



Secondary Curricular Units for New York City Department of Education

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**Department of
Education**

Carmen Fariña, Chancellor

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I. Overview

The Common Core State Standards reflect the knowledge and skills that all students—including English language learners (ELLs)—need for success in college and the workplace. Although these standards present challenges, they also create opportunities to more fully incorporate ELLs into standards-based reform. To help ELLs master these college and career ready (CCR) standards, it is very important to have materials and methods that more fully support them in acquiring grade-level knowledge and skills. Effective methods for enabling ELLs to meet these standards build on approaches that are effective for all students, but they also provide additional support for ELLs who are learning content in a second language.

This document presents a secondary-level unit developed to support ELLs based on a segment of Mark Twain’s *The Adventures of Tom Sawyer*.¹ This text is one of the Common Core State Standards (CCSS) exemplar texts. It is a narrative text appropriate for secondary school students and provides students with an opportunity to read authentic classic American literature.

The unit that follows is intended for middle grade ELL students at the intermediate and advanced levels of English language proficiency. For ELL students at the beginning levels of English language proficiency (including newcomers), we recommend applying the standards and methods demonstrated below to a text closer to students’ zone of proximal development.

The unit is composed of five lessons. The first three lessons guide students through close reading of excerpts from *The Adventures of Tom Sawyer*, the fourth lesson provides opportunities for students to develop language using *The Adventures of Tom Sawyer*, and the fifth lesson guides students through a writing activity summarizing key events in the plot of *The Adventures of Tom Sawyer*.

A key goal of our lessons is to provide students with scaffolded opportunities to work collaboratively with their peers. All too often, lessons for ELLs are predominately composed of teacher talk, with little opportunity for students to engage in productive peer or independent work, which are essential for fostering second language development.² Most of each unit is composed of materials for students that enable

¹ Twain, M. (1920). *The adventures of Tom Sawyer*. New York, NY: P.F. Collier & Son Company.

² August, D., & Shanahan, T. (2010). Effective literacy instruction for English learners. In *Improving education for English learners: Research-based approaches* (pp. 209-250). Sacramento, CA: California Department of Education.

them to work with a partner or independently to complete the lessons. This may make the units appear long, but they are designed to be delivered in three to five 60–75 minute long lessons.

Preparation of Text and Vocabulary for Instruction

We followed a step-by-step method of preparing the text and identifying the vocabulary words for the unit.

First, we divided the excerpt of *The Adventures of Tom Sawyer* into three sections, with each section the focus of one of first three lessons. The sections were grouped so there would be logical breaks in the flow of the narrative. The section for the first lesson was intentionally shorter than the sections for the second and third lessons to allow enough time to provide background knowledge instruction in Lesson One.

Next, we selected vocabulary words for definition and instruction based on their frequency in the text, overall complexity, and importance for understanding the text. Specifically, we used the following process to determine which words from *The Adventures of Tom Sawyer* text would be glossed.

Frequency

- First, we ran the excerpt of *The Adventures of Tom Sawyer* through AIR’s First 4000 Words Text Analyzer (<http://vocabularytool.airprojects.org/>), which identifies words that are among the 4000 most frequently encountered in text. We identified words that appeared in the second, third, and fourth quartiles of high-frequency words. We included words in the third and fourth quartiles in the glossary, in addition to second-quartile words that were critical for understanding the text.
- Next, we ran the text through the Academic Word List (AWL) Highlighter (<http://www.nottingham.ac.uk/alzsh3/acvocab/awllhighlighter.htm>) to identify academic vocabulary. All words that appeared on the Academic Word List were included in the glossary.
- Then we ran the text through Word Sift (<http://www.wordsift.com>) to identify the words that most frequently appear in the text. From the list of most frequent words in the text, we selected words that were critical for understanding the text and/or likely to cause difficulty for ELLs.

Complexity and Importance

- Finally, we reviewed the text for additional words and phrases that were likely to be confusing to ELLs, especially words and phrases that are critical to

understanding the text. This included words and phrases that are dialectical, archaic, and idiomatic (since their meaning cannot be gleaned from reading the text). It also included words that are specific to the world of steamboats and river life in the late 1800's (since understanding their meaning would require some background knowledge).

Using the words identified in this process, we developed a glossary for students. For each word, we provided a Spanish translation, a definition in English, and an example of where the word can be found in the text. The student glossary for this unit can be found in the Student Materials section.

Model of Instruction

The section that follows outlines our model of instruction. Our model is composed of 11 reading components and 3 writing components. Components are presented in a coherent order in the sample units, but each component can also be used independently, giving teachers greater flexibility in organizing the lessons to best meet the needs of their students.

Reading

1. **Pre-assessing Comprehension:** During this component, students take a pre-assessment. Generally, students are only pre-assessed once per text, but teachers have the option of pre-assessing students prior to any new section of the text.
2. **Previewing and Reviewing the Text:** During the first lesson, teachers use questioning related to the title to introduce students to the text. Book covers and other illustrations can also be used to help introduce the text. In subsequent lessons, students are given an opportunity to briefly review the text covered during the prior lesson.
3. **Reviewing Standards and Objectives:** Standards are the Common Core standards. Listening and speaking standards and language standards may be addressed during the reading and writing components of the lesson as well as during time devoted primarily to these standards (see components 9 and 10). Objectives are student-friendly versions of the standards (usually in the form of an "I can do" statement). By posting and reviewing standards and objectives, teachers make students aware of the knowledge and skills they are expected to master during the lesson.

In some cases, the lesson may focus on standards in other content areas, such as social studies. In all cases, the lesson should include language proficiency

standards (which differ from state to state).³ The teaching plan should list all the standards that will be covered, but only a limited number of these standards should be reviewed with students for each lesson.

4. **Enhancing Background Knowledge (optional):** Before engaging with the text, students may need background information to help them make sense of the text. Instruction should provide students with information that the author assumes the reader has (e.g., historical or cultural context), but should not reveal the content of the text. Not all texts will require this component, however.
5. **Acquiring Vocabulary:** This component provides dedicated time for pre-teaching vocabulary and previewing the glossary.
6. **Reading for Key Ideas and Details:** Although most of this component deals with key ideas and details, some of the questions also address part of Language Standard 4 (determining or clarifying the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate).
7. **Annotating the Text for Key Ideas and Details (optional):** During this component, students conduct a second close reading, annotating the text as they read.
8. **Revisiting Text for Craft and Structure or Integration of Knowledge and Ideas:** During this component, the teacher helps students acquire knowledge and skills associated with craft and structure standards or with integrating knowledge and ideas standards (Reading Standards 4–9).
9. **Developing Language:** This component provides dedicated time for language development and is focused on the conventions of standard English, knowledge of language, and vocabulary acquisition and use.

Building Listening and Speaking Skills (optional): Although listening and speaking skills should be integrated into all reading and writing components of the instructional model through opportunities for partner talk and whole-class discussion, this component provides dedicated time to focus on these standards. Teachers can help ELLs develop listening and speaking skills by providing them structured time to work with a partner to prepare and present information to the class related to a close reading of the text.
10. **Re-assessing Comprehension:** The final component of the reading section of this model is a re-assessment of comprehension. The questions for re-assessment

³ We have left this in as a placeholder. New York State is developing new Language Arts Progressions.

should include the questions used for pre-assessment for all sections of the text, but may include additional questions that ask for important information.

Writing

Here we outline the components of the writing portion of the lesson. Writing should occur throughout the lesson, and the reading components above include short writing exercises to answer supplementary and guiding questions, annotate the text, develop language skills, and explore craft and structure and integration of knowledge and ideas. However, students also need experience completing longer writing tasks to develop their writing skills. The following components should be used after students have read the entire text.

- 1. Reviewing Writing Standards and Objectives:** By posting and reviewing writing standards and objectives, teachers can make students aware of the skills and knowledge they are expected to master during the lesson. As with reading, not all writing standards in the teacher’s lesson plan need to be covered with students.
- 2. Preparing to Write:** Prior to writing, ELLs should have the opportunity to generate ideas and organize their thoughts using a graphic organizer. They may also be provided with an opportunity to discuss their ideas (in their home language or in English) with a partner before they begin writing.
- 3. Writing:** ELLs should have access to a paragraph frame to help them construct their essay. During this time, the teacher guides students through writing conferences, meets with small groups to teach specific writing techniques, or works one on one with students.⁴ Students should be given opportunities to edit their writing to improve their grammar and to share their writing with others.

Differentiation

The lessons that follow are scripted for ELLs at the intermediate and advanced levels of English language proficiency. To differentiate instruction for these students we have provided word banks and sentence frames. If intermediate students do not need the sentence frames, teachers may choose provide sentence starters instead. More advanced students might be provided with word banks only, depending on the level of support needed.

⁴ These methods are the methods used in a writers’ workshop, with additional supports for ELLs. See Calkins, L. (2011). *A curricular plan for the writing workshop*. Portsmouth, NH: Heinemann.

We have added many supplementary questions. We leave it to those implementing the lessons to decide whether any or all of these questions are necessary to support the ELLs in their classrooms. Numbering sentences in the text and referring to these sentence numbers in the questions will also help support students.

Introduction to the Unit

The unit is presented as a sequence of teacher lesson plans. It is divided into components (e.g., previewing/reviewing text) that appear in the model of instruction presented in the previous section.

The text in the first row of each component—Teacher Preparation—describes the steps teachers would need to take if they were to prepare this component for another piece of text. The text in the second row—Instructions for Teachers—provides guidance to teachers for implementing the component. The text in the third row—Instructions for Students—provides instructions for students to help them engage in the activities associated with the component. If there are activities for students, they follow.

To turn the lesson plan into materials for students, a teacher only has to delete the first two rows of a component (i.e., leaving the Instructions for Students and activities). This has already been done in the Student Materials section of this unit. The student materials include a student glossary and student versions of each lesson.

The appendix includes a supplementary lesson, the full excerpt from *The Adventures of Tom Sawyer*, and the excerpt with line numbers labeled.

II. TEACHER GUIDE

***THE ADVENTURES OF
TOM SAWYER***

BY MARK TWAIN

LESSON ONE

TEXT

But Tom's energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work -- the very thought of it burnt him like fire. He got out his worldly wealth and examined it -- bits of toys, marbles, and trash; enough to buy an exchange of *work*, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently -- the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump -- proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance -- for he was personating the Big Missouri, and considered himself to be drawing nine feet of water. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them...

[The next section of text has been moved to the appendix. Please see Appendix A for a supplementary lesson using the section of text where Ben Rogers impersonates a steamboat.]

1. PRE-ASSESSING AND RECORDING COMPREHENSION

PART A: ASSESSMENT

TEACHER PREPARATION:

Construct a very limited number of questions based on the section of text and create an assessment consisting of these questions. For each student, provide the same level of scaffolding for the assessment as is used during classroom instruction.

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reads a short section of the text and comprehension questions that follow. You may be asked to read the text on your own. Try your best to answer

the questions. Do not worry if you cannot answer all of them. You will be learning more about this section of text soon!

TEXT

But Tom's energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work -- the very thought of it burnt him like fire. He got out his worldly wealth and examined it -- bits of toys, marbles, and trash; enough to buy an exchange of *work*, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

WORD BANK

work	mad	inspiration	fun
sad			

QUESTIONS:

1. What was Tom thinking about?
Tom was thinking about the fun he had planned.
2. How did Tom feel?
Tom felt sad.
3. What did Tom have to do?
Tom had to work.
4. How did Tom feel about being teased?
Tom was mad (or angry or upset).
5. What happened to change the dark and hopeless moment?
Tom got a great inspiration.

PART B: RECORDING

TEACHER PREPARATION:

Prepare a table like the one below to track how well at least two students at each English proficiency level performed on the assessment.

INSTRUCTIONS FOR TEACHERS:

For each question, you will note whether the response was "correct," "partially correct," or "incorrect." Later you will add re-assessment responses to the chart for comparison.

Pre-assessment Recording									
		Question 1		Question 2		Question 3		Question 4	
		Pre-assess	Re-assess	Pre-assess	Re-assess	Pre-assess	Re-assess	Pre-assess	Re-assess
Student Name	Proficiency Level								

2. PREVIEWING TEXT

TEACHER PREPARATION:

Use the title of the text to preview the text. Develop questions about the title that will help students connect the title with the text. Use visuals in the text to help students connect the title to the text.

INSTRUCTIONS FOR TEACHERS:

Introduce the first section of the text through questioning and explanation:

- The title of this book is *The Adventures of Tom Sawyer*.
- Show the cover of the book, point to the picture of Tom Sawyer, and explain that Tom Sawyer is the main character of the story. He has many adventures in the book.
- **What is an adventure?** [Anticipated response: An adventure is something fun or exciting. It might be a little dangerous or risky. An adventure could be an exciting trip or it could be something fun you do with your friends when there are no adults around.]
- **What kinds of adventures do you think Tom Sawyer might have in this story?** [Anticipated response: Students may make some guesses based on the picture on the cover or based on adventures they have had. Accept all answers and tell students they will read a portion of the text to find out.]

INSTRUCTIONS FOR STUDENTS:

Your teacher will ask you questions about the title to help you connect the title to the text.

QUESTIONS:

- What is an adventure?
- What kinds of adventures do you think Tom Sawyer might have in this story?

3. REVIEWING STANDARDS AND OBJECTIVES

TEACHER PREPARATION:

Select the content standards that will be addressed. Insert them below. Create a student objective for for each standard. Include language proficiency standards and other subject area content standards (if applicable).

INSTRUCTIONS FOR TEACHERS:

- Refer students to the standards and objectives.
- Review the standards and objectives with students one at a time.

INSTRUCTIONS FOR STUDENTS:

Listen as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard:

RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Student Content Objective:

I will be able to answer questions about the text by **using information that is stated** (written) **in the text** (explicit information) and by **drawing inferences from the text** (information you figure out even though it is not stated, or written).

Language Proficiency Standard:⁵

Insert language proficiency standards here.

Student Language Proficiency Objective:

I will be able to ...

4. ENHANCING BACKGROUND KNOWLEDGE

TEACHER PREPARATION:

Determine the background knowledge students will need for the section of the text being addressed. Find or develop media (text, photographs, illustrations, charts, videos, and so on) that will provide the requisite knowledge. Develop guiding question(s) for the background selection. Scaffold background materials as necessary by: 1) glossing key vocabulary; 2) developing supplementary questions to help students respond to the guiding question(s); 3) providing sentence frames for students who need them; and 4) compiling a word bank for students who need them to complete the sentence frames.

⁵ Teachers should complete this section based on the language proficiency standards they want to meet.

The mini-lesson on background knowledge should be brief. Background materials should focus specifically on knowledge that will support students in reading the text. The mini-lesson should not give away any information that can be gathered from reading the text itself. [NOTE: In Part B below, we provide a summary of the text that comes *before* the except of *The Adventures of Tom Sawyer* that students will be reading for this unit. The summary does not give away information that could be gleaned from reading the except itself.]

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.
- Present background materials to students.
- Pose the guiding question(s).
- Have students work in pairs to answer the supplementary questions.
- Review answers with students.
- Discuss the guiding question(s) and have students work in pairs to respond to the guiding question(s) in writing.

PART A: STEAMBOATS

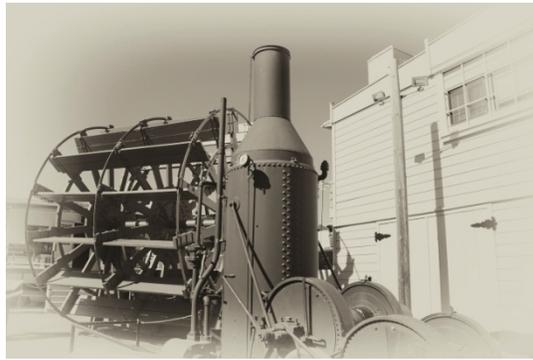
INSTRUCTIONS FOR STUDENTS:

- Look at the pictures and read a short text about steamboats.
- Look at the guiding questions.
- Read the section of the text below. The words in **bold** are defined for you.
- Work with a partner to answer the questions.
- Review your answers with the class.

GUIDING QUESTION: Why were steamboats important in the 1800s?



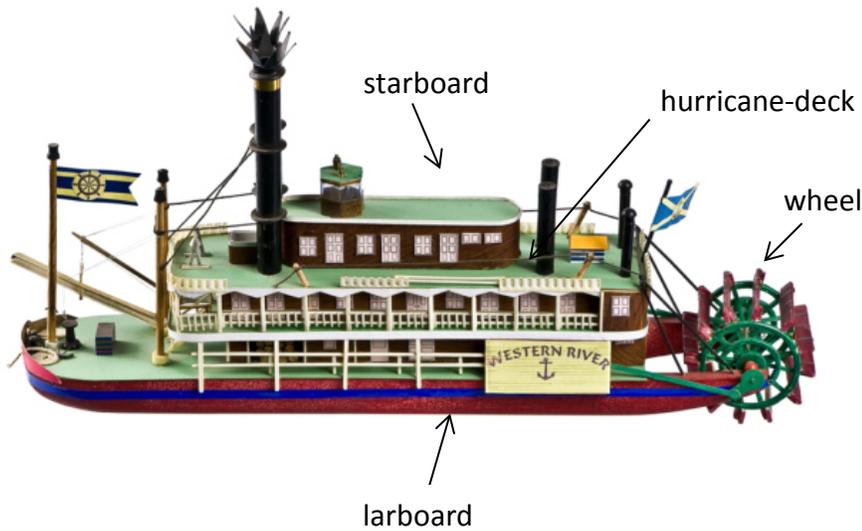
steamboat



engine



wheel



Steamboats

Steamboats (also called steamers) were an important form of **transportation** in the 1800s. Steamboats carried people and **products** from one place to another.

