and "My lungs were working overtime."
- 3. **Evaluative.** Why do you think Caleb questions his father about going into the city, even though his father always says the same thing?
 - » Answers may vary, but they could include that Caleb feels encouraged by Styx being there; Caleb wants to impress Styx; Caleb feels embarrassed in front of Styx.
- 4. **Evaluative.** Think-Pair-Share: Have students turn to a partner and share what big ideas or themes they can identify based on Caleb's disagreement with his father that has repeated throughout the novel. Remind students to signal when both partners have contributed to the conversation. Then, have a few students share their partner's ideas aloud with the class.
 - » Answers may vary, but they could include the idea of safety vs. adventure; what is familiar vs. unknown.
- 5. **Inferential.** Why does Caleb say the Grasshopper is key? What is his real motivation for wanting the Grasshopper?
 - » Answers may vary, but they could include that the Grasshopper would give him the freedom to leave Sutton, and he could ride on it to Indy.



Support

Prompt students to think of the conversation between Styx and Caleb about feeling dissatisfied to help uncover the theme of ordinary vs. extraordinary or being satisfied vs. dissatisfied.

Support

Pull students to read in a small group with teacher support. Ask them to summarize what happened after each page to monitor comprehension along the way.

6. **Inferential.** What is the "secret" between Caleb and Styx?

- » Answers may vary, but they could include getting the Grasshopper to leave Sutton without Caleb's father knowing.
- Have students take out Activity Page 5.1. Tell them they will write a short response to the following question: "Why does Caleb want the Grasshopper?" Ask students to use evidence from the text to support their response.
- Collect Activity Page 5.1 at the end of the lesson to determine students' understanding of Caleb's motivation and their ability to use evidence from the text to support their inferences.



Activity Page 5.1



Check for Understanding

Think-Pair-Write: Ask students to describe Caleb's motivation for obtaining the Grasshopper. Have them turn and talk to a partner and then write their responses on paper.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely		
Entering/Emerging	Have students answer either/or and specific questions. For example, "Does Caleb want to stay in Sutton or leave Sutton? How could he use the Grasshopper to help him?"	
Transitioning/ Expanding	Provide students with an open-ended sentence stem. For example, "Caleb wants the Grasshopper because"	
Bridging	Encourage students to provide at least one reason in their response.	

THEME (15 MIN.)

Small Group

- Tell students that they will continue to explore emerging themes in *The Season of Styx Malone*.
- Have students turn to Activity Page 5.2. Ask one student to read the definition of theme aloud, then have students turn to a partner and explain the meaning in their own words.
 - » Students should understand that a theme is a repeated key idea or subject in a story or novel that can relate to many people.
- Students can come up with themes by thinking about major events in the plot, as well as character's traits, motivations, and conflicts.
- Have students read the directions on Activity Page 5.2 and review the example.
- Tell them that you will identify one theme from the novel together. Display the Themes chart you prepared in advance on the board/chart paper.
- Have students turn to the bottom of page 77 in the novel. Read the following lines aloud:

"Isn't this trespassing?" Bobby Gene worried aloud.

"Nah," Styx said. "It's a shortcut."

"Sometimes doing wrong feels right, and vice versa," Styx countered.

- Ask what is happening in this part of the story.
- Ask why this portion of the text can help them identify a theme.
 - » Answers may vary, but they could include that it is something that repeats in the novel—Bobby Gene and Caleb continuously disagree over doing something they aren't allowed to do; it relates to a recurring conflict between the characters.
- Ask whether there is another part in the book where the brothers disagree over doing something that may be breaking a rule.
 - » Answers may vary, but they could include leaving their yard without telling their mother.
- **Think-Pair-Share:** Have students turn to a partner and discuss what theme or issue is addressed in this part of the plot that has come up repeatedly throughout the novel. Remind them to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include right vs. wrong or breaking rules.

Activity Page 5.2



- Have two or three students provide specific feedback about the theme their partner shared. Model how to give feedback using the following sentence starters:
 - The idea you shared is a strong example of a theme because . . .
 - The theme of . . . repeats over and over in the text because . . .
 - I disagree that . . . is a theme in the novel because . . . (it doesn't repeat over and over, or it isn't a big idea)
- Have a few students share their responses with the class and record any
 appropriate answer in the first column of the class Themes chart. Instruct
 students to record a theme on their own copy of the chart on Activity
 Page 5.2.
- Review the second column of the Themes chart with students. Ask how this theme or big idea is revealed in the text. Remind students to think about conflicts, major events, or characters' motivations and perspectives.
 - » Answers may vary, but they could include that Bobby Gene feels uncomfortable about breaking rules, but Styx and Caleb think it feels right; Bobby Gene and Caleb disagree about what is right and wrong, such as trespassing and leaving their yard without telling their parents.
 - Record the following notes in the second column of the class Themes chart:
 - Bobby Gene wants to follow the rules.
 - Caleb thinks breaking rules is exciting.
 - Trespassing into junkyard.
 - Doing things without parent's permission.
 - Have students record similar notes on their own copy.
- Review the third column in the Themes chart with students. Explain that in this column they will note what they have learned about the theme so far in the novel. Show students an example by writing the following note in the class chart: People can have different views on what is right and wrong.
- Tell students that they will come back to this chart as they read more of the novel, and it is alright if they don't know what to write in the third column yet. Explain that this is for students' individual reflections and there is no right answer.
- Tell students they will complete Activity Page 5.2 in small groups.



Support

Model additional examples of how to determine themes with the group.

Support

Give students a list of key events they can use to help them come up with themes, including:

- Caleb wants to leave
 Sutton; his father
 doesn't want him to.
- Caleb doesn't want to be ordinary.
 - Caleb and Bobby Gene fight over trust; Caleb trusts Styx more.
 - Caleb wants to copy Styx, his new friend.

After students have completed the activity page, have them select one
theme about which to write a sentence. Ask them to write one or two
sentences about the theme, combining their ideas in all three columns (the
name of the theme, how it appears in the novel, and their reflection/thoughts
on the theme so far). Have students write their sentence(s) at the bottom of
Activity Page 5.2. Then, call on a few students to share their sentences with
the class.



Challenge

Have students think about other texts, novels, or movies that include similar themes.



Check for Understanding

Ask students how they can identify a theme in the text.

WORD WORK: DISSATISFIED (5 MIN.)

- 1. In chapter 16 you read "You feeling dissatisfied?"
- 2. Say the word dissatisfied with me.
- 3. Dissatisfied means not pleased.
- 4. Charlie was dissatisfied when he didn't get the grade he wanted in school.
- 5. What are some examples of times that you have been dissatisfied? Be sure to use the word *dissatisfied* in your response.
 - Ask two or three students to use the target word in a sentence. If necessary, guide them or rephrase their responses to make complete sentences. For example, "I was dissatisfied when . . ."
- 6. What part of speech is the word dissatisfied?
 - » adjective

Use a Synonyms and Antonyms activity for follow-up. Ask students, "What does *dissatisfied* mean? What are some synonyms, or words that have a similar meaning?" Prompt students to provide words like *upset*, *unhappy*, *displeased*, and *disappointed*. Then ask, "What are some words or phrases that are antonyms, or opposites, of *dissatisfied*?" Prompt students to provide words like *satisfied*, *happy*, *pleased*, *content*, and *glad*.

• As students discuss synonyms and antonyms, guide them to use the word dissatisfied in a complete sentence. For example, "A synonym of dissatisfied is displeased. I was dissatisfied or displeased when we lost the game."

Lesson 5: Character Motivation and Theme Writing



Primary Focus: With teacher support, students will brainstorm scenes from the text they would like to retell from the perspective of a different character. **[W.4.5]**

INTRODUCTION TO NARRATIVE WRITING (10 MIN.)

- Tell students that they are going to begin working on a writing project and they will continue to work on it throughout the rest of the unit.
- Have students recall in whose point of view the story is written.
 - » Caleb's
- Have students discuss how the narrator impacts the information they learn when reading the story.
 - » Answers may vary, but they could include that when the story is told in firstperson point of view, they only hear one perspective, or know what one character is thinking.
- Explain that students will write a new scene in the novel from a different character's perspective, other than Caleb.
- Tell students they will be able to use what they have learned about other characters, as well as their notes in their Character Development charts (Activity Pages 1.2, 2.1, and 4.1), to help them write from another character's perspective.
- Have students turn to Activity Page 5.3.
- Read the prompt options with students. Tell them that they can choose any of these options to develop a new scene with the character from the novel.
- Explain that, throughout the rest of the unit, they will plan, draft, revise, and edit their scenes. At the end of the unit, they will publish and share their scenes with their classmates.
- Have students turn to a partner and share which scene options they are excited about and why.

Activity Page 5.3



• Explain that, because they will write their scenes in first-person point of view, they need to select which character will be telling the story. Have students put a star next to the narrator they select.

Visual Support 5.1

• Display Visual Support 5.1. Explain that this Writing Rubric will be used to evaluate the strength of students' narratives. Read through the rubric with students and ask whether they have any questions. Explain that they will work on each component of the rubric, one step at a time, over the course of the unit.

BRAINSTORMING (15 MIN.)

- Review the Brainstorming chart with students on Activity Page 5.3. Explain that they will use the scene options to fill out their charts. They can come up with different ideas, which they will pick from and develop later.
- Give the following example:
 - I'm going to look at the list of potential scenes and see what interests me.
 I think it would be really interesting to write about whether the boys' father took them to the Children's Museum in Indy.
 - I could write this scene from Bobby Gene's perspective, and have it take place in the car on the way to the museum. (Model putting this into the first row on the class Brainstorming chart you have prepared.)
 - I could also write the scene from the perspective of their father, and have the setting be the museum itself. (Model putting this information into the second row on the class Brainstorming chart you have prepared.)



Check for Understanding

Ask students how they will use the graphic organizer on Activity Page 5.3 to brainstorm ideas for their narrative.



Support

Have students work with strategic partners to help them come up with ideas.

Challenge

Encourage students to brainstorm the narrator's perspective and feelings they may incorporate for their scene ideas.

- Give students time to work on their Brainstorming charts independently.
- Once students have written a few ideas, have them share them with a
 partner. Have students provide feedback to their partner on whether their
 ideas followed one of the prompts and identified the narrator and the setting.
- Allow students to return to Activity Page 5.3 to revise or add to their ideas following the discussion with their partner.

MULTILINGUAL/ENGLISH LEARNERS Writing Producing		
Entering/Emerging	Have students draw and label ideas for scenes, including the characters and setting. Have students put a star next to the character they want to tell the story.	
Transitioning/ Expanding	Give students a list of characters and settings they can choose from to use in their Brainstorming chart.	
Bridging	Encourage students to brainstorm two different ideas.	

End Lesson -



Descriptive Language

PRIMARY FOCUS OF LESSON

Reading

Students will analyze descriptive language in the text to make inferences and ask questions about characters and the setting. [RL.4.3]

Students will determine the meaning of unknown words using context from the text. [L.4.4a, RL.4.4]

Students will demonstrate an understanding of the Tier 2 word dutifully. [L.4.4]

Writing

Students will plan the characters, setting, and events for their narrative writing and will describe the setting using descriptive language and sensory details. [W.4.3d, W.4.5, L.4.1d]

FORMATIVE ASSESSMENT

Activity Page 6.3 Students will describe the character Pixie or the setting

of the pond based on descriptive language in the

text. [RL.4.3]

Activity Page 6.4 Students will plan the characters, events, and setting in

their scenes using descriptive language.

[W.4.3d, W.4.5, L.4.1d]



LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (65 min.)			
Lesson 5 Review	Whole Group	10 min.	☐ The Season of Styx Malone☐ Activity Pages 2.1, 6.1–6.3
Chapters 18-21	Whole Group/ Partner/ Independent	40 min.	□ chart paper
Describing Characters and Setting	Independent	10 min.	
Word Work: <i>Dutifully</i>	Whole Group	5 min.	
Writing (25 min.)			
Narrative Planning: Describing the Setting	Independent	25 min.	□ board/chart paper□ Activity Pages 5.3, 6.4

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- On chart paper, prepare a blank Know-Wonder-Learn (KWL) chart for Styx Malone to complete as a class. Save this for use in later lessons.
- Be prepared to select one or two students' descriptions of the setting from Activity Page 6.3 to share with the class during the Writing segment.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

- Prepare to show students the Brainstorming chart you modeled in Lesson 5. Add the following additional ideas to the chart to use in today's lesson:
 - Column 1: What happens in the scene? The boys take the Grasshopper into Indy.
 - Column 2: Setting: The road from Sutton to Indy
 - · Column 3: Characters in the scene: Caleb, Styx, Bobby Gene
 - Column 4: From which character's point of view do I want to write? Bobby Gene's
- Prepare a sample setting description on the board/chart paper to show students as a model. You may use the example below.

The charcoal road lay flat and straight ahead, with a bright white line splitting it in two. Faded green fields of corn lay on either side, for as far as the eye could see. A bright green, rectangular sign, outlined in stark white paint, read "30 miles to Indianapolis." But the only skyscrapers that could be seen were the tall stalks of corn that seemed to pierce the sky. The only sounds that could be heard were the wind rustling through the crops and the vroom of the Grasshopper engine.

Universal Access

Reading

- Prepare questions and sentence stems for students that need support with the Reading segment. For example:
 - Does Styx think the ending is always the same?
 - Do you think a happy ending always stays the same?
 - Has Styx had an easy life?
 - What does Styx think about living in the moment?
- Prepare definitions for words listed on Activity Page 6.2 or for sentences in which the words are located in the novel for students that may need this support.
- Predetermine strategic partners for partner reading.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

sprite, n. a fairy

impersonating, v. pretending to be someone or something else

wryly, adv. cleverly funny

juncture, n. a period or moment in time

prior, adj. occurring before a given time or order

associates, n. companions that usually work or do business together

dutifully, adv. doing something out of a sense of obligation

acquiring, v. having or gaining something

reconnaissance, n. a mission to get information

obituaries, n. articles about a person's death in a newspaper

Vocabulary Chart for Chapters 18-21			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		sprite impersonating wryly juncture prior associates dutifully acquiring reconnaissance obituaries	
Spanish Cognates		asociados adquirir obituarios	
Multiple- Meaning			
Sayings and Phrases	skin off my nose		

Reading



Primary Focus

Students will analyze descriptive language in the text to make inferences and ask questions about characters and the setting. [RL.4.3]

Students will determine the meaning of unknown words using context from the text. [L.4.4a, RL.4.4]

Students will demonstrate an understanding of the Tier 2 word dutifully. [L.4.4]

LESSON 5 REVIEW (10 MIN.)

- Have students take out their copies of The Season of Styx Malone.
- Ask students to recall Caleb's motivation and why he wants the Grasshopper so badly.
 - » Answers may vary, but they could include that Caleb wanted to leave Sutton and thought the Grasshopper could help him do so.
- Read aloud this line from chapter 16 (page 93): "But we didn't know that
 much about Styx yet. It didn't occur to us to study his every move or to
 wonder what he was hiding. How could he have been hiding anything? He
 was too busy showing us a whole new world."
- Ask how students would describe Styx based on this quotation from the text.
 - » Answers may vary, but students should come to the understanding that Styx is a mysterious or cryptic character because we don't know a lot about him.
- Reinforce that Styx is a somewhat mysterious character. There's a lot of things they don't know about him.
- Have students recall whose point of view the story is told from and discuss why this may impact their understanding of Styx Malone.
 - » The story is told from Caleb's point of view. Answers may vary, but they could include that they see Styx from Caleb's perspective as cool, exciting, and mature.
- Explain that students will use a tool they have used in the past called a KWL chart to record what they know and wonder about Styx Malone.

- **Think-Pair-Share:** Using Activity Page 2.1 for support, have students turn to a partner and share what they know about Styx Malone so far. Remind them to signal when both partners have contributed to the conversation. Then, have a few students share their partner's responses aloud with the class.
- On the class KWL chart you have prepared for Styx Malone, record students' responses for the "Knowledge" column.
- **Think-Write-Share:** Ask students to think of at least one question they have about Styx. Have each of them write their question on a piece of paper. Then, ask a few students to share their questions aloud, and record them on the class KWL chart. Have students show a signal, such as a thumbs-up, if they have the same question. You may wish to mark common questions on the chart with a star.
- Explain that students will learn more about Styx as they read.

CHAPTERS 18-21 (40 MIN.)

- Explain that students will explore the author's use of descriptive language in the novel.
- Have students recall the characteristics and purposes of descriptive language.
 - » Answers may vary, but students should understand that descriptive language includes specific words and phrases that help us imagine more clearly what is happening in the story.
- Have students recall the definition of setting.
 - » where the story takes place
- Tell them to pay attention to words and phrases in the text that help them picture the setting, characters, and major events.
- Have students turn to chapter 18 and follow along as you read aloud.
- Read the first page in chapter 18 and stop at the bottom of page 101, after "A long dirt driveway snaked away toward the nearest road."
- Ask students to identify examples of descriptive language on this page. Have them share what they imagined or pictured while reading the descriptive language. If needed, provide the following think-aloud model:
 - Let's read the last line again: "A long dirt driveway snaked away toward the nearest road."

- There are words and phrases in this sentence that really helped me picture the driveway, like "a long dirt driveway" and "snaked away."
- Now I'm going to think about how these descriptive verbs and adjectives help me picture the setting.
- What do you see or imagine when I read this line? (Read the line again to students.) I see a long road in front of a house, covered in dirt, that is bending and curving this way and that.
- Have students turn to Activity Page 6.1. Ask them to record, in the first column, one example of descriptive language they encountered on page 101.
- Explain that they can record specific words or phrases that helped them
 picture the person, place, or action. They do not need to record the complete
 sentence.
- Have students record what they pictured in the second column on Activity Page 6.1.
- Tell them that they will record examples of descriptive language as they read.
- Continue reading chapter 18 aloud, starting on page 102, and have students follow along.
- Stop after "Not quite a place where anyone would actually live," in the middle of page 102.
- Have students fill out the first and second columns for an additional example of descriptive language. Then have them share with a partner how this helped them picture the setting.
- Continue reading aloud, with students following along as you do so.
- Stop on the third paragraph on page 105, after "he had your back for life."
- Ask the following questions:
- 1. **Literal.** Who do we meet for the first time in this chapter?
 - » Styx's sister Pixie
- 2. **Inferential.** How do Bobby Gene and Caleb react when Styx tells them that Pixie was his sister? Why? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that they are surprised because she looks completely different from Styx; "Probably on account of the fact that Styx was dark as night and she was lighter than milk."

Activity Page 6.1



- Have students record descriptive language that helped them picture Pixie.
 Direct them to add their notes in the first and second columns of Activity
 Page 6.1.
- Finish reading chapter 18 aloud, with students following along.



Check for Understanding

Ask students how descriptive language in the text helps them understand or picture the characters and events in the novel.

- Ask students to share new details they learned about Styx Malone in this chapter.
 - » Answers may vary, but they could include a new relationship he has and where he lives.
- Add new information learned about Styx in the class KWL chart you started in the beginning of the lesson. Then have students add this information to the Character Development charts for Styx (Activity Page 2.1).
- Ask students whether they have lingering questions about Styx, and add them to the "Wonder" column of the KWL chart.
 - If students do not bring up the question about how Styx has a sister, read the last two lines from chapter 18 aloud. Then ask whether they have questions based on this part of the text.
- Ask whether Styx answers Bobby Gene's question about how he ended up with a sister.
 - » no
- Ask how this connects to Styx's characteristics that they identified in the beginning of the lesson.
 - » Answers may vary, but they could include that Styx doesn't often answer questions that Bobby Gene and Caleb ask him, and he doesn't share a lot about his life, which reinforces the idea that he is a mysterious or cryptic character.
- Explain that students will continue to take notes on descriptive language on Activity Page 6.1 as they read.
- Additionally, tell them that they may encounter some words they don't know.

- Have students recall a strategy they can use to determine the meaning of words they don't know when they are reading.
 - » context clues
- Remind students that they have used context clues to figure out the meaning of unknown words previously in this unit.
- Have them turn to Activity Page 6.2 and review the steps.
- Explain that they will use the Words in Context graphic organizer to help them figure out the meaning of unfamiliar words.
- Show students that there are already some words listed that may be unfamiliar to them. There are also blank spots to fill in additional unknown words they come across.
- Tell students that, the last time they used this graphic organizer, the sentence was filled in for them. This time they will fill in the sentence with a partner.
- Explain that as they read chapter 19 with their partners, they will have two jobs:
 - 1) Determine the meaning of unknown words using their Words in Context chart on Activity Page 6.2.
 - 2) Note descriptive language, especially about the setting, on their descriptive language note-taking tool on Activity Page 6.1.
- Have students read chapter 19 with a partner, taking turns to read aloud.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely	
Entering/Emerging	Give students definitions for the words in the Words in Context chart on Activity Page 6.2.
Transitioning/ Expanding	Give students the sentence in which they can find the words listed on Activity Page 6.2.
Bridging	Give students a dictionary to check their understanding of the words listed on Activity Page 6.2.

- After students have finished reading, ask:
- 1. **Literal.** Where do the boys go in this chapter? What is the setting?
 - » the pond

Activity Page 6.2





Support

Review the example in the first row of Activity Page 6.2 as needed.

Support

Check in with students as they read to ensure they are noting any descriptive language they encounter on Activity Page 6.1.

- Have a few volunteers share descriptive language about the setting in chapter 19 (the pond). Remind students that they can use their notes from Activity Page 6.1 to help them. Examples include the following:
 - "Our pond was nestled in an unusually dense section of woods." (page 107)
 - "The land surrounding it was rockier than any other place we knew, and the path to it branched off underneath a massive fallen oak that looked somewhat like a mermaid." (page 107)
 - "We liked to sit along the log that jutted out across the brook and let our legs dangle in the water." (page 108)
 - "The water in the brook gurgled and the frogs splashed. Squirrels darted in the trees, stirring the leaves. Birdsong echoed." (page 111)
- Have students discuss how the author's language helped them imagine the setting. Have them point to specific examples of descriptive language from the text to support their responses.
 - » Answers may vary, but students should explain how the descriptive words used helped them picture the scene clearly in their minds.
- Tell students that they will read chapter 20 with a partner. Remind them that they may continue to add unknown words to Activity Page 6.2 as they read.
- When students have finished reading, have them discuss the following questions with a partner:
 - What do you think Styx means when he says he likes to "feel the moment"?
 - » Answers may vary, but they could include that he likes to appreciate what is happening right now and not think about the future.
 - What descriptive language does Caleb use to describe how he feels at the moment? What did you imagine or picture as you were reading this?
 - "The moment felt like Saturday, like summer heat, like adventure. It felt as big as the sky above us and as firm as the ground beneath. It felt like the soft swish of corn tassels and being one step closer to an impossible dream." Answers may vary for what students picture or imagine.
 - Practice describing how you might "feel the moment," describing the moment you are in right now. (Encourage students to use descriptive language and sensory details, including what they see, smell, feel, or hear.)
- Ask the following comprehension questions to discuss with the class:

- 1. **Evaluative.** What steps do the boys take toward their resolution or achieving their goal of getting the Grasshopper in this chapter?
 - » Answers may vary, but they could include that the boys trade the truck parts they got at the junkyard for the broken lawn mower, which they can fix and trade for something bigger.
- 2. **Evaluative.** What do you think Styx means when he says, "A happy ending depends on where you stop the story"?
 - » Answers may vary, but they could include that the ending may not be happy anymore depending on what happens after it.
- 3. **Inferential.** Does Bobby Gene agree or disagree with Styx's perspective? How do you know?
 - » Answers may vary, but they could include that he disagrees with Styx because he thinks that the ending is the ending.
- 4. **Evaluative.** La Think-Pair-Share: What do you think about endings? Do you agree with Bobby Gene or with Styx? (Remind students to signal when both partners have contributed to the conversation.)
 - » Answers may vary, but they should include students' opinion about whether a happy ending can change depending on where one stops reading, and whether students agree with Bobby Gene or with Styx.
- 5. **Inferential.** What can you infer about Styx's life based on his response to Caleb's question about whether he has ever had a happy ending?
 - » Answers may vary, but they could include that Styx has had a hard life if he feels that he has never had a happy ending before.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely		
Entering/Emerging	Reread specific lines of the text and ask students specific questions. For example, "What does Styx say about happy endings? What does he think about them? Has he had an easy or a hard life? Do you think a happy ending always stays the same?"	
Transitioning/ Expanding	Provide students with an open-ended sentence stem. For example, "Styx thinks a happy ending" or "Styx has had a life because"	
Bridging	Encourage students to use the word <i>because</i> to expand their answers.	



Check for Understanding

Because But So Statements: Provide the following sentence stem: *Styx says, "A happy ending depends on where you stop the story."* Have students write three sentences adding the conjunctions *because*, *but*, and *so* after the sentence stem. See below for sample sentences.

- Styx says, "A happy ending depends on where you stop the story" because the ending might be different if you keep going.
- Styx says, "A happy ending depends on where you stop the story," but Bobby Gene disagrees with him.
- Styx says, "A happy ending depends on where you stop the story," so as to feel better about not having a happy ending himself yet.



Support

Pull students to read in a small group with teacher support, asking questions to monitor their comprehension along the way.

- Have students read chapter 21 independently. Tell them that they can record additional unfamiliar words they come across on Activity Page 6.2.
- After students have finished, ask the following questions:
- 1. **Literal.** Has Styx Malone ever ridden in a limo before?
 - » yes
- 2. **Evaluative.** Why do you think Styx responds differently than usual, taking a long time to respond to Caleb's question "you ever ride in a limo?"
 - » Answers may vary, but they could include that Styx may have ridden in a limo when someone he knew died.

If students come to this understanding on their own, ask:

- When did Caleb and Bobby Gene ride in a limo?
 - » when Grandma Noonie died
- What is one reason for people riding in a limo?
 - » when people die
- Why might Styx not want to talk about the time he rode in one?
 - » Answers may vary, but they could include that maybe someone that was close to him passed away, and thinking about it makes him sad.

DESCRIBING CHARACTERS AND SETTING (10 MIN.)

- Remind students that they identified instances of descriptive language in *The Season of Styx Malone*.
- Tell students that they will now create their own short descriptions of the pond or Pixie using descriptive language.
- Have them turn to Activity Page 6.3 and read the directions.
- Tell students that although they can use their notes on Activity Page 6.1 to help them with their descriptions, they should not copy the text. They should create their own original sentences.
- **Think-Pair-Write:** Have students turn to a partner and share some of the descriptions they plan to add to their paragraph. Encourage them to give their partner additional suggestions of descriptions they can incorporate. Tell students they should use their partner's suggestions in their writing.
- Have students complete their descriptions on Activity Page 6.3 independently.
- Select one or two students' descriptions of the pond to share with the class during the Writing segment of this lesson.

MULTILINGUAL/ENGLISH LEARNERS Writing Producing	
Entering/Emerging	Have students label either the character Pixie or the setting of the pond.
Transitioning/ Expanding	Give students sentence stems for descriptive language and sensory details. For example: • looked like • smelled • sounded like
Bridging	Encourage students to include descriptive adjectives and verbs in their writing.

Activity Page 6.3





Challenge

Encourage students to include in their descriptions sensory details covering multiple senses, and to use figurative language such as imagery and similes.



Check for Understanding

Think-Pair-Share: Ask students to use descriptive language to orally describe a setting familiar to them (e.g., their home, their school, or a nearby park.) Remind them to signal when both partners have contributed to the conversation. Then, have one or two students share their setting descriptions aloud with the class.

WORD WORK: DUTIFULLY (5 MIN.)

- 1. In chapter 20 you read "He snapped his fingers and Bunny dutifully followed him as he headed home across the field."
- 2. Say the word dutifully with me.
- 3. *Dutifully* means doing something out of a sense of obligation, or feeling like one should.
- 4. Marisa took out the garbage dutifully after her mother reminded her of her chores
- 5. Have you ever done something dutifully because you felt like you had an obligation?
 - Ask two or three students to use the target word in a sentence. If necessary, guide them or rephrase their responses to make complete sentences. For example, "I did . . . dutifully because . . ."
- 6. What part of speech is the word dutifully?
 - » adverb

Use an Acting and Sharing activity for follow-up. Say, "Turn to your partner and show them how you might do something dutifully. Then share with your partner a time you completed an action dutifully." Ensure that students use the word *dutifully* in a complete sentence as they share, and encourage them to use the word *because* to state their reason.

Lesson 6: Descriptive Language

Writing



Primary Focus: Students will plan the characters, setting, and events for their narrative writing and will describe the setting using descriptive language and sensory details. [W.4.3d, W.4.5, L.4.1d]

NARRATIVE PLANNING: DESCRIBING THE SETTING (25 MIN.)

- Have students turn to Activity Page 5.3.
- Remind students that, in the previous lesson, they brainstormed ideas for their narrative writing projects.
- Remind them that they will create a new scene, using the characters from the novel.
- Have a volunteer read the options for scenes at the top of Activity Page 5.3.
- Explain that students will pick one of the ideas from their Brainstorming sheet to plan in greater detail.
- Use a think-aloud to provide students with the following model:
 - I'm going to show you how I plan the setting for an idea I brainstormed. I'm going to model this using a different scene, because I want to make sure you have the opportunity to come up with your plans.

Note: The purpose of using a different scene is for students to generate their own plans and not be able to copy yours.

- My scene will show Caleb, Styx, and Bobby Gene taking the Grasshopper into Indy. I picked this idea because I am most excited about this one. Let me review the setting for this scene: it takes place on the road from Sutton to Indy.
- Now that I know my setting, I'm going to describe it in paragraph form.
 I will use descriptive words and sensory details to make the scene more vivid and help the reader picture it as they read.
- (Show students the sample setting description you have prepared in advance on the board/chart paper.) Here is my example setting description:

The charcoal road lay flat and straight ahead, with a bright white line splitting it in two. Faded green fields of corn lay on either side,

Activity Page 5.3





Differentiation

Support

If students are having difficulty selecting an idea, ask questions to help them make their choice. For example, "What idea are you most excited about? What character do you feel like you know the most about? Who do you feel most confident in writing about?"

for as far as the eye could see. A bright green, rectangular sign, outlined in stark white paint, read "30 miles to Indianapolis." But the only skyscrapers that could be seen were the tall stalks of corn that seemed to pierce the sky. The only sounds that could be heard were the wind rustling through the crops and the vroom of the Grasshopper engine.

- Give students time to review their ideas and select one for their plan. Remind them that it is important to pick an idea they are excited about, as they will be working on this scene for the rest of the unit.
- Have students turn to a partner to share the scene they selected and its setting.
- Have students turn to Activity Page 6.4, and read the directions for step 1.
- Explain that they will plan out the who, what, where, when, why, and how for their narrative pieces.
- Explain that once students have finished step 1 in the planning, they will move into step 2, which is describing the setting in greater detail. Inform students that they should use at least five appositives and two dependent clauses in their setting descriptions.
- Tell students not to complete step 3 of their planner, because they will complete it in the next lesson.
- Read aloud the student's description of the pond you selected as a model during the Reading segment (Activity Page 6.3).
- Have students share the characteristics that make this setting description strong. Encourage students to share what they pictured, heard, felt, or smelled when listening to the description.
- Tell students that they will complete their own setting description for the scene they chose for their narrative writing project.
- Review the planning graphic organizer with students.
- Have them work independently on their planning graphic organizers and setting description. Students should transfer the information at the top of the graphic organizer from their Brainstorming page.
- When students are finished working, have them share their setting descriptions with a partner and provide feedback on their use of descriptive language and sensory details.

Activity Page 6.4





Support

Provide students with examples of appositives and dependent clauses.

Challenge

Encourage students to use multiple different types of adjectives in their sentences to describe the setting.

- Model giving feedback using the following sentence starters:
 - Your use of descriptive language was effective to describe your setting because . . .
 - I could visualize your setting because . . .
 - I think you could improve your use of sensory details by . . .



Check for Understanding

Ask students to share one example of descriptive language they used in their setting description.



Activity Page 6.4: Narrative Planner

Collect Activity Page 6.4 at the end of the lesson to determine students' ability to use descriptive language and sensory details to describe the setting in step 2.

MULTILINGUAL/ENGLISH LEARNERS Writing Producing		
Entering/Emerging	Have students describe their setting using simple words and phrases, such as <i>outside</i> , <i>morning</i> , <i>sunny</i> .	
Transitioning/ Expanding	Provide students with sentence stems for descriptive language and sensory details. For example: • looked like • smelled • sounded like	
Bridging	Encourage students to include descriptive adjectives and verbs in their writing.	

Lesson 6 Descriptive Language

7

Character Perspective and Dialogue

PRIMARY FOCUS OF LESSON

Reading

Students will make inferences and ask questions about characters. **[RL.4.1, RL.4.3]**

Students will analyze characters' feelings and perspectives based on their words and actions. [RL.4.1]

Students will demonstrate an understanding of the Tier 2 word *preceded*. **[L.4.4]**

Language

Students will identify and use prepositional phrases. [L.4.1e]

Writing

Students will plan the event sequence for their writing. [W.4.3a, W.4.5, L.4.1e]

FORMATIVE ASSESSMENT

Activity Page 7.1	Students will use a graphic organizer to make inferences
	about characters' feelings and perspectives based on
	their actions and dialogue in the text. [RL.4.1]
Activity Page 7.3	Students will create prepositional phrases. [L.4.1e]
Activity Page 6.4	Students will plan the event sequence for their narrative
	writing pieces using a planning outline. [W.4.3a, W.4.5]



LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (60 min.)			
Lesson 6 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ Activity Pages 2.1, 7.1
Chapters 22-24	Independent/ Whole Group/ Partner	50 min.	☐ KWL chart from Lesson 6
Word Work: Preceded	Whole Group	5 min.	
Writing (30 min.)			
Prepositional Phrases	Partner	15 min.	□ board/chart paper□ Activity Pages 6.4, 7.2, 7.3
Narrative Planning: Event Sequence	Independent	15 min.	☐ Visual Support 7.1

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Prepare to display the KWL chart for Styx Malone you created with the class in Lesson 6.
- Prepare to share quotations from the text, including characters' dialogue and actions, that could support inferences for characters' perspectives on Activity Page 7.1.
- If time allows, be prepared to have students create a new Character Development chart, located at the back of the Activity Book, for an additional character of their choosing.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

Visual Support 7.1

• Prepare to display Visual Support 7.1 and model how to expand your event sequence (see lesson segment).

Universal Access

Reading

- Prepare questions and sentence stems for students that need support with the Reading segment. For example:
 - Does Mom want the boys to spend a lot of time with Styx?
 - Does Caleb think having no parents would be fun?
 - Mom thinks that Styx . . .
 - · Caleb thinks that not having parents . . .
- Predetermine strategic partners for partner reading.
- Prepare to display an image of a Harley-Davidson motorcycle (optional).
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

- Prepare a word bank of prepositions for students as needed.
- Prepare to model how to expand all four events in your writing model.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

commiserated, v. expressed sympathy for another

prying, v. asking about someone else's business

regaled, v. being entertained

preceded, v. happened before another event

disdain, n. the act of disliking someone or something

docile, adj. easily managed or taught

impending, v. occurring soon

oasis, n. a place that provides pleasant relief; a lush green area in a desert

brash, adj. reckless in manner or action

reluctant, adj. unwilling to do something

Vocabulary Chart for Chapters 22–24			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		commiserated prying regaled preceded disdain docile impending oasis brash reluctant	
Spanish Cognates		precedía desdén dócil	
Multiple- Meaning			
Sayings and Phrases	rough around the edges put his foot in it taking the world by storm		

Reading



Primary Focus

Students will make inferences and ask questions about characters. [RL.4.1, RL.4.3]

Students will analyze characters' feelings and perspectives based on their words and actions. [RL.4.1]

Students will demonstrate an understanding of the Tier 2 word preceded. [L.4.4]

LESSON 6 REVIEW (5 MIN.)

