

GREAT MINDS®



MODULE 2
EXTREME SETTINGS

WIT &
WISDOM

GRADE

4

GREAT MINDS® WIT & WISDOM

Grade 4 Module 2:

Extreme Settings

Student Edition

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Wit & Wisdom Parent Tip Sheet

Name: _____

Date: _____

Handout 1A: “All Summer in a Day”

Directions: Read the story and annotate the text for unfamiliar words and questions.

“All Summer in a Day” by Ray Bradbury

“Ready.”

“Ready.”

“Now?”

“Soon.”

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

“Look, look; see for yourself!”

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

It rained.

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

“It’s stopping, it’s stopping!”

Name: _____

Date: _____

“Yes, yes!”

Margot stood apart from them, from these children who could never remember a time when there wasn't rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the stunned world, they could not recall. Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew that they thought they remembered a warmth, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tatting drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone.

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

*I think the sun is a flower,
That blooms for just one hour.*

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

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

“I did,” said Margot. “I *did*.”

“William!” said the teacher.

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

“Where's teacher?”

“She'll be back.”

Name: _____

Date: _____

“She’d better hurry, we’ll miss it!”

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

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

“What’re you looking at?” said William.

Margot said nothing.

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

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

And then, of course, the biggest crime of all was that she had come here only five years ago from Earth, and she remembered the sun and the way the sun was, and the sky was when she was four, in Ohio. And they, they had been on Venus all their lives, and they had been only two years old when last the sun came out and had long since forgotten the color and heat of it and the way that it really was. But Margot remembered.

“It’s like a penny,” she said, once, eyes closed.

“No it’s not!” the children cried.

Name: _____

Date: _____

“It’s like a fire,” she said, “in the stove.”

“You’re lying, you don’t remember!” cried the children.

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

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

“Get away!” The boy gave her another push. “What’re you waiting for?”

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

“Well, don’t wait around here!” cried the boy, savagely. “You won’t see nothing!”

Her lips moved.

“Nothing!” he cried. “It was all a joke, wasn’t it?” He turned to the other children. “Nothing’s happening today. Is it?”

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

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

Name: _____

Date: _____

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

“No,” said Margot, falling back.

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

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

“Yes!” said everyone.

“Are we all here?”

“Yes!”

The rain slackened still more.

They crowded to the huge door.

The rain stopped.

It was as if, in the midst of a film concerning an avalanche, a tornado, a hurricane, a volcanic eruption, something had, first, gone wrong with the sound apparatus, thus muffling and finally cutting off all noise, all of the blasts and repercussions and thunders, and then, secondly, ripped the film from the projector and inserted in its place a peaceful tropical slide which did not move or tremor. The world ground to a standstill. The silence was so immense and unbelievable that you felt your ears had been stuffed or you had lost your hearing altogether. The children put their hands to their ears. They stood apart. The door slid back and the smell of the silent, waiting world came in to them.

Name: _____

Date: _____

The sun came out.

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

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

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

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

“Much, much better!”

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

The children lay out, laughing, on the jungle mattress, and heard it sigh and squeak under them, resilient and alive. They ran among the trees, they slipped and fell, they pushed each other, they played hide-and-seek and tag, but most of all they squinted at the sun until the tears ran down their faces, they put their hands up at that yellowness and that amazing blueness and they breathed of the fresh, fresh air and listened and listened to the silence which suspended them in a blessed sea of no sound and no motion. They looked at everything and savored everything. Then, wildly, like animals escaped from their caves, they ran and ran in shouting circles. They ran for an hour and did not stop running.

And then—

Name: _____

Date: _____

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

Everyone stopped.

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

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

They came slowly to look at her opened palm.

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

She began to cry, looking at it.

They glanced quietly at the sun.

“Oh. Oh.”

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

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

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

“Will it be seven more years?”

“Yes. Seven.”

Name: _____

Date: _____

Then one of them gave a little cry.

“Margot!”

“What?”

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

“Margot.”

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

“Margot.”

One of the girls said, “Well...?”

No one moved.

“Go on,” whispered the girl.

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

Behind the closet door was only silence.

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

Bradbury, Ray. “All Summer in a Day.” *The Magazine of Fantasy & Science Fiction*, Mar. 1954.

Name: _____

Date: _____

Handout 1B: Read/Think/Wonder Chart: “All Summer in a Day”

Directions: As you re-read the text, work with your group to fill in each category.

I Read	I Think	I Wonder

Name: _____

Date: _____

Handout 1C: Fluency Practice Homework

Directions:

1. Day 1: Read the text carefully and annotate to help you read fluently.
2. Each day:
 - a. Practice reading the text aloud 3–5 times.
 - b. Evaluate your progress by placing a checkmark in the appropriate, unshaded box.
 - c. Ask someone (adult or peer) to listen and evaluate you as well.
3. Last day: Fill out the reflection box at the end.

“All Summer in a Day,” page 1

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

“It’s stopping, it’s stopping!”

“Yes, yes!”

Bradbury, Ray. “All Summer in a Day.” *The Magazine of Fantasy & Science Fiction*, Mar. 1954.

Name: _____

Date: _____

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage 3–5 times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace, and an audible volume.								

*Adult or peer

Please assign the reader

- a check plus for 100% accuracy and excellent expression
- a check for mostly accurate reading with good expression
- a check minus for needing major improvement with accuracy and expression