Steamboats were faster than other river boats. They improved the **economy** along major rivers because they could **transport products** quickly.

Vocabulary

steamboat – a riverboat powered by steam

transportation – movement; travel

products – things made by people or machines

economy – when a lot of people make and spend money

transport – move or carry something

captain – leader of a boat

wheel – paddlewheel of a steamboat

<p>A captain drives the steamboat. A large wheel moves the steamboat forward. The wheel is powered by a steam engine.</p> <p>When the boat is facing forward, starboard is the right side of the boat and larboard is the left side of the boat. The hurricane-deck is the top floor on the boat.</p>	<p><i>engine</i> – motor; machine</p> <p><i>starboard</i> – right side of a boat</p> <p><i>larboard</i> – left side of a boat</p> <p><i>hurricane-deck</i> – top floor of a boat</p>		
<p>WORD BANK</p>			
<p>captain faster</p>	<p>products engine</p>	<p>people wheel</p>	<p>steamer top</p>
<p>SUPPLEMENTARY QUESTIONS:</p> <ol style="list-style-type: none"> 1. What is another word for steamboat? <u>Steamer</u> is another word for steamboat. 2. What did steamboats carry? Steamboats carried <u>people</u> and <u>products</u>. 3. Why were steamboats important? Steamboats were <u>faster</u> than other river boats. 4. Who drives a steamboat? The <u>captain</u> drives the steamboat. 5. What part of the steamboat moves the steamboat forward? The <u>wheel</u> moves the steamboat forward. 6. What part of the steamboat moves the wheel? The <u>engine</u> moves the wheel. 7. Where is the hurricane-deck? The hurricane-deck is the <u>top</u> floor of the steamboat. 			
<p>RESPONSE TO GUIDING QUESTION: Why were steamboats important in the 1800s? [Anticipated response: Steamboats could carry people and things faster than other river boats. This improved the economy. People could make more money.]</p>			

PART B: THE ADVENTURES OF TOM SAWYER

INSTRUCTIONS FOR STUDENTS:

- Look at the pictures and read a short text about the book *The Adventures of Tom Sawyer*.
- Look at the guiding questions.
- Read the section of the text below. The words in **bold** are defined for you.
- Work with a partner to answer the questions.
- Review your answers with the class.

GUIDING QUESTION: Describe the main character in the book *The Adventures of Tom Sawyer*.



Summary

The Adventures of Tom Sawyer tells the story of a 12-year-old boy growing up near the Mississippi River in 1876.

Tom Sawyer is the main character. He has a good imagination and he is smart. He gets into a lot of **trouble**.

Tom Sawyer and his friends have a small **economy** amongst themselves. They constantly trade little objects, such as **toys** and **marbles**. These objects would seem like **trash** to adults, but they are important to the boys.

Tom lives with his Aunt Polly and his half-brother Sid. Aunt Polly punishes Tom for his misbehavior, but she loves

Vocabulary

trouble – difficulty; facing punishment

economy – when a lot of people make and spend money

toys – objects for playing



marbles – small balls made of glass; toys



him very much. In the story, Aunt Polly tells Tom to **whitewash** the **fence** as a **punishment**. She makes him do it because he is in trouble. This **punishment** turns into one of Tom's many **adventures**.

Chapter 2 starts on a bright Saturday morning in summer. The sun is out and everything looks beautiful. But Tom is not happy. Tom carries a bucket of **whitewash** and a **brush**, looking sad. He does not want to **whitewash** the **fence**. The **fence** is long and high and Aunt Polly told him to **whitewash** the whole thing.

trash – garbage; junk



whitewash – a type of white paint



fence – a boundary made of wood



punishment – penalty; getting in trouble

adventures – activities that are fun, exciting, dangerous or risky

brush -- a tool (or instrument) used for painting



WORD BANK

12	marbles	Aunt Polly	Tom Sawyer
toys	punishment	Mississippi River	

SUPPLEMENTARY QUESTIONS:

1. Who is the main character?
Tom Sawyer is the main character.
2. How old is Tom Sawyer?
Tom Sawyer is 12 years old.

3. Where did Tom Sawyer grow up?
Tom Sawyer grew up near the Mississippi River.
4. What does Tom trade with his friends?
Tom and his friends trade toys and marbles.
5. Who does Tom live with?
Tom lives with his Aunt Polly and his half-brother Sid.
6. Why does Tom have to whitewash the fence?
Aunt Polly tells Tom to whitewash the fence as a punishment.
7. Why does Tom look sad in Chapter 2?
Tom does not (does/does not) want to whitewash the fence.

RESPONSES TO GUIDING QUESTION: Describe the main character in the book *The Adventures of Tom Sawyer*.

[Anticipated response: Tom Sawyer is the main character. He is 12 years old. He grew up near the Mississippi River. He gets into a lot of trouble. Tom Sawyer and his friends trade things. Tom lives with his Aunt Polly and his half-brother. Tom was not happy because he had to whitewash the fence as a punishment.]

5. ACQUIRING AND USING VOCABULARY

PART A: REVIEW STUDENT GLOSSARY

TEACHER PREPARATION: Prepare a student glossary with vocabulary words from the text. Review the glossary with students. Throughout the lesson, provide explanations of additional vocabulary that may need more elaboration than is provided in the glossary. Use English-as-a-second-language techniques (as appropriate) to make word meanings clear, and have students apply word-learning strategies, as appropriate.

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.
- Familiarize students with the glossary.
- Tell students they will be using the glossary during close reading.
- Briefly review glossed words that might be challenging.

INSTRUCTIONS FOR STUDENTS:

- Review the glossary with your teacher.
- The glossary will help you during close reading of the text.
- As you encounter a **bolded** word in the text, rewrite it in the space provided.
- If your home language shares cognates with English, note whether the word is a cognate.

PART B: PRE-TEACH KEY VOCABULARY

TEACHER PREPARATION:

Select 2 or 3 words from the glossary and prepare materials for pre-teaching them. The words should be key to understanding the text and should be abstract. (An example is provided below.)

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.
- Pre-teach the vocabulary selected (using the example below as a guide).

INSTRUCTIONS FOR STUDENTS:

- Your teacher will pre-teach key words.
- Listen as your teacher explains each word.
- Talk to your partner.

wealth



riqueza



These people have money and property that is valuable to them. They have wealth.

Picture: Look at the pictures. Money and property (such as, a house, a new car, jewelry, and electronics) are examples of wealth because they are valuable to the people who

have them. The boys in the picture are enjoying the video game. It is valuable to them, so this is an example of wealth for the boys. If they did not like the video game, it would not be wealth.

Explanation: Let's talk about the word wealth. Wealth means a large amount of money or property that is valuable.

Partner talk: Think about what is valuable to you. What kind of wealth do you have? Use this sentence frame: My wealth is _____. [Responses could include: friends, toys, games, candy, clothes, and so on.] (*Call on one or two students to share their responses.*)

Story connection: In the text, Tom got out his worldly **wealth** and examined it. He had bits of toys, marbles, and trash; "enough to buy an exchange of *work*, maybe, but not half enough to buy so much as half an hour of pure freedom." Tom's bits of toys, marbles, and trash were his wealth. These objects may not have been valuable to anyone else, but they were valuable to Tom. Therefore, they were his wealth.

6. READING FOR KEY IDEAS AND DETAILS

TEACHER PREPARATION:

Select the section of the text you will use for close reading. Develop guiding question(s) for that section of the text. Scaffold the reading as necessary by 1) developing supplementary questions to help students respond to the guiding question(s); 2) providing sentence starters and frames for students who need them to respond; and 3) compiling a word bank for students who need it to complete the sentence frames.

INSTRUCTIONS FOR TEACHERS:

- Review student instructions for the first close reading with the class.
- Remind students that the guiding question is designed to help them identify the key ideas and details in the text and the supplementary questions are designed to help them answer the guiding question.
- Tell students to use their glossary to find the meanings of words they might not know.
- Read the text aloud to students, modeling proper pace and intonation.
- Using the glossary, define challenging vocabulary during the reading but take care not to paraphrase the text.

INSTRUCTIONS FOR STUDENTS:

- Think about the guiding question.
- Listen and follow along as your teacher reads the text aloud.
- Work with a partner to answer the supplementary questions. Use the word bank to help you.
- Review the answers with the class.
- Write an answer to the guiding question(s).

GUIDING QUESTION: Why was Tom upset? [RL.7.2]

But Tom's **energy** did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of **delicious** expeditions, and they would **make a world of fun of him** for having to work - - the very thought of it **burnt him like fire**. He got out his worldly **wealth** and **examined** it -- bits of **toys, marbles, and trash**; enough to buy an **exchange** of *work*, maybe, but not half enough to buy so much as half an hour of **pure** freedom. So he returned his **straitened means** to his **pocket**, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration **burst** upon him! Nothing less than a **great, magnificent** inspiration.

WORD BANK

mad	tease	pocket	sad
mad	toys	fun	work
inspiration	poverty	trash	marbles

SUPPLEMENTARY QUESTIONS:

1. What was Tom thinking about? [RL.7.1]
Tom was thinking about the fun he had planned.
2. How did Tom feel? [RL.7.1]
Tom felt sad.
3. What did Tom have to do? [RL.7.1]
Tom had to work.
4. Who are the free boys? [RL.7.1]
The free boys are the boys who do not (do/do not) have to work.
5. The story says the free boys “would **make a world of fun of him** for having to work.” What does that mean? [L.7.4c]
It means the free boys would tease Tom because he had to work.
6. How did Tom feel about being teased? [RL.7.1]
Tom was mad (or angry or upset).
7. The story says “the very thought of it **burnt him like fire**.” What does that mean? [L.7.4c]
It made him very mad.
8. What was Tom’s worldly **wealth**? [RL.7.1]
Tom’s worldly wealth was bits of toys, marbles, and trash.

9. **Means** is another word for wealth. What are **straitened means**? [L.7.4c]
If you have straitened means, you do not (do/do not) have much wealth.
10. Where did Tom put his **straitened means**? [RL.7.1]
Tom put his straitened means in his pocket.
11. What happened to change the dark and hopeless moment? [RL.7.3]
Tom got a great inspiration.

RESPONSE TO GUIDING QUESTION: Why was Tom upset? [RL.7.2]

[Anticipated response: Tom was upset because he had to work instead of doing the fun things he had planned. Tom was angry because he thought the other boys would tease him about having to work.]

GUIDING QUESTION: Which character arrives? What is the character doing? [RL.7.3]

He took up his **brush** and went tranquilly to work. Ben Rogers hove in sight **presently** -- the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump -- **proof** enough that his heart was light and his anticipations high. He was eating an **apple**, and giving a long, melodious **whoop**, at **intervals**, followed by a deep-toned **ding-dong-dong, ding-dong-dong**, for he was personating a **steamboat**. As he **drew near**, he slackened speed, took the middle of the street, **leaned** far over to **starboard** and rounded to ponderously and with laborious **pomp and circumstance** -- for he was personating the **Big Missouri**, and considered himself to be **drawing nine** feet of water. He was boat and captain and **engine-bells combined**, so he had to imagine himself standing on his own **hurricane-deck** giving the orders and executing them:

WORD BANK

acting like	high	apple	painting
dreaded	sight	light	steamboat
tranquil	good		

SUPPLEMENTARY QUESTIONS:

1. What was Tom doing? [RL.7.1]
Tom was painting (or working).
2. How was Tom feeling? [RL.7.1]
Tom was feeling tranquil (or calm).
3. What did Ben Rogers do while Tom was painting? [RL.7.1]
Ben Rogers hove in sight.

4. How did Tom feel about Ben Rogers? [RL.7.1]
Tom dreaded Ben Rogers' ridicule, or teasing.
5. How did Ben Rogers feel? [RL.7.1]
His heart was light and his anticipations were high. He was looking forward to a good time.
6. What was Ben Rogers eating? [RL.7.1]
He was eating an apple.
7. What sounds was Ben Rogers making? [RL.7.1]
He was making the sounds of a steamboat.
8. The story says Ben Rogers was "personating a **steamboat**." What does that mean? [RL.7.1]
Ben Rogers was acting like a steamboat.

RESPONSE TO GUIDING QUESTION: Which character arrives? What is the character doing? [RL.7.3]

[Anticipated response: Ben Rogers arrives while Tom is working. Ben is eating an apple. He is making noises like a steamboat and he is moving like a steamboat.]

7. ANNOTATING FOR KEY IDEAS AND DETAILS

TEACHER PREPARATION:

If students are new to annotation, you may need to model the process of annotation ahead of time. Depending on the needs of your students, you can provide the modeling prior to the lesson or here in this section of the lesson (using *The Adventures of Tom Sawyer* or another text).

INSTRUCTIONS FOR TEACHERS:

- Review student instructions for annotating text.
- After students annotate, have them work together to define unknown words and answer questions.
- Provide definitions for unknown words and answers to questions, as necessary.

INSTRUCTIONS FOR STUDENTS:

Now reread the passage once more. Star up to five words you still don't understand and write them in the spaces below. Underline sections of the text that still confuse you and prepare questions about these sections. After a few minutes, your classmates and teacher will help you define the words you do not know and answer the questions you have.

1) Write up to five words, phrases, or sentences you don't understand. (A phrase is a group of words.)

-
-
-
-
-

2) Write questions for the parts of the section of text that you still don't understand.

- Example: **What did Tom put in his pocket?**
- I don't understand
- When _____ said _____, I didn't understand what that meant.
- The part where _____ is not clear to me.
- Why did _____ (person's name) _____ (what they did, said, or wanted.)
- _____
- _____

8. REVISITING THE TEXT FOR CRAFT AND STRUCTURE/INTEGRATION OF KNOWLEDGE AND IDEAS

TEACHER PREPARATION:

Develop question(s) that address craft and structure (Reading Standards 4–6) or integration of knowledge and ideas (Reading Standards 7–9). Scaffold as necessary by 1) providing sentence frames for students who need them to respond; and 2) compiling a word bank for students who need it to complete sentence frames. Note that some work related to this standard might require modeling of the skill that students need to apply to the text and questions that guide the students in applying their knowledge related to the skill.

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.

INSTRUCTIONS FOR STUDENTS:

During this close reading, you will answer questions about craft and structure. Work with a partner to answer the questions. Use the word bank and sentence frames to complete your answers to the questions, as needed. Your teacher will review the answers with the class.

Lesson One	
Paragraph A	
Sentence number	Sentence
1	But Tom's energy did not last.
2	He began to think of the fun he had planned for this day, and his sorrows multiplied.
3	Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work -- the very thought of it burnt him like fire .
4	He got out his worldly wealth and examined it -- bits of toys, marbles, and trash ; enough to buy an exchange of <i>work</i> , maybe, but not half enough to buy so much as half an hour of pure freedom.
5	So he returned his straitened means to his pocket , and gave up the idea of trying to buy the boys.
7	At this dark and hopeless moment an inspiration burst upon him!
8	Nothing less than a great, magnificent inspiration.
Paragraph B	
9	He took up his brush and went tranquilly to work.
10	Ben Rogers hove in sight presently -- the very boy, of all boys, whose ridicule he had been dreading.
11	Ben's gait was the hop-skip-and-jump -- proof enough that his heart was light and his anticipations high.
12	He was eating an apple , and giving a long, melodious whoop , at intervals , followed by a deep-toned ding-dong-dong, ding-dong-dong , for he was personating a steamboat .
13	As he drew near , he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance -- for he was personating the Big Missouri , and considered himself to be drawing nine feet of water.
14	He was boat and captain and engine-bells combined , so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

WORD BANK			
cares about	make fun of	freedom	dreads
cares about	ridicule	free	things
mad	exchange	work	8
sad	hopeful	inspiration	7
valuable			
QUESTIONS:			

1. Sentence 3 says, “Soon the free boys would come tripping along on all sorts of **delicious** expeditions, and they would **make a world of fun of him** for having to work -- the very thought of it **burnt him like fire.**”
 - a. How does Tom feel in Sentence 3? Why? [RL.7.1]
Tom is mad (or angry) because the other boys would make fun of him.
 - b. Sentence 10 says, “Ben Rogers hove in sight **presently** -- the very boy, of all boys, whose ridicule he had been dreading.” How does Tom feel in this sentence? Why? [RL.7.1]
Tom dreads seeing Ben Rogers because Ben Rogers may ridicule, or tease him.
 - c. What do Sentence 3 and Sentence 10 tell us about Tom? [RL.7.6]
Tom cares about what the other boys think of him.
Tom cares about what the other boys say.

2. Sentence 4 says, “He got out his worldly **wealth** and **examined** it -- bits of **toys**, **marbles**, and **trash**; enough to buy an **exchange** of *work*, maybe, but not half enough to buy so much as half an hour of **pure** freedom.”
 - a. What does worldly **wealth** mean? (Look at the clues in the story.) [RL.7.4]
Worldly wealth means things people have that are valuable.
 - b. What can Tom buy with his worldly wealth? [RL.7.1]
Tom can buy an exchange of work.
 - c. What does Tom want to buy? [RL.7.1]
Tom wants to buy freedom from work.
 - d. What does this sentence tell us about Tom? [RL.7.3]
Tom values his free time.

3. In Paragraph A, Tom’s feelings change.
 - a. How does Tom feel at the beginning of Paragraph A? Why? [RL.7.3]
Tom felt sad because he had to work.
 - b. How does Tom feel at the end of Paragraph A? Why? [RL.7.6]
Tom feels hopeful because he had a great inspiration.
 - c. Which sentences tell us that Tom’s feelings changed? [RL.7.5]
Sentence 7 and Sentence 8 show the change in Tom’s feelings.

LESSON TWO

TEXT

Tom went on whitewashing -- paid no attention to the steamboat. Ben stared a moment and then said: "Hi-yi! *You're* up a stump, ain't you!"