- Have students take out their copies of *The Season of Styx Malone*.
- Review the class KWL chart for Styx from the previous lesson. Ask students to recall what they learned about Styx's family.
 - » He has a sister named Pixie, who lives with him; he doesn't live with his parents.
- Ask students whether they want to add any additional questions and record them on the chart.
- Ask them to recall where the boys are headed at the end of chapter 21 and why.
 - » They are on their way to the hardware store to see the Grasshopper.

CHAPTERS 22-24 (50 MIN.)

Note: This chapter includes the topic of foster homes. Please work as needed with your school leaders to decide how to address this topic.

- Ask students to recall the meaning of perspective and how they can determine a character's perspective.
 - » Perspective is how someone sees or experiences something. We can determine it by paying attention to their actions and dialogue.
- Explain that students will use dialogue to make inferences about how the characters think and feel.
- Tell students that they will also come across the word *Harley*. Explain that a Harley is short for Harley-Davidson, a motorcycle brand. You may choose to show students an image of this type of motorcycle.
- Have students turn to chapter 22.

- Tell them to read chapter 22 independently and pay particular attention to how Styx feels.
- After students have finished reading chapter 22, ask the following questions:
- 1. **Literal.** Why is Mr. Davis selling the Grasshopper?
 - » He bought it for his son, but his son didn't want it; it was never good enough for him; his son wanted a Harley instead.
- 2. **Evaluative.** Describe Mr. Davis's relationship with his son. Use evidence from the text to support your response.
 - » Answers may vary, but they could include that Mr. Davis doesn't have a very strong relationship with his son; he thinks his son is ungrateful; his son doesn't appreciate his gifts; Mr. Davis sounds sad when he speaks about his son; he laughs at and relates to Styx's joke about sons not talking to their fathers about their problems.

If students need additional support with this question, ask the following:

- Does he think his son is appreciative or ungrateful? Why?
 - » He thinks his son is ungrateful. He says, "Wasn't ever good enough for him" and "Not like my ungrateful son."
- How did Mr. Davis sound when he spoke about his son?
 - » sad
- Do you think Mr. Davis has a good or a poor relationship with his son? What makes you think that?
 - » Answers may vary, but they could include a poor relationship because he thinks he can never do enough; his son is not grateful.
- 3. **Evaluative.** What do you think Mr. Davis means when he says, "You can't give me what I want most"?
 - » Answers may vary, but they could include that what he wants the most is something that you can't buy with money.
- 4. **Literal. 3.** Think-Pair-Share: What more do we learn about Styx in this chapter? (Remind students to signal when both partners have contributed to the conversation.)
 - » He used to live in Indy; he lived in a lot of places; he is in a foster home.
 - Record students' responses on the class KWL chart about Styx. If some of these responses answered some of students' questions about Styx, put them in the "Learn" column.
 - Ask students whether they have any lingering questions about Styx and add them to the KWL chart.

- 5. **Inferential.** How does Styx feel at the end of this chapter? Use textual evidence in your response.
 - » Answers may vary, but they could include that Styx is mad, upset, down, or sad; it was "like steam was filling up his head"; he doesn't want to talk about being in a foster home; he tore a piece of chicken like the Hulk; he "wasn't being his usual cheerful self."
- 6. Inferential. Why do you think Styx feels this way?
 - » Answers may vary, but they could include that it makes him upset when Bobby Gene asks him questions about his upbringing, including where he lived and being in foster care.
 - Give students time to add new information to their Character Development charts for Styx on Activity Page 2.1. If students need additional space, they can write on the back of the page. Alternatively, they may use the blank Character Development charts at the back of their Activity Book.
 - Have students turn to chapter 23.
 - Read the first line aloud and stop after "We became three boys too far from home."
 - Ask, "What changes or developments do you notice in Styx, Bobby Gene, and Caleb?"
 - » Answers may vary, but they could include that Styx is feeling low or upset; the other boys don't feel as brave anymore.
 - **Turn and Talk:** Ask, "What evidence in the text helps you understand the boys' feelings and how they change?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that they were brave when Styx was in a good mood, but now that he's down they are feeling lost, unsure, or worried. "We were no longer fearless adventurers. We became three boys too far from home."



Check for Understanding

Ask students how they can infer a character's perspective or feelings based on words in the text.

- Have students turn to Activity Page 7.1.
- Review the directions and the example on Activity Page 7.1.

- Tell students that they will complete the graphic organizer to help them infer characters' perspectives as they read.
- Review the "Question" column with the class to ensure they understand whose perspectives they will analyze.
- Have students discuss how they might answer the "Why" column. Encourage them to reflect upon the character's previous behaviors and actions to help them infer why the character may think or feel that way.
- Direct students to read the rest of chapter 23 with a partner, taking turns reading aloud.
- When they are finished reading, have them complete Activity Page 7.1.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely	
Entering/Emerging	Have students answer yes/no questions such as "Does Mom want the boys to spend a lot of time with Styx? Does Caleb think having no parents would be fun?"
Transitioning/ Expanding Give students quotations from the text to help them make an inference. Then provide open-ended sentence stems. For example, <i>Mom thinks that Styx</i> ; Caleb thinks that not having parents	
Bridging	Encourage students to make inferences based on a character's actions or dialogue.

- After students have read chapter 23 and completed Activity Page 7.1, inform
 them that they will share their inferences and evidence with new partners.
 Explain that they will walk around the classroom and share their inferences
 with as many partners as they can before you signal that time us up. You
 may choose to play a song to designate the amount of time students have
 to share. Tell them that, as they listen to their partner's inferences and
 evidence, they should take notes on new ideas. You may choose to select
 one or multiple questions for students to share their responses to.
- If students had difficulty making plausible inferences based on the text, reread related character dialogue or actions aloud from the text. Then support students in making inferences about the character's perspective. See the following examples for textual evidence:
 - Question 1: "But Styx, not having a mom of his own and all, was never one to pick up on these things." (page 133)

Activity Page 7.1





Challenge

Have students create their own questions about a character's perspective that can be answered with evidence from the text. Ask them to swap questions with a partner that has also completed this challenge and respond to each other's question using the table on Activity Page 7.1.

- Question 2: "Styx is a troubled boy. . . . I need you to know I have some concerns, that's all." (page 135)
- Question 3: "How great would it be to have no parents? . . . To do whatever the heck we wanted, anytime." (page 137)
- Ask the following questions:
- 1. **Literal.** What concerns does Caleb and Bobby Gene's mom have about Styx?
 - » He's troubled, he's had a hard life, she wants them to be careful.
- 2. **Evaluative.** How do you think Styx, Bobby Gene, and Caleb's life experiences impact their actions and perspectives?
 - » Answers may vary, but they could include that Bobby Gene and Caleb have always had parents telling them what to do, so they think that it would be nice not to have parents and have freedom; Styx hasn't always had family that he lives with giving him guidance or loving him, so he thinks it would be nice to have family that always cares about you.
- 3. **Inferential.** Why do you think Caleb thought about the limo at the end of the chapter?
 - » Answers may vary, but they could include that he remembered Styx said he rode in a limo once and wondered whether this was connected to Styx not living with his parents.
 - Have students read chapter 24 with a partner.
 - After students have finished reading, ask the following comprehension questions:
- 1. **Evaluative.** How have Caleb and Bobby Gene changed since the beginning of the text? How do you know?
 - » Answers may vary, but they could include that they have become braver and more rebellious; Caleb says, "Time to be the new me. Brash and bold and taking the world by storm"; Bobby Gene is swimming even when they aren't allowed to.
- 2. Inferential. What does Caleb think about Pixie? How do you know?
 - » Answers may vary, but encourage students to connect their responses to Caleb's overarching motivation in the book about not wanting to be ordinary.
 - Give students the opportunity to add new information to their Character Development charts for Caleb, Bobby Gene, and Styx in their Activity Books. Encourage them to focus on the "Resolutions and changes" box.

• If time allows, let students create a new Character Development chart for an additional character of their choosing. Tell students that there are blank Character Development charts at the back of their Activity Books. Ideas for characters include Pixie, Caleb's mom, Cory, or Mr. Davis.

WORD WORK: PRECEDED (5 MIN.)

- 1. In chapter 23 you read "The cruel reality of summer was that bedtime often preceded actual dark."
- 2. Say the word preceded with me.
- 3. Preceded means that something happened before another event.
- 4. Lunch preceded dinner.
- 5. Can you think of examples of an event that preceded another event? Be sure to use the word *preceded* in your response.
 - Ask two or three students to use the target word in a sentence. If necessary, guide them or rephrase their responses to make complete sentences. For example, "____ preceded ____."
- 6. What part of speech is the word preceded?
 - » adjective

Use a Making Choices activity for follow-up. Say, "I am going to read out two events. If the first event I read precedes the second event I read, say, 'That precedes it.' If the first event I read does not precede the second, say, 'That does not precede it.'"

- 1. brushing your teeth; bedtime
 - » That precedes it.
- 2. the second act of a play; the first act of a play
 - » That does not precede it.
- 3. being a child; being an adult
 - » That precedes it.
- 4. learning to read; reading a book series independently
 - » That precedes it.
- 5. swallowing your food; chewing your food
 - » That does not precede it.



Check for Understanding

Think-Pair-Write: Ask students to explain the difference in meaning between the words *precedes* and *proceeds*. Then, have them write a complete sentence using each word correctly.

Lesson 7: Character Perspective and Dialogue

Writing



Primary Focus

Students will identify and use prepositional phrases. [L.4.1e]

Students will plan the event sequence for their writing. [W.4.3a, W.4.5, L.4.1e]

PREPOSITIONAL PHRASES (15 MIN.)

- Remind students that they practiced writing descriptive language in their narrative settings. Tell them they will learn a new strategy to expand their sentences.
- Have students turn to Activity Page 7.2.
- Remind students they learned about prepositional phrases in the *Knights* and *Castles: Europe's Middle Ages* unit. Read the definition and examples of prepositions with students. Explain that prepositions are like bridges—they bridge the noun to the rest of the words that describe it.
- Explain that prepositions can show many things, including time, space, and movement.
 - Some examples of prepositions that tell about time are before, during, after.
 - Some examples of prepositions that tell about space or place are *over*, *under*, *behind*, *on*.
 - Some examples of prepositions that tell about movement are toward, away, from.
- Ask students for additional examples of prepositions.
- Read aloud the following example of a prepositional phrase: "We danced with our friends." Write the sentence on the board/chart paper.

Activity Page 7.2



- Ask students to identify the preposition, or the connecting word.
- » with
- Put a box around the preposition and have students do the same on their activity page.
- Ask what additional information the preposition adds to the sentence.
- » who we were with when we were dancing
- Write the following second example on the board/chart paper: *The cat jumped on the box*.
 - Ask students to identify the preposition that connects the noun to the part of the sentence that tells more about it. Put a box around it.
 - » on
 - Ask, "What does this preposition tell more about?"
 - » the location or place
 - Ask, "What parts of the sentence does the preposition connect?"
 - » the cat jumping to the box
- Read the definition and examples of a prepositional phrase on Activity Page 7.2.
- Explain that a prepositional phrase starts with the preposition and ends with the object of the preposition.
- Say that the object of the preposition is a noun or pronoun that explains where something happens, when it occurred, or how it occurred.
- Explain that a prepositional phrase allows them to add more information and be more specific when they are writing and speaking.
- Complete the second example on Activity Page 7.2 as a class.
- Have students complete the rest of Activity Page 7.2 with a partner.
- Have students turn to Activity Page 7.3 and read the directions.
- Explain that they will now write their own prepositional phrases to expand sentences and make them more descriptive.
- Ask why prepositional phrases can be helpful in writing or speaking.
- Review the example on Activity Page 7.3 with students.
- Have students complete Activity Page 7.3 independently.
- If students have finished early, have them review each other's work.

Activity Page 7.3





Challenge

Have students complete the challenge at the bottom of Activity Page 7.3.



Check for Understanding

Think-Pair-Share: Ask, "What is the purpose of a prepositional phrase? Identify the prepositional phrase in the following sentence: *The dog ran to its owner.*" Remind students to signal when both partners have contributed to the conversation. Once both students have shared, have one or two students share their partner's idea with the class.

MULTILINGUAL/ENGLISH LEARNERS Writing Producing		
Entering/Emerging	Have students orally state a prepositional phrase.	
Transitioning/ Expanding	Give students prepositions and have them complete the rest of a prepositional phrase. For example, <i>The monkey swung on</i>	
Bridging	Give students a word bank of prepositions to use in their sentences.	

NARRATIVE PLANNING: EVENT SEQUENCE (15 MIN.)

- Remind students that, in the previous lesson, they planned the setting for their narrative writing projects.
- Have students turn to Activity Page 6.4.
- Explain that you created an example planner for your narrative scene.

Visual Support 7.1

• Display the first page of Visual Support 7.1.

Who (the characters) Put a star next to the narrator. Styx Caleb* Bobby Gene	Where (setting) and when (timing) on the road from Sutton to Indy, in the early morning
What (key events) Riding the Grasshopper from Sutton to Indy. Styx is driving, and the boys are riding with him.	Why (character's reasons) and how Bobby Gene is frightened, unsure of his decision to go with them. Caleb is thrilled to leave Sutton and get his freedom.

Activity Page 6.4



- Tell students that you are going to expand the key events in greater detail in step 3 of the planner on Activity Page 6.4.
- Have students share why they think adding details to the key events will help them write a narrative draft.
 - » Answers may vary, but they could include that it will help them come up with ideas for their narrative; planning ahead will make the writing process easier; they will be able to focus on word choice and adding more details when they are writing instead of thinking of ideas.
- Have students turn to step 3 on Activity Page 6.4 and read the directions.
- Tell them that before they do this on their own, they will help you expand your events using the planner they see in step 3.
- Have a volunteer read aloud the key events in your example plan: "Riding the Grasshopper from Sutton to Indy. Styx is driving, and the boys are riding with him."
- Display the second page of Visual Support 7.1. Think aloud how to expand the key events in step 3 of your outline. Say, "First, I will think about the events that will happen in order and what details I can add. I can add details to my sentence by using prepositional phrases and conjunctions."
- Write the following sentence on the first event line in step 3 of your example planner: Styx mounted the Grasshopper.
- Tell students you want to provide more details by adding a prepositional phrase to this event. Then add: with Bobby Gene and Caleb behind him. The complete sentence will read: Styx mounted the Grasshopper with Bobby Gene and Caleb behind him.
- Ask students to identify the prepositions in the phrase you just added.
 - » with behind
- Ask students which conjunction you used to add more details.
 - » and
- Have students help you create one or two more sentences in the event outline. Ask them for their input and model as needed. You may need to flip back and forth between the original planner on page 1 of Visual Support 7.1 and the expanded event planner on page 2.
- Encourage them to add prepositional phrases and conjunctions to show when, where, and how the events occurred.
- Remind students to list their events in order and to incorporate the different characters and the why/how they planned in step 1.



Support

Model expanding your initial idea into all four events and including prepositional phrases.



Challenge

Encourage students
to use multiple
prepositional phrases
when describing their
events and to include
characters' feelings or
perspectives.

- Explain that, at the bottom of their event outline, they will write a concluding sentence describing the end of their scene.
- **Think-Share-Write:** Before students start writing, have them turn to a partner and share an idea of a prepositional phrase they can use in their event sequence. Encourage partners to provide feedback on their correct use of a prepositional phrase to add detail. Tell students to incorporate their partner's feedback into their work.
- Have students complete step 3 on Activity Page 6.4 independently.
- After they have completed step 3, have them share their event sequence with a partner. Model giving feedback using the following sentence starters:
 - Your events incorporated the five 'W's (who, what, where, when, why) by . . .
 - You clearly explained the event sequence in your scene by . . .
 - You incorporated specific character actions when . . .

MULTILINGUAL/ENGLISH LEARNERS Writing Producing				
Entering/Emerging	Have students create their event sequence in a storyboard format using simple words and phrases.			
Transitioning/ Expanding	Give students sentence stems to help them create the order of events. For example: • First, • Next, • Then, • Last,			
Bridging	Encourage students to include prepositional phrases in their sentences and provide a word bank of prepositions as needed.			

End Lesson



Character Changes and Comparisons

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will identify how and why characters have changed throughout the text. [SL.4.1]

Reading

Students will compare and contrast the experiences and perspectives of characters in the text. [RL.4.1, RL.4.3]

Students will demonstrate an understanding of the Tier 2 word *optimism*. **[L.4.4]**

Language

Students will create sentences with progressive verb tenses. [L.4.1b]

Writing

Students will make detailed plans for the characters in their narratives. **[W.4.3a, W.4.5]**

FORMATIVE ASSESSMENT

Activity Page 8.1 Students will identify how characters have changed in

the text using a graphic organizer. [RL.4.1]

Activity Page 8.3 Students will create sentences with progressive verb

tenses. [L.4.1b]



LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (60 min.)				
Lesson 7 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ Activity Pages 8.1, 8.2	
Chapters 25–28	Partner/ Independent	50 min.		
Word Work: <i>Optimism</i>	Whole Group	5 min.		
Writing (30 min.)				
Progressive Verb Tenses	Partner	10 min.	☐ Activity Pages 6.4, 8.3, 8.4	
Narrative Planning: Character Development	Independent	20 min.		

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Note that chapter 26 includes the topics of foster homes and the Department of Child Services. Please work as needed with your school leaders to decide how to address these topics.
- Prepare to display the class KWL chart for Styx Malone that you created and added to in previous lessons.
- You may wish to prepare an image of a bonfire to show students before reading chapters 27 and 28.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Universal Access

Reading

- Prepare questions and sentence stems for students that need support with the Reading segment.
- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine reading partners.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

Prepare sentence stems for students that need support with Activity			
Page 8.4. For example:			
• feels because			
• is acting			
• thinks that			

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

revelations, n. some things that were hidden or unknown that become clear quibbling, v. speaking without getting to the point stalemate, n. a situation when neither side can win in a contest or dispute smorgasbord, n. a mix of different items, often relating to food doctored, v. changed something doled, v. handed out to someone in need brandished, v. shaken or shown in a threatening way

optimism, n. a thought or feeling that things will turn out well

pessimism, n. a thought or feeling that things will turn out badly

Literary Vocabulary

antonym, n. a word with the opposite meaning

Vocabulary Chart for Chapters 25–28			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	antonym	revelations quibbling stalemate smorgasbord doctored doled brandished optimism pessimism	
Spanish Cognates		revelaciones optimismo pesimismo	
Multiple- Meaning			
Sayings and Phrases			

Lesson 8: Character Changes and Comparisons

Reading



Primary Focus

Students will identify how and why characters have changed throughout the text. **[SL.4.1]**

Students will compare and contrast the experiences and perspectives of characters in the text. [RL.4.1, RL.4.3]

Students will demonstrate an understanding of the Tier 2 word optimism. [L.4.4]

LESSON 7 REVIEW (5 MIN.)

- Have students take out their copies of *The Season of Styx Malone*.
- Ask them to recall where the boys are in the process of getting the Grasshopper.
- Have students recall the new character that the boys met in chapter 22, at the hardware store.
 - » Mr. Davis
- Ask them to share what they learned about the relationship between Mr. Davis and his son and why Mr. Davis is selling the Grasshopper.
 - » Answers may vary, but they should include that his son doesn't want the Grasshopper and now has a Harley instead. Mr. Davis thinks his son is ungrateful; they aren't close.
- Ask students to recall new information they learned about Styx's life and his past before he arrived in Sutton. Tell them they can use the class KWL chart to help them remember.
 - » Answers may vary, but they should include Styx being in foster care.
- Remind students that, in the previous lesson, they began exploring the differences between Styx's experiences and Bobby Gene and Caleb's experiences, and how these may impact their perspectives. Have students recall the brothers' view on having parents at the end of chapter 23. Remind them they can use the novel for support.
 - » They think it would be cool not to have parents.
- Tell students that, as they read, they will continue to analyze how the characters' past experiences impact their thoughts and actions. They will also think about how the characters are changing and how other characters have impacted this change.

Unit 7

CHAPTERS 25-28 (50 MIN.)

Note: Chapter 26 includes the topics of foster homes and the Department of Child Services. Please work as needed with your school leaders to decide how to address these topics.

- **Think-Pair-Share:** Ask, "How can you realize when characters are changing?" Remind students to signal when both partners have contributed to the conversation. Once both students have shared, have one or two volunteers share their partner's idea with the class.
 - » Answers may vary, but they could include that their behavior has changed from the beginning of the text.
- Give the following example: "Earlier in the text, Bobby Gene lies to Cory when he tells him that their mother confiscated the fireworks. Before this, Caleb said that Bobby Gene usually tells the truth. This change in behavior reveals one way that Bobby Gene has changed."
- Explain that students should pay attention to characters' actions and dialogue to determine how they are behaving now. Then, they should think about how this may be different from their actions earlier in the text.
- Encourage students to make inferences about why the character changed, focusing on the event or the person that may have impacted the character.
- Ask, "Why may characters, or people, change?"
 - » Answers may vary, but they could include that they can be impacted by other people or events.
- Ask, "What characters have impacted one another so far in the story?"
 - » Answers may vary, but they should include that Styx has impacted Caleb and Bobby Gene.
- Have students turn to Activity Page 8.1.
- Explain that they will use the graphic organizer on the activity page to identify how characters are changing and why. Review the Character Changes table with the class.
- Tell students that, as they read chapter 25 with a partner, they will take notes on Activity Page 8.1. Encourage them to come up with at least two ways in which characters have changed so far in the story.
- Give them ten minutes to read chapter 25 and complete Activity Page 8.1.
- Support students as needed while they are working.

Activity Page 8.1





Support

Ask, "What is one behavior the character exhibited at the beginning of the novel? What is one behavior the character exhibited in this chapter that is different?"

- After ten minutes, bring students back together and have one student or a pair of students share their notes. Ask them to explain how Caleb has changed in the story.
 - » Answers may vary, but they could include that Caleb talks back to his mother now, but he used to listen to her right away.
- Ask students to discuss whether they think Caleb has changed since meeting Styx.
 - » Answers may vary, but they could include that, before Caleb met Styx, Caleb was dissatisfied with his life and dreamt of leaving Sutton and exploring the world, or that he didn't want to be ordinary.
- Ask, "What is the meaning of perspective?"
 - » how someone sees or experiences something
- Ask students to describe how Caleb's perspective about using the Grasshopper differs from Bobby Gene's in this chapter.
 - » Caleb is thinking about all the places he can go to with the Grasshopper, whereas Bobby Gene thinks they are just imagining going places; Caleb is serious about using the Grasshopper to go places, whereas Bobby Gene thinks it's just for fun.
- Remind students that the story is told from Caleb's perspective, so they
 learn new information about the other characters as Caleb does. Tell them
 that, as they continue to read, they will learn more information about Styx's
 experiences.
- Ask, "Where do Styx and Pixie live in the novel?"
 - » in a foster home
- Explain that, as students read, they should think about how Caleb and Styx's experiences impact their perspectives.
- Have students turn to Activity Page 8.2 and read the directions.
- Ask them to recall how to use a Venn diagram. Remind students they have used this type of graphic organizer to record and sort information in previous units and grades.
- Tell students that, as they read chapter 26 with a partner, they will take notes on experiences and perspectives that are different between Caleb and Styx, and they will note down any similarities between them in the center, overlapping circle.
- Give students ten minutes to read chapter 26 with a partner and complete Activity Page 8.2.

Activity Page 8.2





Support

Work with students in a small group to provide more support as needed.

- Have students write sentences to compare Caleb and Styx using the following conjunctions: *but*, *and*, *because*, and *so*. Students should write their sentences below the Venn diagram. See the following sentence stems that appear at the bottom of Activity Page 8.2:
 - Caleb . . ., but Styx . . .
 - Caleb . . ., and Styx . . .
 - Caleb . . . because Styx . . .
 - Styx/Caleb . . ., so Caleb/Styx . . .

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely			
Entering/Emerging	Have students answer yes/no questions to help them identify similarities and differences. For example, "Do Styx and Caleb have siblings? Have both Caleb and Styx been out of Sutton? Have both Caleb and Styx had smores before? Do Caleb and Styx both want the Grasshopper?"		
Transitioning/ Expanding	Provide open-ended sentence stems. For example: • Caleb/Styx lives • Caleb/Styx thinks • Caleb/Styx has • Caleb and Styx both		
Bridging	Encourage students to come up with at least two ideas for each section of the Venn diagram.		

- After students have finished reading chapter 26 and completing their activity pages, ask the following comprehension questions:
- 1. **Inferential.** How does Caleb feel when he finds out what happened to Pixie? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that he feels confused or upset because he doesn't understand why she was taken away; it makes him upset to think about his sister being taken away; "The idea of someone taking her against our will... that made me feel all squeamy inside."
- 2. **Evaluative.** What do you think Styx means when he says, "Look, it's hard to understand when you've got it good like you two"?
 - » Answers may vary, but they could include that he thinks Caleb and Bobby Gene have it good being in a home with their family, so he doesn't think they will understand what it is like to move between homes.

- 3. **Evaluative.** Why do you think Styx says, "Only person you can ever count on is yourself"?
 - » Answers may vary, but they could include that he has never had anyone else to count on.
- 4. **Evaluative.** How do Styx's experiences differ from Bobby Gene and Caleb's, and how do they impact his perspective? Support your response with evidence from the text.
 - » Answers may vary, but they could include that Styx thinks he doesn't have anyone to rely on, but Bobby Gene and Caleb have many people they can rely on in their lives.
- 5. **Evaluative.** Think-Pair-Share: Identify an example of figurative language in chapters 25 or 26 that helped you understand how the characters were thinking or feeling. (Remind students to signal when both partners have contributed to the conversation.)
 - » Answers may vary, but they could include the eye lasers of Caleb's mom stabbing him with shivers when she was mad; Caleb's mind weaving in between cars like the Fast, or the Furious (his mind thinking fast about the possibilities with the Grasshopper).
 - Tell students that they will read chapters 27 and 28 independently.
 - Explain that chapters 27 and 28 will take place around a bonfire at the Franklin's residence.
 - Ask students whether they know anything about bonfires. Share that
 bonfires are small fires that people can make outdoors. People usually sit
 around it and often cook over it while talking or telling stories with family or
 friends. (You may wish to show students an image of a bonfire.)
 - Tell students that, as they read, they should continue to take notes on Styx and Caleb's differing experiences and perspectives, as well as what they have in common, on Activity Page 8.2.
 - Ask students whether they have any questions about the assignment before they start reading and working independently.
 - Give students twenty minutes to read chapters 27 and 28 and to complete Activity Page 8.2.
 - After students have finished reading chapters 27 and 28, have them share
 with a partner new information they added to their Venn diagram. Tell
 students to note any additional ideas they learned from their partners in
 their own Venn diagram.



Support

Read with a small group or one-on-one as needed to provide additional support.

Challenge

Have students write a short paragraph to describe how Caleb and Styx's differing experiences impact their perspectives in the novel.

- Ask the following comprehension questions:
- 1. **Literal.** What is Mr. Franklin's positivity theory?
 - » There is a scale of optimism to pessimism—you have to try to find a way to keep problems low on the scale; problem-solving can be simple if you are positive.
- 2. **Literal.** How does Styx think Bobby Gene and Caleb can get Cory to cover for them when they ditch their chores?
 - » They can offer Cory the opportunity to spend time with Susie because he loves babies.
- 3. **Inferential.** Why is it clear to Caleb that Styx has never been to a bonfire before? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that Styx doesn't know how to roast the hot dogs; he doesn't act comfortable around the fire; "First, he inched toward the fire like it was going to jump out and burn him. . . . He brandished his hot dog skewer at full arm's length, like a sword"; "Styx flinched at the sound."
- 4. **Inferential.** How does Styx feel being at the bonfire and why?
 - » Answers may vary, but they could include that at first he is nervous because he hasn't been to one before; he feels grateful and excited that he can have as many hot dogs as he wants; he is enjoying himself listening to and telling stories with the Franklin family.
- 5. **Evaluative.** What does this scene reveal about the differences between Styx and the Franklin brothers?
 - » Answers may vary, but they could include that Styx and the Franklin brothers have had different life experiences that have contributed to their perspectives.
- 6. **Evaluative.** Why do you think Styx says that Bobby Gene and Caleb's parents are cool?
 - » Answers may vary, but they could include that he realizes it was nice that they do nice things for Bobby Gene and Caleb, such as make bonfires; he feels welcomed by their parents.
 - Tell students that they will continue to think about similarities and differences between the characters as they continue to read the novel.



Check for Understanding

Ask students to describe one similarity and one difference between Caleb and Styx.

WORD WORK: OPTIMISM (5 MIN.)

- 1. In chapter 28 you read about Caleb's dad discussing the "scale of optimism to pessimism."
- 2. Say the word optimism with me.
- 3. Optimism means a thought or feeling that things will turn out well.
- 4. They showed optimism when they believed they would be rescued after the shipwreck.
- 5. Can you think of examples of demonstrating optimism? Share with a partner and use the word *optimism* in your response.
 - If needed, give students the following sentence stem: "They showed optimism when they believed _____."
- 6. What part of speech is the word optimism?
 - » noun

Use a Making Choices activity for follow-up. Say, "I am going to read sentences aloud. If the perspective in the sentence I read demonstrates optimism, say, 'That shows optimism.' If the perspective in the sentence I read does not demonstrate optimism, say, 'That shows pessimism' (which is the antonym of *optimism*)."

- You got a poor grade on a test and you think you can do better next time if you study harder.
 - » That shows optimism.
- It's raining outside and you feel like it's never going to stop.
 - » That shows pessimism.
- You feel sick, but you believe you'll feel better soon.
 - » That shows optimism.
- You didn't get into the school play and you think you'll never get a chance to be in a play again.
 - » That shows pessimism.

Lesson 8: Character Changes and Comparisons

Writing



Primary Focus

Students will create sentences with progressive verb tenses. [L.4.1b]

Students will make detailed plans for the characters in their narratives. [W.4.3a, W.4.5]

PROGRESSIVE VERB TENSES (10 MIN.)

- Ask students what tense means and what types of tenses they remember.
 - » when something happened or occurred in the past, present, or future
- Ask which word form often tells us the tense, or when something is occurring.
 - » the verb
- Ask students to recall the definition of a verb.
 - » a word that describes an action
- Ask in what tense the novel *The Season of Styx Malone* is told and how they know.
 - » Students should recognize that the novel is told in the past tense, because Caleb is telling the story from the future.
- Explain that Kekla Magoon, the author of *The Season of Styx Malone*, uses both past and past progressive tenses in the novel. Tell students that the past progressive tense almost always uses the root word + -ing and that the past tense often uses -ed.
- Give the following examples:
 - Past tense: "He stalked off toward the pond." (page 154) Explain that the verb stalked indicates the past tense.
 - Past progressive tense: "Styx was waiting for us at his office with three towels." (page 152) Explain that was waiting indicates the past progressive tense, because Styx was in the middle of waiting for the Franklin brothers when they arrived.
- Tell students that the past progressive tense is used to describe something that was happening in the past (e.g., was walking).

Activity Page 8.3



Differentiation

Support

Work with a small group to provide additional support and modeling as needed.

Challenge

Have students write complete sentences for each of the progressive tenses, including additional information such as when something else occurred.

- Have students turn to Activity Page 8.3. Ask a volunteer to read aloud the first example at the top of the page.
- Ask, "What words or phrases in this quotation reveal the tense in which it's told? What is the verb tense used?"
 - » Answers may vary, but they could include the following: "We were working," "We'd had to," "we didn't"; past tense.
- Have students underline the phrase "We were working" in the quotation on their activity pages. Tell them this represents a special type of tense—the progressive tense.
- Explain that the past progressive tense is used to refer to an action or a state that is continuing to occur and it almost always uses the root verb + -ing. Explain that this can happen in the past, present, or future. Give the following examples:
 - Present tense: We are working.
 - Future tense: We will be working.
 - Past tense: We were working.
- Ask students to describe why "We were working" is the past progressive tense.
 - » They were continuing to work in the past.
- Read the second example aloud to students. Ask them to identify the verb tense and which words or phrases reveal the tense.
 - » past progressive tense; "We were already seeing"
- Ask, "How would the meaning of the sentence be different if it said, 'We saw the guy' instead of 'We were already seeing the guy.'"?
 - » Answers may vary, but they should include that "We saw" would be in the past tense and might happen once, but "We were already seeing" is in the past progressive tense, which means that it was an ongoing action in the past: they were already seeing Cory everyday.
- Have students read the directions on Activity Page 8.3. Explain that they will practice writing actions in the past, present, and future progressive tenses.
- Review the first example with students. Ask them whether they have any
 questions before they start working on the activity.
- Have students complete the rest of Activity Page 8.3 with a partner.
- Tell students that they will create sentences using the progressive tense in their own narrative writing projects.



Check for Understanding

Ask students to change the following sentence to use the past progressive tense: We walked to the store when we saw the dog.

NARRATIVE PLANNING: CHARACTER DEVELOPMENT (20 MIN.)

- Remind students that they have been working on planning a scene for their narrative writing projects.
- Have students turn to Activity Page 6.4.
- Have them recall the character they chose for their narrator. Remind students that they should choose a character other than Caleb.
- Inform students they will choose the verb tense for their narrative. Ask them to think whether they want their narrator to tell about a scene that occurs in the past, the present, or the future.
- Have students write a sentence in the "where and when" box stating the verb tense they will use and why. Prompt them to include the conjunction because or so. Provide the following sentence stem if needed: I will write using the past/present/future tense because/so...
- Remind students that, in the Reading segment of the lesson, they explored characters' behaviors and perspectives. Ask them to recall some of Caleb's perspectives or behaviors and characteristics that he displayed.
- Tell students they will use a Character Planner to plan for characteristics, behaviors, feelings, and perspectives of the different characters in their scene.
- **Turn and Talk:** Ask, "How do you think planning for how characters act, feel, and think in the scene might help you write your drafts?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that it will help them come up with characters' dialogue and actions.
- Have students turn to Activity Page 8.4.
- Review the example at the top of the activity page with students. Tell them
 that his example is from a scene they read in the novel, in which Caleb
 talks back to his mother. Explain that while you only filled this out for one
 character in the scene, they will complete the planner for at least two of the
 characters in their scenes.

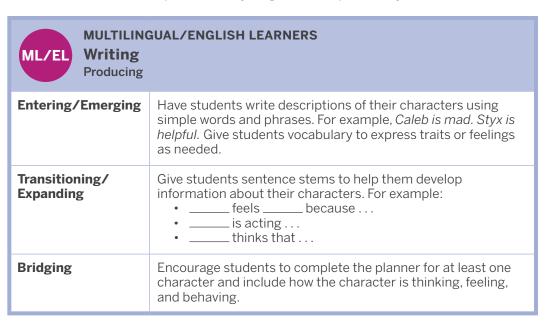
Activity Page 6.4



Activity Page 8.4



- Ask, "Why do you think the 'Behavior' column is last?"
 - » Answers may vary, but they should include that thinking about how characters feel or what they think can help us inform planning their actions.
- Ask, "What tense is used in the 'Behavior' column, in the bolded text?"
 - » past progressive
- Encourage students to try to use the progressive tense, where applicable, when writing their characters' behaviors.
- Remind them they will use the tense (past, present, or future) that they planned earlier in the lesson.
- Remind students to use their original Narrative Planners on Activity Page 6.4 to remember which characters are in their scenes. Tell them to think about the events they already planned when completing their Character Planners.
- Have students complete Activity Page 8.4 independently.