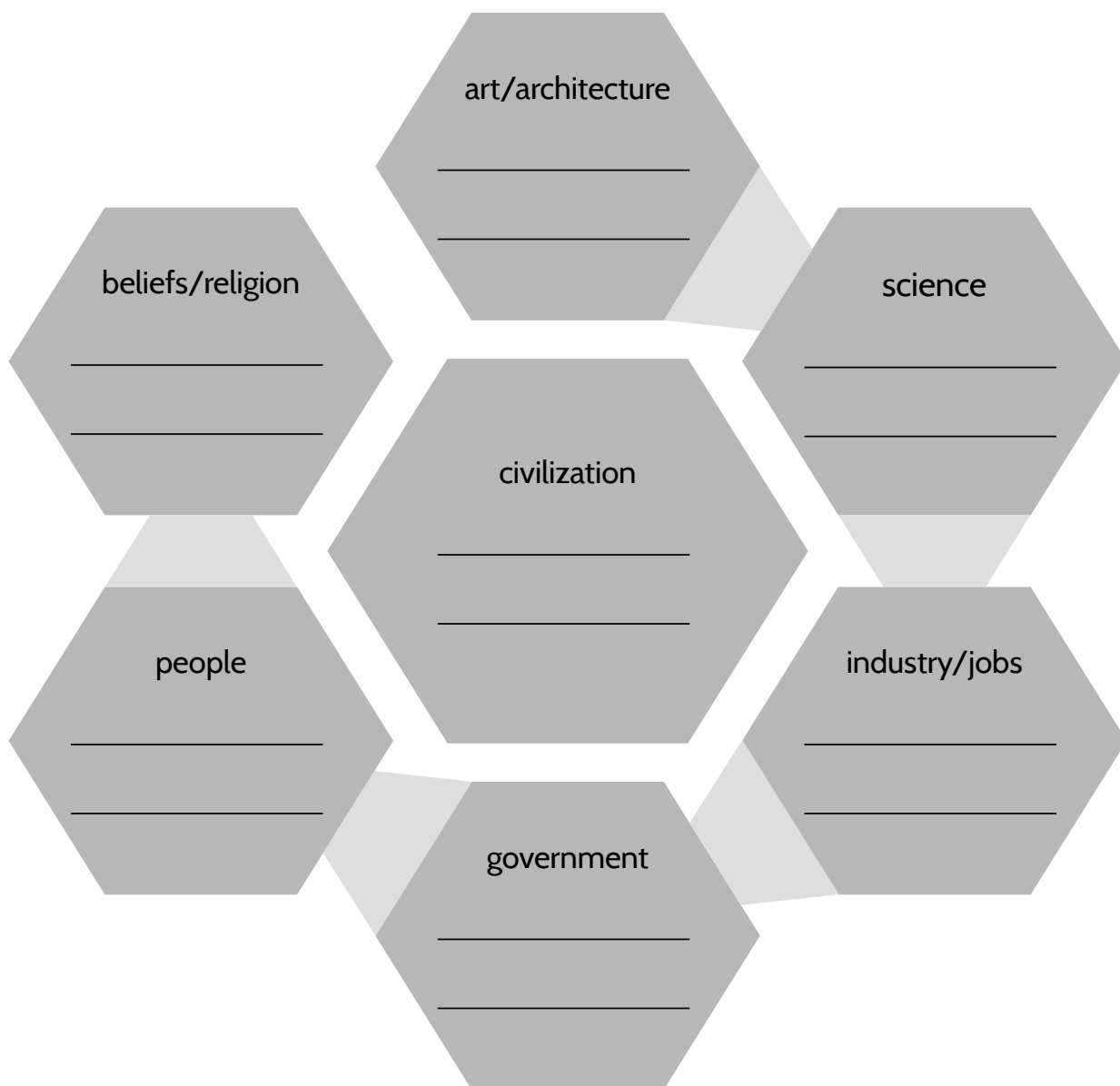
Self-reflection: What choices did you make when deciding how to read this passage, and why? What would you like to improve on or try differently next time? (*Thoughtfully answer these questions on the back of this paper.*)

Name: _____

Date: _____

Handout 1D: Civilization

Directions: Look at the clues you have written down about each civilization. Write each clue under the category below where it best fits.



Name: _____

Date: _____

Handout 4A: Character Analysis Chart: “All Summer in a Day”

Directions: Working with your group, analyze how the characters feel and act in different settings in the story.

Setting: Inside the classroom, before the sun comes out. It is dark and gloomy.	
Character Feelings:	Character Actions:

Setting: Outside, in the sun.	
Character Feelings:	Character Actions:

Name: _____

Date: _____

Setting: Inside, after the rain has returned.

Character Feelings:

Character Actions:

Name: _____

Date: _____

Handout 5A: Dialogue of Characters

Directions: Read each excerpt of dialogue and explain what it is revealing about the character.

Dialogue	What does it reveal?
“All a joke!” said the boy, and seized her roughly. “Hey, everyone, let’s put her in a closet before the teacher comes!”	
“Do the scientists really know? Will it happen today, will it?”	
“She’d better hurry, we’ll miss it!”	
“You’re lying, you don’t remember!” cried the children.	

Name: _____

Date: _____

<p>“Get away!” The boy gave her another push. “What’re you waiting for?”</p>	
<p>“Now, don’t go too far,” called the teacher after them. “You’ve only two hours, you know. You wouldn’t want to get caught out!”</p>	

Name: _____

Date: _____

Handout 6A: Punctuation for Effect

Directions: Read the following Readers Theater script from “All Summer in a Day” silently first, highlighting the punctuation. Then, read as a Readers Theater in small groups of 4.

Student 1: “Will it be seven more years?”

Student 2: “Yes. Seven.”

Student 3: Then one of them gave a little cry.

Student 1: “Margot!”

Student 2: “What?”

Student 1: “She’s still in the closet where we locked her.”

Student 3: “Margot.”

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

Student 3: “Margot.”

Student 2: “Well...?”

Narrator: No one moved.

Student 2 (in a whisper:) “Go on.”

Name: _____

Date: _____

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

Behind the closet door was only silence. They unlocked the door, even more slowly, and let Margot out.

Margot: “...” (Write what you think Margot said next.)

Name: _____

Date: _____

Handout 7A: Fluency Homework

Directions:

1. Day 1: Carefully read “Dust of Snow” by Robert Frost. <http://witeng.link/0084>
2. Each day:
 - a. Practice reading the text aloud 3–5 times.
 - b. Evaluate your progress by placing a checkmark in the appropriate, unshaded box.
 - c. Ask someone (adult or peer) to listen and evaluate you as well.
3. Last day: Fill out the reflection box at the end.

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage 3–5 times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace, and an audible volume.								

*Adult or peer

Please assign the reader

- a check plus for 100% accuracy and excellent expression
- a check for mostly accurate reading with good expression
- a check minus for needing major improvement with accuracy and expression

Name: _____

Date: _____

Self-reflection: What choices did you make when deciding how to read this passage, and why? What would you like to improve on or try differently next time? (*Thoughtfully answer these questions on the back of this paper.*)

Name: _____

Date: _____

Handout 8A: Words and Phrases to Convey Ideas

Directions: Rewrite the first stanza of “Dust of Snow” by replacing the words *crow*, *dust of snow*, and *hemlock tree* with words or phrases to describe *Fallingwater*.