No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom's mouth watered for the apple, but he stuck to his work. Ben said:

"Hello, old chap, you got to work, hey?"

Tom wheeled suddenly and said:

"Why, it's you, Ben! I warn't noticing."

"Say -- I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther *work* -- wouldn't you? Course you would!"

Tom contemplated the boy a bit, and said:

"What do you call work?"

"Why, *that* work?"

Tom resumed his whitewashing, and answered carelessly:

"Well, maybe it is, and maybe it ain't. All I know, is, it suits Tom Sawyer."

"Oh come, now, you don't mean to let on that you *like* it?"

The brush continued to move.

"Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?"

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth -- stepped back to note the effect -- added a touch here and there -- criticised the effect again -- Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

"Say, Tom, let *me* whitewash a little."

Tom considered, was about to consent; but he altered his mind:

"No -- wouldn't no -- I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence -- right here on the street, you know -- but if it was the back fence I wouldn't mind and *she* wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

"No -- is that so? Oh come, now -- lemme just try. Only just a little -- I'd let *you*, if you was me, Tom."

"Ben, I'd like to, honest injun; but Aunt Polly -- well, Jim wanted to do it, but she wouldn't let him; Sid wanted to do it, and she wouldn't let Sid. Now don't you see how I'm fixed? If you was to tackle this fence and anything was to happen to it --"

"Oh, shucks, I'll be just as careful. Now lemme try. Say -- I'll give you the core of my apple."

"Well, here -- No, Ben, now don't. I'm afeard --"

"I'll give you *all* of it!"

1. REVIEWING TEXT

TEACHER PREPARATION:

Develop prompts that will help students recap the section of the text covered the previous day. Have students refer to the text, graphic organizer, and background materials from the previous lesson.

INSTRUCTIONS FOR TEACHERS:

- Use questions to help students recap the section of the text addressed in the previous lesson.
- Use the graphic organizer of main characters from the previous lesson as a prompt.

INSTRUCTIONS FOR STUDENTS:

Take out your materials from our previous lesson. In pairs, discuss the following questions. Be prepared to share your answers with the class.

QUESTIONS:

1. *What is the title of the story we are reading?*
[Anticipated response: *The Adventures of Tom Sawyer.*]

2. *Who is the main character in the story?*
[Anticipated response: Tom Sawyer.]
3. *What do we know about Tom Sawyer?*
[Anticipated response: Tom was upset because he had to whitewash the fence. He was afraid that the other boys would tease him because he had to work.]
4. *The story said Tom had a “great, magnificent inspiration”. Today we are going to learn more about his inspiration. What do you think his inspiration was? [based on the reading from Lesson One]*
[Accept all responses.]

2. REVIEWING STANDARDS AND OBJECTIVES

TEACHER PREPARATION:

Select the content standards that will be addressed. Insert them below. Create a student objective for each standard. Include language proficiency standards and other subject area content standards (if applicable).

INSTRUCTIONS FOR TEACHERS:

- Refer students to the standards and objectives.
- Review the standards and objectives with students one at a time.

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard:

RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Student Content Objective:

I will be able to **determine** (decide) the meanings of words and **phrases** (groups of words) in the story, including **figurative** (metaphorical, not literal) meanings.

Language Proficiency Standard⁶

Insert language proficiency standards here.

Student Language Proficiency Objective:

I will be able to ...

⁶ Teachers should complete this section based on the language proficiency standards they want to meet.

3. ENHANCING BACKGROUND KNOWLEDGE

TEACHER PREPARATION:

Determine the background knowledge students will need for the section of the text being addressed and develop background materials that will provide the requisite knowledge (using the routines from Lesson One).

INSTRUCTIONS FOR TEACHERS:

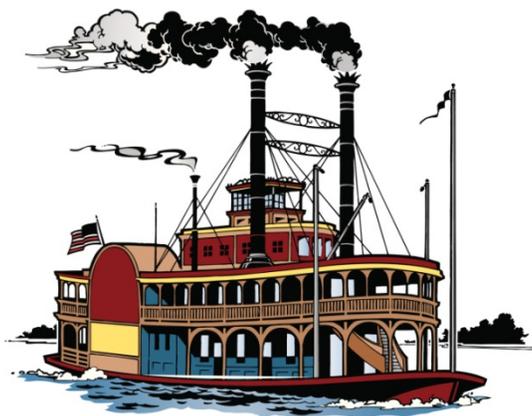
- Review student instructions.
- Present background materials to students.
- Pose the guiding question.
- Have students work in pairs to answer the supplementary questions.
- Review answers with students.
- Discuss the guiding question and have students work in pairs to respond to the guiding question in writing.

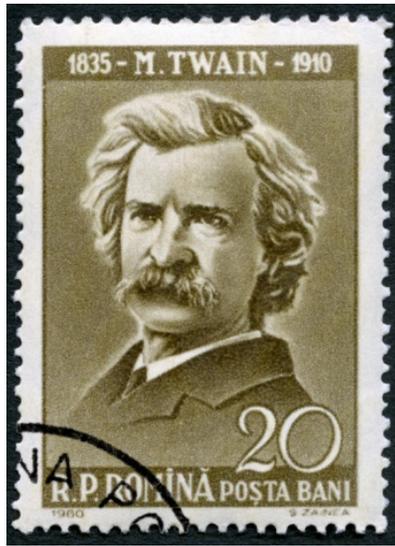
PART A: MARK TWAIN

INSTRUCTIONS FOR STUDENTS:

- Read a short text about Mark Twain.
- Look at the guiding question.
- Read the section of the text below. The words in **bold** are defined for you.
- Work with a partner to answer the questions.
- Review your answers with the class.

GUIDING QUESTION: How was Mark Twain's real life similar to Tom Sawyer's fictional life?





Mark Twain

Mark Twain is the **author** of *The Adventures of Tom Sawyer*.

The Adventures of Tom Sawyer is a **fictional** story. However, it is based on (inspired by) Mark Twain's real life experiences growing up in the 1840s. Mark Twain started working when he was 12 years old because his father died. He worked on a **steamboat** and learned about river life.

Mark Twain used his childhood experiences to create the story of Tom Sawyer. The characters in the story are based on Mark Twain's family and friends in real life.

Vocabulary

author-- writer

fictional – not true

steamboat – a riverboat powered by steam



WORD BANK

similar

steamboat

Mark Twain

SUPPLEMENTARY QUESTIONS:

1. Who wrote the book *The Adventures of Tom Sawyer*?
Mark Twain wrote the book *The Adventures of Tom Sawyer*.

2. *The Adventures of Tom Sawyer* is a **fictional** story. What does this mean?
The Adventures of Tom Sawyer is not (is/is not) a true story.

3. Where did Mark Twain work when he was 12 years old?
Mark Twain worked on a steamboat.

4. The characters in the story are based on Mark Twain's family and friends in real life.
What does this mean?
Mark Twain's family and friends are similar to Tom Sawyer's family and friends.

RESPONSE TO GUIDING QUESTION: How was Mark Twain's real life similar to Tom Sawyer's fictional life?

[Anticipated response: Mark Twain and Tom Sawyer grew up in the 1800s and lived near a river. Mark Twain's family and friends were the inspiration to create the characters of Tom's family and friends.]

4. ACQUIRING AND USING VOCABULARY

TEACHER PREPARATION:

Select 2 or 3 words from the glossary and prepare materials for pre-teaching them. The words should be key to understanding the text and should be abstract. (An example is provided below.)

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.
- Pre-teach the vocabulary selected (using the example below as a guide).

INSTRUCTIONS FOR STUDENTS:

- Your teacher will pre-teach key words.
- Listen as your teacher explains each word.
- Talk to your partner.

effect

efecto



The effect of pushing one domino is that all the dominos fall.

Picture: Look at the picture. The person pushes on one domino and all the dominos fall. This is the effect of what the person did.

Explanation: Let's talk about the word effect. Effect is the result of something that someone does. When there is an action, there is an effect. For example, if someone gives you a piece of candy, the effect might be that you are happy. If music is playing, the effect might be that people start dancing.

Partner talk: For every action there is an effect. Tell your partner some examples of actions and their effects.

Action: [it's snowing on a school day] Effect: _____

Action: [you spend hours working on your homework] Effect: _____

Action: [your friends invite you to a party] Effect: _____

(Call on one or two students to share their responses.)

Story connection: The story says, "Tom swept his brush daintily back and forth -- stepped back to note the **effect** -- added a touch here and there -- criticised the **effect** again—" This means that Tom was painting the fence and he stopped to notice the result, or what had happened because of what he did. When the story says Tom "stepped back to note the effect", it means that Tom was looking at the result of his work. Tom looked at the effect once, touched up the paint, and then, looked at the effect again.

5. READING FOR KEY IDEAS AND DETAILS

TEACHER PREPARATION:

Select the section of the text you will use for close reading. Scaffold the reading as necessary (using the routines from Lesson One).

INSTRUCTIONS FOR TEACHERS:

- Review student instructions for the first close reading with the class.
- Remind students that the guiding question is designed to help them identify the key ideas and details in the text and the supplementary questions are designed to help them answer the guiding question.
- Tell students to use their glossary to find the meanings of words they might not know.
- Read the text aloud to students, modeling proper pace and intonation.
- Using the glossary, define challenging vocabulary during the reading but take care not to paraphrase the text.

INSTRUCTIONS FOR STUDENTS:

- Think about the guiding question.
- Listen and follow along as your teacher reads the text aloud.
- Work with a partner to answer the supplementary questions. Use the word bank to help you.
- Review the answers with the class.

GUIDING QUESTION: How does Tom trick Ben Rogers? (For example, Tom tells Ben Rogers some things that are not true. What does Tom tell Ben Rogers?) [RL.7.3]

Tom went on **whitewashing** -- paid no attention to the **steamboat**. Ben **stared** a moment and then said: "Hi-*yi!* **You're up a stump, ain't you!**"

No answer. Tom **surveyed** his last touch with the eye of an **artist**, then he gave his brush another **gentle sweep** and **surveyed** the result, as before. Ben **ranged up alongside** of him. Tom's mouth watered for the **apple**, but he **stuck** to his work. Ben said:

"Hello, old **chap**, you got to work, hey?"

Tom **wheeled** suddenly and said:

"Why, it's you, Ben! I warn't noticing."

"Say -- I'm going in a-swimming, I am. Don't you wish you could? But of course **you'd druther work -- wouldn't you? Course you would!**"

Tom contemplated the boy a bit, and said:

"What do you call work?"

"Why, *that* work?"

Tom resumed his **whitewashing**, and answered carelessly:

"Well, maybe it is, and maybe it **ain't**. All I know, is, it **suits** Tom Sawyer."

"Oh come, now, you don't mean to **let on** that you *like* it?"

WORD BANK

pretending	looked at	trick	whitewashing
pretending	looked at	trick	likes
pretending	stared	watered	problem
Ben	fence		

SUPPLEMENTARY QUESTIONS:

1. What was Tom doing? [RL.7.1]
Tom was whitewashing the fence.

2. The first sentence says Tom “paid no attention to the **steamboat**.” Who was the steamboat? [RL.7.1]
Ben was the steamboat (he was pretending).
3. What does **stared** mean? [L.7.4c]
Stared means looked at something intensely, or very hard.
4. In the second sentence, Ben says: **You’re up a stump, ain’t you!** What does that mean? [L.7.4c]
It means you have a problem.
5. What did Ben do when he saw Tom? [RL.7.1]
Ben stared.
6. How did Tom respond to Ben? [RL.7.1]
Tom did not (did/did not) answer Ben.
7. What does **surveyed** mean? [L.7.4c]
Surveyed means looked at something all over.
8. What did Tom survey? [RL.7.1]
Tom surveyed his work on the fence.
9. How do we know Tom wanted Ben’s apple? [RL.7.3]
The story says, “Tom’s mouth watered for the apple.”
10. Tom says, “Why, it’s you, Ben! I warn’t noticing.” What do you think this means? (Look at the clues in the story.) [L.7.4a]
I think it means, “I did not (did/did not) notice you, Ben.”
11. Why does Tom say he did not notice Ben? [RL.7.3]
Tom was pretending he did not notice Ben.
Tom wanted to trick Ben.
12. Tom says that whitewashing “**suits** Tom Sawyer.” What does this mean? [L.7.4c]
It means that Tom likes whitewashing.
13. Why does Tom say that whitewashing suits him? [RL.7.3]
Tom was pretending that he likes whitewashing.
Tom wanted to trick Ben.

RESPONSE TO GUIDING QUESTION: How does Tom trick Ben Rogers? (For example, Tom tells Ben Rogers some things that are not true. What does Tom tell Ben Rogers?) [RL.7.3]

[Anticipated response: At first, Tom pretends he does not see Ben Rogers. Then, Tom pretends that he *likes* painting the fence. Tom tells Ben that painting the fence “suits Tom Sawyer”, but we know that is not true.]

GUIDING QUESTION: How does Tom continue to trick Ben? Give examples from the story. [RL.7.3]

The **brush** continued to move.

"Like it? Well, I don't see why I **oughtn't** to like it. Does a boy get a chance to **whitewash** a **fence** every day?"

That **put the thing in a new light**. Ben stopped nibbling his **apple**. Tom **swept** his **brush** daintily **back and forth** -- stepped back to note the **effect** -- added a touch here and there -- criticised the **effect** again -- Ben watching every move and getting more and more interested, more and more **absorbed**. **Presently** he said:

"Say, Tom, **let me whitewash** a little."

Tom considered, was about to **consent**; but he **altered** his mind:

"No -- **wouldn't** no -- I **reckon** it **wouldn't hardly do**, Ben. You see, Aunt Polly's **awful particular** about this **fence** -- right here on the street, you know -- but if it was the back **fence** I wouldn't mind and *she wouldn't*. Yes, she's **awful particular** about this fence; it's got to be done very careful; I **reckon** there **ain't** one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

"No -- is that so? Oh come, now -- **lemme** just try. Only just a little -- I'd **let you**, if you was me, Tom."

"Ben, I'd like to, **honest injun**; but Aunt Polly -- well, Jim wanted to do it, but she **wouldn't let** him; Sid wanted to do it, and she wouldn't **let** Sid. Now don't you see how **I'm fixed**? If you was to tackle this **fence** and anything was to happen to it --"

"Oh, **shucks**, I'll be just as careful. Now **lemme** try. Say -- I'll give you the **core** of my **apple**."

"Well, here -- No, Ben, now don't. I'm **afeard** --"

"I'll give you *all* of it!"

WORD BANK

whitewash	pretending	trick	like
whitewashing	pretending	trick	whole
watching	careful	very picky	awful particular
core			

SUPPLEMENTARY QUESTIONS:

1. What did Tom continue doing? [RL.7.1]
Tom continued whitewashing the fence.
2. Tom tells Ben “Like it? Well, I don’t see why I oughtn’t to like it”
What do you think this means? (Look at the clues in the story.) [L.7.4a]
I think it means it makes sense for Tom to like whitewashing the fence.
3. Why did Tom tell Ben that he likes whitewashing the fence? [RL.7.3]
Tom was pretending that he likes whitewashing the fence.
Tom wanted to trick Ben.
4. What was Ben doing? [RL.7.1]
Ben was watching Tom.
5. What did Ben want to do? [RL.7.1]
Ben wanted to whitewash the fence.
6. What did Tom say? [RL.7.1]
Tom said no (yes/no).
7. Why does Tom say no? [RL.7.3]
Tom was pretending that he did not want Ben to whitewash the fence.
Tom wanted to trick Ben.
8. What does Tom say about Aunt Polly? [RL.7.1]
Tom says that Aunt Polly is awful particular about the fence.
9. What does **awful particular** mean? [L.7.4c]
It means very picky (or meticulous).
10. What kind of boy could whitewash the fence? [RL.7.1]
Only a boy who was very careful could whitewash the fence.

11. What does Ben offer to Tom? [RL.7.1]

Ben offers the core of his apple.

12. What did Tom say? [RL.7.1]

Tom said no (yes/no).

13. What does Ben offer to Tom next? [RL.7.1]

Ben offers the whole apple.

RESPONSE TO GUIDING QUESTION: How does Tom continue to trick Ben? Give examples from the story. [RL.7.3]

[Anticipated response: Tom pretends that he likes whitewashing the fence. Tom convinces Ben that it is a *privilege* to whitewash the fence. Ben begs Tom to let him whitewash the fence, but Tom pretends that Aunt Polly wouldn't allow it. Finally, Ben offers his apple in exchange for being allowed to whitewash the fence.]

6. ANNOTATING FOR KEY IDEAS AND DETAILS

TEACHER PREPARATION:

No additional preparation needed for this section!

INSTRUCTIONS FOR TEACHERS:

- Review student instructions for annotating text.
- After students annotate, have them work together to define unknown words and answer questions.
- Provide definitions for unknown words and answers to questions, as necessary.

INSTRUCTIONS FOR STUDENTS:

Now reread the passage once more. Star up to five words you still don't understand and write them in the spaces below. Underline sections of the text that still confuse you and prepare questions about these sections. After a few minutes, your classmates and teacher will help you define the words you do not know and answer the questions you have.

1) Write up to five words or phrases you don't still don't know:

-
-
-
-
-

2) Write questions for the parts of the section of text that you still don't understand.

- Example: **Why is Tom afraid?**
- I don't understand
- When _____ said _____, I didn't understand what that meant.
- The part where _____ is not clear to me.
- Why did _____ (person's name)
_____ (what they did, said, or wanted.)
- _____
- _____

7. REVISITING THE TEXT FOR CRAFT AND STRUCTURE/INTEGRATION OF KNOWLEDGE AND IDEAS

TEACHER PREPARATION:

Develop question(s) that address craft and structure (Reading Standards 4–6) or integration of knowledge and ideas (Reading Standards 7–9). Scaffold as necessary (using the routines from Lesson One).