- After students are finished, have them share their planners with a partner.
- As a class, review the feedback questions located at the back of Activity Page 8.4.
- Have students think about the following questions when reading their partner's Narrative Planner:
 - Is this in line with what I know about the character in the novel?
 - Do the characters' characteristics, feelings, and perspectives align with their behaviors?



Challenge

Encourage students to write their characters' behaviors using the progressive tense.

- Is there more information that can be added to further develop the character?
- Model how to give feedback using the following sentence starters:
 - Your character plan aligns with what we know about the characters in the novel because . . .
 - The behaviors you planned align with the character's thoughts and feelings you planned because . . .
 - You can improve your character plans by . . .
- Explain that there is a place to record notes about the feedback they received from their partner on the back of Activity Page 8.4.
- If time allows, give students time to revise their planners based on their partner's feedback.

End Lesson



Tone

PRIMARY FOCUS OF LESSON

Reading

Students will identify descriptive language that conveys tone in the text and will make connections to characters' thoughts and feelings.

[L.4.3a, RL.4.1, RL.4.3]

Speaking and Listening

Students will compare and contrast the experiences and perspectives of characters in the text. **[SL.4.3]**

Reading

Students will demonstrate an understanding of the Tier 2 word *inseparable*. **[L.4.4]**

Writing

Students will write an introduction to their narrative writing piece and will use descriptive language and sensory details. [W.4.3a, W.4.3d, L.4.6]

FORMATIVE ASSESSMENT

Activity Page 9.1 Students will analyze specific language in the text to

identify the tone in various scenes. [L.4.3a]

Activity Page 9.4 Students will write an introduction to their narrative

writing piece using descriptive language and sensory

details. [W.4.3a, W.4.3d]





LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (60 min.)				
Lesson 8 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ Activity Pages 9.1, 9.2	
Chapters 29-33	Partner/ Independent	50 min.	□ board/chart paper	
Word Work: Inseparable	Whole Group	5 min.		
Writing (30 min.)				
Characteristics of a Strong Introduction	Whole Group	15 min.	□ Activity Pages 9.3, 9.4□ Visual Support 9.1□ board/chart paper	
Writing Introductions	Independent	15 min.		

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine reading partners.
- Prepare for students to use Activity Pages 8.1 and 8.2, if needed, to support their review of Lesson 8.
- Prepare a T-chart on the board/chart paper. Label one column "Leaving Sutton" and the other one "Returning Home."
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

Visual Support 9.1

- Prepare to display Visual Support 9.1.
- On the board/chart paper, prepare the following model introduction to use during the lesson:

"Hurry up, B.G. Let's go!" Caleb whispered as we mounted the Grasshopper behind Styx, who was driving, of course. I'm not sure why he felt the need to whisper. It seemed like all of Sutton was asleep. The only sounds that could be heard were the wind rustling through the crops and the quiet vroom of the Grasshopper engine. I looked back, in the direction of our home, which seemed miles away already. My palms felt warm and sweaty. What if the Grasshopper broke down along the way? What if we got lost? What if our parents got so angry they would never forgive us? The charcoal road lay flat and straight ahead, with a bright white line splitting it in two. A bright green, rectangular sign read, '30 miles to Indianapolis.'

"Alright," I huffed under my breath. "Let's do this."

- Prepare to have students use their Narrative and Character Planners on Activity Pages 6.4 and 8.4, respectively, to write their introductions.
- Prepare to make a list on the board/chart paper titled "Characteristics of a Strong Introduction," which you will complete with students during the lesson.
- Write the following sentence stems on the board/chart paper, for students to use when providing feedback on their partner's introduction.
 - You effectively introduced the narrator/characters/setting when you . . .

- Your use of descriptive language/sensory details helped me visualize . . .
- You effectively used a variety of sentence types by . . .
- I think you can improve your introduction by . . .

Universal Access

Reading

- Prepare questions and sentence stems for students that need support with the Reading segment.
- Predetermine strategic partners for partner reading.
- Prepare a tone word bank as an additional support for Activity Page 9.1. Include words such as *cheerful*, *joyful*, *silly*, *sad*, *scary*, and *suspenseful*.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

- Prepare to support students in using their Narrative and Character Planners (Activity Pages 6.4 and 8.4, respectively) to write their introductions.
- Prepare to ask students questions to support them as they write their introductions. For example:
 - Who is the narrator?
 - Who are the characters that you want to introduce?
 - What is the setting?
 - What is the first event?
 - What can the characters say or do to show what is happening or how they are feeling?

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

freight, n. a train that carries cargo or goods

giddy, adj. silly or joyful

inseparable, adj. unable to be split apart

lurched, v. moved suddenly and quickly

ramshackle, adj. appearing ready to fall down

weathered, adj. looked different, usually older, due to being outside for a period of time

compulsive, adj. feeling like you can't stop yourself from doing something

treacherous, adj. not safe; dangerous

arrangements, n. details that have been planned in advance

Literary Vocabulary

tone, n. the attitude of a piece of writing, expressed through the style of writing and the words used by the author

Vocabulary Chart for Chapters 29-33			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	tone	freight giddy inseparable lurched ramshackle weathered compulsive treacherous arrangements	
Spanish Cognates		inseparable compulsivo	
Multiple- Meaning			
Sayings and Phrases			

Reading



Primary Focus

Students will identify descriptive language that conveys tone in the text and will make connections to characters' thoughts and feelings. [L.4.3a, RL.4.1, RL.4.3]

Students will compare and contrast the experiences and perspectives of characters in the text. [SL.4.3]

Students will demonstrate an understanding of the Tier 2 word inseparable. [L.4.4]

LESSON 8 REVIEW (5 MIN.)

- Have students take out their copies of The Season of Styx Malone.
- Ask them to recall where the boys are in the process of obtaining the Grasshopper.
- Ask, "What is Styx's plan to get Cory to cover for Bobby Gene and Caleb?
 Why do Bobby Gene and Caleb need Cory to cover for them?"
 - » The plan is to offer Cory to let him play with Susie. They need to skip chores to try to get the motor for the lawn mower to trade for the Grasshopper.
- Have students turn to a partner and recall which characters they compared
 in the previous lesson. Ask them to share some similarities and differences
 they identified between the characters. Tell students they can use Activity
 Page 8.2 from the previous lesson to help them remember.
 - » They compared Styx and Caleb. Answers may vary for the similarities and differences between them.
- Tell students that, as they read, they will continue to think about the differences between characters, including their characteristics, feelings, and perspectives.
- Remind them that they also identified how characters have begun to change in the novel.
- ** Think-Pair-Share: Have students share some ways in which Caleb has changed so far in the novel and what may have impacted this change. Allow them to use Activity Page 8.1 to support their responses. Remind students to signal when both partners have contributed to the conversation. Once both students have shared, have one or two volunteers share their partner's idea with the class.

- » Answers may vary, but they could include that Caleb is starting to break the rules more or is more rebellious; Caleb argues with his parents.
- Tell students that today they will continue to explore how characters are changing in the book, specifically Caleb's perspectives and feelings.

CHAPTERS 29-33 (50 MIN.)

- Explain that students will pay close attention to Caleb's perspective of Styx as they read.
- Ask, "How can you identify if a character's perspective has changed?"
 - » Answers may vary, but they could include paying attention to dialogue and actions and thinking about how they are different from earlier in the text.
- Remind students that they started to analyze changes in characters in the previous lesson.
- Ask students to recall the definition of the term *tone*. Remind them that they learned about tone in the *Poetry* units of Grades 2, 3, and 4.
 - » Tone is the attitude of a piece of writing expressed through the author's word choice.
- Explain that in a novel the characters can have a tone, or attitude, toward someone or something.
- Ask, "How can readers identify the tone a character is using?"
 - » Answers may vary, but they could include analyzing the language used by the character.
- Tell students that they will build on their understanding of how characters' feelings or perspectives are changing by thinking about how a character's tone may have changed.
- Have students read chapter 29 with a partner. Encourage them to pay attention to Caleb and Styx's tone and how it conveys their feelings and perspectives.
- After students have finished reading chapter 29, ask the following comprehension questions:
- 1. **Literal.** Who is Styx with when Caleb and Bobby Gene find him?
 - » He is with a girl named Lisa, who is older than them.
- 2. **Inferential.** Why does Styx want to talk to Caleb and Bobby Gene later?
 - » Answers may vary, but they could include that he wants to be alone with Lisa.

- 3. **Evaluative.** How would you describe the tone Styx uses with the boys?
 - » Answers may vary, but they could include curt, short, dismissive, impatient, annoyed.
- 4. **Inferential.** How does Caleb feel at the end of this chapter and how do you know?
 - » Answers may vary, but they could include that he is confused or unsure of Styx; he calls him slippery; Styx sounds different to him.
- 5. **Evaluative.** Think-Pair-Share: How do you think Styx, Caleb, and Bobby Gene's ages play a role in their perspectives in this scene? (Remind students to signal when both partners have contributed to the conversation.)
 - » Answers may vary, but they could include that Caleb, who is the youngest, doesn't understand why Styx would want to be alone with someone; Bobby Gene is slightly older than Caleb and seems to understand that Styx wants them to leave.
 - Tell students they will continue to analyze how characters are changing as they continue to read with a partner.
 - Have students read chapter 30 with a partner.
 - When they have finished reading chapter 30, have them discuss the following questions with their partners:
- 1. **Literal.** What textual evidence in the chapter tells you how Caleb feels about having a secret from his mom and dad?
 - » Caleb says, "And yet it didn't feel wrong."
- 2. **Evaluative.** How would you describe the tone that Caleb uses when talking about Styx in this chapter? Use evidence from the text to support your response.
 - » Answers may vary, but they could include skeptical, confused, hurt.
- 3. **Evaluative.** How has Caleb's perspective of Styx changed and how do you know? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that he is starting to feel skeptical or unsure about Styx, when earlier he would believe and follow everything he said. Caleb asks his dad how you know what someone is thinking, showing that he's starting to wonder what Styx is keeping from them.
 - Bring the class back together and have a few students share their responses. Make sure students understand that Caleb is starting to feel skeptical about Styx.
 - Explain that they are going to explore another literary tool that will help them understand how the characters are thinking and feeling and how this changes throughout the text.

Activity Page 9.1



- Have students turn to Activity Page 9.1.
- Ask them to read the example excerpt at the top Activity Page 9.1, from the bonfire scene in chapter 28. Using the excerpt, complete the first row of the graphic organizer with the class. Below are sample responses you can write in the first row.
 - Column 1 (Descriptive language in the text): "You could never have too many marshmallows at a campfire." "He had Dad was laughing along with the rest of us."
 - · Column 2 (Tone): joyful, happy, carefree
 - Column 3 (Connection to character's thoughts and feelings): Caleb is happy that Styx is getting along with his dad; all of them feel relaxed and are enjoying themselves.
- Explain that students will read chapter 31 with a partner. They will fill out at least two more rows of Activity Page 9.1 as they read.
- Point out that the second row already has a section of descriptive language filled in from chapter 31. Students will complete the second and third columns for this example.
- Explain that students should try to find one more instance of descriptive language that conveys the tone of the scene in chapter 31. They will write their own example in the next blank row.
- Ask whether there are any questions before they begin.
- Have students read chapter 31 with a partner and complete two additional rows on Activity Page 9.1.

MULTILINGUAL/ENGLISH LEARNERS Writing Producing			
Entering/Emerging	Have students use one word to describe the tone. For example, excited, scared, happy, sad.		
Transitioning/ Expanding	Give students preselected portions of the text to analyze the tone.		
Bridging	Give students a bank of tone words to choose from, such as cheerful, joyful, silly, sad, scary, suspenseful. Encourage them to make sure the tone matches the feeling evoked by the language in the text.		

- When students have finished reading chapter 31, have a few volunteers share the tone they identified in the chapter. Record the tone words shared by students on the T-chart you prepared in advance on the board/chart paper, under the "Leaving Sutton" column.
- Ask, "What examples of descriptive language did you find in this chapter that helped you understand the tone in the scene?"
 - » Answers may vary, but they could include "I whooped, the way Styx had. Thick wind filled my mouth and throat, flapping my cheeks and drying my tongue. 'Infinity, here we come!'". This conveyed an exciting or thrilling tone.
- Explain that authors can use different sentence types to convey tone. Give the following example from the text: *Infinity, here we come!*
 - Ask, "What type of sentence is this?"
 - » exclamatory
 - Ask, "How does the author's use of this sentence type help convey the tone in this scene?"
 - » Answers may vary, but they could include that the exclamatory sentence conveys Caleb's excitement and thrill.
- Ask students to find another example of an exclamatory sentence in the chapter that helped convey the tone of the scene. Have a few students share their exclamatory sentences and explanations.
- Tell students that they will read chapters 32 and 33 independently. As they read, they will continue to pay attention to descriptive language to identify the tone in the scene and think about how it may have changed. In particular, encourage students to consider the tone conveyed when the boys are on their way back to Sutton, returning home.
- Explain that, as they read, they will complete additional rows on Activity Page 9.1 and will take notes on descriptive language to help them identify the tone.
- Give students fifteen minutes to read chapters 32 and 33.
- Support students as needed while they are working.



Support

Work with students in a small group to offer more support as needed.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely			
Entering/Emerging	Read chapters 32 and 33 aloud as students follow along. After each page, pause to have students summarize it in their own words.		
Transitioning/ Expanding	Have students read chapters 32 and 33 with a strategic partner. Provide an expanded glossary of potentially challenging words (e.g., quadrupled, momentum, peppered, scrappy).		
Bridging	Give students a dictionary for support as they read chapters 32 and 33.		

- After fifteen minutes, bring students back together.
- Inform students they will have a few minutes to share examples of tone from the text with partners. They will share their examples with as many partners as they can before you signal that time is up. You may choose to play a song to designate the amount of time students have to share. Tell them that, as they listen to their partner share, they should take notes on new ideas on their activity page. Give students a signal when the time is up and have them return to their seats.
- Have a few of them share the descriptive language they identified and the tone it conveyed while the boys were on the train returning to Sutton.
 - » Answers may vary, but they could include the examples below.
 - Examples of descriptive language:
 - "We rode in silence. No joking, no stories. Nothing, apart from the machinery chugging beneath us. This time, it wasn't lulling and steady." (pages 189–190)
 - "'That was close,' I said. Bobby Gene lay on the wood planks, catching his breath. I sat next to him, patting his back. I wanted him to know I was here. That I knew he was frightened and furious and didn't have the air to say so." (page 189)
 - "The wheels churned and churned, echoing with the scrape of metal on metal, the hiss of steam and the whine of brakes. . . . Bobby Gene's desperate, puffy breaths were loudest. I linked my arm with his. No matter what, no matter where, it was me and him." (page 190)
 - Examples of tone words include upset, scared, betrayed, dangerous, down, fearful.

- Record students' responses for tone words in the T-chart you prepared in advance on the board/chart paper, under the "Returning Home" column.
- Ask the following comprehension questions:
- 1. **Evaluative.** How does the tone of the scene in which the brothers are traveling back to Sutton connect to how the characters are feeling?
 - » Answers may vary, but they could include that Bobby Gene and Caleb feel betrayed by Styx; they feel upset and scared; they think that Styx didn't tell them the truth and put them in danger.
- 2. **Evaluative.** How do Caleb's feelings and perspective about Styx change in this scene and what caused this change?
 - » Answers may vary, but they could include that he is starting to doubt Styx because he put them in danger and wasn't completely honest with him.
- 3. **Evaluative.** How does Caleb's treatment of Bobby Gene change over the course of these chapters? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that he goes from being pushy to being sympathetic, or mocking to supportive and protective.
- 4. **Evaluative.** How would you describe the relationship between Caleb and Bobby Gene?
 - » Answers may vary, but they could include that Caleb looks out for Bobby Gene, even though Caleb is younger; although they don't always agree, the brothers are supportive and protective of each other.



Check for Understanding

Think-Pair-Share: Ask students how they can identify the tone in a text or scene. Remind them to signal when both partners have contributed to the conversation. Once both students have shared, have one or two volunteers share their partner's idea with the class.

- Remind students that, in the previous lesson, they compared Caleb and Styx's experiences and perspectives.
- Explain that students will now compare and contrast two other characters: Bobby Gene and Caleb.

Activity Page 9.2





Support

Work with students in a small group to offer more support as needed.

Challenge

Have students write a paragraph to compare and contrast Bobby Gene and Caleb, including evidence from the text to support their conclusions.

- Have students turn to Activity Page 9.2. Explain that they should incorporate
 the knowledge they built about these characters throughout the novel, in
 addition to what occurred in the chapters they read today, to help them
 compare and contrast the characters. Allow students to use the Character
 Development charts from previous lessons to help them.
- Give students five minutes to work on Activity Page 9.2 with a partner.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely			
Entering/Emerging	Reread lines from the text that help students answer specific questions. For example, "How is Caleb feeling when he is jumping onto the train? How is Bobby Gene feeling when he is jumping onto the train? Do they feel the same way or differently?"		
Transitioning/ Expanding	Provide open-ended sentence stems for students. For example: • Bobby Gene/Caleb lives • Bobby Gene/Caleb thinks • Bobby Gene/Caleb has • Bobby Gene/Caleb feels • Bobby Gene and Caleb both		
Bridging	Encourage students to come up with at least two ideas for each section of the Venn diagram.		

- After students have completed Activity Page 9.2, have them synthesize the information in their Venn diagram by completing a Because But So statement activity. Provide students with the following sentence stem: *Caleb and Bobby Gene are similar*... Have them write three statements using the conjunctions because, but, and so. Then, ask a few volunteers to share their responses.
- Ask, "Why is comparing and contrasting characters a helpful strategy when reading a text?"
 - » Answers may vary, but they could include that it helps us understand the characters on a deeper level and the relationships between them.
- **Think-Pair-Share:** Ask, "Who do you relate to more, Billy Gene or Caleb?" Remind students to signal when both partners have contributed to the conversation. After students have shared their responses, have them restate their partner's reasons.
- Have a few volunteers share their partner's answers and reasons.

WORD WORK: INSEPARABLE (5 MIN.)

- 1. In chapter 31 you read "We had been inseparable all our lives."
- 2. Say the word inseparable with me.
- 3. Inseparable means unable to be split apart.
- 4. The twins were inseparable, they never left each other's side.
- 5. Can you think of examples of people or things you know that are inseparable? Share with a partner and use the word *inseparable* in your response.
 - Ask two or three students to use the target word in a sentence. If necessary, guide them or rephrase their responses to make complete sentences. For example, "My sister and I are inseparable." "Frog and Toad are inseparable."
- 6. What part of speech is the word inseparable?
 - » adjective

Use a Word Parts activity for follow-up.

- Ask students to identify the root word and the prefix in the word inseparable.
 - » The root word is separable. The prefix is in-.
- Ask what the root word separable means.
 - » the ability to be separated
- Ask students to recall the meaning of the prefix in—.
 - » into or not
- Explain that, in this word, the prefix in means not.
- Give students the following directions: "I will say several words with the prefix *in*—. Listen carefully to the word that you hear after the prefix *in* to help you discover the meaning of the word. For example, if I say, 'inseparable,' then you would say, 'That means not separate or separated."
 - invisible
 - » That means not visible.
 - incomplete
 - » That means not complete.
 - insignificant
 - » That means not significant.
 - inexpensive
 - » That means not expensive.



Challenge

Challenge students to come up with other words with the prefix in-.

Prompt students to come up with additional words that have the prefix in—meaning not.

Writing



Primary Focus: Students will write an introduction to their narrative writing piece and will use descriptive language and sensory details. [W.4.3a, W.4.3d, L.4.6]

CHARACTERISTICS OF A STRONG INTRODUCTION (15 MIN.)

- Remind students that they have been working on planning for their narrative writing projects.
- Ask them to recall the parts of their narratives they have planned.
 - » the characters, narrator, setting, and event sequence
- Tell students that they will begin writing their narratives and they will start with an introduction. Before doing so, they will read your introduction and identify the characteristics of a strong introduction.
- Ask, "What is the purpose of an introduction?" Remind students that they
 have written introductions and explored the purpose of introductions in
 previous writing projects.
 - » Answers may vary, but they could include the purpose is to introduce the writing or plot, to hook the reader, to introduce the characters and the setting.
- Tell students that you wanted to introduce the reader to the setting, the characters in the scene (including the narrator), and the first event.
- Have students turn to Activity Page 9.3. Tell them to follow along as you read your introduction aloud. Read your writing aloud as follows:

"Hurry up, B.G. Let's go!" Caleb whispered as we mounted the Grasshopper behind Styx, who was driving, of course. I'm not sure why he felt the need to whisper. It seemed like all of Sutton was asleep. The only sounds that could be heard were the wind rustling through the crops and the quiet vroom of the Grasshopper engine. I looked back, in the direction of our home, which seemed miles away already. My palms felt warm and sweaty. What if the Grasshopper broke down along the way? What if we got lost? What if our parents got so angry they would never forgive us? The charcoal road lay flat and straight ahead, with a bright white line splitting it in two. A bright green, rectangular sign read, '30 miles to Indianapolis.'

"Alright," I huffed under my breath. "Let's do this."

Activity Page 9.3



Visual Support 9.1

- Display the first page of Visual Support 9.1.
- Explain that this is the planner you created for your scene and ask the following questions:
 - Which characters did I include in my planner? Who is the narrator?
 - » The characters are Caleb, Bobby Gene, and Styx. Bobby Gene is the narrator.
 - How do I introduce the characters in my introduction?
 - » Answers may vary, but they could include that the characters' names are included in the first few lines.
 - How do I introduce the narrator in my introduction?
 - » Answers may vary, but they could include that you use words such as *I'm*, *I*, and *my*; Caleb said Bobby Gene's name when he spoke to the narrator, showing who he was talking to.
 - How do I introduce the setting in my introduction?
 - » Answers may vary, but they could include that you described Sutton being asleep, the road that lay flat ahead with a bright white line in the middle, and the crops around them.
 - Display the second page of Visual Support 9.1. Take a look at the setting description I wrote in step 2 of my planner: Planning the setting. What do you notice about how I used this setting description to help me write my introduction?
 - » Answers may vary, but they could include that in your introduction you used some of the sentences you had already written in the setting description.
 - How did I introduce the first event that I planned in step 3 of my planner?
 - » Answers may vary, but they could include that Styx and Caleb are on the Grasshopper trying to get Bobby Gene to join them.
 - What examples of different sentence types did I include in my introduction? (Have students label a few examples of sentence types directly on the introduction at the top of Activity Page 9.3.)
 - » Exclamatory: "Hurry up, B.G. Let's go!"; interrogative: "What if the Grasshopper broke down along the way? What if we got lost?"; declarative: "It seemed like all of Sutton was asleep."
 - What examples of descriptive language or sensory details do you notice in my introduction that helped bring it to life?
 - » Answers may vary, but they could include "the wind rustling through the crops"; "the quiet vroom of the Grasshopper engine"; "My palms felt warm and sweaty."



Check for Understanding

Ask students how they can use their Narrative Planner to help them write their introduction.

- Direct students to look at the "Characteristics of a Strong Introduction" section on the bottom of Activity Page 9.3.
- Using your model introduction, have students come up with a class list of characteristics that make up strong introductions. Explain that they have a copy of your model introduction on this activity page.
- Record students' responses on the Characteristics of a Strong Introduction list that you prepared in advance on the board/chart paper. Have them record the characteristics on Activity Page 9.3.
- Examples of characteristics of a strong introduction may include the following:
 - introducing the characters and narrator
 - introducing the setting, although it may not always be explicitly stated
 - showing rather than telling (may use figurative language)
 - describing the first event
 - intriguing or hooking the reader
 - introducing what the narrator is thinking or feeling
 - using descriptive language and sensory details
 - including a variety of sentence types
- Explain that students will use this list of characteristics when writing their introductions today.

WRITING INTRODUCTIONS (15 MIN.)

- Have students turn to Activity Page 9.4.
- Explain that they will write the introductions to the narrative pieces they have been planning in the past lessons. Remind students that they can find their planners on Activity Pages 6.4 and 8.4.
- Tell students to use the Characteristics of a Strong Introduction list they just made as a class to support them in writing.

Activity Page 9.4



- Tell them they should use a variety of sentence types—declarative, imperative, interrogative, and exclamatory—to engage the reader.
- Remind students that they should incorporate descriptive language and sensory details to set the tone of their scenes and to introduce the characters, narrator, and setting.
- Have students write their introductions independently.
- Have students share their introductions with a partner. Instruct them to provide
 feedback to one another on their use of descriptive language and sensory details,
 as well as their introduction of the narrator, characters, and setting. Model how
 to give feedback using the sentence starters below, which you wrote on the
 board/chart paper in advance. You may wish to have students record one of the
 sentences on the back of their partner's Activity Page 9.4 to provide feedback.
 - You effectively introduced the narrator/characters/setting when you . . .
 - Your use of descriptive language/sensory details helped me visualize . . .
 - You effectively used a variety of sentence types by . . .
 - I think you can improve your introduction by . . .



Activity Page 9.4: Narrative Draft: Introduction

Collect Activity Page 9.4 at the end of the lesson to determine students' ability to write strong introductions and provide feedback during the Writing segment in the next lesson.

MULTILINGUAL/ENGLISH LEARNERS Writing Producing		
Entering/Emerging	Have students write simple sentences for their introductions, including the characters and setting.	
Transitioning/ Expanding	Have students write more complex sentences. Encourage them to introduce the characters, setting, narrator, and first event they planned.	
Bridging	Encourage students to use descriptive language and sensory details in their introductions.	

End Lesson

LESSON

10

External and Internal Conflicts

PRIMARY FOCUS OF LESSON

Reading

Students will analyze dialogue to describe internal and external conflicts in the text. [RL.4.1, RL.4.3]

Students will revisit and identify themes in the text. [RL.4.2]

Students will demonstrate an understanding of the Tier 2 word underestimated. [L.4.4]

Writing

Students will include dialogue in the body paragraphs of their narrative writing. [W.4.3b, W.4.5]

FORMATIVE ASSESSMENT

Activity Page 10.1 Students will identify characters' external and internal

conflicts in the novel using a T-chart. [RL.4.3]

Activity Page 10.2 Students will write the body of their narratives including

dialogue. [W.4.3b]





LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (65 min.)				
Lesson 9 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ board/chart paper	
Chapters 34-37	Partner/ Independent	45 min.	☐ Activity Pages 5.2, 10.1	
Revisiting Theme	Whole Group/ Partner	10 min.		
Word Work: Underestimated	Whole Group	5 min.		
Writing (25 min.)				
Writing Body Paragraphs	Independent	25 min.	□ Activity Page 10.2□ Visual Supports 9.1, 10.1, 10.2□ board/chart paper	

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Prepare a T-chart on the board/chart paper. Label one column "External Conflicts" and the other one "Internal Conflicts." You will also need to leave a space above or beside the T-chart to record a list of conflicts with students during the lesson.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.
- Prepare to have students return to Activity Page 5.2 to revisit themes they identified in the novel.

Note: Students will come across the phrase "Grand Theft Motor" in chapter 37. Please work as needed with your school leaders to decide how to address this topic.

Writing

• Prepare for students to use their narrative planning activity pages (Activity Pages 6.4, 8.4, and 9.4).

Visual Support 9.1, 10.1 and 10.2

- Prepare to display Visual Supports 9.1, 10.1, and 10.2.
- Prepare to use the visual supports listed above to write the following lines with students, either on the projection of the visual support or on the board/ chart paper. Prepare to record additional dialogue based on students' responses during the lesson.
 - "Woo-hoo!" Caleb yelled as the Grasshopper raced through the wind.
 - "Indy, here we come!" Styx bellowed, matching Caleb's energy.
 - My stomach flip-flopped.

Universal Access

Reading

- Prepare questions and sentence stems for students that need support with the Reading segment. For example:
 - Do Bobby Gene and Caleb agree?

- Do Bobby Gene and Caleb have a problem?
- Does Bobby Gene want to keep following Styx?
- Does Caleb want to keep following Styx?
- Is this an external conflict?
- Is this an internal conflict?
- On the inside, Caleb feels _____, but also wants _____
- On the outside, Caleb is arguing with _____ over ____
- Prepare strategic partners for partner reading.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

- Prepare differentiated paper in the form of a storyboard.
- Prepare to share the Five Easy Rules for punctuating dialogue, from Grade 3, for students to refer to as needed (see below).

Dialogue Punctuation: Five Easy Rules

- 1. Quotation marks are placed before the first word of the dialogue and after the punctuation mark that ends the dialogue.
- 2. When the tag follows the dialogue, it ends in a period. When the tag precedes the dialogue, it ends in a comma.
- 3. The punctuation that ends a line of dialogue is written inside the quotation marks.
- 4. When the tag follows the dialogue, quotations that do not end in an exclamation point or question mark end in a comma instead of a period.
- 5. When writing dialogue between two or more speakers, begin a new paragraph each time the speaker changes.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

impolite, adj. acting without manners or respect

skulked, v. hid out of fear

proclaimed, v. stated out loud

ascended, v. moved in an upward motion or direction

investment, n. money that is spent with the expectation of making more money

diligent, adj. doing something carefully

accessories, n. people who help another person commit a crime

indignant, adj. feeling or acting out in anger

underestimated, v. placed a lesser value on someone or something than it is worth

intrepid, adj. feeling or acting without fear

Vocabulary Chart for Chapters 34-37			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	tone	impolite skulked proclaimed ascended investment diligent accessories underestimated intrepid	
Spanish Cognates		proclamó ascendió diligente inversión subestimé intrépido	
Multiple- Meaning			
Sayings and Phrases			

Lesson 10: External and Internal Conflicts

Reading



Primary Focus

Students will analyze dialogue to describe internal and external conflicts in the text. [RL.4.1, RL.4.3]

Students will revisit and identify themes in the text. [RL.4.2]

Students will demonstrate an understanding of the Tier 2 word underestimated. **[L.4.4]**

LESSON 9 REVIEW (5 MIN.)

- Have students take out their copies of The Season of Styx Malone.
- ** Think-Pair-Share: Have them recall the big event that occurs with the brothers and Styx Malone in the last few chapters. Remind students to signal when both partners have contributed to the conversation. Once both students have shared, have one or two volunteers share their partner's idea with the class.
 - » Answers may vary, but they could include that they take, or steal, the motor from someone's house.
- Ask, "How do Caleb and Bobby Gene feel on the train on the way back to Sutton?"
 - » Answers may vary, but they could include that they feel upset, scared, or betrayed by Styx because he didn't tell them what they were going to do.
- Have students recall the definition of tone.
 - » the attitude of a piece of writing, expressed through the style of writing and the words used by the author
- Ask, "How does the tone change from when the boys were on the train leaving Sutton to when they were returning home? What causes the change in tone?"
 - » Answers may vary, but they could include that on the train leaving Sutton, the tone is thrilling and exciting, but on the way back home the tone is more sullen or dark. Caleb and Bobby Gene are upset, confused, or scared because they took the motor without asking; they feel betrayed by Styx; they are worried they might get in trouble.
- Explain that students will continue to think about the characters' perspectives to identify the conflicts faced by the characters in the novel.

CHAPTERS 34-37 (45 MIN.)

- Tell students that, in the next chapters, they will identify conflicts the characters face.
- Ask students to explain what conflict means.
 - » a problem that occurs
- Ask for examples of problems or conflicts students have encountered in other books, stories, or movies. Record students' responses on the board/ chart paper.
- If students have difficulty coming up with problems, you may provide the following examples:
 - Cinderella is being treated poorly by her evil stepmother. ("Cinderella")
 - The fisherman didn't want to go back to the sea like his wife requested, but he also didn't want to argue with his wife and make her upset. ("The Fisherman and His Wife")
 - The people in the emperor's court couldn't see the emperor's clothing, but they didn't want to seem like fools. ("The Emperor's New Clothes")
 - The door was too small for Alice to fit through. ("Alice and Wonderland")
 - Charlotte needed to come up with a way to save her pig Wilbur from being killed. (Charlotte's Web)
- Explain that there are two types of conflicts they will explore: internal and external conflicts.
- · Ask, "What does internal mean?"
 - » on the inside
- Ask, "What does external mean?"
 - » on the outside
- Explain that characters can face both internal and external conflicts.
- Ask students to share what they think an external conflict is.
 - » The character has a problem that involves another person or thing; there is something bothering them on the outside.
- · Ask students to share what they think an internal conflict is.
 - » The character is feeling conflicted, or something is bothering them on the inside; conflict has to do with the character's feelings.
- Explain that we pay attention to the characters' feelings and reactions to determine an internal conflict. Sometimes characters can have an internal conflict—they experience opposing feelings at the same time.

- Give the following example:
 - If I wanted to go play outside, my mom wouldn't let me—that would be an external conflict because it's a problem I'm having with someone else.
 - If I went outside anyway, but then felt guilty about breaking her rules, that would be an internal conflict because it is a result of how I'm feeling.
- Ask. "How are internal and external conflicts connected?"
 - » Answers may vary, but they could include that the internal conflict is a result of the way the character responded to the external conflict.
- Explain that sometimes the external and internal conflicts that characters face can be connected.
- Review the class list of conflicts you recorded on the board/chart paper.
 Have students classify each of these as internal or external conflicts and transfer them to the corresponding column on the conflicts T-chart you prepared in advance.
- Have students share internal or external conflicts faced by the main character so far in *The Season of Styx Malone*. You may add students' responses to the T-chart.
- Have students turn Activity Page 10.1. Explain that, as they read, they will record internal and external conflicts faced by the characters.
- Direct students to read chapter 34 with a partner and complete Activity Page 10.1.

MULTILINGUAL/ENGLISH LEARNERS ML/EL Reading **Reading Closely Entering/Emerging** Direct students to specific parts of the text that demonstrate a conflict, and ask guiding questions. For example, "What is the conflict between Bobby and Caleb here? What do they disagree about? Is this an external conflict with someone else or an internal conflict on the inside?" **Transitioning/** Provide open-ended sentence stems for students. For example: **Expanding** On the inside, Caleb feels _____, but also wants ___ • On the outside, Caleb is arguing with _____ over ___ **Bridging** Encourage students to ask themselves the following questions when classifying conflicts: "Does this character have a problem with something or someone else? Does this character's conflict have to do with how they are feeling on the inside?"