The way _____

_____ me

The _____

From _____

Name: _____

Date: _____

Handout 9A: Words to Describe Settings

Directions: Write words in each column that describe the setting of each work. Then, use the words to complete a triple Venn diagram comparing and contrasting the three settings.

"Stopping by Woods on a Snowy Evening"	"Dust of Snow"	<i>Fallingwater</i>

Name: _____

Date: _____



Name: _____

Date: _____

Handout 10A: Graphic Organizer for Focusing Question Task 1

Focusing Question: *How does the setting affect the characters or speakers in the text?*

Directions: Record ideas for writing an exploded moment in response to the prompt.

Prompt: Imagine you are Margot, one of the characters from “All Summer in a Day,” or one of the speakers in “Dust of Snow,” or “Stopping by Woods on a Snowy Evening.” Write an exploded moment to describe what you are thinking and feeling during a key moment in the story.

Character/Speaker	What is happening?	Setting/Mood	Thoughts/Feelings

Name: _____

Date: _____

Handout 10B: Narrative Writing Checklist

Grade 4 Narrative Writing Checklist			
	Self + / Δ	Peer + / Δ	Teacher + / Δ
Reading Comprehension			
▪ I describe the setting using sensory detail			
▪ I show how the character or speaker feels by describing his/her thoughts and actions			
▪ I explain the connections between the setting and how it affects the character or speaker			
Structure			
▪ I respond to all parts of the prompt			
▪ I describe the moment in time from the story or poem to begin my narrative			
▪ I include details to show how my character responds to the setting using two or more thought shots			
▪ I organize my events in a natural order			
▪ My conclusion makes sense based on the events			
▪ I use transitions to tie events together			
Development			
▪ I use thought shots to develop the character or speaker's feelings			
▪ I use sensory details			
▪ I use one simile or metaphor to describe a detail			

Name: _____

Date: _____

Grade 4 Narrative Writing Checklist			
	Self + / Δ	Peer + / Δ	Teacher + / Δ
Style			
▪ I use a variety of sentence patterns (simple, compound, complex)			
▪ My writing style is appropriate for the audience			
Conventions			
▪ I use punctuation to show emotion			
Writing Process			
▪ I write a first draft, then check the prompt to confirm my writing meets the requirements			
▪ I ask myself questions about my writing in order to find areas that need more specific detail			
▪ I add more specific detail by including sensory details and thought shots			
▪ I revise words and phrases to be more specific			
▪ I edit my writing to correct spelling, punctuation and capitalization			
Total # of checks			

Name: _____

Date: _____

Handout 10C: Punctuation within Dialogue

Directions: Select two characters for your narrative and complete the information below to develop that character using dialogue and punctuation to reveal more.

Character _____

What do I want to show about this character?

How can I show this through something this character says? (calm statement, question, exclamation, pausing, speech drifting off ...)

What punctuation would best show this?

Name: _____

Date: _____

Character _____

What do I want to show about this character?

How can I show this through something this character says? (calm statement, question, exclamation, pausing, speech drifting off ...)

What punctuation would best show this?

Name: _____

Date: _____

Handout 11A: Fluency Homework

Directions:

1. Day 1: Read the text carefully and annotate to help you read fluently.
2. Each day:
 - a. Practice reading the text aloud 3–5 times.
 - b. Evaluate your progress by placing a checkmark in the appropriate, unshaded box.
 - c. Ask someone (adult or peer) to listen and evaluate you as well.
3. Last day: Fill out the reflection box at the end.

Mountains, page 24

Not all mountains are the same, but the change in life zones or habitats from the bottom to the top usually follows the same pattern. The lower slopes of mountains often have dense broadleaf forests of oak, poplar, or maple. On the middle slopes, it is colder and the kinds of trees found change to conifers, such as pine or spruce, which gradually become stunted and fewer in number. The upper limit of tree growth on a mountain is called the timberline, which ranges from 11,000 feet in the southern Rockies to about 7,500 feet farther north. The higher slopes are dotted with clumps of low-growing alpine plants that can survive the harsh elements. In the fierce winds atop the peaks, nothing grows amid the ice- and snow-covered rocks.

Name: _____

Date: _____

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage 3–5 times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace, and an audible volume.								

*Adult or peer

Please assign the reader

- a check plus for 100% accuracy and excellent expression
- a check for mostly accurate reading with good expression
- a check minus for needing major improvement with accuracy and expression

Self-reflection: What choices did you make when deciding how to read this passage, and why? What would you like to improve on or try differently next time? (*Thoughtfully answer these questions on the back of this paper.*)

Name: _____

Date: _____

Handout 12A: Descriptions of Mountain Ranges

Directions: Record brief notes to describe the key features of each mountain range as you read the book *Mountains*.

Mountain Range	Key Descriptions
Himalayas	
Alps, Andes, Rockies	
Appalachians	
Catskills	

Name: _____

Date: _____

Handout 12B: Frayer Model for *Solitary*

Directions: Complete the Frayer Model for the word *solitary*.

Definition:	Characteristics:
Word:	
Examples:	Non-Examples:

Handout 12C: World Map

Directions: Label the following four mountain ranges on this map: Alps, Andes, Appalachians, and Himalayas.



Name: _____

Date: _____

Name: _____

Date: _____

Handout 13A: Boxes and Bullets

Directions: Write down the main ideas, the key details, and how the key details support the main ideas in the text.

Main Idea #1:	Explanation How do the key details support the main ideas?
<ul style="list-style-type: none">▪ Key detail:▪ Key detail:▪ Key Detail:	
Main Idea #2:	
<ul style="list-style-type: none">▪ Key detail:▪ Key detail:▪ Key Detail:	

Name: _____

Date: _____

Main Idea #3:	
▪ Key detail:	
▪ Key detail:	
▪ Key Detail:	
Summary:	

Name: _____

Date: _____

Handout 14A: Boxes and Bullets

Directions: Write down the main ideas, the key details, and how the key details support the main ideas in the text.