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.

INSTRUCTIONS FOR STUDENTS:

During this close reading, you will answer questions about craft and structure. Work with a partner to answer the questions. Use the word bank and sentence frames to complete your answers to the questions, as needed. Your teacher will review the answers with the class.

Lesson Two	
Paragraph C	
Sentence number	Sentence
15	Tom went on whitewashing -- paid no attention to the steamboat .
16	Ben stared a moment and then said: "Hi- <i>yi!</i> You're up a stump, ain't you! "
17	No answer.
18	Tom surveyed his last touch with the eye of an artist , then he gave his brush another gentle sweep and surveyed the result, as before.
19	Ben ranged up alongside of him.
20	Tom's mouth watered for the apple , but he stuck to his work.
21	Ben said:
Paragraph D	
22	"Hello, old chap , you got to work, hey?"

23	Tom wheeled suddenly and said:
24	"Why, it's you, Ben! I warn't noticing."
25	"Say -- I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther work -- wouldn't you? Course you would! "
26	Tom contemplated the boy a bit, and said:
27	"What do you call work?"
28	"Why, <i>that</i> work?"
29	Tom resumed his whitewashing , and answered carelessly:
30	"Well, maybe it is, and maybe it ain't . All I know, is, it suits Tom Sawyer."
31	"Oh come, now, you don't mean to let on that you <i>like</i> it?"
Paragraph E	
32	The brush continued to move.
33	"Like it?"
34	Well, I don't see why I oughtn't to like it.
35	Does a boy get a chance to whitewash a fence every day?"
Paragraph F	
36	That put the thing in a new light .
37	Ben stopped nibbling his apple .
38	Tom swept his brush daintily back and forth -- stepped back to note the effect -- added a touch here and there -- criticised the effect again -- Ben watching every move and getting more and more interested, more and more absorbed .
39	Presently he said:
Paragraph G	
40	"Say, Tom, let me whitewash a little."
41	Tom considered, was about to consent ; but he altered his mind:
Paragraph H	
42	"No -- wouldn't no -- I reckon it wouldn't hardly do , Ben.
43	You see, Aunt Polly's awful particular about this fence -- right here on the street, you know -- but if it was the back fence I wouldn't mind and <i>she</i> wouldn't .
44	Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."
Paragraph I	
45	"No -- is that so? Oh come, now -- lemme just try. Only just a little -- I'd let you , if you was me, Tom."
46	"Ben, I'd like to, honest injun ; but Aunt Polly -- well, Jim wanted to do it, but she wouldn't let him; Sid wanted to do it, and she wouldn't let Sid. Now don't you see how I'm fixed ? If you was to tackle this fence and anything was to happen to it --"
47	"Oh, shucks , I'll be just as careful. Now lemme try. Say -- I'll give you the core of my apple ."

48	"Well, here -- No, Ben, now don't. I'm afraid --"
49	"I'll give you <i>all</i> of it!"

WORD BANK

continued	wants	overcomes	more
continued	wanted	Ben	clever
continued	rare	new	eating
special	likes	change	paying attention
special	trick		

QUESTIONS:

1. Sentence 15 says, "Tom went on whitewashing -- paid no attention to the **steamboat**."
 - a. Who was the steamboat? [RL.7.1]
Ben was the steamboat.
 - b. What does "went on whitewashing" mean? (Look at the clues in the story.) [RL.7.4]
 Tom continued whitewashing the fence.
 - c. What does "paid no attention to the steamboat" mean? (Look at the clues in the story.) [RL.7.4]
 Tom did not (did/did not) pay attention to Ben.
 - d. How does Sentence 15 help us understand Tom's "great, magnificent inspiration" (Paragraph A, Sentence 8)? [RL.7.5]
 This sentence shows us there is a change in Tom's feelings about the work.
 - e. How does Sentence 15 show us the change in Tom's feelings? [RL.7.5]
 Tom continued working.
 Tom did not (did/did not) complain about the work.

2. In Sentence 35, Tom says, "Does a boy get a chance to **whitewash** a **fence** every day?"
 - a. What do you think Tom is saying about the chance to whitewash a fence? (Look at the clues in the story.) [RL.7.4]
 The chance to whitewash a fence is something special.
 - b. How do we know that Sentence 35 changed Ben's feelings about whitewashing the fence? [RL.7.6]
 Sentence 36 says, "That put the thing in a new light."
 - c. How did Sentence 35 change Ben's feelings about whitewashing the fence? [RL.7.5]
 Ben began to see whitewashing the fence as something special.
 Whitewashing a fence is a rare activity.

3. The author uses Ben’s apple to help us understand the characters in the story. Sentence 20 says, “Tom’s mouth watered for the apple, but he stuck to his work.”
 - a. Why does the author tell us that Tom’s mouth watered? [RL.7.5]
It shows that Tom wanted the apple.
 - b. What do you think “he stuck to his work” means? (Look at the clues in the story.) [RL.7.4]
Tom continued working.
 - c. What does Sentence 20 tell us about Tom? [RL.7.6]
Tom is clever (or smart).
Tom overcomes his desire for the apple so he can trick Ben.

4. Sentence 37 says, “Ben stopped nibbling his apple.”
 - a. What do you think “stopped nibbling” means? (Look at the clues in the story.) [RL.7.4]
Ben stopped eating his apple.
 - b. What does Sentence 37 tell us about Ben? [RL.7.6]
Ben was paying attention to Tom.

5. In Sentence 47 and Sentence 49, Ben offers his apple to Tom. What do Sentence 47 and Sentence 49 tell us about Ben? [RL.7.6]
Ben likes his apple, but he wants to whitewash the fence.
Ben wants to whitewash the fence more than he wants the apple.

LESSON THREE

TEXT

Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with -- and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar -- but no dog -- the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash.

He had had a nice, good, idle time all the while -- plenty of company -- and the fence had three coats of whitewash on it! If he hadn't run out of whitewash he would have bankrupted every boy in the village.

Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is *obliged* to do, and that Play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

1. REVIEWING TEXT

TEACHER PREPARATION:

Develop prompts that will help students recap the section of the text covered the previous day. Have students refer to the text that they read during the previous lesson.

INSTRUCTIONS FOR TEACHERS:

- Use questions to help students recap the section of the text addressed in the previous lesson.
- Use the graphic organizer of main characters from the previous lesson as a prompt.

INSTRUCTIONS FOR STUDENTS:

Take out your text from our previous lesson. In pairs, discuss the following questions. Be prepared to share your answers with the class using examples from the text.

QUESTIONS:

1. *Who is the main character in the story? Who are the other characters in the story?*
[Anticipated response: Tom Sawyer is the main character. The other boys are also characters in the story, specifically Ben Rogers is a character. (Students might also talk about Aunt Polly or Sid, both mentioned by Tom.)]
2. *How does Tom Sawyer trick Ben Rogers?*
[Anticipated response: Tom convinces Ben Rogers that it is a privilege to whitewash the fence. Ben Rogers pays Tom for the privilege of whitewashing the fence.]
3. *The story said Tom had a “great, magnificent inspiration”. What do you think his inspiration was? [based on the reading from Lesson One and Lesson Two]*
[Anticipated response: Tom figured out a way to trick the other boys into whitewashing the fence for him.]

2. REVIEWING STANDARDS AND OBJECTIVES

TEACHER PREPARATION:

Select the content standards that will be addressed. Insert them below. Create a student objective for for each standard. Include language proficiency standards and other subject area content standards (if applicable).

INSTRUCTIONS FOR TEACHERS:

- Refer students to the standards and objectives.
- Review the standards and objectives with students one at a time.

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard:

RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Student Content Objective:

I will be able to answer questions about the **themes or central ideas** (main ideas) from *The Adventures of Tom Sawyer*. I will **summarize the text** (restate or say the main ideas) in my own words.

Language Proficiency Standard⁷

Insert language proficiency standards here.

Student Language Proficiency Objective:

I will be able to ...

3. ENHANCING BACKGROUND KNOWLEDGE

TEACHER PREPARATION:

Determine the background knowledge students will need for the section of the text being addressed and develop background materials that will provide the requisite knowledge (using the routines from Lesson One).

PART A: AUTHOR'S USE OF FORMAL AND INFORMAL LANGUAGE

INSTRUCTIONS FOR TEACHERS:

- In *The Adventures of Tom Sawyer*, the author uses many **informal words**. Informal words are the words people often use when they are talking in real life. For example, we often say “kids” to mean children. “Kids” is an informal word. If we are giving a formal presentation in front of the whole school, we might use the word “children”. If we were writing an essay for class, we would use the word “children”. But if we are talking to our friends on the playground, we might say, “hey, let’s go ask those kids over there to play”. The word we use depends on the situation.
- In the story of Tom Sawyer, the author uses informal words to show us what the characters in the story really say. Using both informal and formal language makes the story interesting and fun to read.
- Knowing the meaning of the slang words can help you understand the story and help you to appreciate the the author’s style of writing.
- Review the instructions for students and go over the first example. Fill in the examples of “ain’t” from the text. Show students where to write “isn’t” in the formal column.

⁷ Teachers should complete this section based on the language proficiency standards they want to meet.

INSTRUCTIONS FOR STUDENTS:

- **Informal words** are the words people often use when they are talking in real life. (For example, we often say “kids” to mean children.) Mark Twain uses informal words in the story of *The Adventures of Tom Sawyer* to show what the characters are really saying. By using both informal and formal language, the author makes the story interesting and fun to read. Knowing the meanings of the formal and informal words can help you understand the story and help you to appreciate the the author’s style.
- Review the first example with your teacher.
- Look for examples of informal and formal language in *The Adventures of Tom Sawyer* text.
- Next, work with a partner to complete the chart below.
- Share your answers with the class.

Informal language	Example(s) From the Text	Formal language
ain't	<i>You're up a stump, ain't you!"</i>	[isn't]
	Well, maybe it is, and maybe it ain't .	
	I reckon there ain't one boy in a thousand.	
chap	"Hello, old chap , you got to work, hey?"	[man or boy]
fagged out	By the time Ben was fagged out , Tom had traded the next chance to Billy Fisher for a kite, in good repair.	[tired or exhausted]
[men]	there are wealthy gentlemen in England who drive four-horse passenger-coaches	gentlemen
lemme	Oh come, now -- lemme just try.	[let me]
	I'll be just as careful. Now lemme try.	
reckon	No -- wouldn't no -- I reckon it wouldn't hardly do, Ben.	[think or suppose]
	I reckon there ain't one boy in a thousand.	

4. ACQUIRING AND USING VOCABULARY

TEACHER PREPARATION:

Select a limited number of vocabulary words for pre-teaching, as well as additional words that will be glossed (using the routines from Lesson One).

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.
- Pre-teach selected vocabulary that are key to understanding the text.
- Familiarize students with their glossary and tell them they will be using it during close reading.
- Briefly review glossed words that might be challenging.

INSTRUCTIONS FOR STUDENTS:

- Your teacher will pre-teach key words.
- Listen as your teacher explains each word.
- Talk to your partner.

law

la ley



The law of gravity explains why the apples fall to the ground.

Picture: Look at the picture. The law of gravity says that objects fall to the ground. The law of gravity lets us predict that objects will fall to the ground.

Explanation: Let's talk about the word law. Does anyone think they know what a law is? [*Anticipated response: A rule made by government that everyone has to follow.*] A law also means a rule about how the world works, like the law of gravity. No one makes this law –it is just what always happens. A law allows us to predict what will happen in a situation. A law can also relate to human behavior. For example, people always want what they cannot have. This is a law of human behavior.

Partner talk: Have you learned about a law in math class or science class? Have you noticed any laws of human behavior? Tell a partner about a law you know:

_____.

(Call on one or two students to share their responses.)

Story connection: In the story, Tom “discovered a great **law** of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain.” The law that Tom discovered was: If

you make something difficult to get, people will want it. Tom made it difficult to whitewash the fence, so the boys wanted to whitewash the fence.

5. READING FOR KEY IDEAS AND DETAILS

TEACHER PREPARATION:

Select the section of the text you will use for close reading and scaffold the reading as necessary (using the routines from Lesson One).

INSTRUCTIONS FOR TEACHERS:

- Review student instructions for the first close reading with the class.
- Remind students that the guiding question is designed to help them identify the key ideas and details in the text and the supplementary questions are designed to help them answer the guiding question.
- Tell students to use their glossary to find the meanings of words they might not know.
- Read the text aloud to students, modeling proper pace and intonation.
- Using the glossary, define challenging vocabulary during the reading but take care not to paraphrase the text.

INSTRUCTIONS FOR STUDENTS:

- Think about the guiding question.
- Listen and follow along as your teacher reads the text aloud.
- Work with a partner to answer the supplementary questions. Use the word bank to help you.
- Review the answers with the class.
- Write an answer to the guiding question.

GUIDING QUESTION: What happened in this paragraph? Summarize in your own words. [RL.7.2]

Tom gave up the **brush** with **reluctance** in his face, but alacrity in his heart. And while the late **steamer Big Missouri** worked and sweated in the sun, the retired **artist** sat on a **barrel** in the **shade** close by, dangled his legs, munched his **apple**, and planned the slaughter of more innocents. There was no **lack** of material; boys **happened along** every little while; they came to jeer, but **remained to whitewash**. By the time Ben was **fagged out**, Tom had traded the next chance to Billy Fisher for a **kite**, in good **repair**; and when he played out, Johnny Miller bought in for a dead **rat** and a **string** to **swing** it with -- **and so on, and so on**, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally **rolling in wealth**. He had besides the things before **mentioned**, **twelve marbles**, part of a **jews-harp**, a piece of blue bottle-glass to look through, a **spool cannon**, a key that **wouldn't** unlock anything, a fragment of chalk, a glass stopper of a decanter, a **tin soldier**, a **couple** of tadpoles, six fire-crackers, a **kitten** with only one eye, a **brass** doorknob, a dog-collar -- but no dog -- the **handle** of a **knife**, four **pieces** of orange-peel, and a dilapidated old window sash.

WORD BANK

Johnny Miller	stopped	worked	sweated
Ben	sat	munched	planned
Billy Fisher	dangled	painting	kite
Tom	poor	string	wealthy
traded	dead rat		

SUPPLEMENTARY QUESTIONS:

1. What is a **brush**? [L.7.4c]
A brush is a tool (or instrument) used for painting.
2. The first sentence says, “Tom gave up the **brush**”. What does this mean? [RL.7.1]
Tom stopped painting.
3. The second sentence says, “while the late **steamer Big Missouri** worked and sweated in the sun, the retired **artist** sat on a **barrel** in the **shade** close by”. Who is the **steamer Big Missouri**? [RL.7.1]
The steamer Big Missouri is Ben.
4. Who is the retired **artist**? [RL.7.1]
The retired artist is Tom.
5. What was Ben doing? [RL.7.1]
Ben worked and sweated.
6. What was Tom doing? [RL.7.1]
Tom sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents.
7. Who painted the fence after Ben Rogers? [RL.7.1]
Billy Fisher painted the fence after Ben Rogers.
8. What did Billy Fisher use to “pay” Tom? [RL.7.1]
Billy Fisher traded a kite.
9. Who painted the fence after Billy Fisher? [RL.7.1]
Johnny Miller painted the fence after Billy Fisher.
10. What did Johnny Miller use to “pay” Tom? [RL.7.1]
Johnny Miller traded a dead rat and a string.

11. What change happened from the morning to the afternoon? [RL.7.1]

Tom was poor in the morning and he was wealthy in the afternoon.

12. Why was Tom rolling in wealth? [RL.7.1]

The boys traded things with Tom for the chance to whitewash the fence.

RESPONSE TO GUIDING QUESTION: What happened in this paragraph? Summarize in your own words. [RL.7.2]

[Anticipated response: For hours, boys passed by while Tom tricked them into whitewashing the fence for him. Each boy traded toys and small objects for the opportunity to whitewash the fence. By the end, Tom was rolling in “wealth”.]

GUIDING QUESTION: What happened in this paragraph? Summarize in your own words. [RL.7.2]

He had had a nice, good, idle time all the while -- **plenty** of company -- and the **fence** had three **coats** of **whitewash** on it! If he **hadn't run out of whitewash** he would have bankrupted every boy in the village.

WORD BANK

giving

happy

used

SUPPLEMENTARY QUESTIONS:

1. How does Tom feel in this part of the story? [RL.7.2]

Tom feels happy.

2. The story says, “If he **hadn't run out of whitewash** he would have bankrupted every boy in the village.” What does this sentence mean? [RL.7.1]

The boys used all the whitewash. There was not (was/was not) any whitewash left.

If Tom still had whitewash, the boys would have continued giving him things.

RESPONSE TO GUIDING QUESTION: What happened in this paragraph? Summarize in your own words. [RL.7.2]

[Anticipated response: Tom enjoyed some free time and the fence got painted.]

GUIDING QUESTION: What happened in this paragraph? Summarize in your own words. [RL.7.2]

Tom said to himself that it was not such a **hollow** world, after all. He had discovered a **great** law of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to **attain**. If he had been a **great** and **wise philosopher**, like the **writer** of this book, he would now have comprehended that Work **consists** of whatever a body is *obliged* to do, and that Play

consists of whatever a body is not obliged to do. And this would help him to understand why **constructing artificial** flowers or **performing** on a **tread-mill** is work, while **rolling ten-pins** or **climbing** Mont Blanc is only amusement. There are **wealthy gentlemen** in England who drive **four-horse passenger-coaches** twenty or **thirty** miles on a **daily** line, in the summer, because the privilege costs them **considerable** money; but if they were **offered wages** for the service, that would turn it into work and then they would resign.