Activity Page 10.1



- After students have finished reading chapter 34, ask the following comprehension questions:
 - 1. **Literal.** What does Bobby Gene think about hanging out with Styx and why? What does Caleb think about hanging out with Styx?
 - » Bobby Gene thinks it was fun at first, but it became scary; he thinks they shouldn't hang out with Styx because they stole. Caleb thinks that it was "scary COOL"; he thinks they should continue to hang out with Styx because they made a deal.
 - 2. **Inferential.** Why does Bobby Gene agree to go with Caleb to meet Styx, even though he doesn't want to?
 - » Answers may vary, but they could include that he doesn't want Caleb to go alone; he wants to have Caleb's back.
 - 3. **Evaluative.** What is the conflict between Bobby Gene and Caleb? Is this conflict internal or external?
 - » Answers may vary, but they could include that Bobby Gene thinks they stole, but Caleb doesn't; Bobby Gene thinks it was scary, but Caleb thinks their adventure was cool; they disagree over whether they should continue hanging out with Styx. It's an external conflict.
 - 4. **Evaluative.** What part of the text helps you uncover this conflict? How is it written?
 - » Answers may vary, but they should include that the dialogue between Bobby Gene and Caleb reveals their conflict.
 - 5. **Evaluative.** What is Caleb's internal conflict? Include textual evidence in your response.
 - » Answers may vary, but they could include that Caleb knows what they did was wrong, but he also doesn't want to give up the chance to obtain the Grasshopper; he knows it's wrong to take from others, but he wants to continue following Styx; "We're about to achieve something awesome. We can't quit now!"
- Tell students that they will continue to identify external and internal conflicts faced by the characters as they read chapter 35 with a partner.
- Have students read chapter 35 with a partner.
- After they have finished reading, ask the following comprehension questions:
 - 1. **Literal.** What does Caleb want to say to Styx when he first sees him?
 - » "What did you get us into?"

- 2. **Inferential.** Why is Caleb doing Bobby Gene's chores?
 - » Answers may vary, but they could include that he owes Bobby Gene for agreeing to come with him to meet Styx and for continuing with the Great Escalator Trade.
- 3. **Inferential.** At the end of the chapter, why does Caleb say, "I feel worse than ever," even though it was a "surprisingly perfect day"?
 - » Answers may vary, but they could include that he has a feeling that something will go wrong; he's still feeling conflicted about stealing but also wanting to follow Styx to achieve freedom; he knows he'll have to confront Styx about stealing; he's jealous of his father and Styx.
- 4. **Inferential.** How do you think Caleb feels while he watches Styx interact with his father? Support your response with evidence from the text.
 - » Answers may vary, but they could include he's jealous, surprised, sad, confused.
- 5. **Evaluative.** What do you learn about Caleb and his father's relationship in this chapter?
 - » Answers may vary, but they could include that Caleb and his father don't have much in common; Caleb doesn't think he's good at anything that's important to his dad; he doesn't often have fun with his dad; he feels that his dad recognizes many of his faults; he doesn't feel good enough for his dad.
- You may give students time to add to their Character Development charts from previous lessons (Activity Pages 1.1, 1.2, and 4.1). Encourage them to add new information they learned about Caleb and his father's relationship in the "Relationship" section of their charts, as well as the conflicts Caleb and Bobby Gene face.
- Explain that students will read chapter 36 independently and should be prepared to summarize the major conflicts when they finish reading.
- Ask students to add to the conflicts listed on Activity Page 10.1 as they read, paying close attention to the dialogue between characters to help them identify the conflicts.
- When students have finished reading, have them turn to a partner and summarize the major conflicts in the chapter using their own words. Then, have them add any new ideas their partner shared to their activity pages.
- Ask the following comprehension questions:
- 1. **Literal.** What new information do Caleb and Bobby Gene find out about taking the motor?
 - » The motor is Mr. Pike's, and they took it without asking.



Support

Read chapters 36 and 37 aloud in a small group.

- 2. **Inferential.** Why does Caleb want to continue with the Great Escalator Trade after finding out they probably stole?
 - » Answers may vary, but they could include that it is more important to him to gain freedom, to be "un-ordinary," and he thinks getting the Grasshopper and following Styx will help him achieve this.
- 3. **Evaluative.** What internal conflict is Caleb facing?
 - » Answers may vary, but they should include that Caleb knows that stealing is wrong, but he also wants the freedom and happiness that he thinks Styx promised them.
- 4. **Evaluative.** What lines from the text reveal Caleb's internal conflict?
 - » Answers may vary, but they could include "My hands shook. We stole. . . . But maybe we didn't. Maybe we were wrong."
- Tell students they will read chapter 37 independently.

Note: Students will come across the phrase "Grand Theft Motor" in this chapter. Please work as needed with your school leaders to decide how to address this topic.

- Tell students that, as they read, they should continue to think about the conflicts that emerge in the chapter and record internal or external conflicts they identify on Activity Page 10.1.
- After students have finished reading chapter 37, have a few volunteers share
 the internal or external conflicts they identified. Have students add new ideas
 to their Activity Page.
- Have students turn to a partner and orally summarize the conflict between Styx and the Franklin brothers in this chapter.
- Encourage them to identify whether this is an external or an internal conflict and explain how they know.
 - » Answers may vary, but they could include external conflicts: Caleb and Bobby Gene are upset with Styx because they think he lied to them and led them to unknowingly steal, whereas Styx is upset with the brothers for calling Mr. Pike behind his back.
- Ask the following comprehension questions:
 - 1. **Literal.** What deal does Bobby Gene make with Styx?
 - » They will continue working with him to get the Grasshopper as long as they make it right with Mr. Pike.
 - 2. **Inferential.** What new information do you learn about Styx and Mr. Pike's relationship?
 - » Answers may vary, but they should include that Styx used to live with Mr. Pike.

- 3. **Evaluative.** Think-Pair-Share: What do you predict Caleb will do with the five hundred bucks worth of Harley-Davidson swag? Think about what you learned in previous chapters to make your prediction. (Remind students to signal when both partners have contributed to the conversation.)
 - » Answers may vary, but they should be supported by the text and could include that he will trade it to Mr. Davis for the Grasshopper because Mr. Davis's son loves his Harley.



Check for Understanding

Think-Pair-Write: Ask students to explain the difference between an internal and an external conflict. Have them share their response with a partner and then write one sentence describing the difference between the two.

REVISITING THEME (10 MIN.)

- Have students turn to Activity Page 5.2 and tell them they can use that page to help them recall themes.
- Ask students to recall the definition of theme.
 - » A theme is a key idea or subject that is repeated in a story or novel and that can relate to many people.
- Remind students that they previously brainstormed themes in *The Season of Styx Malone*. Ask them to recall themes that have emerged in the novel.
- Explain that students will review their list of themes and think about which ones have continued to appear in the text. Explain the following directions:
 - First, draw a star next to the themes in the first column that have continued to repeat in the text.
 - Next, add additional examples of how the theme is revealed in the text in the second column.
 - Last, add new reflections you have about the theme in the third column.
 - You can add any new themes you have identified in the additional rows at the bottom of the chart.
- Have students add to Activity Page 5.2 with a partner.

Activity Page 5.2



WORD WORK: UNDERESTIMATED (5 MIN.)

- 1. In chapter 37 you read "I guess I underestimated you."
- 2. Say the word underestimated with me.
- 3. *Underestimated* means placing a lesser value on someone or something than it is worth.
- 4. I underestimated his intelligence.
- 5. What are some examples of people or things that could be underestimated? Be sure to use the word *underestimated* in your response.
- 6. What part of speech is the word underestimated?
 - » verb

Use a Word Parts activity for follow-up.

- Ask students to identify the root word and the prefix in the word underestimate.
 - » root word: estimate; prefix: under-
- Ask students to recall the meaning of the prefix under—.
 - » below, not enough, or less than
- Give students the following directions: "I will say several words with the prefix *under*—. Listen carefully to the word that you hear after the prefix *under* to help you discover the meaning of the word. For example, if I say, 'underestimated,' then you would say, 'That means estimated below.'"
 - undervalued
 - » That means valued below.
 - underrated
 - » That means rated below or not rated enough.
 - underachieve
 - » That means to not achieve enough.
 - undercharge
 - » That means to not charge enough.



Challenge

Challenge students to come up with other words with the prefix *under*-.

Lesson 10: External and Internal Conflicts

Writing



Primary Focus: Students will include dialogue in the body paragraphs of their narrative writing. **[W.4.3b, W.4.5]**

WRITING BODY PARAGRAPHS (25 MIN.)

- Ask, "What steps have you completed so far in your narrative writing process?"
 - » planning for the setting, events, and characters; drafting an introduction
- Explain that students will work on the body paragraphs, or the main events in their narrative.
- Remind them that they have planned, in detail, for the events that occur in their narrative on Activity Page 6.4. Remind students that they have also planned carefully for the characters in their narratives, including their characters' traits or characteristics, feelings, perspectives, and behaviors.
- Give students a few minutes to review their plans on Activity Pages 6.4 and 8.4.
- Explain that students will use the plans they have made to develop the body of their narratives. They will think about the events that will happen in order and how the characters behave, think, and feel during the events.
- Ask, "What literary tools can you use to show characters' actions, feelings, and perspectives?"
 - » Answers may vary, but they could include descriptive and figurative language, sensory details, and dialogue.
- Ask, "How does dialogue help you understand the characters' conflicts and feelings in chapters 34–37 in *The Season of Styx Malone*?
 - » Answers may vary, but they could include that they understood the external conflict between Bobby Gene and Caleb based on what the brothers said when they were arguing.
- Explain that students will incorporate dialogue in their writing to help them show what happens and the character's feelings and perspectives instead of just telling this.
- Ask, 'What does it mean to show instead of tell in writing?"
 - » Answers may vary, but they could include that it means using dialogue, actions, and descriptive language to show what the characters are doing, thinking, and feeling.

- Remind students that, earlier in the unit, they practiced writing a scene with dialogue, following the Five Easy Rules for punctuating dialogue.
- Ask students to recall some of these rules. See the rules below for possible answers.
 - 1. Quotation marks are placed before the first word of the dialogue and after the punctuation mark that ends the dialogue.
 - 2. When the tag follows the dialogue, it ends in a period. When the tag precedes the dialogue, it ends in a comma.
 - 3. The punctuation that ends a line of dialogue is written inside the quotation marks.
 - 4. When the tag follows the dialogue, quotations that do not end in an exclamation point or question mark end in a comma instead of a period.
 - 5. When writing dialogue between two or more speakers, begin a new paragraph each time the speaker changes.
- Explain that you will model how to incorporate dialogue into your scene. Use the example below.

Visual Support 9.1, 10.1 and 10.2

- "First, I'm going to review my narrative planning documents to help me remember the main events and characters in my scene." Display the first page of Visual Support 9.1.
- "Here we can see the Narrative Planner that I created previously. Can someone remind us of the main events in my scene?" Have a volunteer respond using Visual Support 9.1.
- "Next, I want to review the Character Planner I created so I can write dialogue that shows what the characters are thinking and feeling in my scene." Display Visual Support 10.1 and review this with students.
- "The last thing I want to review is the introduction I already wrote so I can continue writing my scene where I left off." Display Visual Support 10.2 and read the directions aloud to students.
- "Now, I want to continue my scene, keeping in mind the characters' behaviors, perspectives, and feelings that I already planned."
- "I know that Bobby Gene is feeling nervous about going into Indy and leaving Sutton, but Caleb and Styx are thrilled. I'm going to convey how the characters are feeling using dialogue and character actions." Write the following sentences on the board/chart paper:

"Woo-hoo!" Caleb yelled as the Grasshopper raced through the wind.

"Indy, here we come!" Styx bellowed, matching Caleb's energy.

My stomach flip-flopped.

- Ask, "What dialogue can I write to show Bobby Gene's feelings or perspective at this moment? Use my Character Planner to help you."
- » Answers may vary, but examples of dialogue could include "Are you sure we should do this?" or "Guys, I think we should go back."
- Have a few students share their responses and record them on the board/ chart paper. Remind students to use dialogue tags as needed.
- Ask students to identify the type of sentence they shared (declarative, interrogative, exclamatory, or imperative).
- Ask, "How did I use dialogue and character actions to show what the characters are thinking and feeling in this scene?"
 - » Answers may vary, but they could include that Caleb shouted when he was excited; Bobby Gene's line shows that he was feeling nervous or hesitant about the trip.
- Have students turn to Activity Page 9.3 and reread the introductions they wrote in the previous lesson.
- Explain that they will write where they left off in their introductions to create the body of their narratives.
- Have students turn to a partner and share how they will use their plans
 to help develop the body of their narratives. Ask students to share three
 opportunities where they could incorporate appositives into the body of the
 narrative using their plan. Explain that this is one way in which they can use
 their plans to create complex sentences in their narratives.



Check for Understanding

Ask students how they can use their Narrative Planner to help them write the body of their narrative.

Activity Page 10.2





Support

Support students with transferring ideas from their plan to their narrative by asking questions such as "What did you plan to happen first in your scene? What are the characters thinking and feeling in this event? How can you show that in your writing?"

Challenge

Encourage students to vary the types of dialogue in their writing.

- Have students turn to Activity Page 10.2.
- Explain that students will write the body of their narratives on this activity page, and remind them to incorporate dialogue into their narratives. Explain that they should use at least three exclamatory sentences, two imperative sentences, and two interrogative sentences in their dialogue. You may wish to write this instruction on the board as a reminder.
- · Give them fifteen minutes to write independently.
- Have students exchange their writing with a partner and give each other feedback on the use of dialogue to demonstrate what characters are thinking and feeling. Model how to give feedback using the following sentence starters:
 - $\circ~$ When the character says, \dots I can infer that they are feeling \dots
 - When the character says, . . . I can infer that they are thinking . . .
 - Your use of dialogue is effective because . . .
 - You can improve your use of dialogue by . . .
- Give students time to revise their use of dialogue in their writing.

MULTILINGUAL/ENGLISH LEARNERS Writing Producing			
Entering/Emerging	Have students write about the events and characters in their scenes in a storyboard format, using simple words and phrases.		
Transitioning/ Expanding	Have students write simple sentences to describe the main events in their scene. Encourage them to include one or two sentences that demonstrate what the characters are saying.		
Bridging	Encourage students to include dialogue in their writing, using the Five Easy Rules to help them with punctuation.		

End Lesson -

11

Character Development

PRIMARY FOCUS OF LESSON

Reading

Students will make inferences about characters in the text, including their experiences and how they have changed. [RL.4.1, RL.4.3]

Students will discuss the impact of the setting on the major conflict in the story. **[RL.4.3]**

Students will demonstrate an understanding of the Tier 2 word forbade. [L.4.4]

Writing

Students will revise their drafts by adding sensory details and concrete words and phrases to convey experiences and events. [W.4.3d, W.4.5, L.4.6]

FORMATIVE ASSESSMENT

Activity Page 11.1 Students will make inferences about characters in the

text using a graphic organizer. [RL.4.1]

Activity Page 11.2 Students will write a short response describing the

impact of the setting on the major conflict in *The Season*

of Styx Malone. [RL.4.3]

Activity Page 11.3 Students will improve sentences using sensory details

and concrete words and phrases. [W.4.3d, L.4.6]





LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (60 min.)				
Lesson 10 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ board/chart paper	
Chapters 38-41	Partner/ Independent	50 min.	☐ Activity Pages 3.2, 11.1, 11.2	
Word Work: Forbade	Whole Group	5 min.		
Writing (30 min.)				
Improving Sentences	Whole Group/ Partner	10 min.	☐ Activity Pages 11.3, 11.4	
Revising with Descriptive Details	Independent	20 min.		

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Prepare for students to use Activity Page 3.2 in a partner discussion.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

- Prepare for students to use their narrative drafts (Activity Page 10.2).
- Prepare to guide students through the first simple example sentence on Activity Page 11.3. See lesson segment and answer key for model.

Universal Access

Reading

- Prepare questions and sentence stems for students that need support with the Reading segment. For example:
 - Does this quotation teach you something new about the character?
 - Can this line help you understand how the character is feeling?
 - Does this line help you understand what the character is thinking?
 - Does this line help you understand how the character has changed?
 - What does this make you think about the character?
 - What does this show you about the character?
 - What does the character think?
 - What does the character want?
 - What does this make you think about the character's past?
- Prepare strategic partners for partner reading.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

• Prepare a word bank of adjectives and adverbs, such as the one below.

Adjectives	Adverbs	
large, tiny, old, new, easy, difficult, smooth, rough	slowly, quickly, finally, excitedly, loudly, quietly	

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

memorabilia, n. objects people collect that hold a special meaning testify, v. to make a statement about what you believe to be true, often in court audible, adj. loud enough to be heard grounded, adj. when a person isn't allowed to leave their house

forbade, v. not having allowed something to happen

confined, adj. limited to a particular place

aboveboard, adj. truthful or out in the open

bail, v. to leave

Vocabulary Chart for Chapters 38-41			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	tone	memorabilia testify audible grounded forbade confined aboveboard bail	
Spanish Cognates		testificar audible confinado	
Multiple- Meaning			
Sayings and Phrases			

Lesson 11: Character Development

Reading



Primary Focus

Students will make inferences about characters in the text, including their experiences and how they have changed. [RL.4.1, RL.4.3]

Students will discuss the impact of the setting on the major conflict in the story. [RL.4.3]

Students will demonstrate an understanding of the Tier 2 word forbade. [L.4.4]

LESSON 10 REVIEW (5 MIN.)

- Have students take out their copies of *The Season of Styx Malone*.
- Have them use the Somebody Wanted But So Then structure to write one sentence that describes Caleb and Bobby Gene's external conflict.
 Encourage students to incorporate the differences in Caleb and Bobby Gene's perspectives. Have a few students share their statements aloud with the class.
 - » Answers may vary, but they could include that Caleb wants to continue the Great Escalator Trade with Styx because he thinks it will help him gain freedom, but Bobby Gene does not want to continue working on the trade with Styx because he thinks it's wrong that he led them to steal, so then they get into an argument.
- Ask students to recall internal conflicts Caleb may be facing in the novel.
 - » Answers may vary, but they could include that he knows that stealing is wrong, but he wants to get the Grasshopper, continue hanging out with Styx, and leave Sutton.
- Ask them to recall what they learned about where Styx lived previously.
 - » He used to live with Mr. Pike, the man they stole the motor from.
- Ask students to recall the deal Bobby Gene made with Styx in order to continue with the Great Escalator Trade.
 - » Styx would have to make it right with Mr. Pike.

- ** Think-Pair-Share: Remind students that, at the end of chapter 37, they predicted what Caleb will do with the Harley swag from Cory. Have some students share the predictions they made. Remind them to signal when both partners have contributed to the conversation. Once both students have shared, have one or two volunteers share their partner's prediction with the class.
 - » Answers may vary, but they could include that the boys will use the Harley swag to get the Grasshopper.

CHAPTERS 38-41 (50 MIN.)

- Remind students that they have made many types of inferences about the characters in *The Season of Styx Malone* so far. Ask them to share the types of inferences they have made.
 - » inferences about characters' perspectives, motivations, feelings, backgrounds, traits.
- Explain that, as they read, students will use an additional type of note-taking tool that will help them make inferences—double-entry notes.
- Have students turn to Activity Page 11.1.
- Review the columns in the note-taking tool with the class. Explain that in the first column students will write quotations from the text. Note that there are already two quotations prewritten in this column. In the second column, students will make inferences or write their reaction to the quotation in the text. Tell them they can make inferences about characters' traits, experiences, perspectives, and feelings, among others.
- Review the example in the first row of the Double-Entry Notes chart. Explain
 how you made an inference and noted down what you think based on what
 Bobby Gene said in the text. Ask how this inference is connected to the
 quotation from the text.
 - » Answers may vary, but they could include that wanting to make it right with Mr. Pike shows that being honest and truthful is really important to him, which makes him a moral or ethical person.
- Point out that the name of the character is written to make it clear which character they are talking about.
- Ask students to explain how character dialogue and actions in the text can reveal information about the characters by showing instead of telling.
 - » Answers may vary, but they could include that it allows the author to show things about a character without explicitly stating it.

Activity Page 11.1



- Explain that they should only take notes on quotations that they find really meaningful or that will allow them to infer important or new information about a character.
- Tell students they will read chapter 38 with a partner and take notes on Activity Page 11.1. They should pay close attention to how the characters are changing or developing and what their words and actions reveal about their past experiences. Remind students to complete the "Reaction/inference" column for the quotations that are already noted in the chart.
- Have students read chapter 38 and take notes with their partner. After they
 have finished, have a few of them share their inferences or reactions to the
 quotations noted in the first two rows of Activity Page 11.1. See possible
 answers below.
 - "Can't count on anything but your own smarts. Can't count on nobody but yourself." Possible answer: Styx hasn't had people he feels he could rely on; he doesn't have family or friends close to him.
 - "Everything I own fits in a single bag. You never know when you're gonna have to jam." Possible answer: Styx has had to move around a lot; he doesn't stay long enough anywhere for it to feel like home.
- Prompt students to reflect on what they already know about Styx, including where he lives now and where he lived in the past.
- Have students write one sentence at the bottom of Activity Page 11.1
 explaining one piece of evidence they selected and their inference or
 reaction. Circulate around the classroom to ensure students cite evidence
 from the text accurately and explain their thinking in one complete sentence.
- Ask the following comprehension questions:
 - 1. **Evaluative.** Why do you think Styx says that miracles don't exist?
 - » Answers may vary, but they could include that he hasn't had great things happen to him that could be considered a miracle.
 - 2. **Literal/Inferential.** Does Bobby Gene agree with Styx when he says you can't count on anybody besides yourself? Why?
 - » No, he says, "You're wrong." Answers to why may vary, but they could include that Bobby Gene has had people to count on in his life, such as his parents and Caleb.

- 3. **Inferential.** How does Caleb feel about himself after getting the memorabilia from Cory's uncle? Why does he feel this way?
 - » Answers may vary, but they could include that he feels proud of himself because he negotiated with Cory's uncle or convinced him, just like Styx can usually do with people; he thought he acted like Styx.
- 4. **Evaluative.** How has Caleb changed?
- » Answers may vary, but they could include that Caleb is learning to be convincing and good with his words, like Styx; he's more confident and braver in the way he speaks to other people, such as to Styx and Cory.
- Direct students' attention to Activity Page 3.2. Remind them that they previously analyzed how Styx's actions impacted Caleb.
- **Turn and Talk:** Have students turn to a partner and discuss ways in which Caleb's actions have impacted Styx's behavior, perspective, or feelings in the chapters they have recently read. Explain that they may write these ideas on Activity Page 3.2. Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that Caleb and Bobby Gene can't hang out with Styx anymore, which makes Styx feel abandoned or hurt; Styx thinks that he can't depend on anyone, even the friends he thought he trusted.
- Have a few partners share their responses with the class.



Check for Understanding

Think-Write-Share: Ask students to think of one way in which Caleb and Styx have impacted each other. Have them write one sentence describing their thinking, and then ask them to share it with a partner. After both students have shared, instruct them to expand their original sentence by adding new ideas they learned from their partner.

• Have students read chapter 39 with a partner. Instruct them to continue taking notes on their Double-Entry Notes chart as they read.

Activity Page 3.2





Support

Read chapter 39 aloud with a small group of students, stopping two or three times for students to complete Activity Page 11.1.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely			
Entering/Emerging	 Direct students to specific lines in the text and ask questions to help them pull out important quotations and make inferences. For example: Does this quotation teach you something new about the character? What does it teach you? Can this line help you understand how the character is feeling? How is the character feeling? Does this line help you understand what the character is thinking? What is the character thinking? Does this line help you understand how the character has changed? How has the character changed? 		
Transitioning/ Expanding	Ask students open-ended questions to help them make inferences. For example: • What does this make you think about the character? • What does this show you about the character? • What does the character think? • What does the character want? • What does this make you think about the character's past experiences?		
Bridging	Support students by repeating explicit directions and providing sentence stems. For example, "First, pull out evidence from the text: <i>The character says</i> , or <i>The text says</i> , Next, write what this makes them think about the character: <i>So, I think the character</i> "		

- When students have finished reading chapter 39, ask a few volunteers to share quotations they noted from the text and their reactions or inferences about the characters.
- Ask the following comprehension questions:
 - 1. **Literal.** Who comes to the Franklins' home and why?
 - » Mr. Pike comes to their home because he wants to find out who stole from him; Bobby Gene and Caleb call Mr. Pike, which reveals their involvement in and knowledge about the stolen motor.
 - 2. **Inferential.** Why does Caleb say, "We marched toward our trial" when his mother summons them to the living room?
 - » Answers may vary, but they could include that in a trial people are sentenced or have to defend themselves, which is what Caleb thinks they are about to do defend themselves and receive their punishment.

- 3. **Literal.** Why do Mr. Franklin and Caleb disagree about leaving Sutton?
 - » Mr. Franklin doesn't want the boys to leave Sutton because he thinks they are safe there; Caleb thinks it is a "stupid, boring town."
- 4. **Inferential.** Why does Mrs. Franklin forbid Caleb and Bobby Gene from hanging out with Styx?
- » Answers may vary, but they could include that she thinks Styx is a bad influence because he took them outside of Sutton; he helped her sons break family rules.
- 5. **Evaluative.** How do Caleb and Bobby Gene react differently in this chapter and what do their reactions reveal about their traits? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that Bobby Gene is apologetic and scared; "Tears rolled down Bobby Gene's cheeks"; Bobby Gene is generally more obedient and wants to listen to his parents. Caleb argues with his parents and doesn't apologize; "What if we don't want to stay in this stupid, boring town?"; he is becoming more rebellious or antagonistic; he argues more with his parents.
- Explain that the setting in a novel can sometimes play a role in the main conflict. Ask the following question: "What role does the setting play in the main conflict in *The Season of Styx Malone?*"
- **Think-Pair-Write:** Have students turn to a partner and share possible ways in which the setting has impacted the main conflict in the story. Explain that this can include the main characters' motivations and perspectives about the setting. Remind students to signal when both partners have contributed to the conversation.
- Have students turn to Activity Page 11.2. Explain that they will write a short response to the question they just discussed with their partners. Give students five minutes to complete Activity Page 11.2 independently. See a possible answer below.
 - » Impact of the setting on the major conflict: Caleb and Bobby Gene live in a small town, and Caleb dreams of being extraordinary, which includes seeing Indy and traveling outside of Sutton. Their father wants them to stay in Sutton, as he is fearful of how the boys will be treated outside of their town. Caleb and Bobby Gene's father won't let them go on field trips or visit the museum in Indy. As a result, Caleb has an even greater desire to leave Sutton and explore, which impacts his conflict with his father. This is the real reason Caleb wants the Grasshopper—to be able to leave his small town and experience freedom.

Activity Page 11.2



MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely		
Entering/Emerging	Ask either/or questions. For example, "Is Caleb happy or upset about where he lives? Does Caleb want to leave Sutton or stay? Does he agree or disagree with his father about staying in Sutton?"	
Transitioning/ Expanding	Prompt students with follow-up questions. For example, "Where does the novel take place? What does Caleb think about this place? Why is that a problem for him?"	
Bridging	Encourage students to use the word <i>because</i> to explain their reasoning.	



Check for Understanding

Ask students how living in Sutton relates to Caleb's main motivation or problem in the text.

- Have students read chapter 40 independently and continue to take notes on Activity Page 11.1 to make inferences about the main characters.
- When students have finished reading, ask the following questions:
 - 1. **Literal.** Why are the Franklin brothers forbidden to hang out with Styx?
 - » Mr. Pike comes to their house and speaks to their father about the stolen motor and Styx's involvement.
 - 2. **Inferential.** How does Styx feel when he finds out that Caleb and Bobby Gene are forbidden to see him?
 - » Answers may vary, but they could include that he's upset, he feels betrayed by Caleb and Bobby Gene, he feels like they didn't believe him and went behind his back without coming to him first, he's hurt or feels abandoned because they aren't allowed to hang out with him.
 - 3. **Inferential.** Why does Caleb want to find Styx after he leaves? Use textual evidence to support your response.
 - » Answers may vary, but they could include that he doesn't want Styx to think they don't care about him; he knows Styx doesn't have much family or friends and wants him to know that he's special and important; "The worst thought right then was how bad Styx must be feeling."; "Styx took it like a spear. To the belly, or maybe the heart"; "Like he wasn't worth the trouble or something. He had to know he was. And we might be the only people on earth who could tell him."

- 4. **Evaluative.** How does Styx's reaction relate to his comment earlier in the novel, "Can't count on nobody but yourself"?
 - » Answers may vary, but they could include that he feels like he can't count on Bobby Gene and Caleb; he feels like they don't trust him and he can't rely on them, just like everyone else.
- 5. **Evaluative.** What does Caleb mean when he says, "He [Styx] wasn't entirely magic. He wasn't invincible. He cared"? What does this reveal about what Caleb is realizing?
 - » Answers may vary, but they could include that Caleb is realizing Styx has feelings and can be hurt; Styx isn't some magical character everything always goes right for.
- 6. **Evaluative.** Identify an example of foreshadowing in this chapter. What can you predict based on the clues in the text?
 - » Answers may vary, but they could include that Caleb has a bad feeling in his stomach; something may go wrong; Caleb asks, "What trouble could we even really get in?"; the boys may get into trouble.
- 7. **Evaluative.** Think-Pair-Share: How does Styx impact Caleb's actions and perspective in this chapter? Use evidence from the text to support your response. (Remind students to signal when both partners have contributed to the conversation.)
 - » Answers may vary, but they could include that Styx convinces Caleb that he isn't going to get in big trouble with his parents, they will love him anyway; Caleb smokes a candy cigarette; Caleb decides the trouble is worth the reward.
- Have students read chapter 41 independently. Explain that, as they read, they should pay close attention to how Caleb is changing. Students may continue to take notes on Activity Page 11.1.
- After students have finished reading chapter 41, have them identify one
 important quotation they noted from the text and an inference/reaction they
 would like to share. This can be from any of the chapters they read today.
 Students can star this on their activity page.
- Explain that they will share the quotation and inference/reaction they selected with as many partners as they can before you signal that time us up. You may choose to play a song to designate the amount of time students have to share. Tell them that, as they are listening to their partner share, they should take notes on new ideas on their own Activity Page 11.1. Give students a signal when the time is up, and have them return to their seats.

- Have them turn to a partner and discuss the following questions:
 - 1. **Literal.** How do the boys obtain the Grasshopper?
 - » Answers may vary, but they could include that Caleb convinces Mr. Davis to trade them the Grasshopper for the Harley-Davidson memorabilia; he convinces Mr. Davis that giving his son the memorabilia will improve their relationship and will show his son that he supports his choices.
 - 2. **Inferential.** What does Caleb mean when he tells Mr. Davis, "I know what you want most," and then says, "I knew, because I felt it, all the way to the bottom of my heart and back"?
 - » Answers may vary, but they could include that he knows what it feels like to have a hard time with one's own father.
 - You may ask a follow-up question: "How does this connect to Caleb's own relationship with his father?"
 - » Answers may vary, but they could include that, similarly to Mr. Davis and his son, Caleb struggles to see eye to eye with his own father, even though he knows his dad loves him.
 - 3. **Evaluative.** How has Caleb changed in the novel? Think about Caleb's perspective and behaviors.
 - » Answers may vary, but they could include that Caleb has become smoother with his words, convincing, and good with people, like Styx; Caleb has decided that the trouble he might get into with his parents is worth it to get the Grasshopper; Caleb has become braver and bolder.
- Have students turn to their Character Development chart for Caleb (Activity Page 1.1) and add notes to the "Resolutions and changes" section.



Challenge

Have students write a short paragraph describing how Caleb's relationship with his own father impacted his ability to obtain the Grasshopper.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely		
Entering/Emerging	Read chapters 40 and 41 aloud as students follow along. After each page, pause to ask what happened.	
Transitioning/ Expanding	Have students read chapters 40 and 41 with a strategic partner and pause at the bottom of each page to share how the main characters are feeling and whether/how they have changed.	
Bridging	Prompt students to pause at the bottom of every page as they read independently and tell themselves how the main characters are feeling and whether/how they have changed.	

WORD WORK: FORBADE (5 MIN.)

- 1. In chapter 39 you read "Then she officially forbade us to hang out with Styx."
- 2. Say the word forbade with me.
- 3. Forbade means not having allowed something to happen.
- 4. I forbade her to leave the house.
- 5. What are some examples of actions that someone could forbade? Be sure to use the word *forbade* in your response.
- 6. What part of speech is the word forbade?
 - » verb
 - Tell students that forbade is the past tense of the verb to forbid.

Use a Synonyms and Antonyms activity for follow-up. Ask students, "What does *forbade* mean? What are some synonyms, or words that have a similar meaning?" Prompt students to provide words like *prohibited*, *banned*, *prevented*, and *barred*. Then ask, "What are some words or phrases that are antonyms, or opposites, of *forbade*?" Prompt students to provide words like *allowed*, *let*, *encouraged*, *approved*, and *permitted*.

 As students discuss synonyms and antonyms, guide them to use the word forbade in a complete sentence. For example, "An antonym of forbade is permitted. I permitted my friends to borrow my clothes."

Writing Lesson 11: Character Development



Primary Focus: Students will revise their drafts by adding sensory details and concrete words and phrases to convey experiences and events.

[W.4.3d, W.4.5, L.4.6]

IMPROVING SENTENCES (10 MIN.)

- Ask students to recall the steps they have completed so far in their narrative writing process.
 - » Planning for the setting, events, and characters; drafting an introduction; writing the body paragraphs with dialogue.

Explain that they will revise their drafts by using sensory details and concrete words and phrases to more vividly convey events and experiences in their scenes.

- Before students revise their own drafts, they will practice improving sentences that you have written in the draft for your scene. Explain that they will help you improve these sentences by making them more vivid, interesting, and lifelike.
- Have students turn to Activity Page 11.3. Read the directions aloud with students following along.
- Review the examples of sensory details. Ask, "What other examples of sensory details can you add to the table for sight, sound, smell, taste, and touch?"
- Have students record additional examples in their charts on Activity Page 11.3.
- Complete the first starter sentence on Activity Page 11.3 with students.
- Explain that this is a sentence that you wrote in your own scene draft, which you would like them to help you improve.
- Ask students to brainstorm potential adjectives, adverbs, synonyms, and sensory details that can be used to improve the sentence.
- Have students record the words and phrases in their chart. Then, model writing a new sentence using the adjectives, adverbs, synonyms, and sensory details. See below for an example model for the first sentence:

Starter sentence: We went to the Children's Museum on the Grasshopper.

- adjectives to describe the noun (Children's Museum): massive
- adverbs to describe the verb (how we went): finally
- synonyms for the noun, verb, or adjective (went): arrived
- sensory details to make the action more vivid: screeching
 New sentence: We finally arrived with a screeching stop in front of the massive Children's Museum.
- Have students complete the rest of Activity Page 11.3 with a partner.
- Explain that the starter sentence in the last chart should be one that they pull from their own drafts and that they would like to improve. Students should work with their partners to improve this sentence.

Activity Page 11.3



REVISING WITH DESCRIPTIVE DETAILS (20 MIN.)

- Ask students whether they think adding sensory and descriptive details, such as adjectives and adverbs, made the sentences better.
 - » Answers may vary, but they could include that it made the sentences more interesting; it helped the reader picture what was happening.
- Tell students that they will revise sentences in their narrative drafts by adding adjectives, adverbs, more specific synonyms, or sensory details.
- Have students turn to Activity Page 11.4. Explain that they can use this space to rewrite the sentences from their narrative drafts (Activity Page 10.2).
- Ask whether there are any questions on how students will revise. Remind students to use their Improving Sentences activity (Activity Page 11.3) to help them revise the sentences in their draft.
- Give students fifteen minutes to revise their work. If students finish early, encourage them to add more sensory and descriptive details to their writing.