Main Idea #1:	Explanation
	How do the key details support the main ideas?
<ul style="list-style-type: none">▪ Key detail:▪ Key detail:▪ Key Detail:	
Main Idea #2:	
<ul style="list-style-type: none">▪ Key detail:▪ Key detail:▪ Key Detail:	

Name: _____

Date: _____

Main Idea #3:	
▪ Key detail:	
▪ Key detail:	
▪ Key Detail:	
Summary:	

Name: _____

Date: _____

Handout 15A: *SAS Survival Handbook* Excerpt for New-Read Assessment

Directions: Read the information carefully, then answer the questions on the assessment. Reread the text as many times as you need to understand it.

TESTING NEW PLANTS

Always adopt the following procedure when trying out potential new food plants, only one person testing each plant. NEVER take short cuts—complete the whole test. If in any doubt, do NOT eat the plant. Should stomach trouble occur, relief can be gained by drinking plenty of hot water; do not eat again until the pain goes. If it is severe, induce vomiting by tickling the back of the throat. Charcoal is a useful emetic. Swallowing some will induce vomiting and the charcoal may absorb the poison. Added mint provides a good intestinal sedative. White wood ash mixed to a paste with water will relieve stomach pain.

Inspect

Try to identify. Ensure that a plant is not slimy or worm-eaten. It will be past its best, with little food value other than the grubs or worms upon it. Some plants, when old, change their chemical content and become toxic.

Smell

Crush a small portion. If it smells of bitter almonds or peaches—DISCARD.

Skin Irritation

Rub slightly or squeeze some of the juice onto a tender part of the body (under the arm between armpit and elbow, for instance). If any discomfort, rash or swelling is experienced—DISCARD, reject in future.

Name: _____

Date: _____

Lips, Tongue, Mouth

If there is no irritation to the skin proceed in the following stages, going on to the next only after waiting five seconds to check that there is no unpleasant reaction:

- Place a small portion on the lips
- Place a small portion in the corner of the mouth
- Place a small portion on the tip of the tongue
- Place a small portion under the tongue
- Chew a small portion

In all cases: if any discomfort is felt, such as soreness to the throat, irritation or stinging or burning sensations—DISCARD, reject in future.

Swallow

Swallow a small amount and WAIT FIVE HOURS. During this period eat or drink NOTHING else.

Eating

If no reactions such as soreness to the mouth, repeated belching, nausea, sickness, stomach pains, gripping pains in the lower abdomen or any other distressing symptoms are experienced, you may consider the plant safe.

Name: _____

Date: _____

Handout 15B: Informational Writing Checklist

Directions: Use the checklist to guide your writing and revisions.

Grades 4 Informative/Explanatory Writing Checklist			
	Self + / Δ	Peer + / Δ	Teacher + / Δ
Reading Comprehension			
▪ I include specific information about mountains that I learned from reading the module texts			
Structure			
▪ I respond to all parts of the prompt			
▪ I focus on the topic for each informational paragraph			
▪ I introduce the topic clearly for each informational paragraph			
▪ I include a concluding sentence for each informational paragraph			
Development			
▪ I develop my topic with evidence from text(s)			
▪ My evidence is related to the topic			
▪ I elaborate upon evidence by explaining or analyzing it			
Style			
▪ I use a variety of sentence patterns (simple, compound, complex)			
▪ I use vocabulary words that are specific and appropriate to the content			
▪ My writing style is appropriate for the audience			
Conventions			
▪ I spell my words correctly			
▪ I use correct punctuation and capitalization			
Total # of checks			

Name: _____

Date: _____

Handout 16A: Cognate *rupt*

Directions: Write your own definition for the *italicized* word in each sentence, considering the meaning of the cognate *rupt*.

The word part <i>rupt</i> is from Latin <i>erumpere</i> , “to break out, burst.”	
<u>erupt</u>	The volcano was about to <i>erupt</i> .
<u>rupture</u>	His appendix was about to <i>rupture</i> .
<u>eruptive</u>	The crowd was <i>eruptive</i> when the band came on stage.
<u>eruption</u>	“Still other mountains are formed by the <i>eruption</i> of volcanoes.” – <i>Mountains</i>
<u>interrupt</u>	Please don’t <i>interrupt</i> another person when they are talking.
<u>interruption</u>	The emergency phone call caused an <i>interruption</i> in class.
<u>corrupt</u>	They said the computer file was <i>corrupt</i> .

Name: _____

Date: _____

Handout 18A: Fluency Homework

Directions:

1. Day 1: Read the text carefully and annotate to help you read fluently.
2. Each day:
 - a. Practice reading the text aloud 3–5 times.
 - b. Evaluate your progress by placing a checkmark in the appropriate, unshaded box.
 - c. Ask someone (adult or peer) to listen and evaluate you as well.
3. Last day: Fill out the reflection box at the end.

The hatchet was still in his hand, and as he stretched and raised it over his head it caught the first rays of the morning sun. The first faint light hit the silver of the hatchet and it flashed a brilliant gold in the light. Like fire. That is it, he thought. What they were trying to tell me.

Fire. The hatchet was the key to it all. When he threw the hatchet at the porcupine in the cave and missed and hit the stone wall it had showered sparks, a golden shower of sparks in the dark, as golden with fire as the sun was now.

The hatchet was the answer. That's what his father and Terry had been trying to tell him. Somehow, he could get fire from the hatchet. The sparks would make fire.

Page 80

Paulsen, Gary. *Hatchet*. 1987. New York: Simon Pulse-Simon & Schuster, 1999. Print.

Name: _____

Date: _____

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage 3–5 times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace, and an audible volume.								

*Adult or peer

Self-reflection: What choices did you make when deciding how to read this passage, and why? What would you like to improve on or try differently next time? (*Thoughtfully answer these questions on the back of this paper.*)

Name: _____

Date: _____

Handout 18B: Examine Prepositional Phrases

Directions: Read the following bolded prepositional phrases in the text. Highlight the prepositions in each phrase and complete the table.

Part A:

And he would normally have said no, would normally have said no that it looked too hokey to have a hatchet **on your belt**. Knowing what he knew, even **with the anger**, the hot white hate **of his anger at her**, he still felt bad for not speaking **to her**, and so to humor her he loosened his belt and pulled the right side out and put the hatchet on and rethreaded the belt.

Prepositional Phrase	What detail does it tell you?
On your belt	
With the anger	
Of his anger	
At her	
To her	

Part B:

It was a clear, blue-sky day **with fluffy bits of clouds** here and there and he looked **out the window for a moment**, hoping to see something, a town or village, but there was nothing.