WORD BANK

law	wealthy	climbing	get
want	required	whitewashing	constructing
rolling	want	performing	

SUPPLEMENTARY QUESTIONS:

1. What did Tom discover? [RL.7.1]
Tom discovered a great law of human action.
2. What was the great law of human action? [RL.7.2]
If you make something difficult to get, people will want it.
3. What is work? [RL.7.2]
Work is something we are required to do.
4. What is play? [RL.7.2]
Play is something we want to do.
5. What are some examples of work? [RL.7.1]
Constructing artificial flowers or performing on a tread-mill is work.
6. What are some examples of play? [RL.7.1]
Rolling ten-pins or climbing Mont Blanc is play.
7. What activity did Tom change from “work” to “play”? [RL.7.2]
Tom changed whitewashing the fence from work to play.
8. What was the change in Tom’s “worldly circumstances”? [RL.7.2]
Tom became wealthy (or rich).

RESPONSE TO GUIDING QUESTION: What happened in this paragraph? Summarize in your own words. [RL.7.2]

[Anticipated response: Tom discovered the difference between work and play. Work is something we have to do. Play is something we want to do. Tom earned a lot of “wealth” from tricking the other boys into seeing the work of painting the fence as play.]

6. ANNOTATING FOR KEY IDEAS AND DETAILS

TEACHER PREPARATION:

No additional preparation needed for this section!

INSTRUCTIONS FOR TEACHERS:

- Review student instructions for annotating text.
- After students annotate, have them work together to define unknown words and answer questions.
- Provide definitions for unknown words and answers to questions, as necessary.

INSTRUCTIONS FOR STUDENTS:

Now reread the passage once more. Star up to five words you still don't understand and write them in the spaces below. Underline sections of the text that still confuse you and prepare questions about these sections. After a few minutes, your classmates and teacher will help you define the words you do not know and answer the questions you have.

1) Write up to five words or phrases you don't still don't know:

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2) Write questions for the parts of the section of text that you still don't understand.

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-
-

7. REVISITING THE TEXT FOR CRAFT AND STRUCTURE/INTEGRATION OF KNOWLEDGE AND IDEAS

TEACHER PREPARATION: Develop question(s) that address craft and structure (Reading Standards 4–6) or integration of knowledge and ideas (Reading Standards 7–9). Scaffold as necessary (using the routines from Lesson One).	
INSTRUCTIONS FOR TEACHERS: <ul style="list-style-type: none"> Review student instructions. 	
INSTRUCTIONS FOR STUDENTS: During this close reading, you will answer questions about craft and structure. Work with a partner to answer the questions. Use the word bank and sentence frames to complete your answers to the questions, as needed. Your teacher will review the answers with the class.	
Lesson Three	
Paragraph J	
Sentence number	Sentence
50	Tom gave up the brush with reluctance in his face, but alacrity in his heart.
51	And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple , and planned the slaughter of more innocents.
52	There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash .
53	By the time Ben was fagged out , Tom had traded the next chance to Billy Fisher for a kite , in good repair ; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with -- and so on, and so on , hour after hour.
54	And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth .
55	He had besides the things before mentioned , twelve marbles , part of a jewsharp , a piece of blue bottle-glass to look through, a spool cannon , a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier , a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar -- but no dog -- the handle of a knife , four pieces of orange-peel, and a dilapidated old window sash.
Paragraph K	
56	He had had a nice, good, idle time all the while -- plenty of company -- and the fence had three coats of whitewash on it!
57	If he hadn't run out of whitewash he would have bankrupted every boy in the village.
Paragraph L	
58	Tom said to himself that it was not such a hollow world, after all.
59	He had discovered a great law of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make

	the thing difficult to attain .
60	If he had been a great and wise philosopher , like the writer of this book, he would now have comprehended that Work consists of whatever a body is <i>obliged</i> to do, and that Play consists of whatever a body is not obliged to do.
61	And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement.
62	There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

WORD BANK			
trick	opposite	reluctance	change
work	play	relaxed	readiness
inside	ridicule	enjoyed himself	willingness
outside	ridicule	wealth	traded
clever	make fun of	but	thinking
whitewashed	make a world of fun of		
QUESTIONS:			
<p>1. Sentence 50 says, “Tom gave up the brush with reluctance in his face, but alacrity in his heart.”</p> <p>a. What do you think alacrity means? (Look at the clues in the story.) [RL.7.4] I think alacrity means <u>readiness</u> or <u>willingness</u>.</p> <p>b. What clues help you understand what alacrity means? [RL.7.4] Tom was feeling the <u>opposite</u> of how he looked. The story says Tom had <u>reluctance</u> in his face. So alacrity is the opposite of <u>reluctance</u>.</p> <p>c. Which word in Sentence 50 tells you that alacrity means the opposite of reluctance? [RL.7.4] The word <u>but</u> shows that alacrity and reluctance are opposites.</p> <p>2. How does Sentence 50 help us understand Tom’s “great, magnificent inspiration” (Paragraph A, Sentence 8)? [RL.7.5]</p> <p>a. This sentence reveals Tom’s <u>trick</u>.</p> <p>b. Tom <u>did not</u> (did/did not) show his true feelings.</p> <p>c. Tom showed reluctance on the <u>outside</u>, but felt willingness on the <u>inside</u>.</p> <p>3. Sentence 51 says, “And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more</p>			

innocents.”

- a. What did Tom do while Ben worked? (Look at the clues in the story.)
[RL.7.4]

Tom relaxed.

Tom enjoyed himself.

- b. What does this sentence tell us about Tom? [RL.7.5]

Tom is clever (or smart).

Tom is always thinking.

4. Sentence 52 says the boys “came to **jeer**, but remained to whitewash.”

- a. What do you think **jeer** means? (Look at the clues in the story.) [RL.7.4]

I think **jeer** means make fun of or ridicule.

- b. What clues help you understand what **jeer** means? (Look at Lesson 1.)

[RL.7.4]

The story says the other boys would make a world of fun of Tom for having to work.

The story says Tom dreaded Ben’s ridicule.

- c. What did the boys do? [RL.7.4]

The boys whitewashed the fence.

The boys did not (did/did not) jeer Tom.

5. Tom learns something in Paragraph L that he did not know in the beginning.

What did Tom learn? [RL.7.6]

Tom learned the difference between work and play.

Tom learned how to change the boys’ feelings about whitewashing the fence.

6. Tom has something in Paragraph L that he did not have in the beginning. What did Tom have? [RL.7.6]

Tom has wealth.

Tom has the things the boys traded with him.

8. RE-ASSESSING COMPREHENSION

TEACHER PREPARATION:

Insert questions from the pre-assessment below and add additional questions, as appropriate.

Add evaluations of re-assessment responses to the chart.

INSTRUCTIONS FOR TEACHER:

- Review students instructions with the whole class.
- After students have completed the re-assessment, review responses with the whole class.

INSTRUCTIONS FOR STUDENTS:

Answer the questions below. Refer to the text, as necessary. (Some of the questions are the same as those on the pre-test.) When you are finished, your teacher will review the answers with you.

WORD BANK

traded	mad	inspiration	wealthy
sad	work	pretending	fun
trick	poor	Billy Fisher	kite
whitewash			

QUESTIONS:

1. What was Tom thinking about?
Tom was thinking about the fun he had planned.
2. How did Tom feel?
Tom felt sad.
3. What did Tom have to do?
Tom had to work.
4. How did Tom feel about being teased?
Tom was mad (or angry or upset).
5. What happened to change the dark and hopeless moment?
Tom got a great inspiration.
6. Why does Tom tell Ben that he likes whitewashing the fence?
Tom was pretending that he likes whitewashing the fence.
Tom wanted to trick Ben.
7. Who painted the fence after Ben Rogers?
Billy Fisher painted the fence after Ben Rogers.
8. What did Billy Fisher use to “pay” Tom?
Billy Fisher traded a kite.
9. What change happened from the morning to the afternoon?
Tom was poor in the morning and he was wealthy in the afternoon.
10. Why was Tom rolling in wealth?
The boys traded things with Tom for the chance to whitewash the fence.

LESSON FOUR

1. REVIEWING STANDARDS AND OBJECTIVES

TEACHER PREPARATION:

Select the content standards that will be addressed. Insert them below. Create a student objective for for each standard. Include language proficiency standards and other subject area content standards (if applicable).

INSTRUCTIONS FOR TEACHERS:

- Refer students to the standards and objectives.
- Review the standards and objectives with students one at a time.

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard:

L.7.4a Use context (e.g., the overall meaning of sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Student Content Objective:

I will use **context clues** (information from the other words in the sentence) to figure out the meaning of a word or **phrase** (group of words).

Language Proficiency Standard⁸

Insert language proficiency standards here.

Student Language Proficiency Objective:

I will be able to ...

2. DEVELOPING KNOWLEDGE OF LANGUAGE

Part A: Mini-Lesson on Synonyms

TEACHER PREPARATION:

Identify synonyms in the text. Develop a template students can use to identify synonyms and analyze their meanings.

INSTRUCTIONS FOR TEACHERS:

- Tell students that **synonyms** are words that have the same (or almost the same)

⁸ Teachers should complete this section based on the language proficiency standards they want to meet.

meaning. For example the words *big* and *large* have the same meaning. So, *big* and *large* are synonyms.

- Ask students if they can give other examples of synonyms (such as brave and courageous, lovely and beautiful).
- Writers often use synonyms to make their writing more interesting.
- Tell students that the excerpt from *The Adventures of Tom Sawyer* contains several synonyms, and that, being able to identify synonyms can help students in understanding the text.
- Review the instructions for students and go over the first example.
- Have students work in pairs to complete the activity.
- Review students' answers with the whole class.

INSTRUCTIONS FOR STUDENTS:

- **Synonyms** are words that have the same (or almost the same) meaning. For example, *big* and *large* are synonyms.
- Writers often use synonyms to make their writing more interesting. Recognizing synonyms can help you understand the story.
- Review the first example with your teacher.
- Work with a partner to complete the chart below.
- Review your answers with the class.

Synonyms		
Word (line number)	Definition	Synonym (line number)
ridicule (line 11)	tease	make a world of fun of (line 3)
		jeer (line 75)
great (lines 9, 90, 92)	very good; excellent	[magnificent] (line 9)
steamboat (lines 15, 34)	boat powered by steam	[steamer] (line 72)
eating (line 13)	consume food; bite	[nibbling] (line 53)
		[munched] (line 73)
suits (line 48)	satisfies; pleases	[like] (line 49, 51, 66)

fagged out (line 75)	tired; exhausted	[played out] (line 77)
traded (line 76)	change one thing for another thing	[bought in] (line 77)
wages (line 99)	payment for work	[money] (line 98)

Part B: Mini-Lesson on Idiomatic Expressions

TEACHER PREPARATION:

Select idiomatic expressions from the text that will be unfamiliar to students. Develop a template students can use to identify idiomatic expressions and analyze their meanings.

INSTRUCTIONS FOR TEACHERS:

- Tell students that **idiomatic expressions** are phrases that mean something different than the meanings of the individual words put together. It is difficult to figure out the meaning of the an idiomatic expression by putting together the meanings of the individual words.
- For example, if I say I'm "pulling your leg," it does not mean that I'm actually taking hold of your leg and pulling on it. It means that I am telling you something that is not true. I am teasing you or tricking you.
- Ask students if they can give examples of other idiomatic expressions (such as, hold your tongue, under the weather, raining cats and dogs).
- Tell students that *The Adventures of Tom Sawyer* contains many idiomatic expressions. Learning the meanings of the idiomatic expressions will help them understand the story.
- Review the first idiomatic expression together with the class. First, refer students to the line in the text that says, "Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work..." Tell students that, at first glance, they might think that "make a world of fun of" means doing something fun or having a fun time. However, they can use the context to check the meaning. Since the sentence says that Tom has to work and we know Tom does not like to work, we can guess that he is not having fun. We can check our guesses by looking up "make fun of" in a dictionary. [The Free Dictionary is an online resource for looking up idioms: <http://idioms.thefreedictionary.com/>]
- Review the student instructions.
- Have students work in pairs to complete the chart.
- Review students' answers as a whole class.

INSTRUCTIONS FOR STUDENTS:

- **Idiomatic expressions** are phrases that mean something different than the

meanings of the individual words put together. It is difficult to figure out the meaning of the an idiomatic expression by putting together the meanings of the individual words. You can use the context clues or a dictionary to help you figure out the meaning. [The Free Dictionary is an online resource for looking up idioms: <http://idioms.thefreedictionary.com/>]

- *The Adventures of Tom Sawyer* contains many idiomatic expressions. Learning the meanings of the idiomatic expressions will help you understand the story.
- Review the first example with your teacher.
- Complete the worksheet below with a partner.
- Share your answers with the class.

Idiomatic expressions	
1.	<p>Idiomatic Expression: They would make a world of fun of him for having to work.</p> <p>Based on the context, I think it means: <i>have a lot of fun</i></p> <p>The idiom really means: <i>They would tease him for having to work.</i></p>
2.	<p>Idiomatic Expression: He rounded to ponderously and with laborious pomp and circumstance -- for he was personating the Big Missouri.</p> <p>Based on the context, I think it means:</p> <p>The idiom really means: <i>He was making a big deal about personating the Big Missouri.</i></p>
3.	<p>Idiomatic Expression: You're up a stump, ain't you!</p> <p>Based on the context, I think it means:</p> <p>The idiom really means: <i>You have a problem.</i></p>
4.	<p>Idiomatic Expression: That put the thing in a new light.</p> <p>Based on the context, I think it means:</p> <p>The idiom really means: <i>He saw something in a different way.</i></p>
5.	<p>Idiomatic Expression: Now don't you see how I'm fixed?</p> <p>Based on the context, I think it means:</p> <p>The idiom really means: <i>I am in a difficult situation.</i></p>

6.	<p>Idiomatic Expression: Tom was literally rolling in wealth.</p> <p>Based on the context, I think it means:</p> <p>The idiom really means: Tom had a lot of valuable things.</p>
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Part C: Mini-Lesson on Context Clues

TEACHER PREPARATION:
 Select words from the text that will be unfamiliar to students. Choose words for which the text offers enough contextual evidence for students to understand the meaning of the word. Develop a chart for students containing a) the unfamiliar word, b) the line number from the text where the word is located, c) contextual clues that will help students find the meaning, and d) a space to write the definition.

- INSTRUCTIONS FOR TEACHERS:**
- Tell students that if they come across a word they don't know, they can use clues in the surrounding text to figure out what it means. These are called **context clues**.
 - Review the first example (the word *gait*) in the chart below. If we look at the text, we see that it says "Ben's gait was the hop-skip-and-jump." The words "hop," "skip," and "jump" give us clues to the meaning of the word *gait*. We can guess that the word *gait* has something to do with moving.
 - Review the student instructions.
 - Have students work in pairs to complete the chart.
 - Review students' answers as a whole class.

- INSTRUCTIONS FOR STUDENTS:**
- Listen as your teacher explains how to use **context clues** to figure out the meanings of words.
 - Review the first example with your teacher.
 - Work with a partner to complete the chart below:
 - First, underline the mystery word in the sentence where it appears.
 - Next, work with a partner to find the clues in the text and circle them. Line numbers are provided to help you find the clues. (See Appendix C.)
 - Next, write the clues in the space provided (some are already filled in).
 - Finally, use the clues to write in the definition for each mystery word.
 - Review your answers with the class.

Context Clues		
<i>Mystery Word</i>	<i>Location</i>	<i>Clues</i>
1. gait	Line 11	Line 12

<u>Clues:</u> hop-skip-and-jump		
<u>Definition:</u> movement		
2. suits	Line 48	Lines 49, 51
<u>Clues:</u> like		
<u>Definition:</u> satisfies; pleases		
3. nibbling	Line 53	Line 53
<u>Clues:</u> apple		
<u>Definition:</u> eating		
4. swept	Line 53	Lines 53, 54, 55
<u>Clues:</u> back and forth, brush, touch, move		
<u>Definition:</u> moved steadily; brushed		
5. alacrity	Line 71	Line 71
<u>Clues:</u> reluctance, but, heart		
<u>Definition:</u> readiness; willingness		
6. dangled	Line 73	Lines 72, 73
<u>Clues:</u> sat, legs		
<u>Definition:</u> hanged down; swung		
7. munched	Line 73	Line 73
<u>Clues:</u> apple		
<u>Definition:</u> ate; bit		
8. jeer	Line 75	Lines 3, 11
<u>Clues:</u> make a world of fun of, ridicule		
<u>Definition:</u> tease		
9. obliged	Lines 93, 94	Line 93
<u>Clues:</u> work, play		
<u>Definition:</u> obligated; required		

LESSON FIVE

1. REVIEWING WRITING OBJECTIVES

TEACHER PREPARATION:

Select content standards that will be addressed. Insert them below. Create both a lesson objective for your lesson plan and a student objective for for each standard. If your state has language proficiency standards, include them as well. Only display standards and student objectives to students.

INSTRUCTIONS FOR TEACHERS:

- Refer students to the standards and objectives.
- Review the standards and objectives with students one at a time.

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard

W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Student Content Objective:

I will be able to write an **explanatory text** (essay) that summarizes the story. I will **select (choose)** examples from the story and **organize** them into the correct sequence of events (put in the right order).

Language Proficiency Standard:

Insert language proficiency standards here.

Student Objective:

Insert student objective here.

2. PREPARING TO WRITE

TEACHER PREPARATION:

Prepare a graphic organizer that students can use to summarize key events in the story of *The Adventures of Tom Sawyer*. This will help students to organize their ideas to respond to the writing prompt below. Develop word banks and sentence frames for students that may need them.

INSTRUCTIONS FOR TEACHERS:

- Review student instructions with the whole class.