Activity Page 11.4





Check for Understanding

Ask students to provide one example of descriptive language they added to their draft to improve their writing.

MULTILINGUAL/ENGLISH LEARNERS Writing Producing Give students a list of simple adjectives and adverbs, such as slowly, quickly, large, tiny. Have students add one adjective or adverb to their sentences. Transitioning/ Expanding Encourage students to use the words they added to the chart on Activity Page 11.3 to improve their sentences. Bridging Give students access to a thesaurus to identify synonyms to use in their sentences.

 Once students have completed their revisions, have them work with a partner to provide feedback on their use of concrete words and sensory details



Support

Select a sentence from a student's draft and ask the following questions: "Can you add any adjectives to this sentence? Can you add any adverbs to this sentence? Can you add any sensory details to make it more vivid?"

Challenge

Encourage students to add sensory details using figurative language. For example, It smelled as clean as a freshly mopped floor.

- Tell students to think about the following questions:
 - Did my partner add adjectives, adverbs, or specific synonyms to make the sentences more concrete and vivid?
 - Did my partner add sensory details to their sentences to help me picture the events and experience?
- Model providing feedback with the following sentence stems:
 - Your use of descriptive details made your sentence vivid when you . . .
 - I can picture . . . when you wrote . . .
 - You effectively added adjectives/adverbs/specific synonyms when you . . .

End Lesson

12

Problem and Predictions

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will use foreshadowing in the text to make and discuss predictions with a partner. [RL.4.1, SL.4.1b, SL.4.1c, SL.4.1d]

Reading

Students will identify the new problem and climax of the story. [RL.4.3]

Students will demonstrate an understanding of the Tier 2 word *exhilarating*. **[L.4.4]**

Writing

Students will add figurative language to their writing. [W.4.3d, W.4.5, L.4.6]

Students will revise their writing to include a variety of transitional words and phrases to manage the sequence of events. [W.4.3b, W.4.5]

FORMATIVE ASSESSMENT

Discussion: Students will share their predictions with partners

Predictions and respond by asking clarifying questions,

making pertinent comments and revising their own

predictions. [SL.4.1b, SL.4.1c, SL.4.1d]

Activity Page 12.2 Students will identify the new conflict and climax of the

story. [RL.4.3]



LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (65 min.)				
Lesson 11 Review	Whole Group	5 min.	☐ The Season of Styx Malone ☐ Activity Pages 12.1, 12.2 ☐ Visual Support 12.1	
Chapters 42-46	Partner/ Independent	45 min.		
Mapping the Problem	Partner	10 min.		
Word Work: Exhilarating	Whole Group	5 min.	-	
Writing (25 min.)				
Writing with Figurative Language	Independent	10 min.	□ board/chart paper□ Visual Support 12.2	
Revising Transitions	Independent	15 min.		

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Prepare to display the class KWL chart for Styx you created in previous lessons.

Visual Support 12.1

- Prepare to display Visual Support 12.1.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Note: The chapters in this lesson include the topics of foster homes, the Department of Child Services, and an upsetting accident involving a moped and a truck. Please work as needed with your school leaders to decide how to address these topics.

Writing

• Write the following sentence on the board/chart paper: We finally arrived with a screeching stop in front of the massive Children's Museum. Prepare to add to this sentence with students during the lesson.

Visual Support 12.2

- Prepare to display Visual Support 12.2.
- Prepare for students to use their narrative drafts (Activity Pages 9.4 and 10.2) to add an example of figurative language and transitional words and phrases.
- Write the following sentences on the board/chart paper. Prepare to draw carrots to insert transitional words or phrases with students during the lesson.
 - We finally arrived with a screeching stop in front of the massive Children's Museum.
 - · Caleb jumped off the moped. I didn't move.
 - Styx leaped off the Grasshopper.

Universal Access

Reading

 Prepare the following prompts and sentence stems for students to use when they respond to their partner's predictions. You may choose to display these on the board/chart paper.

- Why do you think that . . .?
- What clues in the text helped you make that prediction?
- I agree that . . .
- I disagree with . . .
- Your prediction made me think that . . .
- Prepare questions and sentence stems to support students in completing Activity Page 12.2. For example:
 - Are the boys trying hard to get something in the novel?
 - Do they finally get the Grasshopper?
 - Does something else go wrong?
 - Do Caleb, Bobby Gene, and Styx get what they were trying hard to achieve?
 - Does the problem get better or worse?
 - What new problem emerges in these chapters?
 - Has it been resolved yet?
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

- Prepare the following prompts to support students with adding transitional words or phrases to their writing:
 - Can you use a transitional word here to signify the time or order of events?
 - What word or phrase would connect this idea to the others before or after?
 - Is there another word or phrase you could use here as well?
- Prepare to support students with writing figurative language using the following prompt: How can you use a simile to help the reader imagine what is happening here? Provide a sentence stem, such as . . . like a . . .
- Encourage students to use Activity Pages 1.3, 2.3, and 3.3 to review types and examples of figurative language when adding figurative language to their drafts.

• Give students a copy of Visual Support 12.2 or keep it displayed for students to reference while they are writing.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

exhilarating, adj. causing feelings of extreme excitement
amends, n. actions to make up for something negative
wistfully, adv. with strong wanting, usually displayed with sadness
shifty, adj. capable of being tricky or untrustworthy

betrayed, adj. a sense of lost trust or mistreatment

fender, n. part of an automobile that protects its wheels

EMTs, n. an abbreviation for Emergency Medical Technicians: people that provide medical care in an emergency, often before someone goes to a hospital

paramedics, n. people that are trained to provide medical care **essence, n.** the true nature or quality of a thing

Vocabulary Chart for Chapters 42–46			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		exhilarating amends wistfully shifty betrayed fender EMTs paramedics essence	
Spanish Cognates		paramédicos esencia	
Multiple- Meaning			
Sayings and Phrases	gut feeling		

Reading



Primary Focus

Students will use foreshadowing in the text to make and discuss predictions with a partner. [RL.4.1, SL.4.1b, SL.4.1c, SL.4.1d]

Students will identify the new problem and climax of the story. [RL.4.3]

Students will demonstrate an understanding of the Tier 2 word exhilarating. [L.4.4]

LESSON 11 REVIEW (5 MIN.)

- Have students take out their copies of *The Season of Styx Malone*.
- Ask, "What problem was solved in the previous chapters?"
 - » The boys obtained the Grasshopper.
- Give students the following sentence kernel: *Caleb obtained the Grasshopper*. Have students write a complex sentence that adds details about when, where, why, and how.
 - » Answers may vary, but a complex sentence could read: After sneaking out of the house, Caleb obtained the Grasshopper at the store so that he could finally have freedom by convincing Mr. Davis to trade it for Harley-Davidson swag to give to his son to improve their relationship.
- Ask two or three students to share their expanded sentences with the class.
- Ask students to recall what they know about Styx's family and where he lives. You may choose to show the KWL chart for Styx you created previously.
- Ask students to recall the meaning of foreshadowing.
 - » The author gives you a glimpse into what will happen in the future.
- Have students recall instances of foreshadowing they encountered and the predictions they made in Lesson 11. Have a few students share their predictions.
- Tell students that they will continue to identify instances of foreshadowing in the text and make predictions based on the author's clues.

CHAPTERS 42-46 (45 MIN.)

Note: These chapters include the topics of foster homes, the Department of Child Services, and an upsetting accident involving a moped and a truck. Please work as needed with your school leaders to decide how to address these topics.

- Have students turn to Activity Page 12.1 and review the directions together.
 Tell students that, in the first column, they will quote parts of the text that they think demonstrate foreshadowing. Then, in the second column, they will write a prediction about what will happen later in the story.
- Have students read chapter 42 with a partner and complete Activity Page 12.1.
- After students have finished reading, have them share their predictions
 with a new partner. Encourage them to explain how they used clues in the
 text to develop their predictions. Have students respond to their partner's
 predictions by asking clarifying questions or making relevant comments.
 - » Answers may vary, but they could include that Styx will do something strange; he is going to take off; they aren't going to see him again.
- You may provide the following prompts and sentence stems:
 - Why do you think that . . .?
 - What clues in the text helped you make that prediction?
 - I agree that . . .
 - I disagree with . . .
 - Your prediction made me think that . . .
- Ask whether any student changed their thinking or made new predictions after hearing their partner's ideas. Have a few students share their ideas.
- Tell students they will find out whether their predictions were correct as they read.
- Ask the following questions:
 - 1. **Literal.** Why does Styx bring Caleb and Bobby Gene to Mr. Pike's place?
 - » Bobby Gene tells Styx that for them to keep hanging out, he has to make it right with Mr. Pike.
 - 2. **Inferential.** Why does Caleb think that Styx is acting strange?
 - » He says, "Let's play it by ear" when usually they see each other everyday; he is acting like he wants to say more, when usually they just say "see you later" and

Activity Page 12.1



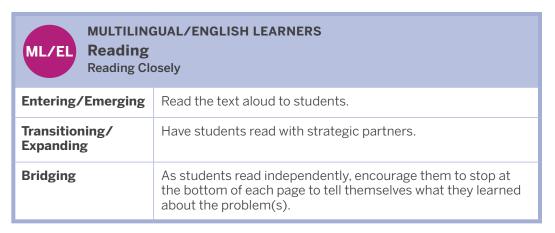


Support

Read chapter 42 aloud with a small group of students, stopping two times to ask, "Can you identify any clues in the text that can help you predict what will happen later in the story?"

- go in different directions; Styx says they can take off anytime they want now that they have the Grasshopper.
- 3. **Evaluative.** Describe Styx's behavior in this chapter. Use evidence from the text to support your response.
 - » Answers may vary, but they could include that he is acting shifty, mysterious, odd, or unusual; "Oh, sure. Yeah. Let's play it by ear"; "Styx fidgeted with the moped handlebars like he wanted to say something more. It was strange."
- 4. **Evaluative.** What conflict has been solved so far in the novel? Think about the characters' motivations or what they wanted.
 - » Answers may vary, but they should include that they obtain the Grasshopper that they wanted.
- Explain that in novels there often isn't one conflict in the story. Rather, characters face various problems as the plot progresses. Tell students that, as they read, they will think about new conflicts that emerge to map the problems.
- Have students read chapter 43 with a partner.
- After students have finished reading chapter 43, have them discuss the following questions with a partner:
 - 1. **Literal.** What do Caleb and Bobby Gene witness when they arrive at Styx's house?
 - » people from the Department of Child Services, Styx shouting and running out the door with his backpack
 - 2. **Inferential.** Why does Styx say, "I thought we had trust.... You betrayed me"?
 - » Answers may vary, but they could include that Styx is upset and thinks that Caleb and Bobby Gene had something to do with DCS coming to his home; Styx thinks Caleb and Bobby Gene called DCS and told them he stole from Mr. Pike, just like they called Mr. Pike behind his back.
- You may choose to define *betrayed*: a sense of lost trust or mistreatment.
- As students discuss with a partner, monitor their understanding of the chapter. You may choose to ask these follow-up questions:
 - Who comes to Styx's house?
 - » people from the Department of Child Services
 - What happened the last time DCS came to Styx's house?
 - » They took away Pixie.

- What do Caleb and Bobby Gene see Styx doing?
- » He runs into the woods.
- Why do you think Styx is upset?
- » Answers may vary, but they could include that he thinks he is in trouble; he thinks Bobby Gene and Caleb called DCS and told them he did something wrong.
- Tell students they will come across the phrase "gut feeling" in the text. Ask, "What does it mean to have a gut feeling?"
 - » Answers may vary, but they could include having a deep feeling about a right or wrong decision, an instinct.
- Remind students to think about how the problem develops as they read.
- · Have students read chapter 44 independently.



- **Think-Pair-Share:** After students have finished reading, have them turn to a partner and discuss the following question: "What is the big problem that emerges in this chapter?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they should include that Styx was hit by a truck and is hurt.
- After both students have shared, have a few volunteers share their partner's idea with the class.
- Have students share with their partner whether their predictions were correct.
- Have students read chapters 45 and 46 independently.
- After students have finished reading, ask the following questions:
 - 1. **Inferential.** What does Mrs. Franklin think happened when she arrives at the scene? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that she thinks Caleb was hurt because she sees blood on him; "I can't see where you're bleeding. Talk to me."



Challenge

Encourage students to support their predictions using multiple pieces of textual evidence.

Support

Read chapters 45 and 46 aloud with a small group of students, stopping two or three times to have them summarize the portion of text.

- 2. **Evaluative.** What do you think Caleb means when he says, "Could she see my heart bleeding?" after his mother arrives? Is this literal or figurative language and why?
 - » Answers may vary, but they could include that he's upset, hurting, or sad. It's figurative language because his heart isn't actually bleeding on the outside.
- 3. **Evaluative.** Why do you think Caleb says, "No. Not like this. Styx had kept his promise. He'd gotten us to Indy"?
 - » Answers may vary, but they could include that Styx had promised to help Caleb see Indy, but he gets them to the city by going to the hospital, which isn't the way Caleb wants to see the city.
 - If needed, prompt students with the following questions:
 - Where did Caleb always want to go?
 - » Indy
 - Where is Caleb going now and why?
 - » He's going to Indy to visit Styx in the hospital.
 - How did Styx get Caleb to Indy?
 - » by getting hurt and being sent to the hospital
- 4. **Inferential.** How is Caleb and Bobby Gene's father connected to Styx's accident?
 - » Answers may vary, but they could include that Caleb overheard his mother say that his father spoke to DCS about Styx the day before; Caleb thinks his father called DCS; Styx left his home and rode the moped because DCS came to his house.
- 5. **Evaluative.** What does the interaction between Bobby Gene and Caleb reveal about Caleb's relationship with his father? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that Caleb thinks Bobby Gene sounds like his father when he says, "There's no cause for pessimism." It upsets Caleb that Bobby Gene is similar to their father because Caleb often disagrees with him; "I swear sometimes it was like he'd inhaled Essence of Dad and was breathing it back out"; "Shut up, B.G."



Check for Understanding

Think-Write-Share: Ask, "What is Caleb worried will happen to Styx?" Have students write their response and then share it with a partner.

MAPPING THE PROBLEM (10 MIN.)

- Have students recall the new problem they shared with their partners after reading chapter 44.
- Ask, "Has the problem in the novel remained the same or changed?"
 - » It has changed, a new problem has emerged.

Visual Support 12.1

- Display Visual Support 12.1.
- Explain that this is one example of a plot map for a novel. Have students observe the line on the left that represents the rising action, which connects the introduction to the climax. Ask the following questions:
 - What do you notice about this line?
 - » Answers may vary, but they should include that it isn't straight, it goes up and down.
 - What do you think the up and down portions of this line represent in the novel?
 - » Answers may vary, but they could include that it represents various problems that emerge and are solved along the way.
 - What do you think the climax is?
 - » Answers may vary, but they could include that it is the biggest problem in the story or an important event that makes a big impact on the plot in the novel.
- Explain that students will create a map that tracks the problem in *The Season of Styx Malone*. Remind them that there is not just one problem in longer novels. Explain that students don't need to include the other parts of the plot (such as the introduction and final resolution) in their maps.
- Have students turn to Activity Page 12.2 and read the directions.
- Explain that they will complete the problem map displayed.

Activity Page 12.2

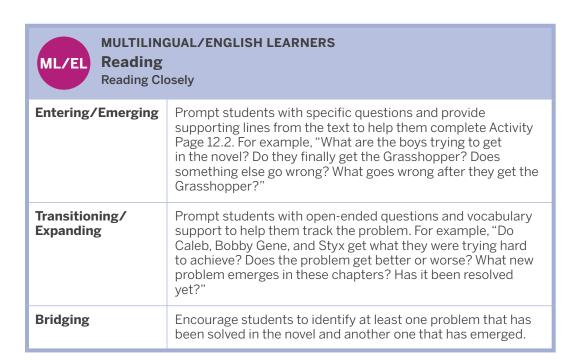


- Tell students that they will add problems and any resolutions that have emerged throughout the novel.
- Have students think about the main characters' motivations, or what they really wanted, when identifying if any problems have been solved.
- Have students complete Activity Page 12.2 with a partner.



Check for Understanding

Ask students how the problem changes or develops in this part of the novel.



WORD WORK: EXHILARATING (5 MIN.)

- 1. In chapter 42 you read "Every second was exhilarating—better than a bike, better than a car."
- 2. Say the word exhilarating with me.
- 3. Exhilarating means causing feelings of extreme excitement.
- 4. Riding the rollercoaster was exhilarating.



Challenge

Encourage students to add additional problems or resolutions that have emerged throughout the novel on Activity Page 12.2.

- 5. What are some examples of things or situations that are exhilarating? Be sure to use the word *exhilarating* in your response.
- 6. What part of speech is the word exhilarating?
 - » adjective

Use a Synonyms and Antonyms activity for follow-up. Ask students,

"What does exhilarating mean? What are some synonyms, or words that have a similar meaning?" Prompt students to provide words like exciting, thrilling, invigorating, and breathtaking. Then ask, "What are some words or phrases that are antonyms, or opposites, of exhilarating?" Prompt students to provide words like boring, upsetting, unstimulating, and depressing.

• As students discuss synonyms and antonyms, guide them to use the word exhilarating in a complete sentence. For example, "An antonym of exhilarating is boring. The show was boring, not exhilarating as I had hoped."

Lesson 12: Problem and Predictions

Writing



Primary Focus

Students will add figurative language to their writing. [W.4.3d, W.4.5, L.4.6]

Students will revise their writing to include a variety of transitional words and phrases to manage the sequence of events. [W.4.3b, W.4.5]

WRITING WITH FIGURATIVE LANGUAGE (10 MIN.)

- Ask students to recall the steps they have completed so far in their narrative writing process.
 - » planning for the setting, events, and characters; drafting an introduction; writing their body paragraphs with dialogue; adding descriptive and sensory details.
- Ask students to recall literary tools they have learned about in the unit.
 - » Answers may vary, but they could include foreshadowing and figurative language.

- Ask, "What is the purpose of figurative language in a text?"
 - » Answers may vary, but they could include bringing the text to life; showing instead of telling; helping the reader imagine or picture what is happening in the text; making the story more interesting.
- Tell students that they will add figurative language to their own narrative drafts. Model the following think-aloud using the sentences you wrote in advance on the board/chart paper.
 - In my own scene—about Styx, Bobby Gene, and Caleb riding the moped into Indy—I wrote the following sentence: We finally arrived with a screeching stop in front of the massive Children's Museum.
 - I'm going to ask myself: How can I use figurative language to make this sentence come to life for my readers? What are other things I know that can arrive with a screeching stop? This makes me think of a race car going from driving one hundred miles per hour to a complete stop. I think including this in my writing will help my reader picture what is happening with the moped.
- Replace the period with a comma at the end of the sentence and add: like a race car going from hundred to zero miles per hour in a second.
- Ask, "What type of figurative language did I just use?"
 - » simile
- Tell students that they will select a place in their own drafts to add figurative language. Explain that students can use their figurative language activity pages (Activity Pages 1.3, 2.3, and 3.3) to review types and examples of figurative language types.
- Direct students to their narrative drafts (Activity Pages 9.4 and 10.2).
 Have them turn to a partner and share an idea about figurative language they can add to their narrative. Have students respond to each other's ideas by providing feedback on their use of figurative language. Then, instruct students to add an example of figurative language to their drafts independently.



Check for Understanding

Ask students to give an example of figurative language they added to their draft.



Support

Select a sentence from a student's draft and ask the following question: "How can you use a simile to help the reader imagine what is happening here?"

Provide this sentence stem: "...like a ..."

REVISING TRANSITIONS (15 MIN.)

- Tell students they will continue to revise and improve their writing over the course of the next few lessons.
- Ask, "Why is making revisions an important part of the writing process?"
 - » Answers may vary, but they could include that it makes our writing better.
- Tell students that they will reread their work to ensure they've included a variety of transitional words and phrases to show the sequence of events in their scenes.
- Remind students they learned about transitional words in the *In My Own Words: Personal Narratives* unit. Ask them to recall the purpose of transitional words.
 - » They are words and phrases we use in writing to connect one idea to the next.
- Ask, "What are some examples of transitional words and phrases?"

Visual Support 12.2

- Display Visual Support 12.2.
- Explain that students may use this word bank of transitional words and phrases to help connect their ideas when they write.
- Explain that they may notice conjunctions in this chart, which they can use to help connect their ideas and expand their sentences.
- Display the sentences you wrote on the board/chart paper. Model the following think-aloud for students:
 - Let's read my first sentence aloud: We finally arrived with a screeching stop in front of the massive Children's Museum.
 - Do I have a transitional word or phrase already in this sentence?
 - » yes
 - What transitional word or phrase do you see and what information does this reveal?
 - » The transitional word is *finally*; it reveals the time; it took a while to arrive at the museum; the narrator was waiting for a long time to arrive.
 - As I read the next two sentences aloud, I want you to think about transitional words or phrases I can add to connect the ideas: Caleb jumped off the moped. I didn't move.

- What transitional words or phrases can I use to connect these ideas?
 (Record students' responses on the board/chart paper by drawing a carrot to insert the word/s.)
- » Answers may vary, but they could include but or however.
- How does this transitional word connect these ideas?
- » Answers may vary, but they could include that it contrasts the actions, or shows the difference between them.
- As I read the next sentence, I want you to think what transitional words or phrases you can add to connect the ideas in this sentence to the previous sentences: Styx leaped off the Grasshopper.
- What transitional words or phrases can I use to connect this sentence to the previous ones? (Record students' responses on the board/chart paper by drawing a carrot to insert the word/s.)
- » Answers may vary, but they could include next, then, or secondly.
- How does this transitional word connect these ideas?
- » Answers may vary, but they could include that it explains the timing of this event in relation to the others; Styx leaped off after Caleb.
- Explain that students may use the transitional words or phrases listed on Visual Support 12.2 when revising their work. Remind them that the purpose is to help the reader understand the order in which events occur.
- Have students turn to a partner and practice adding a transitional word or phrase between two sentences in their drafts.
- Give students time to revise their drafts. Tell them they may use a carrot to insert words and phrases. Model this on the board/chart paper as needed.
- If students need additional time to complete the body of their drafts, give them time to do so now.



Check for Understanding

Think-Pair-Write: Ask students to provide three examples of transitional words and phrases that can be used to organize events in writing. Have students share with a partner and then write their responses on paper.

_ End Lesson



Support

Ask the following guiding questions:

- Can you use a transitional word here to signify the time or order of events?
- What word or phrase would connect this idea to the others before or after?
- Is there another word or phrase you could use here as well?

13

Changing Relationships

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will describe how relationships between characters have changed based on details in the text. [RL.4.1, RL.4.3]

Reading

Students will identify and analyze the meaning and purpose of figurative language, including hyperbole, in the text. [L.4.5]

Students will demonstrate an understanding of the Tier 2 word *impenetrable*. **[L.4.4]**

Writing

Students will receive feedback from partners and will revise their drafts using a revision rubric. **[W.4.5]**

FORMATIVE ASSESSMENT

Activity Page 13.1	Students will identify figurative language that conveys	
	characters' feelings in the text. [L.4.5]	
Activity Page 13.2	Students will identify how relationships between	
	characters have changed throughout the text using a	
	graphic organizer. [RL.4.1]	
Activity Page 13.4	Students will revise their drafts using a Peer Review	
	Checklist [W45]	





LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (55 min.)			
Lesson 12 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ Activity Pages 13.1, 13.2
Chapters 47–50	Independent	45 min.	
Word Work: Impenetrable	Whole Group	5 min.	
Writing (35 min.)			
Completing Narrative Drafts	Independent	10 min.	□ board/chart paper□ Activity Pages 13.3, 13.4
Peer Review	Partner	15 min.	☐ Visual Support 5.1
Implementing Revisions	Independent	10 min.	

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Prepare to display the class KWL chart for Styx that you created in previous lessons.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

• Prepare for students to complete their narrative drafts using Activity Pages 9.4, 10.2, and 11.4.

Visual Support 5.1

• Prepare to display and review Visual Support 5.1.

Universal Access

Reading

- Prepare to ask the following questions to support students in describing character relationships and changes:
 - What major events happened between these characters?
 - What do the characters say about each other?
 - How do these characters feel about each other?
 - Have their feelings changed since the beginning of the novel?
 - What changes in their relationship can you identify?

Writing

 Prepare to support students with completing the Peer Review Checklist on Activity Page 13.4.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

mirage, n. an image that appears real but is imaginary

gulf, n. part of an ocean that is partly surrounded by land

grimaced, v. made a face that expressed dislike or disapproval

horizontal, adj. description of something that is laying flat

ricocheted, v. bounced off of something at an angle

shrapnel, n. broken off or exploded metal pieces

mangled, adj. badly injured or damaged

revved, v. driven or operated fast

impenetrable, adj. impossible to pass through

conspired, v. plotted together

Vocabulary Chart for Chapters 47–50			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		mirage gulf grimaced horizontal ricocheted shrapnel mangled revved impenetrable conspired	
Spanish Cognates		miraje horizontal impenetrable conspiró	
Multiple- Meaning			
Sayings and Phrases	eye of the beholder		

Lesson 13: Changing Relationships

Reading



Primary Focus

Students will describe how relationships between characters have changed based on details in the text. [RL.4.1, RL.4.3]

Students will identify and analyze the meaning and purpose of figurative language, including hyperbole, in the text. **[L.4.5]**

Students will demonstrate an understanding of the Tier 2 word impenetrable. [L.4.4]

LESSON 12 REVIEW (5 MIN.)

- Have students take out their copies of The Season of Styx Malone.
- Ask, "What is the new problem that emerges?"
 - » Styx is hit by a truck while he is on his way to Indy on the Grasshopper and is in the hospital.
- Ask, "Why do Caleb and Bobby Gene finally get to go to Indy?"
 - » They go to Indy to visit Styx in the hospital with their mom.
- Display the class KWL chart for Styx Malone that you created in previous lessons.
- Ask students to recall knowledge they have built about Styx and his background. Ask whether they have any lingering questions or thoughts and record them on the KWL chart.
- Tell students that they will learn more about Styx's past as they read.

CHAPTERS 47-50 (45 MIN.)

- Remind students that the author of *The Season of Styx Malone*, Kekla Magoon, uses descriptive and figurative language frequently in the novel, which they identified in previous lessons.
- Ask them to recall types of figurative language they have identified.
 - » similes, metaphors, and idioms
- Explain that hyperbole is another type of figurative language that the author uses throughout the novel. Remind students they have learned about hyperbole in the Grade 4 *Meaning and Metaphor: Poetry* unit.

Unit 7

- Ask students to recall the meaning of hyperbole.
 - » an exaggerated statement not meant to be taken literally
- Explain that you will read a portion of chapter 46 aloud, which they read in the previous lesson. As you read, they should think about how the descriptive language helps them understand the characters' feelings in this excerpt. Read aloud the second paragraph, after the page break, on page 253. Stop after "hard to breathe?"
- Ask, "What type of descriptive language does Magoon use in this excerpt?"
 - » Answers may vary, but they could include imagery.
- Ask how Magoon's use of descriptive language helps them understand the characters.
 - » Answers may vary, but they could include that it helps them understand the characters' thoughts and feelings; Caleb is feeling upset, anxious, or panicked.
- Have students turn to Activity Page 13.1 and read the directions. Point out the example students just practiced in the first row of the chart.
- Tell students they will do one more example together. Have students turn to chapter 47.
- Read the beginning of chapter 47 aloud, having students follow along as you read. Stop at the page break on page 256, after "make all the difference."
- Ask, "What line or lines in this excerpt of the novel use figurative language?"
 - » Answers may vary, but they could include "The gulf between us had been growing all summer. A canyon."
- Have students write the example of figurative language they identify in the first column on Activity Page 13.1.
- **Turn and Talk:** Ask, "What type of figurative language is used in this line?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include hyperbole or metaphor.
- Have students write the type of figurative language they identify in the second column on Activity Page 13.1.
- **Think-Pair-Share:** Ask, "What inference can you make about Caleb's thoughts or feelings based on this figurative language?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that Caleb feels like Bobby Gene and he are growing further apart.

Activity Page 13.1





Support

As students read, circulate around the classroom and support them in pulling out figurative language. Ask the following questions: "How is the character feeling in this part of the text? What lines reveal how the character feels? Can you find examples of figurative language that helped you understand the character's feelings?"

- Explain that, as students read the rest of this chapter, they will look for instances of figurative language and make inferences about the characters' thoughts and feelings on Activity Page 13.1.
- Have students read chapter 47 with a partner and complete Activity Page 13.1.
- After students have finished reading, have them write a sentence that
 describes how one example of figurative language helped them make an
 inference about a character. Ask them to create an expanded sentence by
 using the conjunctions but, so, and, or because. See below for sentence
 stems examples.
 - I think . . . because in the text . . .
 - The text says . . ., so I think . . .
 - The text says . . ., but I think . . .
 - The text says . . ., and I think . . .
- Ask students to turn to a partner and share their expanded sentences. Then, have a few of them share their expanded sentences with the class.
- Ask the following comprehension questions:
 - 1. **Literal.** What happens at the end of chapter 47?
 - » Caleb and Bobby Gene see Styx walking down the hall.
 - 2. **Literal.** How long did Styx live with Mr. Pike and why did he leave?
 - » Styx lived with Mr. Pike for three years and then was taken away.
 - 3. **Inferential.** Why does Mr. Pike think that Styx kept running away?
 - » Answers may vary, but they could include that he thinks Styx kept running away because he didn't think he was wanted or anyone cared about him, which was hurtful.
 - 4. **Evaluative.** Why do you think Caleb says there is a gulf between him and Bobby Gene "that had been growing all summer"?
 - » Answers may vary, but they could include that the characters are not as close as they once were, and Caleb is realizing how different Bobby Gene and he are after their adventures with Styx.
 - 5. **Evaluative.** Why do you think Mr. Pike says he would have given Styx the motor if he had asked?
 - » Answers may vary, but they could include that he cares about him.



Check for Understanding

Think-Pair-Share: Ask, "How does Mr. Pike feel about Styx? How do you know?" Remind students to signal when both partners have contributed to the conversation.

- Ask students which relationships between characters they learned more about in this chapter.
 - » Bobby Gene and Caleb, Mr. Pike and Styx
- Explain that students will work with a partner to identify information about character relationships and will write if and how these relationships have changed over the course of the novel.
- Have students turn to Activity Page 13.2 and read the directions aloud.
- Tell students to think of events that happened in chapter 47, as well as earlier in the novel, to help them describe the relationship between characters.
- Students will identify how the relationship between characters have changed over the course of the novel.
- Working with a partner, have students complete the first two rows on Activity Page 13.2 for Caleb and Bobby Gene, and for Styx and Mr. Pike.
- After students have completed the first two rows, have them select one relationship to describe. Ask them to combine their ideas in columns 2–4 of their chart to write a complex sentence explaining how the relationship has changed. Have students write their sentence below the chart on Activity Page 13.2.
- Circulate around the classroom and provide feedback on students' sentences. The sentences should describe the relationship, how it has changed, and why it has changed. See the following example: Extremely close brothers Caleb and Bobby Gene have grown apart since they met Styx, as they have disagreed over whether he is a good influence, whether to obey their parents, and the risks they should be taking.
- Have one or two volunteers share their sentences with the class.

Activity Page 13.2





Differentiation

Support

Ask the following questions to support students in describing character relationships and changes:

- What major events happened between these characters?
- What do the characters say about each other?
- How do these characters feel about each other?
- Have their feelings changed since the beginning of the novel?
- What changes in their relationship can you identify?

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely			
Entering/Emerging	Have students identify one or two main events that involve both characters.		
Transitioning/ Expanding	Have students describe the relationship between the characters using simple words and phrases.		
Bridging	Encourage students to identify whether the characters' relationships have changed.		

- Display the class KWL chart for Styx. Have students add new information they learned about Styx and answers to the questions or thoughts listed on the chart.
- Have students turn back to Activity Page 13.1. Tell them that as they read
 they will continue to identify and record examples of figurative language
 and make inferences about the characters' thoughts and feelings. Remind
 students that their inferences should be based on the figurative language
 lines they record on their chart.
- Ask students whether they have ever heard the phrase "eye of the beholder."
 Explain that this phrase means that people have different opinions or ways of seeing something. Tell students they will come across this phrase in chapter 48.
- Have students read chapter 48 independently and complete Activity Page 13.1.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely		
Entering/Emerging	Read the text aloud to students.	
Transitioning/ Expanding	Have students read with strategic partners.	
Bridging	As students read independently, have them stop at the bottom of every page to identify figurative language and characters' thoughts and feelings.	

 After students have finished reading chapter 48, have them turn to a partner and discuss the following question: "How does Caleb feel in chapter 48 and why? Do his feelings change? Why?"

- » Answers may vary, but they could include that at first Caleb is excited or relieved because Styx survived the accident, but then he's upset or hurt when he realizes that Styx was planning on leaving them.
- Read the last paragraph of chapter 48 aloud, starting with "My body sank."
- Ask, "How does this figurative language help you visualize or imagine what is happening?"
 - » Answers may vary, but they may include visualizing Caleb's heart sinking all the way down to the ground.
- Ask, "How does this language help you infer how Caleb feels?"
 - » Answers may vary, but they could include he feels sad, hurt, devastated.
- Tell students to continue to think about how Caleb is feeling about Styx and how this impacts their relationship.
- Have students read chapter 49 independently and record more information on Activity Page 13.1.
- After students have finished reading, have them share with a partner one
 example of figurative language and an inference they made. Have students
 record their partner's idea on their own activity page if they haven't already
 done so.
- Have students turn to Activity page 13.2. Ask them which character relationship they learned more about in this chapter.
 - » the relationship between Styx and Caleb
- With a partner, have students complete the row for Caleb and Styx on Activity Page 13.2.
- Ask the following comprehension questions:
- 1. **Literal.** What does Caleb realize about Styx? Use evidence from the text to support your response.
 - » He realizes Styx was always planning on leaving with the Grasshopper; "Of course he wasn't staying"; "The Grasshopper was his ticket to freedom."
- 2. **Inferential.** How does Caleb feel and why? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that Caleb feels upset, betrayed, or hurt because he thinks Styx never really cared about him and was always planning on leaving him behind; "How could he have done this to us?"; "Did it mean never really caring about anyone?"; "My heart became a cold, hard rock against his words."



Challenge

Have students complete an additional row on Activity Page 13.2 for the relationship between Caleb and his father, Mr. Franklin.

Support

Ask the following questions to help students identify how Caleb and Styx's relationship has changed:

- What does Caleb say about Styx?
- What does Caleb think about Styx and how is he feeling?
- How is this different from how Caleb felt about Styx earlier in the novel?
- How would you describe the change in their relationship? What caused this change?