Prepositional Phrase	What detail does it tell you?
With fluffy bits of cloud	
Out the window	
For a moment	

Name:

Date:

How do these prepositional phrases help make the setting and characters more believable?

Name: _____

Date: _____

Handout 19A: Prepositional Phrases Exit Ticket

Exit Ticket: Think about what your character might be doing in your narrative. Write one sentence following the steps on the anchor chart.

Write one sentence revealing the setting with prepositional phrases, using the steps on the anchor chart.

Name: _____

Date: _____

Handout 19B: Prepositional Phrases Resource

Prepositions		
aboard	beyond	out
about	by	outside
above	concerning	past
according to	considering	regarding
across	despite	round
after	down	since
against	during	till
ahead of	except	to
along	for	through
amid	from	throughout
among	in	toward
around	inside	under
aside	into	underneath
at	like	until
because of	near	up
before	next to	up to
behind	over	upon
below	of	with
beneath	off	within
beside	on	without
between	onto	

Name: _____

Date: _____

Handout 20A: Excerpt from *Hatchet*

Directions: Read the following text. Put a star next to Brian's actions and underline his thoughts.

Brian took small steps down the bank to the lake. Along the edge there were thick grasses and the water looked a little murky and there were small things swimming in the water, small bugs. But there was a log extending about twenty feet out into the water of the lake—a beaver drop from some time before—with old limbs sticking up, almost like handles. He balanced on the log, holding himself up with the limbs, and teetered out past the weeds and murky water.

When he was out where the water was clear and he could see no bugs swimming he kneeled on the log to drink. A sip, he thought, still worrying about the lake water—I'll just take a sip.

But when he brought a cupped hand to his mouth and felt the cold lake water trickle past his cracked lips and over his tongue he could not stop. He had never, not even on long bike trips in the hot summer, been this thirsty. It was as if the water were more than water, as if the water had become all of life, and he could not stop. He stooped and put his mouth to the lake and drank and drank, pulling it deep and swallowing great gulps of it. He drank until his stomach was swollen, until he nearly fell off the log with it, then he rose and stagger-tripped his way back to the bank.

Where he was immediately sick and threw up most of the water. But his thirst was gone and the water seemed to reduce the pain in his head as well—although the sunburn still cooked his face.

Name: _____

Date: _____

Handout 20B: Adding Prepositional Phrases

Directions: Select places in your story to add more detail and description, using prepositional phrases.

Character Description/Setting Description (circle one)

Character Description/Setting Description (circle one)

Character Description/Setting Description (circle one)

Name:

Date:

Character Description/Setting Description (circle one)

Character Description/Setting Description (circle one)

Character Description/Setting Description (circle one)

Character Description/Setting Description (circle one)

Name: _____

Date: _____

Handout 23A: Excerpts from *Hatchet*, Chapters 8–10

Directions: Read your excerpt with your group and create a moving tableau to represent what Brian experiences and what he learns.

#1 (page 77)

I can't take it this way, alone with no fire and in the dark, and next time it might be something worse, maybe a bear, and it wouldn't be just quills in the leg, it would be worse. I can't do this, he thought, again and again. I can't. Brian pulled himself up until he was sitting upright back in the corner of the cave. He put his head down on his arms across his knees, with stiffness taking his left leg, and cried until he was cried out.

He did not know how long it took, but later he looked back on this time of crying in the corner of the dark cave and thought of it as when he learned the most important rule of survival, which was that feeling sorry for yourself didn't work. It wasn't just that it was wrong to do, or that it was considered incorrect. It was more than that—it didn't work. When he sat alone in the darkness and cried and was done, all done with it, nothing had changed. His leg still hurt, it was still dark, he was still alone and the self-pity had accomplished nothing.

#2 (pages 79–80)

Fire. The hatchet was the key to it all. When he threw the hatchet at the porcupine in the cave and missed and hit the stone wall it had showered sparks, a golden shower of sparks in the dark, as golden with fire as the sun was now.

The hatchet was the answer. That's what his father and Terry had been trying to tell him. Somehow he could get fire from the hatchet. The sparks would make fire.

Brian went back into the shelter and studied the wall. It was some form of chalky granite, or a sandstone, but imbedded in it were large pieces of a darker stone, a harder and darker

Name: _____

Date: _____

stone. It only took him a moment to find where the hatchet had struck. The steel had nicked into the edge of one of the darker stone pieces. Brian turned the head backward so he would strike with the flat rear of the hatchet and hit the black rock gently. Too gently, and nothing happened. He struck harder, a glancing blow, and two or three weak sparks skipped off the rock and died immediately.

He swung harder, held the hatchet so it would hit a longer, sliding blow, and the black rock exploded in fire. Sparks flew so heavily that several of them skittered and jumped on the sand beneath the rock and he smiled and struck again and again.

There could be fire here, he thought. I will have a fire here, he thought, and struck again—I will have fire from the hatchet.

#3 (page 87)

I have a friend, he thought—I have a friend now. A hungry friend, but a good one. I have a friend named fire.

“Hello, fire...”

The curve of the rock back made an almost perfect drawing flue that carried the smoke up through the cracks of the roof but held the heat. If he kept the fire small, it would be perfect and would keep anything like the porcupine from coming through the door again.

A friend and a guard, he thought.

So much from a little spark. A friend and a guard from a tiny spark.

He looked around and wished he had somebody to tell this thing, to show this thing he had done. But there was nobody.

Nothing but the trees and the sun and the breeze and the lake.

Name: _____

Date: _____

Nobody.

#4 (page 93)

He smiled. City boy, he thought. Oh, you city boy with your city ways—he made a mirror in his mind, a mirror of himself, and saw how he must look. City boy with your city ways sitting in the sand trying to read the tracks and not knowing, not understanding. Why would anything wild come up from the water to play in the sand? Not that way, animals weren't that way. They didn't waste time that way.

It had come up from the water for a reason, a good reason, and he must try to understand the reason, he must change to fully understand the reason himself or he would not make it.

It had come up from the water for a reason, he thought, squatting, the reason had to do with the pile of sand.

He brushed the top off gently with his hand but found only damp sand. Still, there must be a reason and he carefully kept scraping and digging until, about four inches down, he suddenly came into a chamber in the cool-damp sand and there lay eggs, many eggs, almost perfectly round eggs the size of table tennis balls, and he laughed then because he knew.