INSTRUCTIONS FOR STUDENTS:

- You are going to write an essay that describes how Tom Sawyer tricked his friends into helping him whitewash the fence.
- Before you start writing, work with a partner to complete the graphic organizer below.
- Use the graphic organizer to summarize the key events in the story. Give examples from the text to support your summary.
- Review the information in your graphic organizer with your teacher.

GRAPHIC ORGANIZER: TOM SAWYER'S TRICK

Central idea: Tom Sawyer did not want to whitewash the fence, so he convinced his friends to whitewash the fence for him.

Sequence	Summary sentence	Example(s) from the text
1. First	Tom began painting.	He took up his brush and went tranquilly to work.
2. Next	When Ben Rogers arrived, Tom ignored him and continued painting.	Ben Rogers hove in sight presently.
		Ben stared a moment and then said: "Hi-yi! <i>You're</i> up a stump, ain't you!"
		No answer.
		Tom's mouth watered for the apple, but he stuck to his work.
3. Next	Tom pretended he liked whitewashing the fence.	Tom wheeled suddenly and said: "Why, it's you, Ben! I warn't noticing."
		Tom contemplated the boy a bit, and said: "What do you call work?"
		Tom resumed his whitewashing, and answered carelessly: "Well, maybe it is, and maybe it ain't. All I know, is, it suits Tom Sawyer."
4. Next	Ben decided he wanted to whitewash the fence.	"Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?"
		That put the thing in a new light. Presently he said: "Say, Tom, let <i>me</i> whitewash a little."
5. Next	Tom pretended he did not want Ben to whitewash the fence.	Tom considered, was about to consent; but he altered his mind: "No -- wouldn't no -- I reckon it wouldn't hardly do, Ben."
		I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

		Ben, I'd like to, honest injun; but Aunt Polly
6. Next	Ben offered his apple in exchange for the opportunity to whitewash the fence.	Now lemme try. Say -- I'll give you the core of my apple.
		"I'll give you <i>all</i> of it!"
7. Next	Tom relaxed while Ben worked.	And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents.
8. Next	As more boys arrived, Tom tricked them into whitewashing the fence.	There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash.
9. Next	Each boy traded something for the opportunity to whitewash the fence.	By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with -- and so on, and so on, hour after hour.
10. Last	In the end, the fence was painted and Tom was rolling in wealth.	And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth.
		He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar -- but no dog -- the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash.
		the fence had three coats of whitewash on it!
		If he hadn't run out of whitewash he would have bankrupted every boy in the village.

3. WRITING

TEACHER PREPARATION:

Create writing prompts that require students to cite evidence from the text to support their ideas. Ensure that the prompts are aligned to the information students gathered in their graphic organizer.

INSTRUCTIONS FOR TEACHERS:

- Review student instructions with the whole class.

Writing Prompt:

In the story of *The Adventures of Tom Sawyer*, Tom does not want to whitewash the fence, so he convinces his friends to do it. Write an essay that describes how Tom tricked his friends into whitewashing the fence for him. In your essay, summarize the key events in the story. Use examples from the text to support your summary. (For an extra challenge, add a paragraph to summarize the great law of human action that Tom Sawyer discovered at the end.)

INSTRUCTIONS FOR STUDENTS:

Work with a partner to fill in responses to the paragraph frame below. Use your graphic organizer to help you.

WORD BANK

whitewash	painting	pretended	wealth
whitewash	painting	pretended	wanted
whitewash	painted	worked	ignored
whitewashing	relaxed	Ben Rogers	

Paragraph frame

In the story *The Adventures of Tom Sawyer*, Tom tricks his friends into helping him whitewash the fence.

First, Tom began painting.

- Example from the text: _____

Then, Ben Rogers arrived. But Tom ignored Ben Rogers and continued painting.

- Example from the text: _____
- Example from the text: _____

Tom pretended that he liked whitewashing the fence.

- Example from the text: _____

Next, Ben decided he wanted to whitewash the fence. But Tom pretended he did not want Ben to whitewash the fence.

- Example from the text: _____
- Example from the text: _____

Next, Ben offered his apple in exchange for the opportunity to whitewash the fence.

- Example from the text: _____

Tom relaxed while Ben worked.

- Example from the text: _____

As more boys arrived, Tom tricked them into whitewashing the fence.

- Example from the text: _____

Each boy traded something for the opportunity to whitewash the fence.

- Example from the text: _____

In the end, the fence was painted and Tom was rolling in wealth.

- Example from the text: _____

INSTRUCTIONS FOR STUDENTS:

- Work independently to write an essay that describes how Tom Sawyer tricked his friends into whitewashing the fence for him. Use examples from the text to support your summary.
- Use the paragraph frame above to help you.

III. STUDENT MATERIALS

THE ADVENTURES OF TOM SAWYER BY MARK TWAIN

Student Glossary

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
absorbed <i>absorbido</i>		strongly involved; engaged	Ben watching every move and getting more and more interested, more and more absorbed		
afear'd <i>asustado</i>		afraid <i>(informal)</i>	I'm afear'd --"		
ain't <i>no es</i>		isn't <i>(informal)</i>	Well, maybe it is, and maybe it ain't .		
alongside <i>al lado de</i>		next to	Ben ranged up alongside of him.		
altered <i>alteró</i>		changed	Tom considered, was about to consent; but he altered his mind.		
and so on <i>etcétera</i>		continuing the same way; etcetera	Johnny Miller bought in for a dead rat and a string to swing it with -- and so on , and so on, hour after hour.		
apple <i>manzana</i>			He was eating an apple .		
artificial <i>artificial</i>		fake	And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work		
artist <i>artista</i>		a person who makes art	Tom surveyed his last touch with the eye of an artist .		
attain <i>alcanzar</i>		get; achieve; acquire	in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain		
awful particular <i>muy exigente</i>		very picky; meticulous	Aunt Polly's awful particular about this fence.		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
back and forth <i>un lado a otro</i>		side to side	Tom swept his brush daintily back and forth --		
barrel <i>barril</i>		large container made of wood 	the retired artist sat on a barrel in the shade close by		
Big Missouri <i>El gran Missouri</i>		a famous steamboat; also called Steamer Missouri	he was personating the Big Missouri , and considered himself to be drawing nine feet of water		
brass <i>bronce</i>		a bright, yellow metal 	a brass doorknob, a dog-collar -- but no dog -- the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash		
brush <i>cepillo</i>		a tool (or instrument) used for painting 	He took up his brush and went tranquilly to work.		
burnt him like fire <i>le quemó como fuego</i>		made him very mad <i>(figurative)</i>	the very thought of it burnt him like fire		
burst <i>explotó</i>		arrived suddenly; emerged	At this dark and hopeless moment an inspiration burst upon him!		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
chap <i>chico</i>		man or boy (<i>informal</i>)	"Hello, old chap , you got to work, hey?"		
climbing <i>escalando</i>		traveling up 	rolling ten-pins or climbing Mont Blanc is only amusement		
coats <i>capas</i>		layers (like paint)	the fence had three coats of whitewash on it		
combined <i>combinado</i>		together	He was boat and captain and engine-bells combined		
consent <i>dar su consentimien to</i>		agree to something	Tom considered, was about to consent ; but he altered his mind:		
considerable <i>considerable</i>		a large amount; a lot; substantial	the privilege costs them considerable money		
consists <i>consiste</i>		is; is made of	Work consists of whatever a body is <i>obliged</i> to do, and that Play consists of whatever a body is not obliged to do.		
constructing <i>construyendo</i>		making	this would help him to understand why constructing artificial flowers or performing on a tread-mill is work		
core <i>centro</i>		center	I'll give you the core of my apple.		
couple of <i>un par de</i>		two of something	a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar -- but no dog -- the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
Course you would! <i>Por supuesto que sí!</i>		of course <i>(informal)</i>	But of course you'd druther <i>work</i> -- wouldn't you? Course you would!		
delicious <i>exquisito</i>		fun; pleasing	Soon the free boys would come tripping along on all sorts of delicious expeditions		
drawing <i>necesitando (un flujo del agua)</i>		requiring water (referring to the amount of water a boat needs to stay afloat)	he was personating the Big Missouri, and considered himself to be drawing nine feet of water		
drew near <i>se acercaba</i>		came closer	As he drew near , he slackened speed, took the middle of the street, leaned far over to starboard and rounded		
druther <i>más bien</i>		rather <i>(informal)</i>	But of course you'd druther <i>work</i> -- wouldn't you?		
effect <i>resultado</i>		result	Tom swept his brush daintily back and forth -- stepped back to note the effect -- added a touch here and there -- criticised the effect again...		
energy <i>energía</i>		power; capacity	But Tom's energy did not last.		
engine-bells <i>campanas del motor</i>		communication device on a ship; telegraph	He was boat and captain and engine- bells combined		
examined <i>examinó</i>		looked at something carefully; studied	He got out his worldly wealth and examined it.		
exchange <i>intercambio</i>		trade; change one thing for another thing	enough to buy an exchange of <i>work</i> , maybe, but not half enough to buy so much as half an hour of pure freedom		
fagged out <i>fatigado a cabo</i>		tired; exhausted <i>(informal)</i>	By the time Ben was fagged out , Tom had traded the next chance to Billy Fisher for a kite, in good repair.		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
fence <i>cerca</i>		a boundary made of wood 	Does a boy get a chance to whitewash a fence every day?		
four-horse passenger- coaches <i>carruaje tirado por caballos</i>		a carriage powered by four horses	There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line...		
gentle <i>suave</i>		soft; light	he gave his brush another gentle sweep and surveyed the result		
gentlemen <i>caballeros</i>		men (<i>formal</i>)	there are wealthy gentlemen in England who drive four-horse passenger-coaches		
great <i>gran</i>		exceptional; important; very good	Nothing less than a great , magnificent inspiration.		
run out of <i>quedar� sin</i>		nothing is left; exhaust a supply of something	If he hadn't run out of whitewash he would have bankrupted every boy in the village.		
handle <i>mango</i>		part of a knife to hold; grip 	the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash		
happened along <i>aprobada por</i>		passed by	There was no lack of material; boys happened along every little while.		
hollow <i>hueco</i>		empty; meaningless; worthless	Tom said to himself that it was not such a hollow world, after all.		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
honest injun <i>honestamente</i>		honestly <i>(figurative; very offensive)</i>	Ben, I'd like to, honest injun; but Aunt Polly -- well, Jim wanted to do it, but she wouldn't let him.		
hurricane- deck <i>la parte superior de un barco</i>		top floor of a boat	he had to imagine himself standing on his own hurricane-deck giving the orders and executing them		
I'm fixed <i>Estoy fijo</i>		I am in a difficult situation. <i>(idiomatic expression)</i>	Sid wanted to do it, and she wouldn't let Sid. Now don't you see how I'm fixed ?		
intervals <i>intervalos</i>		periods of time	He was eating an apple, and giving a long, melodious whoop, at intervals , followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat		
suits <i>le conviene</i>		satisfies; pleases	All I know, is, it suits Tom Sawyer.		
jews-harp <i>arpa</i>		musical instrument 	He had besides the things before mentioned, twelve marbles, part of a jews-harp , a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn't unlock anything...		
kite <i>cometa</i>		toy that flies in the air 	Tom had traded the next chance to Billy Fisher for a kite , in good repair		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
kitten <i>gatito</i>		baby cat 	a kitten with only one eye		
knife <i>cuchillo</i>		instrument for cutting 	the handle of a knife		
lack <i>falta</i>		absence; need	There was no lack of material; boys happened along every little while		
leaned <i>inclinó</i>		bent; inclined; tilted	he slackened speed, took the middle of the street, leaned far over to starboard and rounded to		
lemme <i>permítame</i>		let me <i>(informal)</i>	Oh come, now -- lemme just try.		
let <i>dejar</i>		allow	Let your outside turn over slow!		
let go <i>soltar</i>		release	Let her go back on the labboard!		
let on <i>admitir</i>		pretend something	"Oh come, now, you don't mean to let on that you <i>like</i> it?"		
magnificent <i>magnífico</i>		excellent; outstanding; terrific	Nothing less than a great, magnificent inspiration.		
make a world of fun of <i>embromar</i>		tease; ridicule <i>(idiomatic expression)</i>	they would make a world of fun of him for having to work		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
marbles <i>canicas</i>		small balls made of glass 	He got out his worldly wealth and examined it -- bits of toys, marbles , and trash		
mentioned <i>mencionado</i>		said	He had besides the things before mentioned , twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through		
nine <i>nueve</i>		9	he was personating the Big Missouri, and considered himself to be drawing nine feet of water		
Oh, shucks <i>Oh, caramba</i>		(<i>idiomatic expression</i>)	Oh, shucks , I'll be just as careful.		
offered <i>ofreciera</i>		given	if they were offered wages for the service, that would turn it into work		
oughtn't <i>no debe</i>		ought not; should not (<i>contraction</i>)	Like it? Well, I don't see why I oughtn't to like it.		
performing <i>amaestrando</i>		running; working	constructing artificial flowers or performing on a tread-mill is work		
philosopher <i>filósofo</i>		thinker; person who studies philosophy	If he had been a great and wise philosopher , like the writer of this book, he would now have comprehended.		
piece(s) <i>pieza (s)</i>		part(s)	a piece of blue bottle-glass to look through, four pieces of orange-peel		
plenty <i>mucho</i>		a lot; full	He had had a nice, good, idle time all the while -- plenty of company -- and the fence had three coats of whitewash on it!		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
pocket <i>bolsillo</i>		small pouch in a pair of pants 	So he returned his straitened means to his pocket .		
pomp and circumstance <i>ceremonia formal</i>		formal ceremony <i>(idiomatic expression)</i>	As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance -- for he was personating the Big Missouri...		
presently <i>ahora</i>		right away; soon	Ben Rogers hove in sight presently .		
proof <i>evidencia</i>		evidence	Ben's gait was the hop-skip-and-jump -- proof enough that his heart was light and his anticipations high.		
pure <i>puro</i>		complete; absolute	enough to buy an exchange of <i>work</i> , maybe, but not half enough to buy so much as half an hour of pure freedom		
put the thing in a new light <i>poner la cosa bajo una nueva luz</i>		understand something in a different way; see something from a new perspective <i>(idiomatic expression)</i>	That put the thing in a new light .		
ranged up <i>movió</i>		moved	Ben ranged up alongside of him.		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
rat <i>rata</i>		large mouse; rodent 	Johnny Miller bought in for a dead rat and a string to swing it with.		
reckon <i>supongo</i>		think; suppose <i>(informal)</i>	No -- wouldn'tno -- I reckon it wouldn't hardly do, Ben.		
reluctance <i>renuencia</i>		hesitation; difficulty; unwillingness	Tom gave up the brush with reluctance in his face, but alacrity in his heart.		
remained <i>permanecieron</i>		stayed	boys happened along every little while; they came to jeer, but remained to whitewash		
repair <i>reparación</i>		condition	Tom had traded the next chance to Billy Fisher for a kite, in good repair ...		
rolling ten-pins <i>bolos</i>		bowling 	rolling ten-pins or climbing Mont Blanc is only amusement		
rolling in wealth <i>dando vueltas</i>		having large amounts of wealth <i>(idiomatic expression)</i>	Tom was literally rolling in wealth .		
shade <i>sombra</i>		shadow; darkness 	the retired artist sat on a barrel in the shade close by		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
spool cannon <i>juguete</i> (<i>hecho a mano</i>)		a homemade toy (example: http://fairetymetoys.com/pmwiki.php?n=Main.Cannon)	He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon , a key that wouldn't unlock anything...		
starboard <i>estribor</i>		the right side of a ship when facing forward	As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance -- for he was personating the Big Missouri...		
stared <i>mirar fijamente</i>		looked at intensely	Ben stared a moment.		
steamboat <i>barco de vapor</i>		a boat powered by steam; riverboat; steamship; steamer 	He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat ...		
steamer <i>buque de vapor</i>		steamboat	And while the late steamer Big Missouri worked and sweated in the sun...		
straitened <i>pobreza</i>		characterized by poverty	So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys.		
string <i>cadena</i>		cord, line, thin rope; thread 	Johnny Miller bought in for a dead rat and a string to swing it with.		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
stuck to <i>atascado</i>		continued with (<i>idiomatic expression</i>)	Tom's mouth watered for the apple, but he stuck to his work.		
surveyed <i>miró</i>		looked at generally; scanned	Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before.		
sweep <i>brochazo</i>		the motion of painting; brush	he gave his brush another gentle sweep and surveyed the result		
swept <i>barrió</i>		moved steadily; brushed	Tom swept his brush daintily back and forth -- stepped back to note the effect -- added a touch here and there --		
swing <i>balancearse</i>		move back and forth; suspend	Johnny Miller bought in for a dead rat and a string to swing it with -- and so on, and so on, hour after hour.		
thirty <i>treinta</i>		30	There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line.		
tin soldier <i>soldadito de plomo</i>		toy soldier made of metal 	twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier , a couple of tadpoles, six fire-crackers...		
toys <i>juguetes</i>		objects for playing 	He got out his worldly wealth and examined it -- bits of toys , marbles, and trash...		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
trash <i>basura</i>		garbage; junk 	He got out his worldly wealth and examined it -- bits of toys, marbles, and trash ...		
tread-mill <i>noria</i>		a device that people can run or walk in place on	constructing artificial flowers or performing on a tread-mill is work		
twelve <i>doce</i>		12	twelve marbles		
wages <i>salario</i>		money; payment for work	if they were offered wages for the service, that would turn it into work		
warn't <i>no estaba</i>		was not <i>(informal)</i>	"Why, it's you, Ben! I warn't noticing."		
wealth <i>riqueza</i>		property; treasures	He got out his worldly wealth and examined it.		
wealthy <i>rico</i>		rich; prosperous	There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line.		
wheeled <i>dar vuelta</i>		turned	Tom wheeled suddenly and said...		
whitewash (noun) <i>cal</i>		a type of white paint 	If he hadn't run out of whitewash he would have bankrupted every boy in the village.		