- 3. **Evaluative.** Think-Pair-Share: How does Caleb's perspective about Styx impact their relationship? How has this changed from the beginning of the novel and why? (Remind students to signal when both partners have contributed to the conversation.)
 - » Answers may vary, but they could include that Caleb admired and trusted Styx earlier in the book, but after he realizes that Styx was planning on leaving them, he feels betrayed by Styx and no longer trusts him.
- 4. **Evaluative.** Why does Bobby Gene think it's a sign that the Grasshopper fragments say "miracles"?
 - » Answers may vary, but they could include that he thinks it's a miracle that Styx survived the accident.
- 5. **Evaluative.** What do you think Caleb means when he says "hindsight is 20/20" about Styx?
 - » Answers may vary, but they could include that when he thinks back to the things Styx said and did in the past, he can now see clearly that Styx wanted to use the Grasshopper to leave and was always thinking about his own freedom.
- 6. **Evaluative.** How does Caleb react to not being able to visit Styx again in the hospital and how does this reaction show his conflicting feelings? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that he is upset or angry that his parents won't let them go back to the hospital, which shows that, even though he feels betrayed by Styx, he still cares about him and wants to visit him; "He's our best friend"; "And we never told him how special he was."
- Explain that, as students read, they will continue to think about the characters' relationships and how they change.
- Have students read chapter 50 independently. Tell them they may add additional examples of figurative language on Activity Page 13.1.
- After students have finished reading, ask the following questions:
 - 1. **Literal.** What does Caleb do in this chapter?
 - » He gets on his bike and tries to ride to Indy.
 - 2. **Literal.** Why does Caleb think he'll never be able to visit the city ever again?
 - » because they lost the Grasshopper
 - 3. **Inferential.** Why does Caleb try to ride his bike to the city?
 - » Answers may vary, but they could include that he wants to make sure Styx is alright; he wants to scream at Styx and tell him why he's upset.

- 4. **Evaluative.** What does Bobby Gene following Caleb on his bike reveal about their relationship?
 - » Answers may vary, but they could include that it shows that, even though Caleb and Bobby Gene disagree and have grown apart, Bobby Gene still wants to be there for him.
- 5. **Evaluative.** Is "We'd be grounded for all eternity, at this rate" literal or figurative language? What type of figurative language is this? What does Caleb mean when he says this?
 - » It's figurative language—hyperbole. Answers may vary, but they could include that his mom is really upset with them; they are in big trouble.
 - If needed, define *eternity* for students as 'time that seems to go on forever.'
 - Ask, "Do you really think that Caleb and Bobby Gene will be grounded for all time?"
 - » no
 - Ask students to identify another example of hyperbole in chapter 50.
 - » Answers may vary, but they could include "Everything was ruined." "Between us, a canyon. An ocean." "The world had conspired to keep us in Sutton."



Check for Understanding

Think-Pair-Write: Ask students to explain hyperbole in their own words. Have them write their own definition in one sentence and then share their sentence with a partner.

WORD WORK: IMPENETRABLE (5 MIN.)

- 1. In chapter 50 you read "My sides were made of impenetrable green metal."
- 2. Say the word impenetrable with me.
- 3. Impenetrable means impossible to pass through.
- 4. The frozen lake was impenetrable.
- 5. What are some examples of things that might be impenetrable? Be sure to use the word *impenetrable* in your response.



Challenge

Have students write their own hyperbole statement describing how Caleb feels in this part of the text.

- 6. What part of speech is the word *impenetrable*?
 - » adjective

Use a Word Parts activity for follow-up.

- Ask students to identify the root word and the prefix in the word impenetrable.
 - » root word: penetrable; prefix: im-
- Ask them what the root word penetrable means.
 - » able to pass through
- Ask students to recall the meaning of the prefix *im*—.
 - » not, no
- Give students the following directions: "I will say several words with the prefix im—. Listen carefully to the word that you hear after the prefix im— to help you discover the meaning of the word. For example, if I say, 'impenetrable,' then you would say, 'That means not able to pass through.'"
 - impossible
 - » That means not possible.
 - impatient
 - » That means not patient.
 - immature
 - » That means not mature.
 - imperfect
 - » That means not perfect.

Prompt students to come up with additional words that have the prefix *im*–, meaning not.

Lesson 13: Changing Relationships

Writing



Primary Focus: Students will receive feedback from partners and will revise their drafts using a revision rubric. **[W.4.5]**

COMPLETING NARRATIVE DRAFTS (10 MIN.)

- Explain that students will spend ten minutes rewriting their drafts so that the entire draft is in one place. Remind them that, in the previous lesson, they wrote the introduction and body paragraphs and made some revisions.
- Have students turn to Activity Page 9.4. Remind them this is where they wrote their introductions.
- Have students turn to Activity Page 10.2. Remind them this is where they wrote the body of their scenes.
- Have students turn to Activity Page 11.4. Remind students this is where they wrote revisions for their drafts.
- Write these three activity page numbers on the board/chart paper to remind students they can refer to them while drafting.
- Have students to Activity Page 13.3. Explain that they will rewrite their drafts on this page.
- Tell students they do not need to come up with anything new. They will use these drafts to make additional revisions and edit their work.
- Explain that they will write their conclusions in the following lesson, so they do not need to conclude their scene today.

PEER REVIEW (15 MIN.)

- Have students turn to Activity Page 13.4 after they are done drafting.
- Explain that they will peer-review each other's narrative scenes to provide feedback.
- Explain that revising is an important part of the writing process, and authors often revise their work multiple times before publishing.
- Ask students why they think it's important to revise their work.
 - » Answers may vary, but they could include it's important to improve their writing.

Activity Page 13.3



Activity Page 13.4





Support

Provide students with a model of how to use the Peer Review Checklist (Activity Page 13.4).

- Tell students they will exchange their narrative writing with a partner, read each other's writing, and then complete the Peer Review Checklist on Activity Page 13.4 in their partner's Activity Book.
- Have students read the directions on Activity Page 13.4 and walk students through the rubric sections. Remind them to be respectful when providing feedback. Ask whether there are any questions about the rubric.

Visual Support 5.1

- Display Visual Support 5.1. Review the rubric with students and ask, "What parts of this rubric can you look for when reviewing your partner's narrative?"
 - » Answers may vary, but they could include looking for how the characters are introduced, how the narrative is organized with events that unfold, the use of dialogue and description, transitional words and phrases.
- Have students turn to Activity Page 13.3 and exchange their Activity Books with a partner.
- Give students fifteen minutes to read each other's work and provide feedback on Activity Page 13.4 in their partner's Activity Book.
- Give them ten minutes to rewrite their drafts.



Check for Understanding

Ask students to describe one way in which they improved their writing using peer feedback.

IMPLEMENTING REVISIONS (10 MIN.)

- Have students return their partner's Activity Book. Give them a few minutes
 to orally explain their feedback to their partner. Model providing feedback
 using the following sentence stems:
 - I think . . . was a strength in your writing because . . .
 - You effectively . . . in your draft by . . .
 - I think you can improve your writing by . . .

- Explain that students will have some time to implement their partner's feedback. Tell them they may prioritize one or two areas to improve their work. Direct them to revise their work directly on their drafts on Activity Page 13.3.
- Give students time to revise their work based on their partner's feedback.

End Lesson

14

Resolutions

PRIMARY FOCUS OF LESSON

Reading

Students will identify characters' perspectives in the novel and how they impact their relationships. [RL.4.1, RL.4.3]

Students will identify and summarize resolutions in the text. [RL.4.2, RL.4.3]

Students will demonstrate an understanding of the Tier 2 word underrated. **[L.4.4]**

Writing

Students will write a conclusion for their narrative scenes. [W.4.3e]

Students will edit their writing using an editing checklist.

[W.4.5, L.4.1b, L.4.1e, L.4.1f, L.4.2]

FORMATIVE ASSESSMENT

Activity Page 14.1 Students will identify resolutions to conflicts in the novel

using a graphic organizer. [RL.4.3]

Activity Page 13.3 Students will write a conclusion to their narrative

drafts. [W.4.3e]

Activity Page 14.3 Students will edit their drafts for correct grammar and

punctuation using an editing checklist. [W.4.5]





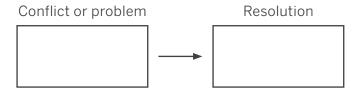
LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (60 min.)				
Lesson 13 Review	Whole Group	5 min.	☐ The Season of Styx Malone☐ Activity Page 14.1	
Chapters 51–54	Whole Group/ Independent	40 min.		
Resolutions	Partner	10 min.		
Word Work: Underrated	Whole Group	5 min.		
Writing (30 min.)				
Writing a Conclusion	Independent	15 min.	□ board/chart paper□ Activity Pages 13.3, 14.2, 14.3	
Editing	Independent	15 min.	☐ Visual Support 5.1	

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Prepare for students to add information to the "Resolutions and changes" section of their Character Development charts (Activity Pages 1.1, 1.2, 2.1, and 4.1).
- Prepare the graphic organizer below on the board/chart paper, which you will fill out with students. During the lesson, prepare to write the following information in the boxes: Conflict or problem: Styx gets run over by a truck and is hurt. Resolution: Styx survives the accident and comes home from the hospital.



 Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

- Prepare for students to use Activity Page 13.3 to write their conclusion and edit their work.
- Prepare a blank list on the board/chart paper titled "Characteristics of a Strong Conclusion" to complete with students during the lesson.
- Prepare to share your model conclusion with students (see below). This is also located on Activity Page 14.2 for students to read.

I watched Caleb and Styx through the window of the museum café. I could hear their laughter transmitting through the glass. Styx with his deep bark and Caleb with his high-pitched giggle, sharing their museum favorites and planning their next city adventure. Caleb leaned in to whisper something to Styx, but his whisper was drowned out by the honking horns and loud clicks of the crosswalk signal behind me. However, I had lots of practice reading my brother's lips over the years. I made out the words *not leaving* and *forever*. I nodded my head to no one in particular. I took one look back at Caleb and Styx through the long rectangular window, turned, and walked off briskly before they could notice I was gone.

The city might have been Caleb's dream, but it wasn't mine. I didn't know how long Caleb would stay in the city or when he would return home. But I knew where I belonged. I didn't know how to get home, but I knew I'd figure it out. If I could jump onto a moving train car, trespass, and ride on the back of a moped all the way to Indy, I could find out how to get myself back home. While I may still have been a small-town kid, I had the new confidence of a city slicker.

Visual Support 5.1

• Prepare to display Visual Support 5.1.

Universal Access

Reading

- Prepare to ask students the following questions to support them in identifying resolutions in the text:
 - What goes wrong in the novel?
 - What makes the characters upset?
 - Does this get better by the end of the novel? Why?
 - What happens to make the characters feel better or get what they want?
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

- Prepare to support students as they edit their work using Activity Page 14.3.
- If students need support, prepare to share the characteristics of a strong conclusion, which may include the following:
 - concludes or ends the story
 - explains how problems are resolved or what happens to the characters
 - answers questions the reader might have
 - leaves the reader hooked, excited, or wondering what might happen next
 - connects the ending to events that happened at the beginning of the novel
 - includes a variety of sentence types

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

damper, n. a dulling effect

premises, n. specific areas of land

tentatively, adv. doing something with uncertainty, or without being sure

regarded, v. looked at

gravitate, v. to be drawn toward something

solemn, adj. marked by gloom or seriousness

intoned, v. stated in a singsongy voice

formulating, v. organizing one's thoughts or ideas

logistics, **n**. details that need to be planned or organized for an activity or event to occur

trifle, adj. a small amount

underrated, adj. not valued highly enough

Vocabulary Chart for Chapters 51–54			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary		damper premises tentatively regarded gravitate solemn intoned formulating logistics trifle underrated	
Spanish Cognates		tentativamente gravitar solemne entonado formulando logística	
Multiple- Meaning			
Sayings and Phrases	defied all the odds		

Reading



Primary Focus

Students will identify characters' perspectives in the novel and how they impact their relationships. [RL.4.1, RL.4.3]

Students will identify and summarize resolutions in the text. [RL.4.2, RL.4.3]

Students will demonstrate an understanding of the Tier 2 word underrated. [L.4.4]

LESSON 13 REVIEW (5 MIN.)

- Have students take out their copies of *The Season of Styx Malone*.
- Ask them to recall how Caleb feels in chapters 47–50 and why. Encourage students to explain Caleb's conflicting feelings about Styx.
 - » Answers may vary, but they could include that he is upset because he thinks Styx is leaving them, but he is also happy that Styx survives the accident and is sent home from the hospital.
- As a follow-up, ask how Caleb and Styx's relationship is impacted by Caleb's feelings.
 - » Answers may vary, but they could include that Caleb doesn't trust Styx as much as he used to; their relationship isn't the same because Caleb is hurt by Styx trying to leave him.
- Have students recall what Caleb tries to do in chapter 50 and whether he succeeds.
 - » Answers may vary, but they could include that he tries to bike to Indy to visit Styx in the hospital, but he doesn't succeed because he sees Styx driving home and Caleb's mother catches up to him in the car.
 - As a follow-up, ask, "Why is Caleb going to visit Styx in the hospital?"
 - » Answers may vary, but they could include that he wants to make sure Styx is alright and be there for him, but he also wants to scream at him, "How could you?" or ask why he was leaving them.
- Ask students to recall what they learn about Styx and Mr. Pike's relationship in the last few chapters.
 - » Answers may vary, but they could include that Styx used to live with Mr. Pike for a while, but was taken away from him; Mr. Pike cares about Styx and didn't want him to be taken away.

CHAPTERS 51-54 (40 MIN.)

- Tell students they will finish reading The Season of Styx Malone.
- Ask, "What do we often find out at the end, or in the conclusion, of novels and stories?"
 - » Answers may vary, but they could include that we learn the resolutions to some, or all, of the conflicts in the story.
- Remind students that they encountered multiple conflicts throughout the novel, including external conflicts between characters and internal conflicts.
- Have students share some of the conflicts that emerged in the novel. Remind them that they mapped a few problems on Activity Page 12.2, which they can turn to for help.
- Explain that, as students read, they will think about how some (or all) of the conflicts faced by the characters are resolved.
- Have students open the novel in chapter 51. Explain that you will read this chapter aloud, so that you can discuss it as a class.
- Read chapter 51 aloud, having students follow along as you do so. Stop after the first paragraph on page 275.
- Ask, "What type of figurative language is used in this last sentence and how do you know?"
 - » It's hyperbole because Caleb is exaggerating; his dad won't actually lock them to their bedposts.
- Continue reading aloud, having students follow along. Stop after the page break on page 276. Ask, "What are Mr. and Mrs. Franklin arguing about?"
 - » They're arguing about whether to allow the boys to visit Styx; Mrs. Franklin thinks that they should be able to say goodbye because they won't be allowed to see them anymore; Mr. Franklin doesn't want them to see Styx again.
- Continue reading aloud. Stop after the first paragraph on page 278, after "What did it matter if I was here or not?"
- Have students recall the meaning of perspective.
 - » how someone sees or experiences something
- Remind them that different characters and people can have different views or perspectives about something.
- **Think-Pair-Share:** Have students discuss the following questions with a partner. Remind them to signal when both partners have contributed to the conversation. Then have a few of them share their responses aloud with the class.
 - What are Caleb and Bobby Gene's perspectives about Styx leaving?



Support

Remind students of the definition of hyperbole:
an exaggerated statement not meant to be taken literally.

- » Answers may vary, but they could include that Caleb and Bobby Gene think that Styx packed all his belongings into his backpack because he was planning to leave without telling them; Styx tricked them by using the fireworks and their help as a way to leave Sutton; Caleb and Bobby Gene are upset and hurt because they thought Styx was their friend.
- What is Styx's perspective? Why was he trying to leave?
- » Answers may vary, but they could include that Styx thought he was going to be taken away after Mr. Franklin told on him for taking the motor from Mr. Pike, and Styx wanted to leave on his own terms; he felt abandoned by Caleb and Bobby Gene because they weren't allowed to see him anymore and he felt like it didn't matter if he stayed in Sutton.
- Continue reading aloud the rest of chapter 51, having students follow along.
- Ask the following comprehension questions:
- 1. **Literal.** Why doesn't Mr. Franklin want Caleb and Bobby Gene to hang out with Styx? Use evidence from the text to support your response.
 - » He says Styx is reckless and he doesn't want his "boys learning that"; he's worried that Bobby Gene or Caleb could have been the ones having the accident; "What if it had been you?"; he doesn't want his boys to leave Sutton; "I want you safe"; "I don't want you going somewhere where people might look at you and see a threat."
- 2. **Inferential.** What is Caleb's perspective about his father keeping him in Sutton?
 - » Answers may vary, but they could include that Caleb feels he's too big for Sutton; he thinks that he's special and wants to experience more, but his father can't see it; he's upset that his father thinks he's ordinary and wonders whether his father will still love him if he wants to leave or do something different.
- 3. **Evaluative.** What does Styx mean when he says, "Or maybe it's not the whole world who needs to know it"? What impact do his words have on Caleb?
 - » Answers may vary, but they could include that he means that Caleb's dad is the one who needs to hear how Caleb feels; Caleb finally tells his father how he feels after Styx tells him this.
- 4. **Evaluative.** How and why does Mr. Franklin's perspective start to change in this chapter?
 - » Answers may vary, but they could include that, after Caleb tell his dad how he feels, Mr. Franklin realizes that Caleb thinks he considers him ordinary; he realizes that Caleb and Bobby Gene were afraid to confide in him this summer; he realizes the negative impact he has had on his sons, even though he was trying to keep them safe.



Support

Prompt students to look back at the dialogue in the text and ask following questions.

- What do Caleb and Bobby Gene say about Styx's backpack?
- Why do they think he had all his belongings in his bag?
- How does this make them feel?
- What do they think about Styx leaving?
- What does Styx say to Bobby Gene and Caleb about why he was leaving?
- How do you think Styx was feeling when he chose to leave?

Challenge

Compare and contrast the Franklin brothers and Styx's perspectives about Styx leaving.

- 5. **Evaluative.** What do you think Caleb means when he calls Bobby Gene "the bridge," and what does this reveal about their relationship? Use evidence from the text to support your response.
 - » Answers may vary, but they could include that Bobby Gene is the bridge between Mr. Franklin and Caleb, instead of being on their father's side like Caleb previously thought; "Then he reached right across that ocean and took my hand"; Bobby Gene stood up for Caleb to their father, showing that he's there to support him even when they disagree; "I was wrong about my brother. He wasn't on the ordinary side of the canyon with Dad."
 - Tell students they will read chapters 52 and 53 independently. Then, they will come together to read the last chapter of the novel as a class. Tell students to continue to think about how the conflicts faced by the characters are resolved as they read.
 - Direct students to begin reading chapters 52 and 53 independently.
 - **Think-Write-Share:** Have them pause after the page break at the top of page 287 to write down a prediction about Bobby Gene and Caleb's plan and share it with a partner. Then, have students continue reading to the end of chapter 53 independently.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely				
Entering/Emerging	Read the text aloud to students.			
Transitioning/ Expanding	Have students read with strategic partners.			
Bridging	As students read independently, have them stop at the bottom of every page to summarize, in their own words, the events and what the characters are thinking.			

- After they have finished reading chapter 53, ask the following questions:
 - Literal. What plan do Caleb and Bobby Gene present to their parents?
 Does it work?
 - » It's a plan to keep Styx or have him live with them. It doesn't work, because their parents say no.
 - 2. Inferential. Why do Caleb and Bobby Gene propose this plan?
 - » Answers may vary, but they could include that they don't want Styx to have to leave Sutton; Styx told them that he was going to have to leave soon; they don't think that Styx has anyone else or family to take him in; Caleb wants to help Styx because Styx helped him.

- 3. **Think-Pair-Share:** Predict what you think will happen to Styx. Explain how the events in the text support your prediction.
 - » Answers will vary, but they could include that Mr. and Mrs. Franklin will get Mr. Pike to take in Styx; Caleb and Bobby Gene were explaining how Mr. Pike never knew why Styx was taken away from him when their mom said, "Let me make a couple of calls."
- 4. **Evaluative.** What does Mr. Franklin do at the end of chapter 53? What change in his perspective does this reveal?
 - » He gives the boys six tickets to the Children's Museum of Indianapolis. Answers may vary about the change in his perspective, but they could include that he has changed his mind about his sons leaving Sutton and visiting Indy because he understands that Caleb wants experiences outside of Sutton; he realizes that keeping the boys in Sutton isn't the best thing for them, even though he wants to keep them safe because he loves them.
- 5. **Evaluative.** Why do you think Styx says, "We should a stopped time on the day we got it"? How does this connect to what Styx said earlier in the novel about happy endings?
 - » Answers may vary, but they could include that Styx wants to stop time when they obtain the Grasshopper, before his accident, because it would have been a happy ending; earlier in the novel Styx said that he doesn't believe in happy endings because it depends on where you stop the story.
- Have students turn to a partner and share their opinion to the following question: "What are examples of possible happy endings for Styx in this novel?"
- Tell students you will read the last chapter of the novel together as a class.
 Tell them to think about whether their predictions were accurate as they read.
- Read chapter 54 aloud, having students follow along.
- Stop at the bottom of page 293, after "sometimes trouble is underrated."
 Ask the following questions:
- 1. **Inferential.** What does Caleb finally realize about the word *extraordinary* and why?
 - » Answers may vary, but they could include he realizes that it means special, not very ordinary, like he previously thought; he realizes this because Styx pronounces it like it's one word, not two: extra ordinary.

- 2. **Evaluative.** How does this realization impact Caleb's perspective about his father?
 - » Answers may vary, but they could include that Caleb realizes that his father thinks he's special, when he always thought his father believed he was ordinary and wasn't impressed by him.
- 3. **Evaluative.** Why does Caleb say that he wishes he had realized this earlier, before he had gotten into trouble?
 - » Answers may vary, but they could include that he wanted the Grasshopper so badly because he thought his dad believed him to be ordinary and he wanted to leave and prove him wrong.
- Continue reading aloud to the end of the novel, having students follow along.
- · Ask the following questions:
 - 1. **Literal.** Ask, "Does the novel end with happy endings for Styx and Caleb?" Have students turn to a partner and share whether the predictions they made were accurate.
 - » yes
- 2. Inferential. Ask, "What is Caleb's happy ending?"
 - » Answers may vary, but they could include that Caleb gets to visit places outside of Sutton with his dad, like he always wanted.
- 3. **Evaluative.** Provide the following sentence stem: *Styx receives his happy ending...* Have students write three statements to expand this sentence using the conjunctions *because*, *but*, and *so*. Then, have them share their statements aloud with the class.
 - » Answers may vary, but expanded sentences could include the following:
 - Styx receives his happy ending because he is adopted by Mr. Pike and gets to live with someone who cares about him.
 - Styx receives his happy ending, but he has to leave Sutton and move away from his friends Caleb and Bobby Gene.
 - Styx receives his happy ending, so he was wrong that he couldn't count on anyone.
- 4. **Evaluative.** Say, "Reread the last line of the novel. What do you think it means?" Encourage students to think about how this connects to earlier parts of the novel.
 - » Answers may vary, but they could include it means that a happy ending depends on where you stop the story; they weren't done living yet, so the story is still continuing, and there may be more happy endings ahead.

RESOLUTIONS (10 MIN.)

- Ask students to recall whether there was only one problem or conflict in the story.
 - » No, there were multiple.
- Remind them that, in longer novels, characters often face multiple problems. They can be internal or external. Remind students they also recalled various conflicts in the novel at the beginning of the lesson.
- Have students recall the meaning of external conflict.
 - » a problem having to do with another person or thing
- · Have students recall the meaning of internal conflict.
 - » a problem on the inside, having to do with a character's feelings or what they believe
- Explain that not all the problems are always resolved in novels, but many of them are. Tell students they will identify resolutions for conflicts that appeared throughout the novel.
- Have students turn to Activity Page 14.1 and read the directions.
- Model the following example on the graphic organizer you prepared in advance on the board/chart paper.
 - What is one problem that happens in the story when Styx is riding the Grasshopper? (Record this problem in the graphic organizer displayed for students.)
 - » Styx is run over by a truck and gets hurt.
 - Was there a resolution to this problem?
 - » yes
 - What resolution to this problem emerges toward the end of the novel?
 (Record this resolution in the graphic organizer displayed for students.)
 - » Styx survives the accident and gets to come home from the hospital.
- Have students complete Activity Page 14.1 with a partner.
- After students have finished, have them write a one-sentence summary
 on the bottom of Activity Page 14.1 describing how one of the character's
 problems is resolved in the story. Ask a few students to share their sentences
 aloud with the class.
- If time allows, give students time to return to their Character Development charts (Activity Pages 1.1, 1.2, 2.1, and 4.1) and add to the "Resolutions and changes" section of the graphic organizer.

Activity Page 14.1





Support

Prepare the following questions to support students in identifying resolutions in the novel:

- What went wrong in the novel?
- What made the characters upset?
- Did this get better by the end of the novel? Why?
- What happened that made the characters feel better or get what they wanted?

Challenge

Label each problem "internal" or "external" and explain your rationale to your partner.



Check for Understanding

Think-Pair-Write: Ask students to describe how one of the main character's problems is resolved. Have them discuss their response with a partner and then write it in one or two sentences.

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely				
Entering/Emerging	Complete the "Conflicts or problems" boxes for students using the answer key for Activity Page 14.1, and have students come up with resolutions.			
Transitioning/ Expanding	Ask the following questions, and have students come up with at least one problem and one resolution: "What goes wrong in the story? How does it get better?"			
Bridging	 Have students come up with one problem and one resolution for Caleb and one for Styx. Provide the following prompts: What goes wrong for Caleb or Styx? What does he want at the beginning of the novel and why? How does this problem get better? 			

WORD WORK: UNDERRATED (5 MIN.)

- 1. In chapter 54 you read "But . . . sometimes trouble is underrated."
- 2. Say the word underrated with me.
- 3. Underrated means not valued highly enough.
- 4. While the restaurant is known for its pasta, the amazing pizza is underrated.
- 5. What are some examples of things that might be underrated? Be sure to use the word *underrated* in your response.
- 6. What part of speech is the word underrated?
 - » adjective

Use a Synonyms and Antonyms activity for follow-up. Ask students, "What does *underrated* mean? What are some synonyms, or words that have a similar meaning?" Prompt students to provide words like *undervalued*, *unappreciated*, *underappreciated*, and *unrecognized*. Then ask, "What are some words or phrases that are antonyms, or opposites, of *underrated*?" Prompt students to provide words like *recognized*, *valued*, *highly rated*, *prized*, and *honored*.

• As students discuss synonyms and antonyms, guide them to use the word underrated in a complete sentence. For example, "An antonym of underrated is recognized; I was recognized for my achievements."

Writing



Primary Focus

Students will write a conclusion for their narrative scenes. [W.4.3e]

Students will edit their writing using an editing checklist.

[W.4.5, L.4.1b, L.4.1e, L.4.1f, L.4.2]

WRITING A CONCLUSION (15 MIN.)

- Remind students that they have been working on planning for their narrative writing projects.
- Ask them to recall the parts of their narratives they have planned.
 - » the characters, narrator, setting, and event sequence
- Ask students to recall the final part of a narrative that ends the story.
 - » the conclusion
- Tell students that this is the final piece of their draft that they need to write.
- Ask students to share the purpose of a conclusion.
 - » Answers may vary, but they could include its purpose is to end the story, to answer questions the reader may have, to tell what happens last in the plot.
- Have students turn to Activity Page 14.2. Explain that they just read the conclusion of *The Season of Styx Malone* and now they will read your conclusion to come up with a list of characteristics that make a strong conclusion.
- Ask students to recall what they think was particularly meaningful or effective about how *The Season of Styx Malone* ended. Tell them to keep this in mind as they create their list of characteristics that make a strong conclusion.
- Direct students to the conclusion written at the top of Activity Page 14.2.
 Explain that students will read your conclusion with a partner to identify the characteristics of a strong conclusion.
- Ask students to recall the narrator in your narrative.
 - » Bobby Gene
- · Ask them to recall the main events in your narrative.
 - » Bobby Gene, Caleb, and Styx drive the Grasshopper into Indy to see the museum. Caleb and Styx are very excited, but Bobby Gene is unsure and nervous.

Activity Page 14.2



Visual Support 9.1

• Remind students they wrote a concluding sentence in their Narrative Planner (Activity Page 6.4). Display your model Narrative Planner on Visual Support 9.1 and read your concluding sentence:

I took one look back at Caleb and Styx through the long rectangular window, turned, and walked off briskly before they could notice I was gone.

- Tell students to think about how you used this concluding sentence to help you craft your conclusion.
- Have students read your conclusion on Activity Page 14.2 and work with a partner to record the characteristics of a strong conclusion. See the model conclusion below.

I watched Caleb and Styx through the window of the museum café. I could hear their laughter transmitting through the glass. Styx with his deep bark and Caleb with his high-pitched giggle, sharing their museum favorites and planning their next city adventure. Caleb leaned in to whisper something to Styx, but his whisper was drowned out by the honking horns and loud clicks of the crosswalk signal behind me. However, I had lots of practice reading my brother's lips over the years. I made out the words *not leaving* and *forever*. I nodded my head to no one in particular. I took one look back at Caleb and Styx through the long rectangular window, turned, and walked off briskly before they could notice I was gone.

The city might have been Caleb's dream, but it wasn't mine. I didn't know how long Caleb would stay in the city or when he would return home. But I knew where I belonged. I didn't know how to get home, but I knew I'd figure it out. If I could jump onto a moving train car, trespass, and ride on the back of a moped all the way to Indy, I could find out how to get myself back home. While I may still have been a small-town kid, I had the new confidence of a city slicker.

- Once students have completed Activity Page 14.2, have a few volunteers share the characteristics of a strong conclusion they identified. Record students' responses on the class Characteristics of a Strong Conclusion chart you prepared in advance.
 - » Answers may vary, but they may include the following characteristics:
 - concludes or ends the story
 - explains how problems are resolved or what happens to the characters



Support

Read your conclusion aloud one time in full. Then read the conclusion aloud a second time, pausing after each paragraph to ask the following questions:

- What did this part of the conclusion make you think or how did it make you feel?
- What does it make you think or wonder about the characters?
- How does it connect to earlier parts of the narrative?
- What makes it exciting or effective as a conclusion?

- answers questions the reader might have
- leaves the reader hooked, excited, or wondering what might happen next
- connects the ending to events that happened at the beginning of the novel
- includes a variety of sentence types
- Ask the following questions as needed:
 - Reread the last paragraph of the conclusion. How did this make you feel?
 - » Answers may vary, but they could include that it ends leaving the reader wondering when Caleb will return to Sutton, curious how Bobby Gene will get back home, or happy that Bobby Gene made a decision for himself.
 - What characteristics of a strong conclusion can you identify based on how this made you feel?
 - How does the last paragraph in the conclusion connect to earlier parts of the narrative?
 - » Answers may vary, but they could include that Bobby Gene felt nervous or unsure about taking the moped into the city at the beginning of the narrative, whereas Styx and Caleb were thrilled. This connects to the conclusion because Bobby Gene decides to leave since he feels he doesn't belong there and wants to go home.
 - What characteristics of a strong conclusion can you identify based on this connection?
 - How did the conclusion help answer earlier questions you had about the characters or what new information did you learn in the conclusion?
 - » Answers may vary, but they could include that they learned that Bobby Gene decided to go home, whereas Caleb and Styx stayed.
 - What characteristics of a strong conclusion can you identify based on the information you learned about the characters?
 - What made the conclusion exciting or interesting? What questions do you have after reading the conclusion?
 - » Answers may vary, but they could include that it left the reader thinking, or wishing they could find out more, such as how Bobby Gene gets home or when Caleb decides to return home.

- What characteristics of a strong conclusion can you identify based on your questions or thoughts at the end?
- Have students share specific examples or lines from the conclusion that demonstrate these strong characteristics.
 - » Answers may vary, but they could include "I made out the words *not leaving* and *forever*"; "The city might have been Caleb's dream, but it wasn't mine"; "I didn't know how long Caleb would stay in the city or when he would return home. But I knew where I belonged"; "Although I may still have been a small-town kid, I had the new confidence of a city slicker."
- Have students return to the conclusion in *The Season of Styx Malone*, on the last two pages of the novel.
- Have students share specific examples or lines from the conclusion in the novel that demonstrate the strong characteristics they identified.
 - » Answers may vary, but they could include "There's one of us all at the museum. I've also got train stubs from the time Dad took us to Chicago, and a picture of us on the shore of Lake Michigan"; "Styx Malone shook up our world, and how he finally got his happy ending"; "Were there more happy endings in our future? Who knew? None of us were done living yet"; "He got adopted at sixteen."
- Direct students to the last paragraph in the novel. Ask, "What sentence types does Magoon use in her conclusion?"
 - » declarative and interrogative
- Remind students that they used a variety of sentence types in their introductions to capture the reader's attention. Explain that students should do the same in their conclusion to make their endings interesting and exciting.



Check for Understanding

Ask students what characteristics of a strong conclusion they will include in the conclusion of their narrative.

Visual Support 5.1

- Display Visual Support 5.1. Remind students that they reviewed this rubric previously.
- Ask, "What part(s) of this rubric will you use to work on your conclusion?"
 - » Answers may vary, but see examples of responses below.

- Part e): Provide a conclusion that follows from the narrated experiences or events.
- Organization: provides a sense of closure.
- Conventions: uses a variety of transitional words and phrases to manage the event sequence; uses concrete words and phrases and sensory details to convey experiences and events precisely.
- Have students turn to Activity Page 13.3.
- Tell them they will write the conclusion to their scenes at the bottom of this draft.
- Remind students that they wrote a concluding sentence in step 3 of Activity Page 6.4, which they may choose to reference.
- Before students begin writing, have them share their ideas about their conclusion with a partner. Encourage them to ask clarifying questions about their partner's conclusion. Tell students they may incorporate in their conclusion additional details they used to answer their partner's question.
- Give students time to write their conclusions.
- Have students share their conclusions with a partner. Model providing feedback with the following sentence stems:
 - Your conclusion effectively . . . by . . .
 - Your conclusion left me wondering . . . when you wrote . . .
 - Your conclusion answered my questions by . . .
 - You effectively used a variety of sentence types including . . .
 - You can improve your conclusion by . . .

Activity Page 14.3

Activity Page 13.3



Differentiation

Support

Work with a small group of students to guide them through editing their work using the checklist.

EDITING (15 MIN.)

- Have students turn to Activity Page 14.3.
- Explain that they will edit their drafts using an editing rubric. Ask students why it is important to edit our writing.
 - » Answers may vary, but they could include that editing improves their writing.
- Explain that students will first use the editing checklist to review and improve the grammar and sentence structure in their writing.
- Review the editing rubric on Activity Page 14.3 with students and ask whether there are any questions.

- Tell students they can make edits directly on their drafts on Activity Page 13.3. Explain that later they will rewrite and publish their drafts with the changes they have made.
- Have students reread and edit their drafts independently.
- If time allows, have students exchange their drafts with a partner and use the editing checklist to give each other feedback.

_ End Lesson ~

LESSON

15

Interpreting a Message

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will identify and share how characters have changed throughout the story and will respond to specific questions and comments from their peers. [RL.4.3, SL.4.1a, SL.4.1b, SL.4.1c]

Reading

Students will determine a message in the novel based on the themes they have identified. [RL.4.2]

Writing

Students will publish the final drafts of their narrative writing. [W.4.3, W.4.4]

Students will present their writing to their peers in small groups.

[W.4.4, SL.4.4, SL.4.6]

FORMATIVE ASSESSMENT

Small Group Students will share their character analysis with a **Discussion:** partner and will ask clarifying questions or make

Character Change pertinent comments. [SL.4.1a, SL.4.1c]

Activity Page 15.2 Students will revisit themes they identified in the novel

and will craft a message based on a theme. [RL.4.2]

Activity Page 15.3 Students will publish a final draft of their narrative

writing. **[W.4.3, W.4.4]**

Unit 7



LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (40 min.)				
Lesson 14 Review	Whole Group	5 min.	☐ The Season of Styx Malone ☐ Activity Pages 15.1, 15.2	
Character Changes	Independent/ Partner	15 min.	blank pieces of chart paper and markers	
Interpreting a Message	Partner	20 min.		
Writing (50 min.)				
Publishing a Final Draft	Independent	20 min.	☐ Activity Page 15.3	
Presentations	Small Group	30 min.		