It had been a turtle...

Food.

More than eggs, more than knowledge, more than anything this was food. His stomach tightened and rolled and made noise as he looked at the eggs, as if his stomach belonged to somebody else or had seen the eggs with its own eyes and was demanding food. The hunger, always there, had been somewhat controlled and dormant when there was nothing to eat but with the eggs came the scream to eat. His whole body craved food with such an intensity that it quickened his breath.

Name: _____

Date: _____

Handout 23B: Writing an Exploded Moment

Directions: Jot down ideas in the boxes to respond to each question to generate ideas for an exploded moment to add to your survival story.

The part in the survival story I want to EXPLODE!

Guiding Questions	My Answers
What is the setting like?	
How does the character/speaker feel because of the setting?	
What is the character/speaker doing?	

Name: _____

Date: _____

What is the character/ speaker thinking?	
What can I describe using sensory detail?	<hr/> <p>Describe it.</p>
What can I describe using a simile or metaphor?	<hr/> <p>Write the simile or metaphor.</p>

Name: _____

Date: _____

Handout 25A: *Hatchet* Excerpts, Chapter 12

Directions: Read each excerpt and underline key phrases that help you know how Brian is feeling at the moment. On the line, describe Brian's mood.

Excerpt 1

He could see it in his mind now, the picture, the way it would be. He would get the fire going and the plane would see the smoke and circle, circle once, then again, and waggle its wings. It would be a float plane and it would land on the water and come across the lake and the pilot would be amazed that he was alive after all these days.

All this he saw as he ran for the camp and the fire. They would take him from here and this night, this very night, he would sit with his father and eat and tell him all the things. He could see it now. Oh, yes, all as he ran in the sun, his legs liquid springs. He got to the camp still hearing the whine of the engine, and one stick of wood still had good flame.

Brian is feeling _____ because

Name: _____

Date: _____

Excerpt 2

“Look back,” he whispered, feeling all the pictures fade, seeing his father’s face fade like the sound, like lost dreams, like an end to hope. Oh, turn now and come back, look back, and see the smoke and turn for me ...

But it kept moving away until he could not hear it even in his imagination, in his soul. Gone. He stood on the bluff over the lake, his face cooking in the roaring bonfire, watching the clouds of ash and smoke going into the sky and thought—no, more than thought—he knew then that he would not get out of this place. Not now, not ever.

Brian is feeling _____ because

Name: _____

Date: _____

Handout 25B: Fluency Homework

Directions:

1. Day 1: Read the text carefully and annotate to help you read fluently.
2. Each day:
 - a. Practice reading the text aloud 3–5 times.
 - b. Evaluate your progress by placing a checkmark in the appropriate, unshaded box.
 - c. Ask someone (adult or peer) to listen and evaluate you as well.
3. Last day: Fill out the reflection box at the end.

Hatchet, pages 110–111

A plane! It was a motor, far off but seeming to get louder. They were coming for him! He threw down the limb and his spear, and, holding his hatchet, he started to run for camp. He had to get fire up on the bluff and signal to them, get fire and smoke up. He put all of his life into his legs, jumped logs, and moved through brush like a light ghost, swiveling and running, his lungs filling and blowing and now the sound was louder, coming in his direction ...

But it kept moving away until he could not hear it even in his imagination, in his soul. Gone. He stood on the bluff over the lake, his face cooking in the roaring bonfire, watching the clouds of ash and smoke going into the sky and thought—no, more than thought—he knew then that he would never get out of this place. Not now, not ever.

Paulsen, Gary. *Hatchet*. 1987. New York: Simon Pulse–Simon & Schuster, 1999. Print.

Name: _____

Date: _____

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage 3–5 times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace, and an audible volume.								

*Adult or peer

Please assign the reader

- a check plus for 100% accuracy and excellent expression
- a check for mostly accurate reading with good expression
- a check minus for needing major improvement with accuracy and expression

Self-reflection: What choices did you make when deciding how to read this passage, and why? What would you like to improve on or try differently next time? (*Thoughtfully answer these questions on the back of this paper.*)

Name: _____

Date: _____

Handout 26A: Suffixes

Directions: Using the suffix reference chart, write the meanings of the italicized words on the lines below them.

Suffixes	Meanings
-less	without
-ly	in a way that is
-ful	full of
-ness	condition of being
-ment	action, result
-able	able to be
-ize	to make, treat, cause to become
-ogy	the study of

1. “*Madness*. A hissing *madness* that took his brain.” (p. 116)

2. “The plane passing changed him, the *disappointment* cut him down and made him new.” (p. 117)

3. “He had learned that somewhere, in some class, maybe it was *biology*—he couldn’t remember.” (p. 118)

Name: _____

Date: _____

4. On one *memorable* morning he had actually reached for a piece of wood, what he thought to be a pitchy stump at the base of a dead birch, his fingers close to touching it, only to have it blow up in his face.” (p. 131)

5. “Even when a bird was seven or eight feet away the arrow would turn without feathers to *stabilize* it and hit brush or a twig.” (p. 133)

6. The bird had sat and he had lunged and the two points took the bird back down into the ground and killed it almost *instantly*—it had fluttered a bit...” (p. 134)

Name: _____

Date: _____

Handout 27A: Discussion Questions for *Hatchet*, Chapters 15–16

Directions: Read the questions before reading the chapters. Jot down responses as you read, and be prepared to discuss answers with a small group.

1. What was the event Brian called “First Meat,” and why was it so important to him?

2. What happened to Brian when the moose attacked him?

3. What happened to Brian and his camp in the tornado?

Name: _____

Date: _____

4. At first Brian thinks he is left with nothing, just like after the plane crash. What does Brian realize he has now that he didn't have then?