Word <i>Translation</i>	Rewrite the Word	English Definition	Example From the Text	Your example	Is it a cognate?
whitewash (verb) <i>encalar</i>		paint with white paint 	Does a boy get a chance to whitewash a fence every day?		
whoop <i>alarido</i>		shout; yell	He was eating an apple, and giving a long, melodious whoop , at intervals, followed by a deep-toned ding-dong- dong, ding-dong-dong...		
wise <i>sabio</i>		smart; intelligent	if he had been a great and wise philosopher, like the writer of this book		
wouldn't <i>no lo haría</i>		would not (<i>contraction</i>)	If it was the back fence I wouldn't mind and <i>she</i> wouldn't .		
wouldn't hardly do <i>no apenas hacer</i>		It would not be a good idea. (<i>idiomatic expression</i>)	I reckon it wouldn't hardly do , Ben		
Wouldn't you? <i>No lo haría usted?</i>		Would you not? Isn't that right? (<i>tag question</i>)	Say -- I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther <i>work</i> -- wouldn't you?		
writer <i>escritor</i>		author	if he had been a great and wise philosopher, like the writer of this book		
you'd <i>lo haría</i>		you would	But of course you'd druther <i>work</i> -- wouldn't you? Course you would!		
You're up a stump, ain't you! <i>Usted está en problemas.</i>		You are in trouble. You have a problem. (<i>idiomatic expression</i>)	Ben stared a moment and then said: "Hi-yi! You're up a stump, ain't you! "		

STUDENT VERSIONS OF LESSONS

LESSON ONE

TEXT

But Tom's energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work -- the very thought of it burnt him like fire. He got out his worldly wealth and examined it -- bits of toys, marbles, and trash; enough to buy an exchange of *work*, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently -- the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump -- proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance -- for he was personating the Big Missouri, and considered himself to be drawing nine feet of water. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them...

1. PRE-ASSESSING AND RECORDING COMPREHENSION

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reads a short section of the text and comprehension questions that follow. You may be asked to read the text on your own. Try your best to answer the questions. Do not worry if you cannot answer all of them. You will be learning more about this section of text soon!

TEXT

But Tom's energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to

work -- the very thought of it burnt him like fire. He got out his worldly wealth and examined it -- bits of toys, marbles, and trash; enough to buy an exchange of *work*, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

WORD BANK

work mad inspiration fun
sad

QUESTIONS:

1. What was Tom thinking about?
Tom was thinking about the ____ he had planned.
2. How did Tom feel?
Tom felt _____.
3. What did Tom have to do?
Tom had to _____.
4. How did Tom feel about being teased?
Tom was _____ (or angry or upset).
5. What happened to change the dark and hopeless moment?
Tom got a great _____.

2. PREVIEWING TEXT

INSTRUCTIONS FOR STUDENTS:

Your teacher will ask you questions about the title to help you connect the title to the text.

QUESTIONS:

- What is an adventure?
- What kinds of adventures do you think Tom Sawyer might have in this story?

3. REVIEWING STANDARDS AND OBJECTIVES

INSTRUCTIONS FOR STUDENTS:

Listen as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard:

RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Student Content Objective:

I will be able to answer questions about the text by **using information that is stated** (written) **in the text** (explicit information) and by **drawing inferences from the text** (coming up with answers from the text that are not **stated** [written] in the text).

Language Proficiency Standard:⁹

Insert language proficiency standards here.

Student Language Proficiency Objective:

I will be able to ...

4. ENHANCING BACKGROUND KNOWLEDGE

PART A: STEAMBOATS

INSTRUCTIONS FOR STUDENTS:

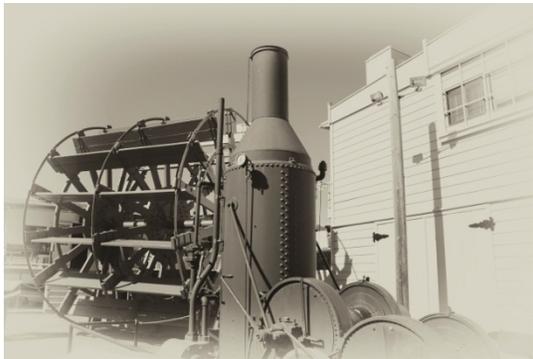
- Look at the pictures and read a short text about steamboats.
- Look at the guiding questions.
- Read the section of the text below. The words in **bold** are defined for you.
- Work with a partner to answer the questions.
- Review your answers with the class.

GUIDING QUESTION: Why were steamboats important in the 1800s?

⁹ Teachers should complete this section based on the language proficiency standards they want to meet.



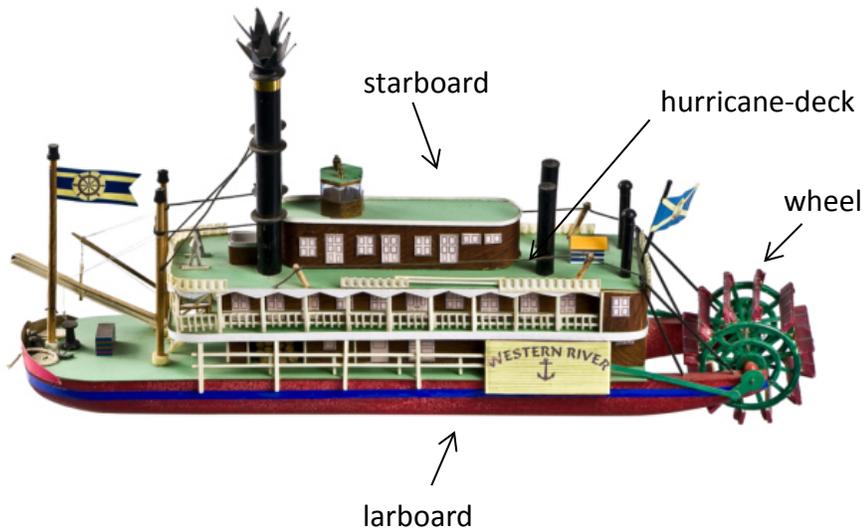
steamboat



engine



wheel



<p><u>Steamboats</u></p> <p>Steamboats (also called steamers) were an important form of transportation in the 1800s. Steamboats carried people and products from one place to another.</p> <p>Steamboats were faster than other river boats. They improved the economy along major rivers because they could transport products quickly.</p> <p>A captain drives the steamboat. A large wheel moves the steamboat forward. The wheel is powered by a steam engine.</p> <p>When the boat is facing forward, starboard is the right side of the boat and larboard is the left side of the boat. The hurricane-deck is the top floor on the boat.</p>	<p>Vocabulary</p> <p><i>steamboat</i> – a riverboat powered by steam</p> <p><i>transportation</i> – movement; travel</p> <p><i>products</i> – things made by people or machines</p> <p><i>economy</i> – when a lot of people make and spend money</p> <p><i>transport</i> – move or carry something</p> <p><i>captain</i> – leader of a boat</p> <p><i>wheel</i> – paddlewheel of a steamboat</p> <p><i>engine</i> – motor; machine</p> <p><i>starboard</i> – right side of a boat</p> <p><i>larboard</i> – left side of a boat</p> <p><i>hurricane-deck</i> – top floor of a boat</p>								
<p>WORD BANK</p>									
<table border="0"> <tr> <td>captain</td> <td>products</td> <td>people</td> <td>steamer</td> </tr> <tr> <td>faster</td> <td>engine</td> <td>wheel</td> <td>top</td> </tr> </table>		captain	products	people	steamer	faster	engine	wheel	top
captain	products	people	steamer						
faster	engine	wheel	top						
<p>SUPPLEMENTARY QUESTIONS:</p> <ol style="list-style-type: none"> 1. What is another word for steamboat? _____ is another word for steamboat. 2. What did steamboats carry? Steamboats carried _____ and _____. 3. Why were steamboats important? Steamboats were _____ than other river boats. 4. Who drives a steamboat? The _____ drives the steamboat. 5. What part of the steamboat moves the steamboat forward? The _____ moves the steamboat forward. 									

6. What part of the steamboat moves the wheel?
The _____ moves the wheel.
7. Where is the hurricane-deck?
The hurricane-deck is the _____ floor of the steamboat.

RESPONSE TO GUIDING QUESTION: Why were steamboats important in the 1800s?

PART B: THE ADVENTURES OF TOM SAWYER

INSTRUCTIONS FOR STUDENTS:

- Look at the picture and read a short text about the book *The Adventures of Tom Sawyer*.
- Look at the guiding questions.
- Read the section of the text below. The words in **bold** are defined for you.
- Work with a partner to answer the questions.
- Review your answers with the class.

GUIDING QUESTION: Describe the main character in the book *The Adventures of Tom Sawyer*.



Summary

The Adventures of Tom Sawyer tells the story of a 12-year-old boy growing up near the Mississippi River in 1876.

Tom Sawyer is the main character. He has a good imagination and he is smart. He gets into a lot of **trouble**.

Vocabulary

trouble – difficulty; facing punishment

economy –when a lot of people make and spend money

toys – objects for playing

Tom Sawyer and his friends have a small **economy** amongst themselves. They constantly trade little objects, such as **toys** and **marbles**. These objects would seem like **trash** to adults, but they are important to the boys.

Tom lives with his Aunt Polly and his half-brother Sid. Aunt Polly punishes Tom for his misbehavior, but she loves him very much. In the story, Aunt Polly tells Tom to **whitewash** the **fence** as a **punishment**. She makes him do it because he is in trouble. This **punishment** turns into one of Tom's many **adventures**.

Chapter 2 starts on a bright Saturday morning in summer. The sun is out and everything looks beautiful. But Tom is not happy. Tom carries a bucket of **whitewash** and a **brush**, looking sad. He does not want to **whitewash** the **fence**. The **fence** is long and high and Aunt Polly told him to **whitewash** the whole thing.



marbles – small balls made of glass; toys



trash – garbage; junk



whitewash – a type of white paint



fence – a boundary made of wood



punishment – penalty; getting in trouble

adventures – activities that are fun, exciting, dangerous or risky

brush -- a tool (or instrument) used for painting



WORD BANK

12 marbles Aunt Polly Tom Sawyer
toys punishment Mississippi River

SUPPLEMENTARY QUESTIONS:

1. Who is the main character?
_____ is the main character.
2. How old is Tom Sawyer?
Tom Sawyer is ____ years old.
3. Where did Tom Sawyer grow up?
Tom Sawyer grew up near the _____.
4. What does Tom trade with his friends?
Tom and his friends trade _____ and _____.
5. Who does Tom live with?
Tom lives with his _____ and his half-brother Sid.
6. Why does Tom have to whitewash the fence?
Aunt Polly tells Tom to whitewash the fence as a _____.
7. Why does Tom look sad in Chapter 2?
Tom _____ (does/does not) want to whitewash the fence.

RESPONSES TO GUIDING QUESTION: Describe the main character in the book *The Adventures of Tom Sawyer*.

5. ACQUIRING AND USING VOCABULARY

PART A: STUDENT GLOSSARY

INSTRUCTIONS FOR STUDENTS:

- Review the glossary with your teacher.
- The glossary will help you during close reading of the text.
- As you encounter a **bolded** word in the text, rewrite it in the space provided.
- If your home language shares cognates with English, note whether the word is a cognate.

PART B: KEY VOCABULARY

INSTRUCTIONS FOR STUDENTS:

- Your teacher will pre-teach key words.
- Listen as your teacher explains each word.
- Talk to your partner.

wealth



riqueza



These people have money and property that is valuable to them. They have wealth.

Picture: Look at the pictures. Money and property (such as, a house, a new car, jewelry, and electronics) are examples of wealth because they are valuable to the people who have them. The boys in the picture are enjoying the video game. It is valuable to them, so this is an example of wealth for the boys. If they did not like the video game, it would not be wealth.

Explanation: Let's talk about the word wealth. Wealth means a large amount of money or property that is valuable.

Partner talk: Think about what is valuable to you. What kind of wealth do you have?

Use this sentence frame: My wealth is _____.

Story connection: In the text, Tom got out his worldly **wealth** and examined it. He had bits of toys, marbles, and trash; “enough to buy an exchange of *work*, maybe, but not half enough to buy so much as half an hour of pure freedom.” Tom’s bits of toys, marbles, and trash were his wealth. These objects may not have been valuable to anyone else, but they were valuable to Tom. Therefore, they were his wealth.

6. READING FOR KEY IDEAS AND DETAILS

INSTRUCTIONS FOR STUDENTS:

- Think about the guiding question.
- Listen and follow along as your teacher reads the text aloud.
- Work with a partner to answer the supplementary questions. Use the word bank to help you.
- Review the answers with the class.
- Write an answer to the guiding question(s).

GUIDING QUESTION: Why was Tom upset?

But Tom's **energy** did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of **delicious** expeditions, and they would **make a world of fun of him** for having to work - - the very thought of it **burnt him like fire**. He got out his worldly **wealth** and **examined** it -- bits of **toys, marbles, and trash**; enough to buy an **exchange** of *work*, maybe, but not half enough to buy so much as half an hour of **pure** freedom. So he returned his **straitened means** to his **pocket**, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration **burst** upon him! Nothing less than a **great, magnificent** inspiration.

WORD BANK

mad	tease	pocket	sad
mad	toys	fun	work
inspiration	poverty	trash	marbles

SUPPLEMENTARY QUESTIONS:

1. What was Tom thinking about?
Tom was thinking about the _____ he had planned.
2. How did Tom feel?
Tom felt _____.
3. What did Tom have to do?
Tom had to _____.

4. Who are the free boys?
The free boys are the boys who _____ (do/do not) have to work.
5. The story says the free boys “would **make a world of fun of him** for having to work.” What does that mean?
It means the free boys would _____ Tom because he had to work.
6. How did Tom feel about being teased?
Tom was _____ (or angry or upset).
7. The story says “the very thought of it **burnt him like fire.**” What does that mean?
It made him very _____.
8. What was Tom’s worldly **wealth**?
Tom’s worldly wealth was bits of _____, _____, and _____.
9. **Means** is another word for wealth. What are **straitened means**? [L.7.4c]
If you have straitened means, you _____ (do/do not) have much wealth.
10. Where did Tom put his **straitened means**?
Tom put his straitened means in his _____.
11. What happened to change the dark and hopeless moment?
Tom got a great _____.

RESPONSE TO GUIDING QUESTION: Why was Tom upset?

GUIDING QUESTION: Which character arrives? What is the character doing?

He took up his **brush** and went tranquilly to work. Ben Rogers hove in sight **presently** -- the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump -- **proof** enough that his heart was light and his anticipations high. He was eating an **apple**, and giving a long, melodious **whoop**, at **intervals**, followed by a deep-toned **ding-dong-dong, ding-dong-dong**, for he was personating a **steamboat**. As he **drew near**, he slackened speed, took the middle of the street, **leaned** far over to **starboard** and rounded to ponderously and with laborious **pomp and circumstance** -- for he was personating the **Big Missouri**, and considered himself to be **drawing nine** feet of water. He was boat and captain and **engine-bells combined**, so he had to imagine himself standing on his own **hurricane-deck** giving the orders and executing them:

WORD BANK

acting like	high	apple	painting
dreaded	sight	light	steamboat
tranquil	good		

SUPPLEMENTARY QUESTIONS:

1. What was Tom doing?
Tom was _____ (or working).
2. How was Tom feeling?
Tom was feeling _____ (or calm).
3. What did Ben Rogers do while Tom was painting? [RL.7.1]
Ben Rogers hove in _____.
4. How did Tom feel about Ben Rogers?
Tom _____ Ben Rogers' ridicule, or teasing.
5. How did Ben Rogers feel?
His heart was _____ and his anticipations were _____. His heart was light and his anticipations were high. He was looking forward to a _____ time.
6. What was Ben Rogers eating?
He was eating an _____.
7. What sounds was Ben Rogers making?
He was making the sounds of a _____.
8. The story says Ben Rogers was "personating a **steamboat**." What does that mean?
Ben Rogers was _____ a steamboat.

RESPONSE TO GUIDING QUESTION: Which character arrives? What is the character doing?

7. ANNOTATING FOR KEY IDEAS AND DETAILS

INSTRUCTIONS FOR STUDENTS:

Now reread the passage once more. Star up to five words you still don't understand and write them in the spaces below. Underline sections of the text that still confuse you and prepare questions about these sections. After a few minutes, your classmates and teacher will help you define the words you do not know and answer the questions you have.

1) Write up to five words, phrases, or sentences you don't understand. (A phrase is a group of words.)

-
-
-
-
-

2) Write questions for the parts of the section of text that you still don't understand.

- Example: **What did Tom put in his pocket?**
- I don't understand
- When _____ said _____, I didn't understand what that meant.
- The part where _____ is not clear to me.
- Why did _____ (person's name) _____ (what they did, said, or wanted.)
- _____
- _____

8. REVISITING THE TEXT FOR CRAFT AND STRUCTURE/INTEGRATION OF KNOWLEDGE AND IDEAS

INSTRUCTIONS FOR STUDENTS:

During this close reading, you will answer questions about craft and structure. Work with a partner to answer the questions. Use the word bank and sentence frames to complete your answers to the questions, as needed. Your teacher will review the answers with the class.