ADVANCE PREPARATION

Reading

- Ensure each student has a copy of *The Season of Styx Malone*.
- Predetermine student partners.
- Prepare for students to use their Character Development charts (Activity Pages 1.1, 1.2, 2.1, and 4.1).
- Hang blank pieces of chart paper with markers nearby to be used for a carousel activity in the lesson. Prepare for students to add their ideas to the chart paper in small groups.
- Prepare for students to have a blank piece of paper or to write on a blank space in their Activity Book.

Writing

• Predetermine small groups for students to present their narrative writing.

Universal Access

Reading

- Prepare to prompt students with the following questions to help them identify how a character has changed:
 - What was the character like at the beginning of the novel?
 - What did the character think or feel at the beginning of the novel?
 - How did the character act at the beginning of the novel?
 - How is the way the character behaves different at the end of the novel?
 - How are the character's thoughts and feelings different at the end of the novel?
 - What do you think caused this change?

• Prepare a graphic organizer to assist students in identifying and describing how a character has changed in the novel. See an example below.

Character:	
What is the character like at the beginning? (characteristics, actions, thoughts, feelings)	What is the character like at the end? (characteristics, actions, thoughts, feelings)
How does the character change?	Why does the character change?
Prepare the following sentence starters	

- clarifying questions and making pertinent comments:
 - Why do you think . . .?
 - What from the text makes you think . . .?
 - I agree that . . .
 - I disagree that . . .
 - $\circ\,$ I like that you \ldots
 - I think it's interesting that you said . . .
 - I want to add that . . .

- Prepare to ask students the following questions to support them in interpreting a message about a theme:
 - What happens at the end of the novel that relates to this theme?
 - How does this theme relate to the way the characters change in the novel?
 - What lesson do you think the characters learn about this theme?
 - What lesson or message that relates to this theme can you apply to your own life?
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

• Prepare to have students transfer their narrative drafts from Activity Page 13.3 to Activity Page 15.3, including their edits from Lesson 14.

Lesson 15: Interpreting a Message

Reading



Primary Focus

Students will identify and share how characters have changed throughout the story and will respond to specific questions and comments from their peers.

[RL.4.3, SL.4.1a, SL.4.1b, SL.4.1c]

Students will determine a message in the novel based on the themes they have identified. [RL.4.2]

LESSON 14 REVIEW (5 MIN.)

- Remind students they finished reading the novel *The Season of Styx Malone* in the previous lesson. Celebrate students for this achievement.
- Have them recall what happens at the end of the story.
 - » Answers may vary, but they could include that Styx is adopted by Mr. Pike, Mr. Franklin takes Caleb and Bobby Gene to visit cities and sites outside of Sutton, Caleb and Styx get their happy endings.
- You may ask the following questions:
 - What happens to Styx?
 - » He is adopted by Mr. Pike and gets a job.
 - Does he get his happy ending? Why?
 - » Yes, he does, because he is adopted by Mr. Pike, who cares about him.
 - How does Styx get to live with Mr. Pike?
 - » Caleb, Bobby Gene, and their parents make it happen; Caleb and Bobby Gene make a presentation to convince their parents to let Styx live with their family, but Mr. and Mrs. Franklin help Styx live with Mr. Pike instead.
 - What happens to Caleb at the end of the novel?
 - » His father takes him to visit places outside of Sutton, such as the museum in Indy, Chicago, and Lake Michigan.
 - Does Caleb get his happy ending? Why?
 - » Yes, he does, because he wanted to explore outside of Sutton and he gets to.

<u>Lesson 15</u> Interpreting a Message



Support

Provide the following prompts to support students in identifying how the character changed:

- What was the character like at the beginning of the novel?
- What did the character think or feel at the beginning of the novel?
- How did the character act at the beginning of the novel?
- How is the way the character behaves different at the end of the novel?
- How are the character's thoughts and feelings different at the end of the novel?
- What do you think caused this change?

Activity Page 15.1



• Have students turn to a partner and answer the following question: "Would you recommend *The Season of Styx Malone* to a friend? Why?"

MULTILINGUAL/ENGLISH LEARNERS Reading Reading Closely			
Entering/Emerging	Ask yes/no questions, such as "Did you like the book? Would you recommend the book? Did you dislike the book?"		
Transitioning/ Expanding	Provide sentence starters such as the following: I would recommend the book because I liked I would recommend the book because I thought I would not recommend the book because I didn't like I would not recommend the book because I thought		
Bridging	Encourage students to share at least one reason why they would or would not recommend the book to a friend.		

• Tell students they will work to identify a message in the novel and how the characters changed over the course of the book.

CHARACTER CHANGES (15 MIN.)

- Ask students how they have recorded notes about the characters' thoughts and feelings, problems, resolutions, and changes throughout the novel.
 - » in the Character Development charts
- Explain that they will select one character from *The Season of Styx Malone* and will describe in detail how they change throughout the novel.
- Ask, "Why is it important to understand how characters change in novels?"
 - » Answers may vary, but they could include that it helps us understand the characters' development, the importance of the problem and resolution in the novel, or how characters impact one another; it helps us learn a message or lesson from the story.
- Have students turn to Activity Page 15.1. Read the directions aloud.
- Explain that students will use their Character Development charts for the character of their choosing to help them identify how the character changes throughout the novel.
- Ask students to first brainstorm how the character changes by writing three statements using the conjunctions because, but, and so. For example, Caleb changes because . . .; Caleb changes so . . .; Caleb changes, but . . . Students can write this on the top or back of their activity page.

- Tell them they will then write a short paragraph explaining how the character changes, including their perspective, characteristics, thoughts, or feelings.
 Students should Include what the character is like at the beginning and the end of the novel and why they change.
- Give students time to work on Activity Page 15.1 independently.
- Tell students they will take turns sharing their descriptions with a partner.
 Remind them to be respectful in their conversations. Explain the following directions. Tell students they can find the directions at the bottom of Activity Page 15.1, under "Partner Share."
 - Partner A will read their character changes description aloud.
 - After they are finished, Partner B will ask clarifying questions or make comments about their partner's description.
 - Partner A will answer any clarifying questions or respond to comments shared by Partner B.
 - Partners A and B will switch roles and repeat the steps above.
- Give students time to incorporate any new ideas from their partner into their descriptions.



Check for Understanding

Ask students to describe how one of the main characters in the novel changes.

INTERPRETING A MESSAGE (20 MIN.)

- Ask students to recall the meaning of theme.
 - » A theme is a repeated key idea or subject in a story or novel that can relate to many people.
- Remind students that they have identified and revisited themes in the novel a few times throughout their lessons.
- Explain that today they will revisit themes they identified one last time and they will think about a message in one of these themes.



Support

Provide a graphic organizer for students that includes boxes for beginning of the novel, end of the novel, change, and cause. See the Advance Preparation section for an example of this graphic organizer.

Challenge

Encourage students to include the impact and influence of other characters in their explanations.

Support

Give students sentence starters for clarifying questions and pertinent comments. For example:

- Why do you think . . .?
- What from the text makes you think . . .?
- I agree that . . .
- I disagree that . . .
- I like that you . . .
- I think it's interesting that you said . . .
- I want to add that . . .

- Ask students to share some of the themes in the novel. If needed, give them time to revisit Activity Page 5.2.
 - » Answers may vary, but they could include friendship, freedom, family relationships, trust, and right vs. wrong.
- Remind them that they wrote reflections on these themes earlier. Explain that their understanding of these themes, and what they can learn about them, may have changed now that they have finished the novel.
- Explain that, working with a partner, students will pick one theme from *The Season of Styx Malone* and will come up with a message related to the events in the novel.
- Tell them they can think about how the characters changed or what they think the characters learned to help them come up with a message or understanding.
- Explain that there are no right or wrong messages, as long as they can be supported by the events in the novel.
- Provide students with the following think-aloud model:
 - Earlier in our lessons, I identified the theme of right vs. wrong.
 - I want to remind myself of the events in the story that revealed this theme. I know that in the text, Styx often led Caleb and Bobby Gene to break their parents' rules or do things they knew they weren't supposed to do. Bobby Gene was nervous, but Caleb thought breaking the rules was worth the possibility of obtaining the Grasshopper and ultimately freedom. However, Styx winds up getting into a horrible accident, where he could have died, and Caleb and Bobby Gene get in huge trouble. In the end, Caleb gets what he wants by being honest with his dad and telling him how he feels, instead of breaking the rules.
 - Now I want to think about a message I can take away about this theme, based on the events in the novel. I think I can learn that doing the wrong thing usually has consequences, even if it seems exciting or thrilling in the moment. I also think I can learn that telling the truth and being honest can be more successful in helping us to get what we want, rather than breaking rules.
- Explain that you combined ideas about the theme of right vs. wrong in the novel to write the message.
- Give students time to select one theme from those they identified on Activity Page 5.2.

- Then have them turn to Activity Page 15.2 and write a message or understanding they can draw from this theme in the novel. Explain that they will combine their ideas about the theme of their choice to write complex sentences describing the message. Instruct students to include a dependent clause in each of their sentences.
- When students have finished, explain that they will participate in a carousel activity in small groups to share their interpretation of various themes in the text. Point to the blank pieces of chart paper you hung in advance around the classroom. Tell students that each small group will have their own chart paper. Students should decide on a theme to write about and add the title of the theme in large letters at the top of the chart paper. Then, they will write a message about the theme below the title. When students hear an audible signal you provide, they will move clockwise to the next chart paper. There, they will read the theme and message previously written and add additional ideas about the theme. Students can put a star next to existing ideas they agree with. Students will follow the same protocol, moving to a few different pieces of chart paper, until time is up.
- Bring the class back together and discuss the following question:
 - **Think-Pair-Share:** Considering the themes you identified, if you had to create an alternate title for the book, what would it be and why? (Remind students to signal when both partners have contributed to the conversation.)



Check for Understanding

Ask students how they can determine a message from a recurring theme in a novel.

Activity Page 15.2





Differentiation

Support

Prepare the following prompts to support students in identifying a message about the theme:

- What happens at the end of the novel that relates to this theme?
- How does this theme relate to the way the characters change in the novel?
- What messages related to this theme are present in the novel?
- What message that relates to this theme stands out for you and helps you understand the novel?

Challenge

Explain why you can learn this message from the events in the text and how the characters changed.

Lesson 15: Interpreting a Message

Writing



Primary Focus

Students will publish the final drafts of their narrative writing. [W.4.3, W.4.4]

Students will present their writing to their peers in small groups.

[W.4.4, SL.4.4, SL.4.6]

Differentiation

Support

Support students in transferring their work, including their edits and revisions, to a published copy on Activity Page 15.3.

Activity Page 15.3



PUBLISHING A FINAL DRAFT (20 MIN.)

- Ask students to recall the steps they have completed so far in their narrative writing process.
 - » Answers may vary, but they should include brainstorming, planning, drafting, revising, and editing.
- Remind students that an author's final step in writing is to publish their work for an audience to read. Explain that, as this is the last lesson in the unit, they will publish and share the final draft of their narrative writing. Congratulate students in reaching the last step in their writing process.
- Have students turn to Activity Page 15.3. Explain that they will write a version of their narrative draft on this activity page.
- Inform students they will rewrite the complete narrative drafts they wrote on Activity Page 13.3, including the conclusion they added and editing changes they made in Lesson 14.
- Explain that this published copy should be their entire narrative writing piece, written from start to finish, with all edits and revisions included.
- Give students time to publish the finished copy of their narrative writing.



Check for Understanding

Think-Pair-Share: Ask, "How should a final published copy of a narrative look and read?" Remind students to signal when both partners have contributed to the conversation. Then, have a few of them share their partner's ideas aloud with the class.

PRESENTATIONS (30 MIN.)

Small Group

- Explain that students will share their narrative writing in small groups.
- Explain that they will read aloud their narrative writing as a formal presentation.
- Ask, "How is the way that we speak and act when presenting our work formally different from when we engage in a casual conversation?"
 - » Answers may vary, but they could include maintaining eye contact, speaking audibly and clearly, speaking at an understandable pace, using a more formal tone.
- Explain that their peers should be able to easily understand them.
- Explain that, after each student reads, their partners should share one thing they appreciated about their writing.
- Give students time to present their writing in small groups.
- Have at least one student share feedback after each presentation. Model providing feedback with the following sentence stems:
 - My favorite part of your narrative was when . . .
 - I think you effectively use dialogue/descriptive when you . . .
 - Your narrative made me feel . . . because . . .

_ End Lesson





Unit Assessment

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Unit Assessment (90 min.)			
Reading and Language	Independent	40 min.	☐ Student Assessment Pages 7.1, 7.2
Writing	Independent	50 min.	



Digital Assessment

To access the digital assessment, please log on to Amplify and assign the assessment to your students.

ADVANCE PREPARATION

Unit Assessment

Note: The time provided for this assessment is 90 minutes, but if students finish early, you may wish to ask them to use the additional time to reread excerpts or draw accompanying illustrations for their unit writing project once they have completed the assessment.

• Ensure each student has a copy of Student Assessment Pages 7.1 and 7.2.

Lesson 16: Unit Assessment

Unit Assessment



READING AND LANGUAGE (40 MIN.)

- Inform students that they will work independently to answer questions about *The Season of Styx Malone*.
- Distribute Student Assessment Page 7.1.
- Inform students that they will have 40 minutes to work on this task. Write the time on the board.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the classroom as students complete the assessment to ensure that everyone is working individually. Assist students as needed, but do not provide them with answers.

WRITING (50 MIN.)

- Distribute Student Assessment Page 7.2. Tell students they will independently answer a writing prompt about *The Season of Styx Malone*.
- Tell them that they will have 50 minutes to work on this task. Write the time on the board.
- Once students have finished their writing task, encourage them to review their papers quietly, rereading and checking their writing carefully.
- Circulate around the classroom as students complete the assessment to ensure that everyone is working individually.

Student Assessment Page 7.1



Student Assessment Page 7.2



ASSESSMENT ANALYSIS

Correct Answers and Rationales—Reading

Items	Correct Answers	Points	Standard(s)
1	Answers may vary, but they could include that all three boys must do chores at both families' houses.	1 point	[RL.4.3]
2	Answers may vary, but they should include that it's starting with something small and continuing until you obtain something of much greater value.	1 point	[RL.4.3]
3	b. the Grasshopper, a moped	1 point	[RL.4.3]
4	c. Styx's sister	1 point	[RL.4.3]
5	Answers may vary, but they could include that Styx thinks he doesn't have anyone to rely on, but Bobby Gene and Caleb have many people to rely on in their lives.	1 point	[RL.4.3]
6	Answers may vary, but they could include that since meeting Styx, Caleb has become more independent, keeps more secrets, and sometimes breaks his parents' rules.	1 point	[RL.4.3]
7	a. They steal it.	1 point	[RL.4.3]
8	Answers may vary, but they could include that even though the brothers sometimes disagree, they are supportive and protective of each other.	1 point	[RL.4.3]
9	b. They trade for it.	1 point	[RL.4.3]
10	Answers may vary, but they could include that Caleb's dad is protective and wants to keep his children safe in Sutton, but he gives Caleb the tickets because he knows the trip is important to him and is showing that he trusts Caleb more.	1 point	[RL.4.3]
11	c. He is unusual or special in an amazing way.	1 point	[L.4.4]
12	c. third person	1 point	[RL.4.6]
13	d. Caleb getting a funny feeling in his stomach before they go to Mr. Pike's house.	1 point	[RL.4.1]
14	optimism The speaker is thinking or feeling that things will turn out for the best.	2 points	[L.4.4]
15	We were eating dinner. We are eating dinner. We will be eating dinner.	3 points	[L.4.1b]

Total:	/1	8 poi	nts
100011		OPOI	

Writing Scoring

Grade 4 Writing Rubric: Narrative Writing

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. **[W.4.3]**

- a) Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. [W.4.3a]
- b) Use dialogue and description to develop experiences and events or show the responses of characters to situations. [W.4.3b]
- c) Use a variety of transitional words and phrases to manage the sequence of events. [W.4.3c]
- d) Use concrete words and phrases and sensory details to convey experiences and events precisely. [W.4.3d]
- e) Provide a conclusion that follows from the narrated experiences or events. [W.4.3e]

	Advanced	Proficient	Basic
Ideas	The composition • orients the reader and establishes a situation • introduces a narrator and/or characters • demonstrates awareness of audience and purpose	The composition	The composition does not do one or more of the following: orient the reader and establish a situation introduce a narrator and/or characters
Organization	The composition organizes an event sequence that unfolds naturally uses dialogue and description to develop experiences and events or show the responses of characters to situations provides a sense of closure	The composition	The composition does not do one or more of the following: • include an event sequence • include relevant dialogue and description • provide a sense of closure
Conventions	The composition • uses a variety of transitional words and phrases to manage the event sequence • uses concrete words and phrases and sensory details to convey experiences and events precisely • uses language to add subtlety through connotative meanings	The composition • uses a variety of transitional words and phrases to manage the event sequence • uses concrete words and phrases and sensory details to convey experiences and events precisely	The composition does not do one or more of the following: • use a variety of transitional words and phrases to manage the event sequence • use concrete words and phrases and sensory details to convey experiences and events precisely

Total:	/15	points
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Pausing Point

Note to Teacher

You may use the final two days to address students' performance in this unit. Use your observations of students' performance in class and the completion of the narrative writing project pages to informally evaluate their strengths and weaknesses. It is recommended that you spend a day reviewing, reinforcing, or extending the materials taught. You may do the activities in any order or combination, either as a whole group or in small groups, to meet the needs of your students.

ACTIVITIES

If students have mastered the skills taught in *Novel Study: The Season of Styx Malone*, you may use the following enrichment activities.

Dialogue and Performance

• Students may work in small groups to perform a scene from *The Season* of Styx Malone. They may choose a scene from the novel and incorporate dialogue from the text in it. Invite students to perform for other groups.

Wall of Language

• Students may use their figurative language activity pages to create a Wall of Language as a whole group or in small groups, showcasing the figurative language they have identified in the novel. To do this, they will need large pieces of butcher paper, markers or crayons, and their Activity Books. Instruct students to review and identify figurative language that resonated with them. They can artistically write figurative language quotations on the Wall of Language and make illustrations to accompany the quotations.

Sensory Details and Descriptive Language

 Based on what students have learned about sensory details and descriptive language throughout the novel, have them describe a familiar location of their choosing. Encourage them to use descriptive language and sensory details in their descriptions. Examples may include a park, their home, their school, or a familiar restaurant or store.

Research and Travel Brochure

• At the beginning of the novel, Caleb shares places of which he kept pictures above his bunk bed, including the Grand Canyon, The Milky Way, Victoria Falls, and Table Mountain. Have students pick one of these locations they would like to learn more about. Using the Internet or books, have them research their selected location with a partner or in small groups and create a brochure. Brochures can be made on paper or on the computer, depending on the technology available. Encourage students to include facts and images about the location, as well as reasons why people should visit.

Word Art Gallery

- Introduce the concept of a Word Art Gallery to students. Explain that they will create visual representations of vocabulary words from the story. Give each student a copy of the book and a list of vocabulary words you would like them to review from chapters 1–24. Assign a unique vocabulary word to each student or let them choose one from the list. Instruct them to read the chapters and locate the context in which their assigned word is used.
- After students have understood the meaning of the word within the story, have them create an artistic representation of the term on a piece of paper or poster board. They can use drawings, colors, and symbols to convey its meaning. Once all students have created their word art, set up a Word Art Gallery in the classroom. Students should present their art to the class, explaining how the word is used in the story and the significance of their visual representation. Encourage the class to discuss the different interpretations and meanings of the terms as presented by their peers.

Movie Poster

• Students may create a movie poster advertising *The Season of Styx Malone* and write a hook, or tagline, to engage an audience using characters and ideas from the text.

Narrative Revisions

- Students may use this time to revise, edit, or complete their narrative writing as needed. If possible, meet briefly with each of them to review their revision plans and provide additional guidance. Students could consider the following:
 - adding more details to their work
 - adding figurative language and descriptive language

- having a partner review their work and give feedback
- reviewing the use of dialogue
- editing their work for correct grammar and spelling

Gallery Walk/Publishing Party

 Hang students' published versions of their narrative writing pieces around the perimeter of the classroom. Have students do a gallery walk, walking around the classroom to read their classmates' works. Celebrate their works with a publishing party.

Digital Slideshow

 Depending on the technology available, have students create a digital slideshow, with a partner or in small groups, to summarize the main characters and plot of the story. Encourage students to add images to their stories.

Book Comparison

• Students may compare *The Season of Styx Malone* with another book or text they have read, focusing on a similar genre, such as realistic or adventure fiction. Students may write a short paragraph or use a Venn diagram to compare the two.

Letter Writing

• Have students write a letter from Caleb to Styx or from Styx to Caleb after Styx moves away from Sutton. Encourage them to use what they have learned about these characters and the ending of the novel.

Character Tree

• Have students create a character tree that shows the relationships between the characters in the book. Students can be creative with how they draw this tree, but they should include words or phrases to describe the connections between characters (e.g., brothers, friends). Some characters that should be included are Styx, Bobby Gene, Caleb, Mr. Franklin, Mrs. Franklin, Mr. Pike, and Pixie.

Character Analysis

 Have students participate in a carousel activity. Hang chart paper around the classroom with a different character's name written at the top of each piece of paper. Organize students in small groups and assign each group their own chart paper. Have students write ideas about how the character changed or developed throughout the novel. Then, give an audible signal when it's time for students to move clockwise to the next piece of chart paper. In their small groups, have students read the previous group's ideas and add new ideas about the character's development to the chart paper. Continue having groups rotate to new charts until time is up.

Extended Writing Prompts

Rewriting a Scene

- Have students rewrite a scene of their choosing from The Season of Styx
 Malone, using first-person point of view, from the perspective of a character
 other than Caleb. Some examples may include the following:
 - when Caleb and Bobby Gene argue about their savings, with Bobby Gene as the narrator
 - when Caleb and Bobby Gene meet Styx in the woods for the first time, with Styx as the narrator
 - when Caleb and Bobby Gene trade their sister for the fireworks, from Cory's perspective

Formative Writing Prompt

- Have students choose a character from *The Season of Styx Malone* and write a paragraph conveying ideas drawn from the text about the character's development throughout the novel.
- Remind students to include textual evidence, such as specific events, responses to a problem, or a conflict that affected the character's development.
- Allow students to orally share their writing with a partner once they are done.

Additional Writing Prompts

- Students may respond to the following writing prompts:
 - Write an alternate ending for *The Season of Styx Malone*.
 - Who is your favorite character in the novel? Why?
 - What scene or quotation from the novel do you find the most memorable or meaningful? Why?
 - Would you recommend *The Season of Styx Malone?* Why?
 - Write about the next adventure Caleb, Bobby Gene, and Styx have together.

Grade 4 | Unit 7 Teacher Resources

In this section, you will find:

• Activity Book Answer Keys

ACTIVITY BOOK ANSWER KEYS

NAME:_ 1.1 Activity Page DATE: Character Development Chart: Caleb Use this graphic organizer to note Caleb's characteristics and behaviors, relationships, problems and conflicts, and resolutions and changes. You may use direct quotations from the text or your own words. You do not need to take notes in each box at first. You will return to this organizer in later lessons to add more information about the character. Characteristics and behaviors Relationships close with his brother Bobby wants to leave Sutton and explore Gene—acts like he's older, braver, the world more mature, even though Bobby doesn't want to be ordinary Gene is older not a great relationship with his thinks that Styx is really cool; represents excitement, adventure, father, argues with his father, and freedom disagrees with his dad about staying in Sutton dissatisfied with his small-town life upset his father forbids him from wants the Grasshopper as a way to leaving leave Sutton admires Styx Malone, his friendwants to be like him wants to be there for Bobby Gene even though they don't always agree Unit 7 Novel Study: The Season of Styx Malone

Problems and conflicts Resolutions and changes gets in trouble for trading his baby becomes braver and more rebellious sister for fireworks; has to do chores after hanging out with Styx with Cory as punishment becomes more convincing/good feels trapped and stuck in Sutton; with his words wants to leave and explore the city of Indy, but his father won't let him convinces Mr. Davis to trade the Grasshopper for Harley Davidson argues with Bobby Gene over following Styx when Styx leads them to steal and trespass (external conflict) knows breaking the rules is wrong but thinks it might be worth it to get freedom and the Grasshopper (internal conflict) wants to figure out a way to obtain the Grasshopper his friend Styx, hurt in an accident

Activity Page DATE: Character Development Chart: Bobby Gene Use this graphic organizer to note Bobby Gene's characteristics and behaviors, relationships, problems and conflicts, and resolutions and changes. You may use direct quotes from the text or your own words. You do not need to take notes in each box at first. You will return to this organizer in later lessons to add more information about the character. **Characteristics and behaviors** Relationships wants to do the right thing close with younger brother Caleb, although sometimes acts younger, more scared listens to his parents has similarities to his father—often cautious, not very daring or brave repeats things that his father says and shares a similar outlook skeptical of Stvx scared of jumping off the train and trespassing upset that Styx didn't tell them the doesn't think they should give their whole savings to Styx Unit 7 Novel Study: The Season of Styx Malone

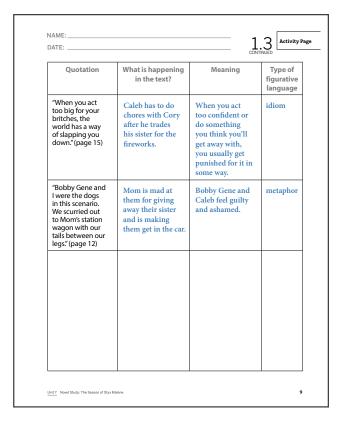
Problems and conflicts

trades his baby sister for fireworks—gets into trouble

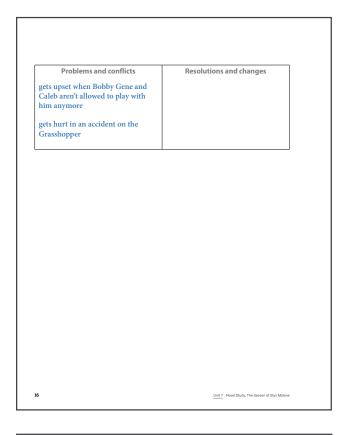
disagrees with Caleb over doing the right thing, mants to do the right thing, not trespass, not steal

doesn't want to continue hanging out with Styx because he thinks they're going to get into trouble, but doesn't want to leave his brother alone to be with him

Quotation	What is happening in the text?	Meaning	Type of figurative language
"Styx came to us like magic— the really, really powerful kind. There was no grand puff of smoke or anything, but he appeared as if from nowhere, right in our very own woods" (page 1)	Caleb is describing Styx.	Styx appeared out of nowhere.	simile
"Being the center of attention felt something like it might feel to be in a pinball machine—as the ball." (page 9)	Everyone turns their attention to Caleb when he trades his sister for the fireworks.	Being the center of attention felt chaotic, like you're moving really fast, bouncing between many people or things.	simile
"Mom's eyes became like two chocolate-brown lasers." (page 12)	Mom finds out the boys gave away Susie and is mad.	Mom glared at them fiercely.	simile
"My heart sank." (page 5)	Caleb's dad tells him he's extraordinary, but Caleb doesn't want to be ordinary.	He's upset or sad.	idiom



DATE:	2.1 Activ
Character Developme	ent Chart: Styx Malone
Use this graphic organizer to note Styx's or relationships, problems and conflicts, and direct quotes from the text or your own we each box at first. You will return to this o information about the character.	d resolutions and changes. You may use vords. You do not need to take notes in
Characteristics and behaviors	Relationships
reacts quickly and violently toward Bobby Gene when the boys approach him in the woods good with his words, convincing convinces Bobby Gene and Caleb to let him help them get rid of the fireworks comes up with the idea to get the Grasshopper doesn't live with his parents; in foster care thinks you can only rely on yourself doesn't believe in miracles or happy endings breaks the rules, daring	lives with a foster family—has a foster sister named Pixie friends with Bobby Gene and Calel used to live with Mr. Pike feels betrayed when Caleb and Bobby Gene call Mr. Pike behind his back



	Why Do T	hey Do It?	
second column, iden they want when they evidence that helped think the characters	ut the characters' act tify what the charact complete the action you make this infere complete the action to make your inferen	ers are thinking or fe . In the third column ence. In the fourth co in the story. Use wha	eling, or what , write the textual lumn, write why y
Characters' actions	What are they thinking and feeling? What do they want?	Evidence from the text	Why do they do it?
Styx grabs Bobby Gene and wrestles with him in the woods. (pages 18–20)	Styx is scared and doesn't know what the boys will do to him.	"He seemed scared." (page 20) "Where I'm from, when people run up on you, you gotta act quick." (page 21)	He wants to protect himself.
Caleb tells Styx, "We're not going to hurt you" when Styx has a hold of Bobby Gene. (page 20)	Caleb thinks Styx grabs Bobby Gene because he's scared and thinks they might hurt him.	"He seemed scared." (page 20)	Caleb wants to convince Styx to let go of Bobby Gene and not to harm him.

Characters' actions	What are they thinking and feeling? What do they want?	Evidence from the text	Why do they do it?
Caleb and Bobby Gene let Styx look in their bag of fireworks. (page 22)	They think there is something special about Styx. It's like he has a special power.	"If it was anyone else, there's no way we would have let him do it There was something special about Styx Malone. It's like we could feel his power." (page 23)	Caleb trusts Sty: immediately and is entranced or intimidated by him.
Styx offers to mediate the dispute between the Franklin brothers and Cory. (page 26)	Styx thinks he can sell or trade the fireworks for something that is worth more.	"Then you'll owe me, right? So we'll sell or trade off the fireworks and share the proceeds. The stuff we get in return." (page 28)	Styx wants money or something of value.

DATE:			c	ONTINUED
	Combin	ing Sentence	es	
	nce combining the inf e example sentence fo		first and seco	nd columns fo
, ,	bs Bobby Gene and w n't know what the boy			because he is
Row 2: Caleb te	ells Styx, "We're not	going to hurt yo	ou" when Sty	x has a hold o
Bobby Gene be	cause he thinks Styx	does this out o	f fear that th	e boys might
1011 51	nd Bobby Gene let S	•	r bag of firew	vorks because
Row 3: Caleb an	***************************************	•	r bag of firew	vorks because
Row 3: Caleb ar	***************************************	l about him.		
Row 3: Caleb at they think there Row 4: Styx offe	e's something specia	l about him.	the Franklin	brothers and
Row 3: Caleb at they think there Row 4: Styx offe	e's something specia	l about him.	the Franklin	brothers and
Row 3: Caleb at they think there Row 4: Styx offe	e's something specia	l about him.	the Franklin	brothers and
Row 3: Caleb at they think there Row 4: Styx offe	e's something specia	l about him.	the Franklin	brothers and

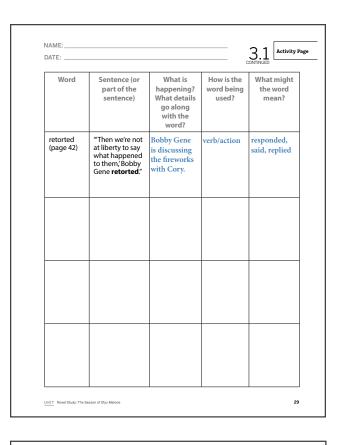
Quotation	What is happening in the text?	Meaning	Type of figurative language
"Styx came to us like magic— the really, really powerful kind. There was no grand puff of smoke or anything, but he appeared as if from nowhere, right in our very own woods" (page 1)	Caleb is describing Styx.	Styx appears out of nowhere.	simile
"Styx flew up like his seat was on fire." (page 18)	Bobby Gene trips, but he doesn't hit the ground. Styx goes from sitting on a stump to grabbing Bobby Gene in the air.	Styx jumps up quickly.	imagery, simile
"He looked like a starfish, with his legs splayed and his elbows flailing." (page 19)	Styx is holding Bobby Gene after having grabbed him.	Bobby Gene's arms and legs are spread out.	imagery, simile

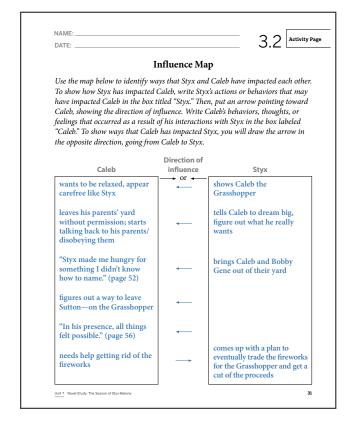
Quotation	What is happening in the text?	Meaning	Type of figurativ
"But he was scrawny, with long, knobby limbs like a praying mantis. Bobby Gene was built like a box full of bricks." (page 19)	Styx is holding Bobby Gene after having grabbed him.	Styx is tall and skinny. Bobby Gene is short and stocky with muscle.	imagery simile
"It was like he breathed out all the air in his lungs and forgot to bring in any new." (page 31)	Cory calls Bobby Gene and Caleb losers and sneers at them.	Bobby Gene feels deflated or insecure.	imagery

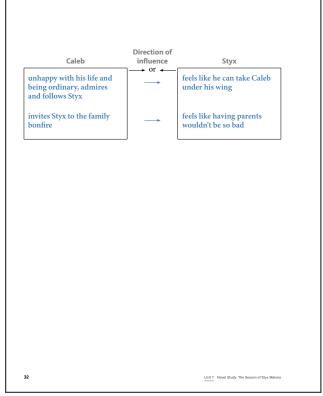
	2 / Activ
DATE:	2.4
	First-Person Point of View
	person point of view: a type of perspective used by authors in which the or includes themself in the story
Some	words to use: I, me, my, we, us
first ti	a short new scene describing when the brothers meet Styx Malone for the me in the woods. Tell the story from Styx's perspective. Describe what Sty: king and feeling using first-person point of view.
Answ	ers may vary, but they should have Styx as the narrator of the scene in
which	the brothers meet him in the woods. Paragraphs should use pronour
such a	as I or we to demonstrate first-person point of view.
such a	as I or we to demonstrate first-person point of view.
such a	as I or we to demonstrate first-person point of view.
such a	as I or we to demonstrate first-person point of view.
such a	is I or we to demonstrate first-person point of view.
such a	is I or we to demonstrate first-person point of view.
such a	as I or we to demonstrate first-person point of view.
such a	as I or we to demonstrate first-person point of view.
such a	as I or we to demonstrate first-person point of view.