5. Is the tornado a good or bad thing? Why?

6. Record two important words from the chapters and jot down a potential meaning based on the text.

Name: _____

Date: _____

Handout 27B: Survival Story Writing Checklist

Grade 4 Narrative Writing Checklist			
	Self + / Δ	Peer + / Δ	Teacher + / Δ
Reading Comprehension			
▪ I describe the setting using sensory detail			
▪ I show how the character feels by describing his/her thoughts and actions			
▪ I explain the connections between the setting and how it affects the character			
Structure			
▪ I respond to all parts of the prompt			
▪ I establish a situation for my narrative story			
▪ I organize my events in a natural order			
▪ I include a lesson my character learns			
▪ My conclusion makes sense based on the events			
▪ I use transitions to tie events together			
Development			
▪ I use thought shots to develop the character or speaker's feelings			
▪ I use one simile or metaphor to describe a detail			
▪ I include two exploded moments to show how my character responds to the setting			

Name: _____

Date: _____

Grade 4 Narrative Writing Checklist			
	Self + / Δ	Peer + / Δ	Teacher + / Δ
Style			
▪ I use a variety of sentence patterns (simple, compound, complex—using relative clauses)			
▪ My writing style is appropriate for the audience			
▪ I used specific words and phrases to reveal characters and describe setting			
▪ I added more description and details to the setting and characters using prepositional phrases			
Conventions			
▪ I use punctuation to show emotion and for effect			
▪ I use quotation marks correctly in dialogue			
▪ I capitalize first words of sentences and proper nouns			
Writing Process			
▪ I write a first draft, then check the prompt to confirm my writing meets the requirements			
▪ I ask myself questions about my writing in order to find areas that need more specific detail			
▪ I add more specific detail by including sensory details and thought shots			
▪ I revise words and phrases to be more specific			
▪ I edit my writing to correct spelling, punctuation and capitalization			
Total # of checks			

Name: _____

Date: _____

Handout 28A: Mistakes and Lessons Chart

Directions: As a group, read the section of *Hatchet* identified on your strip of paper. Write a description of Brian’s mistake on the left side of the chart. Discuss the lesson he learned from the mistake and record it on the right side of the chart.

Brian’s Mistake	The Lesson Brian Learned

Name: _____

Date: _____

Handout 30A: Frayer Model for *Resilience*

Directions: Complete the Frayer Model for the word *resilience*

Definition:	Characteristics:
Examples:	Non-Examples:

Word:

Name: _____

Date: _____

Handout 30B: Theme Chart

Directions: Jot notes in the chart to answer each question. You will create your answers using your own words because we are analyzing the whole book, not looking for a specific detail in the text.

Question	The text says...	I see this big idea...
How does the title relate to the story?		
How does Brian change? What lessons does he learn?		
What big ideas reappear in the conclusion?		
The overarching theme might be...		

Name: _____

Date: _____

Handout 31A: Skit Scenarios and Success Criteria

Directions: Imagine you are Brian and the government has asked you to go back into the Canadian wilderness and re-create your survival story so they can study you and teach soldiers how to survive in extreme situations. What would your decision be, and how will others react to your decision?

Pick from the following two scenarios to provide the context for your skit:

- A. You are discussing the request with your parents and presenting your final decision.
- B. You are being interviewed by a news reporter regarding your first survival experience and your final decision about the government's request.

Your skit must include the following criteria:

- Details must demonstrate understanding about what Brian learned about survival in the Canadian wilderness and show why he is a survival expert
- Explain thoughts and feeling related to overcoming the challenges presented by the setting
- Use specific word choices similar to Gary Paulsen's writing style in *Hatchet* to convey precise meaning
- Use transition words and phrases to create a smooth flow from one idea to the next
- Use at least three vocabulary words from *Hatchet* and the Deep Dives
- Integrate information from the *SAS Survival Handbook*

Name: _____

Date: _____

Exemplar

Characters

- Brian
- News Reporter, Mr. Wiseman

Setting: Brian's living room

Skit:

News Reporter, Mr. Wiseman: Brian, thank you for talking with us again. We are all very interested in learning how you are going to respond to the government's request for you to go back to the Canadian wilderness, so far from *civilization*, so they can study your *survival* techniques.

Brian: To be honest with you, I'm anxious to get back to the crash area. At first, when I was injured and scared, the wilderness was terrifying. I was so thirsty and hungry and couldn't think straight because of the concussion. But thanks to my teacher, Mr. Perpich, I realized that in order to survive, I needed to be motivated and that I was my best asset. I started to observe things in my surroundings, like how the animals acted. In the beginning I made a lot of mistakes that almost cost me my life or at least made me sick. The choke cherries were my first food. I wasn't able to control my hunger and ate too many. That was a hard night. I also didn't make a door to my shelter and the porcupine came in. The quills were like barbed-wire going into my skin. Although it was at this moment, when I threw my hatchet at the animal and saw the sparks fly that I realized how to make fire. You need fire to live. So in a way, that porcupine saved my life. Once I had fire and started thinking and planning for food and heat, I had hope. I started to be proud of my accomplishments in this tough setting and started to realize how beautiful and peaceful the forest could actually be.

News Reporter, Mr. Wiseman: So it sounds like you are going back. I'm sure you will take your hatchet. If they let you bring one more item, what will it be?

Name: _____

Date: _____

Brian: Bug spray or a mosquito net! The mosquitoes were intolerable. Every day at dawn and dusk, they made a live, loud blanket that bit every bit of flesh they could find. My eyes and hands were swollen and the itching was insane. I have now learned that I could have ripped my windbreaker into long skinny strips of fabric to tie around my head. The skinny strips would have helped to keep the insects off my face. In the early days I could have covered my skin in mud. After I started catching the foolbirds, I could have used the grease from cooking them to spread all over my body. If I had only known!

News Reporter, Mr. Wiseman: Brian, we only have time for one more question. What do you hope you can teach people by returning to the wilderness?

Brian: Well, I think the first thing is to make sure you have a strong *will to live*. You have to know it is going to be hard and learn from your mistakes. If you are stranded by yourself in the wilderness like I was, you cannot walk to civilization for help, so you must first find or make a secure shelter and then make a fire. You might not have matches, so learn about different materials and procedures that will help you make a fire without matches. You're going to need energy to do all this, so look around for berries, nuts, and even insects. Watch the birds, if they can eat them you might be able to eat them. Try a small bite first; if your tongue or lips get numb, don't eat anymore. Once you have a good shelter and fire, you can start to think about hunting for better sources of protein. Finally, stay positive and have hope, hope that life will be different, but good. Learn about your environment and try to become part of it. Once you understand something, it's not so scary anymore.

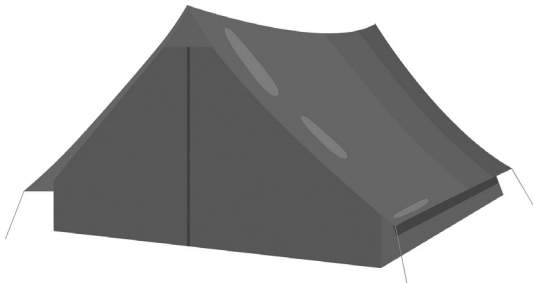
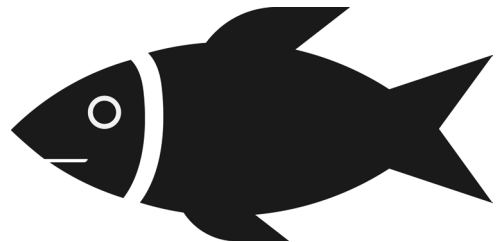
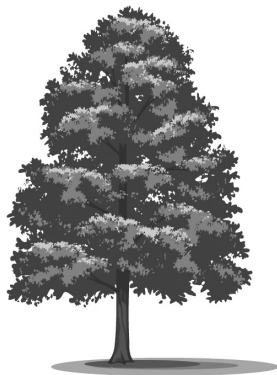
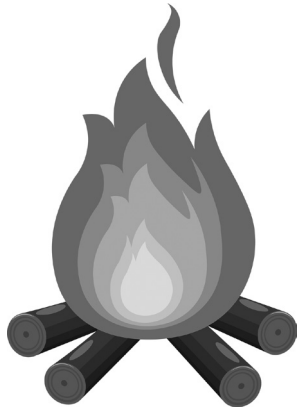
News Reporter, Mr. Wiseman: Well, Brian, it is safe to say that you are a strong young man. Your willingness to share your *courageous* story of *survival* and do it all over again to help save the lives of others shows great bravery. We wish you a safe journey and hope you will share with us all the new things you learn.

Name: _____

Date: _____

Handout 33A: Nature Feedback Cards

Directions: Cut along the dashed lines to create cards.



Name: _____

Date: _____

Volume of Reading Reflection Questions

Extreme Settings, Grade 4, Module 2

Student Name: _____

Text: _____

Author: _____

Topic: _____

Genre/type of book: _____

Share what you have learned through reading this text about extreme settings and how to survive.

Informational Text:

1. Wonder: How might this text teach you about extreme settings or survival? Provide three details that support your response.
2. Organize: Summarize the main idea and key details of the text, including key details about nature or survival.
3. Reveal: How does the author make the information about nature or survival interesting? Describe at least two techniques the author uses.
4. Distill: Based on the information presented in the book, what are the most important qualities or skills for surviving in an extreme environment?

Name: _____

Date: _____

5. Know: How did this text build your knowledge? Explain an important idea about extreme environments and/or survival, supporting the idea with details from this text and at least one other text.

6. Vocabulary: Write three important vocabulary words and definitions that you learned in this text. What makes them important words to know?

Literary Text

1. Wonder: What about the front and/or back covers drew you to this story?

2. Organize: Write a short summary of the story including the major character(s), setting, problem, and resolution.

3. Reveal: Describe the main character's traits. How did those traits increase or decrease the character's chances of survival?

4. Distill: What is a theme of this story? Provide evidence from the text to support your response.

5. Know: How does the information about survival in this story compare and contrast with another story?

6. Vocabulary: Write three important vocabulary words and definitions that you learned in this text. What makes them important words to know?

WIT & WISDOM PARENT TIP SHEET

WHAT IS MY FOURTH GRADE STUDENT LEARNING IN MODULE 2?

Wit & Wisdom is our English curriculum. It builds knowledge of key topics in history, science, and literature through the study of excellent texts. By reading and responding to stories and nonfiction texts, we will build knowledge of the following topics:

Module 1: A Great Heart

Module 2: Extreme Settings

Module 3: The Redcoats Are Coming!

Module 4: Myth Making

In this second module, *Extreme Settings*, we will examine how people react to extreme environments. Students will analyze what makes landscapes like mountains challenging. We will ask the question: *How do humans survive against the odds?*

OUR CLASS WILL READ THESE BOOKS AND STORIES:

Novel

- *Hatchet*, Gary Paulsen

Short Story

- "All Summer in a Day," Ray Bradbury

Scientific Account

- *Mountains*, Seymour Simon
- *SAS Survival Handbook: The Ultimate Guide to Surviving Anywhere*, John "Lofty" Wiseman

Poems

- "Dust of Snow," Robert Frost
- "Stopping by Woods on a Snowy Evening," Robert Frost

OUR CLASS WILL EXAMINE IMAGES OF THIS ARCHITECTURE:

- *Fallingwater*, Frank Lloyd Wright

OUR CLASS WILL ASK THESE QUESTIONS:

- How does the setting affect the characters or speakers in the text?
- What makes a mountainous environment extreme?
- How does setting influence character and plot development?
- How does a challenging setting or physical environment change a person?

QUESTIONS TO ASK AT HOME:

As your fourth-grade student reads, ask:

- *What's happening?*
- *What does a closer look at words and illustrations reveal about this text's deeper meaning?*

BOOKS TO READ AT HOME:

- *Hurricanes*, Seymour Simon
- *Guts: The True Stories Behind Hatchet and the Brian Books*, Gary Paulsen
- *Moonbird: A Year on the Wind with The Great Survivor B95*, Phillip Hoose
- *A Girl Named Disaster*, Nancy Farmer
- *The Sign of the Beaver*, Jean Craighead George
- *Navigating Early*, Clare Vanderpool
- *The River*, Gary Paulsen
- *The Island of the Blue Dolphins*, Scott O'Dell
- *Brian's Return*, Gary Paulsen
- *Brian's Winter*, Gary Paulsen
- *Brian's Hunt*, Gary Paulsen
- *A Time of Wonder*, Robert McCloskey
- *My Side of the Mountain*, Jean Craighead George

IDEAS FOR TALKING ABOUT EXTREME ENVIRONMENTS:

Visit the library or go online at home. Search for some images of extreme environments, such as the Canadian wilderness, Mono Lake, Octopus Springs, Killington (Vermont), Grenada, Southern Belize, or Iceland.

- *What do you notice and wonder about this region?*
- *What do you think life is like there?*

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ON THE COVER

Fallingwater (1936–1938)

Frank Lloyd Wright, American, 1867–1959

Kaufmann Residence

Mill Run, Pennsylvania

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