DATE:				3.1 Activity
	Wo	ords in Conte	xt	
	is happening in thi word? What details			
	is the word being us e, or thing]; verb [a			
	the words around the word could go in its		rd to think abo	ut what it migh
Step 4: Rerea	d the sentence and	ask yourself whe	ther this make	s sense.
when the wor	above to complete the d is used in the text,	how the word is	being used (par	rt of speech),
when the word and what the		how the word is You may write acom of the table. What is happening? What details	being used (par	rt of speech),
when the work and what the encounter in t	d is used in the text, word might mean. I the rows at the botto Sentence (or part of the	how the word is You may write acome of the table. What is happening?	being used (par iditional unfam How is the word being	rt of speech), iliar words you What might the word
when the work and what the encounter in t	d is used in the text, word might mean. I the rows at the botto Sentence (or part of the	how the word is You may write ac om of the table. What is happening? What details go along with the	being used (par iditional unfam How is the word being	rt of speech), iliar words you What might the word

Word	Sentence (or part of the sentence)	What is happening? What details go along with the word?	How is the word being used?	What might the word mean?
mock (page 39)	"The last thing we needed was to give Cory any new reason to mock us."	The brothers aren't allowed to leave Sutton; they don't want to tell Cory.	verb/action	to make fun of
cataloged (page 39)	"Cory cataloged each of them and rated the likelihood of each one being a fossil."	The boys are looking for fossils in their garden.	verb/action	reviewed, listed, logged
confiscated (page 40)	"But our mom confiscated them."	Bobby Gene lies to Cory about what happened to the fireworks.	verb/action	took away
fibbing (page 40)	"The king of honesty? Fibbing to cover our tracks?"	Bobby Gene tells Cory their mom took the fireworks, but she didn't.	verb/action	lying







Quotation	What is happening in the text?	Meaning	Type of figurative language
"Styx came to us like magic—the really, really powerful kind. There was no grand puff of smoke or anything, but he appeared as if from nowhere, right in our very own woods." (page 1)	Caleb is describing Styx.	Styx appears out of nowhere.	simile
"So Styx spun us a fabulous yarn." (page 46)	Styx asks the brothers whether they've heard about the guy who turned a paper clip into a house, then tells them a story.	Styx tells a story.	idiom
"My imagination lit up like a Christmas tree, glowing with all the possibilities." (page 48)	Styx tells them a story about the Great Escalator Trade. Caleb and Bobby Gene are "slack-jawed" and impressed.	Caleb's imagination is sparked; he's thinking about lots of new ideas.	simile

OATE:			CONTINUED
Quotation	What is happening in the text?	Meaning	Type of figurative language
"The way he moved, sliding through the world like the air around him was greased." (page 51)	Caleb is describing how Styx moves.	He moves carefree and smoothly.	imagery
"Ride like the wind." (page 53)	Styx tells Bobby and Caleb what they will do with the Grasshopper.	It means to ride fast.	simile, idiom

NAME:
DATE:

Activity Page

Identifying Descriptive and Figurative Language

Reread an excerpt from chapter 8 of The Season of Styx Malone.

- Start reading at the third paragraph on page 44, starting at "Well, if it isn't Caleb and Bobby Gene Franklin."
- Stop reading after the fourth paragraph on page 45, where it says, "his sharp black elbows pointed down toward us like punctuation marks."
- Jot down instances of descriptive and figurative language from the excerpt in the table below.

 $\textbf{Descriptive language:} \ words \ or \ phrases \ that \ use \ imagery \ and \ visual \ details \ to \ describe \ something$

 $\label{thm:continuous} \textbf{Figurative language:} \ \ \text{the use of words or phrases that mean more than their dictionary definition}$

Descriptive language	Figurative language
Answers may vary but could include the following:	Answers may vary but could include the following:
"He pushed off the trunk and ambled toward us." "His arms hung lanky at his sides. I shook out my shoulders to relax them." "Styx leaned over the branch. His scrawny stomach bowed right over it."	"He gripped a low horizontal branch, then swung himself around it like a hinge." "His sharp black elbows pointed down toward us like punctuation marks."

Unit 7 Novel Study: The Season of Styx Malone

Character Development Chart: Mr. Franklin

Use this graphic organizer to note Mr. Franklin's characteristics and behaviors, relationships, problems and conflicts, and resolutions and changes. You may use direct quotes from the text or your own words. You do not need to take notes in each box at first. You will return to this organizer in later lessons to add more information about the character.

Characteristics and behaviors	Relationships
strict, protective	protective over/strict with his sons
won't let his sons, Caleb and Bobby	Caleb and Bobby Gene
Gene, leave Sutton	strained relationship with Caleb,
thinks the world is dangerous	who doesn't understand why his dad doesn't want them to leave Sutton
wants to keep his family safe and do what's best for his family	doesn't want them to leave station
thinks his son Caleb is extraordinary	
thinks it's safe where people know his family	
Problems and conflicts disagrees with Caleb about leaving Sutton—Caleb wants to see Indy and explore the world, he doesn't want him to	Resolutions and changes

Unit 7 Novel Study: The Season of Styx Malone

	D:00 :	n .		
	Differing 1	Perspect	tives	
Use the graphic organize		,	1	1
about Styx, and how the			•	onship. You
an quote evidence from	the text or use	your own 1	words.	
Caleb's perspective abo	ıt Styx	В	Bobby Gene's persp	ective about Sty
Answers may vary but could i following:	nclude the		nswers may vary bu ollowing:	could include th
thinks Styx is cool, wants to b	e like him	sk	keptical about Styx	
thinks they should put all the toward the Grasshopper, and their money		m	oesn't think they sho noney they saved to S	tyx or put it
fully trusts Styx			hinks they should lis	
thinks Styx represents what's possible		ar	nd don't give or tell S	tyx everything
tilling otyx represents whites	possibie			
		_	/	
		hip between		
	Bobby Ge Answers may vary	ne and Caleb		
	following:	but could inc	clude the	
	Bobby Gene and C			
	money to Styx. Bo	bby Gene feel	ls like	
	Caleb trusts Styx n though Caleb is hi			
	his feelings. Caleb is playing it too sal	thinks Bobby	y Gene	
	familiar and ordin	ary. The argu	iment	
	and lack of trust perelationship.	ut a strain on	their	

NAME:	1 2 Activ
DATE:	4.3 Lacting
Wri	iting with Dialogue
differing perspectives through a dialogue reviewed in the lesson (if you are in the scene) or third	disagreeing and demonstrate the characters' lialogue. Follow the Five Easy Rules for punctua. You may write using first-person point of view d-person point of view (if the scene is about two point of view uses pronouns like he, she, they a us.
Answers may vary, but studer	nts should use dialogue to demonstrate
characters' perspectives in a c	lisagreement.
-	-

DATE:	5.1 L
Ca	aleb's Motivation
Why does Caleb want the Grass evidence from the text to suppo	shopper? Write in complete sentences and us rt your response.
Answers may vary, but they co	ould include that Caleb wants the Grassho
because he wants a way to leave	we Sutton. The Grasshopper would provide
a way to visit Indy or explore	outside of his hometown. The Grasshoppe
presents the possibility of adv	enture, excitement, and leaving what is fa
and ordinary. He doesn't want	t to be ordinary, and leaving Sutton provide
way for him to escape what is	ordinary and to obtain freedom. "I don't
to be ordinary." (page 91) "Th	e Grasshopper was the key. When it was o
we could go anywhere. We cou	uld ride all the way into Indy. We could ch
the museum." (page 99)	

Theme	How is this theme revealed in the text?	Reflection
a subject or idea that repeats in a text	major events character motivations character perspectives character traits conflicts	What do I think about this theme based on the text so far?
Example: right vs. wrong	Example: Bobby Gene wants to follow the rules. Caleb thinks breaking rules is exciting. trespassing into junkyard doing things without parent's permission	Example: People can have different views on what is right and wrong.
Answers may vary, but they could include friendship, freedom, family relationships, trust.	Answers may vary.	Answers may vary.

What happens in the scene?	Setting	Characters in the scene	From which character's point of view do I want to write?
Answers may vary, but they should be selected	Answers may vary.	Answers may vary.	Answers may vary.
from the options above. Example: Bobby Gene and Caleb come up with a plan to get rid of the fireworks by burying them in their backyard.	Example: Bobby Gene and Caleb's house, their backyard	Example: Bobby Gene, Caleb, Susie, and Mr. and Mrs. Franklin	Example: Bobby Gene's

in the first column of the table below, wri The Season of Styx Malone. In the secon	d column, write what you imagine or
oicture based on each example of descrip	tive language that you identify.
Descriptive language from the text (words or phrases the author uses to describe a person, place, or action)	What do I picture or imagine?
Answers may vary, but possible quotations are provided below. "We scampered through the woods lugging our three poles and the everimportant catch bucket." (page 101)	Answers may vary, but they could include that the boys stumble through the woods, tripping over things, trying to drag all their stuff.
"Today we skipped right past the copse of birch trees and into the clearing There was just one house, carved into a small break in the trees. A long dirt driveway snaked away toward the nearest road." (page 101)	Answers may vary, but they could include a house standing all alone in a clearing of a forest, with a long driveway out front.
"Styx's house was mostly brown, a mix of fake-wood siding and peeling paint. The area around the house felt more hushed even than the woods, which was strange." (page 102)	Answers may vary, but they could include an old brown house in poor shape, looking like it's going to crumble. Silence all around.

"The house had a huge wood-planked back porch that looked more like a front porch, the way it stretched all along the width of the house and was kind of narrow. It took four steps to get up to it. And it was covered with thin sheets of something that looked like plywood. Painted brown, of course. Held up by a series of metal pipes as thin as dowel rods." (page 102)

Answers may vary, but they could include a house with a big porch all around it, stairs in front, looking like it's made out of wood.

When the state of the country is made out of wood. The state of the country is made out of wood.

Word	Sentence (or part of the sentence)	What is happening? What details go along with the word?	How is the word being used?	What might the word mean?
traipsed (page 107)	"Bobby Gene handed Styx the third fishing pole and we traipsed into the woods."	The boys are going into the woods.	verb/action	marched
dense (page 107)	"Our pond was nestled in an unusually dense section of woods."	The pond is in the woods, it's hard to find, the land around it is rocky.	adjective	thick
navigational (page 108)	"Styx seemed impressed with our navigational know-how."	The boys are following a path that is hard to find.	adjective	directional, spatial, geographical, direction- related
6			Unit 7 Novel S	Study: The Season of Styx Malone

Word	Sentence (or part of the sentence)	What is happening? What details go along with the word?	How is the word being used?	What might the word mean?
traction (page 108)	"That got no traction with mom."	The boys try to convince their mom to let them swim, but it doesn't work.	noun	movement, pull

DATE:		6.3	ctivity P
Descri	ibing Character or Setting	g	
the pond from The Season o descriptive language and sen words to write your descript	cribing either the character Pixie of Styx Malone. Write in complete isory details. Although you should ions, you may refer to Activity Pa language is used in the novel.	e sentences, usir d use your own	ıg
Answers may vary, but the	y could describe either the pond	d or Pixie, usin	ıg
descriptive language and co	omplete sentences.		

	Narrati	ve Planner
Select one of the ollowing scenes:	,	d on Activity Page 5.3 for one of the
. Bobby Gene Indy.	and Caleb's father tak	es the boys to the Children's Museum i
2. Styx Malone	learns how to do the	Great Escalator Trade for the first time
	and Caleb use an alte er met Styx.	rnative plan to get rid of the fireworks
. a scene from	Styx Malone's life bet	ore he moved to Sutton
i. a scene from	,	ore he moved to Sutton
Step 1: Planning	g the scene	
Step 1: Planning Fill out the prelin Who (t	g the scene	ore he moved to Sutton ner graphic organizer for your scene below Where (setting) and when (timing
Step 1: Planning Fill out the prelii Who (t Put a star n	the scene ninary Narrative Plan he characters)	ner graphic organizer for your scene belo
Step 1: Planning Fill out the prelii Who (t Put a star n	g the scene ninary Narrative Plan he characters) ext to the narrator.	where (setting) and when (timing Answers may vary. Example: the Franklin's house, their
Step 1: Planning Fill out the prelif Who (t Put a star n Answers may	g the scene ninary Narrative Plan he characters) ext to the narrator.	where (setting) and when (timing Answers may vary. Example:
Step 1: Planning Who (t Put a star n Answers may Bobby Gene*	g the scene ninary Narrative Plan he characters) ext to the narrator.	where (setting) and when (timing Answers may vary. Example: the Franklin's house, their backyard, early in the morning *I will write in the past tense
Gitep 1: Planning Who (t Put a star n Answers may Bobby Gene* Caleb	g the scene ninary Narrative Plan he characters) ext to the narrator.	where (setting) and when (timing Answers may vary. Example: the Franklin's house, their backyard, early in the morning

What (key events) Why (character's reasons) and how Answers may vary, but they should Answers may vary. Example: relate to the options listed above. Bobby Gene and Caleb don't want Example: their parents to know about the Bobby Gene and Caleb hide the bag fireworks, so they do this sneakily. of fireworks from their parents by They are acting in an untrustworthy digging a hole in their backyard. Step 2: Describing the setting $Write\ a\ paragraph\ describing\ the\ setting\ of\ your\ scene.\ Use\ complete\ sentences,\ descriptive\ language,\ and\ sensory\ details.$ Answers may vary, but they should make sense within the options listed above. Example: The morning sun was just beginning to rise, but it was still dark enough that you couldn't see more than a foot in front of you. The cool morning air felt crisp like a late fall day, when you don't need a jacket, but a T-shirt is too cool. The ground felt wet from dew, water drops still lingering on the bright green summer grass. The backyard was silent except for the chirping of the birds, which had awakened before people stirred. Unit 7 Novel Study: The Season of Styx Malone

Ste	ep 3: Planning the event sequence (complete this step in Lesson 7)
Us in	e your Narrative Planner to complete the outline below. Break the major events your narrative into four or five key moments. Use prepositional phrases to lude more details.
Ev	ent details:
1.	Answers may vary, but they should make sense within the options listed
	above. Example: Bobby Gene and Caleb sneak out of the house in the early
	morning, before their parents are awake.
2.	Answers may vary, but they should make sense within the options listed
	$\underline{above}.$ Example: Bobby Gene and Caleb dig a hole in the backyard, hide the
	bag of fireworks, and cover up the hole when they are finished.
3.	Answers may vary, but they should make sense within the options listed
	$\underline{\text{above. Example: When the rest of the family wakes up, Mrs. Franklin brings}}$
	Susie outside to play and lets her crawl around on the grass. Susie starts
	crawling where the brothers buried the fireworks and digs up the bag.

-	vary, but they should make sense within t	
above. Examp	le: Mr. and Mrs. Franklin find the bag of f	ireworks and are
angry at Caleb	and Bobby Gene.	
Concluding senter	nce (what happens at the end?)	
Answers may vary	but they should make sense with the ever	nts students listed
above. Example: A	nd that was when we knew we'd be groun	ded for the rest of our
lives.		

uestions in the first hat the character i iis textual evidence	spectives to answer the column. Then identing s thinking and that not and the character's put th column, use what westion.	fy evidence from the nay help you answer perspective in the sec	text that reveals the question. Write ond and third
Question	Quotation: dialogue or actions from the text (evidence that reveals what they think)	Character's perspective	Why? (why you think the character thinks or feels this way)
Example: How does Styx feel about Bobby Gene asking him where he lived and why he is in a foster home?	"You don't wanna know about that stuff." (page 128) "like steam was filling up his head" (page 129)	Styx doesn't want to talk about his past, it makes him upset.	He has had a hard life that he doesn't want to share or think about. Maybe he doesn't think Caleb and Bobby Gene will understand.
1. What does Caleb think about Styx not understanding when it was time to go home?	"But Styx, not having a mom of his own and all, was never one to pick up on these things." (page 133)	Caleb doesn't think Styx understands that you have to listen when your parents tell you to do something.	Caleb thinks Styx doesn't have parents who give him rules or commands he has to obey.

7.1

Question	Quotation: dialogue or actions from the text (evidence that reveals what they think)	Character's perspective	Why? (why you think the character thinks or feels this way)
2. What does Caleb and Bobby Gene's mom think about Styx and why?	"Styx is a troubled boy It sounds like he's had a hard life a little rough around the edges." (page 135) "If you play with him, I need you to be careful." (page 136)	She's concerned about Caleb and Bobby Gene hanging out with Styx. She thinks Styx has had troubling experiences.	She thinks Caleb and Bobby Gene may get into trouble if they hang out with Styx, or do things she doesn't approve of.
3. What do Caleb and Bobby Gene think about not having parents and why?	"No parents would be the coolest." (page 137)	They think it would be cool not to have parents.	They would be able to do and go wherever they want without rules. Caleb wants to leave Sutton and thinks he would be able to do so without parents, for his dad doesn't allow them to.

NAME:_

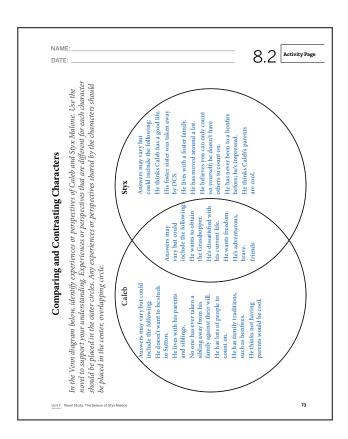
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DAT	7.3 Activity P
	Creating Prepositional Phrases
line mo pre	d a prepositional phrase to each of the short sentences below, on the blank 2. Remember that prepositional phrases provide more details and often tell re about when, where, or how something occurred. Remember to start your positional phrase with a preposition and end with a noun, or the object of the position. See Activity Page 7.2 for examples of prepositions.
Exa	ample: We ran.
	We ran on the track.
	Answers may vary, but see below for possible responses.
1.	The monkey swung.
	The monkey swung <u>up in the tree</u> .
2.	She laughed.
	She laughedafter he told her the joke
3.	We went swimming.
	As soon as the sun rose , we went swimming.
4.	The movie ended.
	The movie ended <u>after two hours</u> .
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-	nan soared. nan soared <u>up hi</u>	gh into the sky		
6. We lit		<u> </u>	•	
	r dark_, we lit flas	hlights.		
Challenge	:			
Create you	ır own complete sei	ntence with a prep	positional phrase.	
-				

Character Changes				
Use the table below to idem Season of Styx Malone. In or thinking now. Then, ider different from their behavic why you think the characte	the first column, write how atify the character's change or or perspective at the begi	the character is behaving by writing how this is nning of the text. Last, wr		
Identify how the character is behaving or thinking now (What does the character do or say?)	Identify the change (How is this different from the character's behavior or perspective earlier in the text?)	Infer the cause (Why do you think this character has changed: Who or what could have impacted this character?)		
Answers may vary but could include the following:	Answers may vary but could include the following:	Answers may vary but could include the following:		
Caleb is talking back to his parents—that is, telling his mother he will pencil in taking out the trash when she asks him to.	Caleb wasn't talking back to his parents in this way earlier in the book.	Caleb wants to experience more freedom and has been doing things with Styx that push the boundaries set by his parents. Caleb has observed Styx doesn't have parents to answer to and is able to do whatever he wants, which has influenced how Caleb feels about listening to his own parents.		

Identify how the character is behaving or thinking now (What does the character do or say?)	Identify the change (How is this different from the character's behavior or perspective earlier in the text?)	Infer the cause (Why do you think this character has changed? Who or what could have impacted this character?)
Caleb has become braver and more confident in the way he interacts with others. He stands up to Cory to defend Styx and doesn't want to give up convincing him to cover for them.	Caleb was more fearful of Cory in the beginning and didn't want to give him opportunities to mock them. Caleb was in awe by the way Styx was able to convince people.	Caleb has learned from Styx how to convince others to give you what you want. He has become bolder and braver.
Caleb is persistent in finding a way to obtain the Grasshopper; he sees a way to fulfill his dream of leaving Sutton and exploring the world.	Caleb always wanted to leave Sutton, see Indy, and not be ordinary, but he didn't know how.	Styx introduced Caleb to the Grasshopper, which Caleb views as a means to leave Sutton. By spending time with Styx, Caleb feels that he can see the possibilities of freedom.



Comparing Statements Fill in the blanks below to complete the statements comparing and contrasting Caleb and Styx. Caleb has always lived with his parents and siblings but Styx has moved around to live with different people Caleb wants to get the Grasshopper so he can leave Sutton and Styx also wants the Grasshopper to gain freedom Caleb has been breaking his family's rules because Styx has encouraged him to do so Styx doesn't live with his parents so Caleb thinks it would be cool to not have parents so you could do whatever you want

NAME	Q Q Activity P
DATE:	0.5
	Progressive Verb Tenses
	essive verb tense: It is used to refer to an action or a state that is nuing to occur. This can happen in the past, present, or future.
scale	ple 1: "We were working on the Grasshopper model. We'd had to redo and t down when it turned out we didn't have nearly enough green and black ." (page 146)
Exam	ple 2: "We were already seeing the guy every day." (page 158)
progr	a short phrase or sentence using the verb in past progressive, present essive, and future progressive tenses. Use the pronoun or proper noun in theses.
1. E	nample: ice-skating (I) Past progressive tense: I was ice-skating.
	Present perfect tense: I am ice-skating.
•	Future progressive tense: I will be ice-skating.
2. w	Future progressive tense: I will be ice-skating. riting a story (I) Past progressive tense: I was writing a story
2. w	riting a story (I)
2. w	riting a story (I) Past progressive tense: I was writing a story Present perfect tense: I am writing a story
2. w	riting a story (I) Past progressive tense: I was writing a story
2. w	riting a story (I) Past progressive tense: I was writing a story Present perfect tense: I am writing a story

3. cooking (my dad)Past progressive

Past progressive tense: My dad was cooking

Present perfect tense: My dad is cooking

Future progressive tense: My dad will be cooking

4. studying for a test (we)

Past progressive tense: We were studying for a test

Present perfect tense: We are studying for a test

Future progressive tense: We will be studying for a test

5. chatting with her friends (she)

Past progressive tense: She was chatting with her friends

Present perfect tense: She is chatting with her friends

Future progressive tense: She will be chatting with her friends

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Your character planner:

Character's name	Characteristics	Feelings	Perspective	Behavior
Character 1: Caleb	brave, bold, daring	excited, urgent	He thinks they will get away with their secret.	He hides the fireworks from his parents.
Character 2: Bobby Gene	cautious, risk averse	unsure, nervous, doubtful, scared	He's worried they are going to get in trouble.	He and Caleb bury the fireworks in the backyard.
Character 3: Susie	baby, curious	curious	She's wondering what is hidden in the yard.	She digs up the fireworks her brothers hid.
Character 4: mom	loving, protective, strict	really angry	She thinks Caleb and Bobby Gene shouldn't have hidden something so dangerous.	She finds out Caleb and Bobby Gene hid the fireworks and grounds them.

NAME: _______ 9.1 Activity Page ______

Tone: the attitude of a piece of writing, expressed through the style of writing and the words used by the author

Example: "We sat around the campfire until it was nothing but coals. There is no such thing as too many marshmallows. On a bonfire night in the middle of summer, bedtime is not a thing either. . . . There's no better thing to do around the campfire than tell stories. Styx was born for this. . . . Within minutes, he had Dad laughing along with the rest of us. Amazing." (page 164)

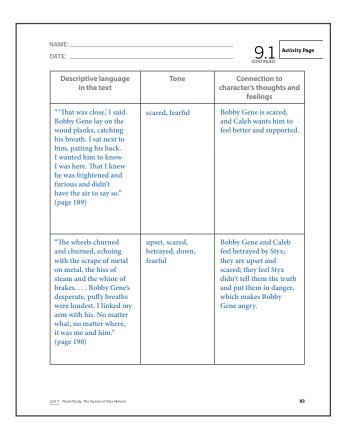
On the table below, use the descriptive language from The Season of Styx Malone to identify the tone conveyed in the scene. Then, identify the connection between the tone and the character's thoughts and feelings in the scene. Use the additional rows to identify your own examples of descriptive language that convey the attitude or tone in the text.

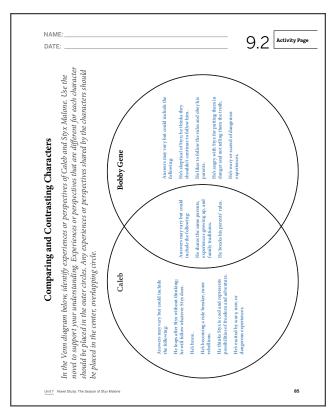
Descriptive language in the text	Tone	Connection to character's thoughts and feelings
Example: "You could never have too many marshmallows at a campfire." "He had Dad laughing along with the rest of us."	Example: joyful, happy, carefree	Example: Caleb is happy that Styx is getting along with his dad; all of them feel relaxed and are enjoying themselves.
"The white of the sky and the chug of the train, the speed and the rocking and the grease scent tipped me toward giddy. I was close enough to touch Styx's magic." (page 179)	Answers may vary, but they could include excited, thrilled.	Answers may vary, but they could include that, on the train leaving Sutton, Caleb feels exhilarated at the possibility of adventure and freedom.

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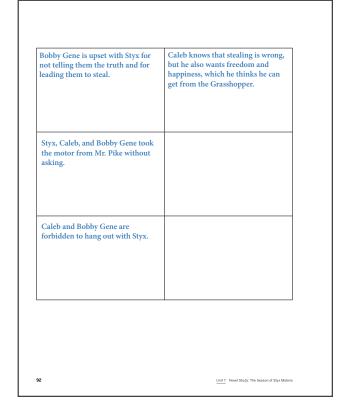
Descriptive language in the text	Tone	Connection to character's thoughts an feelings
"I drifted, free from all thoughts beyond Don't let go! The air wanted me, the ground wanted me, the circling gears below hungered to crunch my bones. My muscles strained to keep me in place—part boy, part machine, part nature." (page 180)	thrilled, exciting, wild, risky, thrill- seeking	Caleb feels like he can de anything; he is thrilled by the danger and the unknown.
"We rode in silence. No joking, no stories. Nothing, apart from the machinery chugging beneath us. This time, it wasn't lulling and steady." (pages 189–190)	solemn, down	Bobby Gene and Caleb feel betrayed by Styx; th are upset and scared; the feel Styx didn't tell them the truth and put them in danger.

Unit 7 Novel Study: The Season of Styx Malone



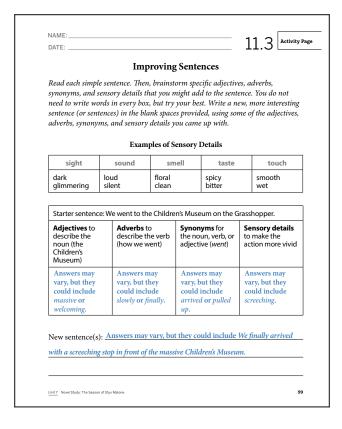


10.1 Activity Page DATE: **External and Internal Conflicts** External conflict: a problem having to do with another person or thing Example: I wanted to go play outside, but my mom wouldn't let me. Internal conflict: a problem on the inside that has to do with a character's feelings or what the characters believes Example: I went outside to play, even though my mom told me not to, and I felt guilty about breaking her rules. Identify external and internal conflicts the characters face in The Season of Styx Malone and record them in the table below. Make sure to include the name of the **External conflicts** Internal conflicts Answers may vary, but they could Answers may vary, but they could include that Bobby Gene and Caleb include that Caleb knows what they disagree or argue. Bobby Gene did was wrong, but he doesn't want thinks they stole, but Caleb doesn't. to give up the chance to obtain the Grasshopper. He knows it's wrong to take from others but wants to continue following Styx. Bobby Gene and Caleb disagree Bobby Gene doesn't want to follow over whether they should continue Styx, but he doesn't want to let Caleb hanging out with Styx. follow him alone



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DATE:	11.2 Activ
Impact of t	he Setting
Answer the following question in complete to support your response: What role does The Season of Styx Malone?	
Answers may vary, but they could inclu	de that Caleb and Bobby Gene live
in a small town, called Sutton, in Indian	na. Caleb hates being ordinary and
dreams of leaving Sutton to see the city	of Indy. Caleb and Bobby Gene's
father wants them to stay in Sutton, as h	ne is fearful of how the boys will be
treated outside their town. He thinks th	e world is dangerous, but his sons
are safe where they are known. Mr. Fran	nklin won't let the boys go on field
trips or visit the Children's Museum in	Indy, which Caleb desperately want
to visit. As a result, Caleb has an even g	reater desire to leave Sutton and
explore, which impacts his conflict and	relationship with his father. The m
reason Caleb wants the Grasshopper is	to be able to leave his small town a
experience freedom, which he thinks w	ill help him escape being ordinary.
Unit 7 Novel Study: The Season of Styx Malone	



Starter sentence: We walked into the museum. **Synonyms** for the noun, verb, or adjective (walked) **Sensory details** to make the action more vivid Adjectives to Adverbs to describe the noun (Children's Museum) describe the verb (how we walked) Answers may Answers may Answers may Answers may vary, but they vary, but they could include could include could include could include quickly. impressive. shuffled. New sentence(s): Answers may vary, but they could include We quickly shuffled $into\ the\ impressive\ museum,\ squinting\ under\ the\ bright\ lights\ above.$ Starter sentence: "Wow!" I said. **Synonyms** for the noun, verb, or adjective (said) Sensory details to make the action more vivid Adjectives to Adverbs to describe the noun (N/A) describe the verb (how I said "Wow!") N/A Answers may Answers may Answers may vary, but they vary, but they vary, but they could include could include could include quietly. whispered.New sentence(s): Answers may vary, but they could include "Wow!" I quietly whispered, hearing my words echo through the halls. Unit 7 Novel Study: The Season of Styx Malone

Making P	redictions
Write instances of foreshadowing in whic happen later in the story. Then, create pro	
Foreshadowing (What parts of the text give clues to what might happen later?)	Predictions (What do you predict might happer based on these clues?)
Answers may vary, but possible quotations are provided below. "Whatever happens, at least you can look back and remember me for doing at least one thing right. Trying, anyway." (page 239)	Answers may vary, but they could include that Styx is going to leave the brothers and Sutton.
"Styx, from that day, lives in my mind like a series of snapshots I can see it all now. That day, we had no idea." (page 239)	Styx is no longer in Caleb's life.
"That was weird. We saw each other every day. Why would tomorrow be any different?" (page 240)	Bobby Gene and Caleb won't see Styx tomorrow.
"'Listen, guys', Styx said. 'This has been great, you know what I'm saying?' 'Whatever happens, just remember: Y'all are cool. And I said so.'" (page 240)	Styx is saying goodbye to Caleb an Bobby Gene and won't see them again.

NAME:	10.1
DATE:	13.1 Activity Page
Figurative Langu	age, Thoughts, and Feelings
The Season of Styx Malone. Make	ow, record instances of figurative language in e sure to use quotation marks when you write cord the character's feelings or thoughts you ave.

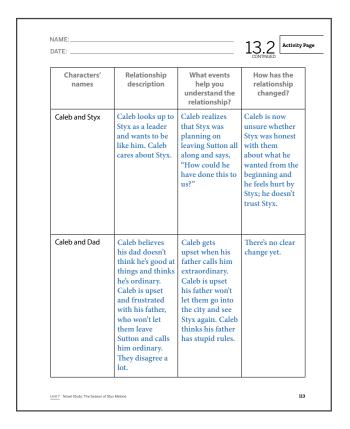
Figurative language in the text	Type of figurative language	Inference: character's thoughts or feelings
Example: "A scent that made my nose feel full and my head feel light and achy. It made it hard to breathe." (page 253)	Example: imagery	Example: anxious, panicked that Styx isn't going to survive
Answers may vary. See examples below. "The gulf between us had been growing all summer. A canyon. Me and Styx on one side, Bobby Gene on the other." (page 256)	metaphor/hyperbole	Caleb feels that he and Bobby Gene are growing further apart.
"A thousand green shards pierced my heart." (page 262)	imagery/hyperbole	Caleb is feeling sad and heartbroken.

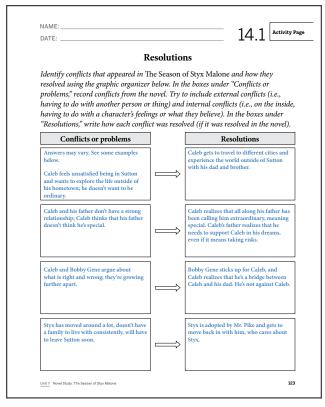
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Figurative language in the text	Type of figurative language	Inference: character's thoughts or feelings
"My body sank until it met the carpet. My heart kept on going. 'He was leaving us.'" (page 263)	imagery	Caleb feels distraught or heartbroken when he realizes that Styx had been planning to leave them all along.
"I'd never won in a fight with him, but I'd never had this kind of fire inside me. My sides were made of impenetrable green metal. Flames licked my abdomen, inside and out." (page 271)	imagery	Caleb is furious, angry, persistent.
"But my dream of a bigger world had gotten crushed right along with the moped." (page 266)	hyperbole	Caleb is upset because he thinks he will never be able to leave Sutton now.

	Character R	Relationships	
third column, write	any events from the	onships between two text that help you un nged, describe how it	derstand their
Characters' names	Relationship description	What events help you understand the relationship?	How has the relationship changed?
Caleb and Bobby Gene	They're brothers, close. They do lots of things together but have grown further apart. Caleb wants to leave Sutton and experience freedom, but Bobby Gene doesn't. Bobby Gene is more similar to their father.	Caleb and Bobby Gene argue about hanging out with Styx. Caleb says there is a canyon between them that has been growing all summer.	They have grown further apart since they met Styx.

Characters' names	Relationship description	What events help you understand the relationship?	How has the relationship changed?
Styx and Mr. Pike	Styx lived with Mr. Pike in foster care. Mr. Pike cares about Styx even though Styx felt he wasn't wanted. Styx was taken away from Mr. Pike. Styx cares about Mr. Pike, which we know because he left him the lunch box.	Mr. Pike visits Styx in the hospital. Mr. Pike says he would have given Styx the motor if he had asked. Mr. Pike says that he tried to show Styx the kind of care he should get even though he ran away many times. Styx left Mr. Pike a lunch box because he knew he collected them and took the motor from him.	Styx no longer lives with Mr. Pike, but Mr. Pike still cares about him.
2		Unit 7	Novel Study: The Season of Styx Malone





NAME:	15.1 Activi
Cha	racter Changes
throughout the novel. Write a show You may include changes in this cl	son of Styx Malone to describe how they chan rt paragraph explaining how they change. haracter's actions, perspective, characteristics, at the character is like at the beginning and en
Answers may vary. Example: Mr	Franklin changes in The Season of Styx
Malone because in the beginning	g he is very protective of his sons and
doesn't have a great relationship	with Caleb, but at the end of the novel he
understands the importance of 1	naking his son happy, even if it means takir
risks. Throughout most of the bo	ook, Mr. Franklin does not let Caleb leave
Sutton, which leads to argument	s between them. He wants to keep Caleb
and Bobby Gene safe and thinks	that keeping them in Sutton is the best way
to do so. However, once Caleb co	onfronts his father about his feelings, with
the encouragement of Styx, Mr.	Franklin realizes how unhappy Caleb is. He
realizes that it is important to al	low Caleb to experience the world outside of
Sutton and he takes him to see In	ndy, Chicago, and Lake Michigan.

NAME:	15.2 Activity
DATE:	15.2
	Interpreting a Theme
or understanding that y	he Season of Styx Malone. Describe a message, lesson, rou can learn about this theme based on the events in the e characters change or the lessons they learn throughout
Theme: Answers may	vary. Example: right vs. wrong.
Message: Answers ma	ay vary. Example: I think we can learn that doing the
wrong thing usually ha	s consequences, even if it seems exciting or thrilling in th
moment. I also think w	e can learn that telling the truth and being honest can be
more successful in help	•
more successful in help	ing us get what we want than breaking the rules to do so.
more successful in help	•
more successful in help	•
more successful in help	•

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