Lesson One	
Paragraph A	
Sentence number	Sentence
1	But Tom's energy did not last.
2	He began to think of the fun he had planned for this day, and his sorrows multiplied.
3	Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work -- the very thought of it burnt him like fire .
4	He got out his worldly wealth and examined it -- bits of toys, marbles, and trash ; enough to buy an exchange of <i>work</i> , maybe, but not half enough to buy so much as half an hour of pure freedom.
5	So he returned his straitened means to his pocket , and gave up the idea of trying to buy the boys.
7	At this dark and hopeless moment an inspiration burst upon him!
8	Nothing less than a great, magnificent inspiration.
Paragraph B	
9	He took up his brush and went tranquilly to work.
10	Ben Rogers hove in sight presently -- the very boy, of all boys, whose ridicule he had been dreading.
11	Ben's gait was the hop-skip-and-jump -- proof enough that his heart was light and his anticipations high.
12	He was eating an apple , and giving a long, melodious whoop , at intervals , followed by a deep-toned ding-dong-dong, ding-dong-dong , for he was personating a steamboat .
13	As he drew near , he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance -- for he was personating the Big Missouri , and considered himself to be drawing nine feet of water.
14	He was boat and captain and engine-bells combined , so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

WORD BANK			
cares about	make fun of	freedom	dreads
cares about	ridicule	free	things
mad	exchange	work	8
sad	hopeful	inspiration	7
valuable			

QUESTIONS:

1. Sentence 3 says, "Soon the free boys would come tripping along on all sorts of **delicious** expeditions, and they would **make a world of fun of him** for having to work -- the very thought of it **burnt him like fire.**"
 - a. How does Tom feel in Sentence 3? Why?
Tom is ____ (or angry) because the other boys would _____ him.
 - b. Sentence 10 says, "Ben Rogers hove in sight **presently** -- the very boy, of all boys, whose ridicule he had been dreading." How does Tom feel in this sentence? Why?
Tom _____ seeing Ben Rogers because Ben Rogers may _____, or tease him.
 - c. What do Sentence 3 and Sentence 10 tell us about Tom?
Tom _____ what the other boys think of him.
Tom _____ what the other boys say.

2. Sentence 4 says, "He got out his worldly **wealth** and **examined** it -- bits of **toys, marbles, and trash**; enough to buy an **exchange** of *work*, maybe, but not half enough to buy so much as half an hour of **pure** freedom."
 - a. What does worldly **wealth** mean? (Look at the clues in the story.)
Worldly wealth means _____ people have that are valuable.
 - b. What can Tom buy with his worldly wealth?
Tom can buy an _____ of work.
 - c. What does Tom want to buy?
Tom wants to buy _____ from work.
 - d. What does this sentence tell us about Tom?
Tom values his _____ time.

3. In Paragraph A, Tom's feelings change.
 - a. How does Tom feel at the beginning of Paragraph A? Why?
Tom felt _____ because he had to _____.
 - b. How does Tom feel at the end of Paragraph A? Why?
Tom feels _____ because he had a great _____.
 - c. Which sentences tell us that Tom's feelings changed?
Sentence ____ and Sentence ____ show the change in Tom's feelings.

LESSON TWO

TEXT

Tom went on whitewashing -- paid no attention to the steamboat. Ben stared a moment and then said: "Hi-yi! *You're* up a stump, ain't you!"

No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom's mouth watered for the apple, but he stuck to his work. Ben said:

"Hello, old chap, you got to work, hey?"

Tom wheeled suddenly and said:

"Why, it's you, Ben! I warn't noticing."

"Say -- *I'm* going in a-swimming, *I* am. Don't you wish you could? But of course you'd druther *work* -- wouldn't you? Course you would!"

Tom contemplated the boy a bit, and said:

"What do you call work?"

"Why, *that* work?"

Tom resumed his whitewashing, and answered carelessly:

"Well, maybe it is, and maybe it ain't. All I know, is, it suits Tom Sawyer."

"Oh come, now, you don't mean to let on that you *like* it?"

The brush continued to move.

"Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?"

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth -- stepped back to note the effect -- added a touch here and there

-- criticised the effect again -- Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

"Say, Tom, let *me* whitewash a little."

Tom considered, was about to consent; but he altered his mind:

"No -- no -- I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence -- right here on the street, you know -- but if it was the back fence I wouldn't mind and *she* wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

"No -- is that so? Oh come, now -- lemme just try. Only just a little -- I'd let *you*, if you was me, Tom."

"Ben, I'd like to, honest injun; but Aunt Polly -- well, Jim wanted to do it, but she wouldn't let him; Sid wanted to do it, and she wouldn't let Sid. Now don't you see how I'm fixed? If you was to tackle this fence and anything was to happen to it --"

"Oh, shucks, I'll be just as careful. Now lemme try. Say -- I'll give you the core of my apple."

"Well, here -- No, Ben, now don't. I'm afeard --"

"I'll give you *all* of it!"

1. REVIEWING TEXT

INSTRUCTIONS FOR STUDENTS:

Take out your materials from our previous lesson. In pairs, discuss the following questions. Be prepared to share your answers with the class.

QUESTIONS:

1. *What is the title of the story we are reading?*
2. *Who is the main character in the story?*
3. *What do we know about Tom Sawyer?*

4. *The story said Tom had a “great, magnificent inspiration”. Today we are going to learn more about his inspiration. What do you think his inspiration was? [based on the reading from Lesson One]*

2. REVIEWING STANDARDS AND OBJECTIVES

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard:

RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Student Content Objective:

I will be able to **determine** (decide) the meanings of words and **phrases** (groups of words) in the story, including **figurative** (metaphorical, not literal) meanings.

Language Proficiency Standard¹⁰

Insert language proficiency standards here.

Student Language Proficiency Objective:

I will be able to ...

3. ENHANCING BACKGROUND KNOWLEDGE

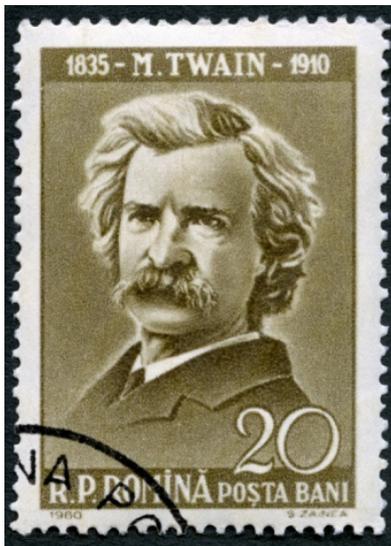
PART A: MARK TWAIN

INSTRUCTIONS FOR STUDENTS:

- Look at the pictures and read a short text about Mark Twain.
- Look at the guiding question.
- Read the section of the text below. The words in **bold** are defined for you.
- Work with a partner to answer the questions.
- Discuss your responses as a class when you finish.

GUIDING QUESTION: How was Mark Twain’s real life similar to Tom Sawyer’s fictional life?

¹⁰ Teachers should complete this section based on the language proficiency standards they want to meet.



Mark Twain

Mark Twain is the **author** of *The Adventures of Tom Sawyer*.

The Adventures of Tom Sawyer is a **fictional** story. However, it is based on (inspired by) Mark Twain's real life experiences growing up in the 1840s. Mark Twain started working when he was 12 years old because his father died. He worked on a **steamboat** and learned about river life.

Mark Twain used his childhood experiences to create the story of Tom Sawyer. The characters in the story are based on Mark Twain's family and friends in real life.

Vocabulary

author-- writer

fictional – not true

steamboat – a riverboat powered by steam



WORD BANK

similar

Mark Twain

steamboat

SUPPLEMENTARY QUESTIONS:

1. Who wrote the book *The Adventures of Tom Sawyer*?
_____ wrote the book *The Adventures of Tom Sawyer*.
2. *The Adventures of Tom Sawyer* is a **fictional** story. What does this mean?
The Adventures of Tom Sawyer is _____(is/is not) a true story.
3. Where did Mark Twain work when he was 12 years old?
Mark Twain worked on a _____.
4. The characters in the story are based on Mark Twain's family and friends in real life.
What does this mean?
Mark Twain's family and friends are _____ to Tom Sawyer's family and friends.

RESPONSE TO GUIDING QUESTION: How was Mark Twain's real life similar to Tom Sawyer's fictional life?

4. ACQUIRING AND USING VOCABULARY

INSTRUCTIONS FOR STUDENTS:

- Your teacher will pre-teach key words.
- Listen as your teacher explains each word.
- Talk to your partner.

effect

efecto



The effect of pushing one domino is that all the dominos fall.

Picture: Look at the picture. The person pushes on one domino and all the dominos fall. This is the effect of what the person did.

Explanation: Let's talk about the word effect. Effect is the result of something that someone does.. When there is an action, there is an effect. For example, if someone gives you a piece of candy, the effect might be that you are happy. If music is playing, the effect might be that people start dancing.

Partner talk: For every action there is an effect. Tell your partner some examples of actions and their effects.

Action: _____ Effect: _____

Action: _____ Effect: _____

Action: _____ Effect: _____

Story connection: The story says, "Tom swept his brush daintily back and forth -- stepped back to note the **effect** -- added a touch here and there -- criticised the **effect** again --" This means that Tom was painting the fence and he stopped to notice the result, or what had happened because of what he did. When the story says Tom "stepped back to note the effect", it means that Tom was looking at the result of his work. Tom looked at the effect once, touched up the paint, and then, looked at the effect again.

5. READING FOR KEY IDEAS AND DETAILS

INSTRUCTIONS FOR STUDENTS:

- Think about the guiding question.
- Listen and follow along as your teacher reads the text aloud.
- Work with a partner to answer the supplementary questions. Use the word bank to help you.
- Review the answers with the class.

GUIDING QUESTION: How does Tom trick Ben Rogers? (For example, Tom tells Ben Rogers some things that are not true. What does Tom tell Ben Rogers?)

Tom went on **whitewashing** -- paid no attention to the **steamboat**. Ben **stared** a moment and then said: "Hi-yi! **You're up a stump, ain't you!**"

No answer. Tom **surveyed** his last touch with the eye of an **artist**, then he gave his brush another **gentle sweep** and **surveyed** the result, as before. Ben **ranged up alongside** of him. Tom's mouth watered for the **apple**, but he **stuck** to his work. Ben said:

"Hello, old **chap**, you got to work, hey?"

Tom **wheeled** suddenly and said:

"Why, it's you, Ben! I warn't noticing."

"Say -- *I'm* going in a-swimming, *I* am. Don't you wish you could? But of course **you'd druther work -- wouldn't you? Course you would!**"

Tom contemplated the boy a bit, and said:

"What do you call work?"

"Why, *that* work?"

Tom resumed his **whitewashing**, and answered carelessly:

"Well, maybe it is, and maybe it **ain't**. All I know, is, it **suits** Tom Sawyer."

"Oh come, now, you don't mean to **let on** that you *like* it?"

WORD BANK

pretending	looked at	trick	whitewashing
pretending	looked at	trick	likes
pretending	stared	watered	problem
Ben	fence		

SUPPLEMENTARY QUESTIONS:

1. What was Tom doing?
Tom was _____ the fence.
2. The first sentence says Tom "paid no attention to the **steamboat**." Who was the steamboat?
_____ was the steamboat (he was _____).
3. What does **stared** mean?
Stared means _____ something intensely, or very hard.
4. In the second sentence, Ben says: ***You're up a stump, ain't you!*** What does that mean? [L.7.4c]
It means you have a _____.

5. What did Ben do when he saw Tom?
Ben _____.
6. How did Tom respond to Ben?
Tom did _____ (did/did not) answer Ben.
7. What does **surveyed** mean?
Surveyed means _____ something all over.
8. What did Tom survey?
Tom surveyed his work on the _____.
9. How do we know Tom wanted Ben's apple?
The story says, "Tom's mouth _____ for the apple."
10. Tom says, "Why, it's you, Ben! I wasn't noticing." What do you think this means? (Look at the clues in the story.)
I think it means, "I _____ (did/did not) notice you, Ben."
11. Why does Tom say he did not notice Ben?
Tom was _____ he did not notice Ben.
Tom likes to _____ Ben.
12. Tom says that whitewashing "**suits** Tom Sawyer." What does this mean?
It means that Tom _____ whitewashing.
13. Why does Tom say that whitewashing suits him?
Tom was _____ that he likes whitewashing.
Tom wanted to _____ Ben.

RESPONSE TO GUIDING QUESTION: How does Tom trick Ben Rogers? (For example, Tom tells Ben Rogers some things that are not true. What does Tom tell Ben Rogers?)

GUIDING QUESTION: How does Tom continue to trick Ben? Give examples from the story.

The **brush** continued to move.

"Like it? Well, I don't see why I **oughtn't** to like it. Does a boy get a chance to **whitewash** a **fence** every day?"

That **put the thing in a new light**. Ben stopped nibbling his **apple**. Tom **swept** his **brush** daintily **back and forth** -- stepped back to note the **effect** -- added a touch here and there -- criticised the **effect** again -- Ben watching every move and getting more and more interested, more and more **absorbed**. **Presently** he said:

"Say, Tom, **let me whitewash** a little."

Tom considered, was about to **consent**; but he **altered** his mind:

"No -- **wouldn't** no -- I **reckon** it **wouldn't hardly do**, Ben. You see, Aunt Polly's **awful particular** about this **fence** -- right here on the street, you know -- but if it was the back **fence** I wouldn't mind and *she* **wouldn't**. Yes, she's **awful particular** about this fence; it's got to be done very careful; I **reckon** there **ain't** one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

"No -- is that so? Oh come, now -- **lemme** just try. Only just a little -- I'd **let you**, if you was me, Tom."

"Ben, I'd like to, **honest injun**; but Aunt Polly -- well, Jim wanted to do it, but she **wouldn't let** him; Sid wanted to do it, and she wouldn't **let** Sid. Now don't you see how **I'm fixed**? If you was to tackle this **fence** and anything was to happen to it --"

"Oh, **shucks**, I'll be just as careful. Now **lemme** try. Say -- I'll give you the **core** of my **apple**."

"Well, here -- No, Ben, now don't. I'm **afeard** --"

"I'll give you *all* of it!"

WORD BANK

whitewash	pretending	trick	like
whitewashing	pretending	trick	whole
watching	careful	very picky	awful particular
core			

SUPPLEMENTARY QUESTIONS:

1. What did Tom continue doing?
Tom continued _____ the fence.
2. Tom tells Ben "Like it? Well, I don't see why I oughtn't to like it"
What do you think this means? (Look at the clues in the story.)
I think it means it makes sense for Tom to _____ whitewashing the fence.

3. Why did Tom tell Ben that he likes whitewashing the fence?
Tom was _____ that he likes whitewashing the fence.
Tom wanted to _____ Ben.
4. What was Ben doing?
Ben was _____ Tom.
5. What did Ben want to do?
Ben wanted to _____ the fence.
6. What did Tom say?
Tom said _____(yes/no).
7. Why does Tom say no?
Tom was _____ that he did not want Ben to whitewash the fence.
Tom wanted to _____ Ben.
8. What does Tom say about Aunt Polly?
Tom says that Aunt Polly is _____ about the fence.
9. What does **awful particular** mean?
It means _____ (or meticulous).
10. What kind of boy could whitewash the fence?
Only a boy who was very _____ could whitewash the fence.
11. What does Ben offer to Tom?
Ben offers the _____ of his apple.
12. What did Tom say?
Tom said _____(yes/no).
13. What does Ben offer to Tom next?
Ben offers the _____ apple.

RESPONSE TO GUIDING QUESTION: How does Tom continue to trick Ben? Give examples from the story.

6. ANNOTATING FOR KEY IDEAS AND DETAILS

INSTRUCTIONS FOR STUDENTS:

Now reread the passage once more. Star up to five words you still don't understand and write them in the spaces below. Underline sections of the text that still confuse you and prepare questions about these sections. After a few minutes, your classmates and teacher will help you define the words you do not know and answer the questions you have.

1) Write up to five words or phrases you don't still don't know:

-
-
-
-
-

2) Write questions for the parts of the section of text that you still don't understand.

- Example: **Why is Tom afraid?**
- I don't understand
- When _____ said _____, I didn't understand what that meant.
- The part where _____ is not clear to me.
- Why did _____ (person's name)
_____ (what they did, said, or wanted.)
- _____

7. REVISITING THE TEXT FOR CRAFT AND STRUCTURE/INTEGRATION OF KNOWLEDGE AND IDEAS

INSTRUCTIONS FOR STUDENTS:

During this close reading, you will answer questions about craft and structure. Work with a partner to answer the questions. Use the word bank and sentence frames to complete your answers to the questions, as needed. Your teacher will review the answers with the class.

Lesson Two	
Paragraph C	
Sentence number	Sentence
15	Tom went on whitewashing -- paid no attention to the steamboat .
16	Ben stared a moment and then said: "Hi- <i>yi!</i> You're up a stump, ain't you! "
17	No answer.
18	Tom surveyed his last touch with the eye of an artist , then he gave his brush another gentle sweep and surveyed the result, as before.
19	Ben ranged up alongside of him.
20	Tom's mouth watered for the apple , but he stuck to his work.
21	Ben said:
Paragraph D	
22	"Hello, old chap , you got to work, hey?"
23	Tom wheeled suddenly and said:
24	"Why, it's you, Ben! I warn't noticing."
25	"Say -- I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther work -- wouldn't you? Course you would! "
26	Tom contemplated the boy a bit, and said:
27	"What do you call work?"
28	"Why, <i>that</i> work?"
29	Tom resumed his whitewashing , and answered carelessly:
30	"Well, maybe it is, and maybe it ain't . All I know, is, it suits Tom Sawyer."
31	"Oh come, now, you don't mean to let on that you <i>like</i> it?"
Paragraph E	
32	The brush continued to move.
33	"Like it?"
34	Well, I don't see why I oughtn't to like it.
35	Does a boy get a chance to whitewash a fence every day?"
Paragraph F	
36	That put the thing in a new light .
37	Ben stopped nibbling his apple .
38	Tom swept his brush daintily back and forth -- stepped back to note the effect -- added a touch here and there -- criticised the effect again -- Ben watching every move and getting more and more interested, more and more absorbed .
39	Presently he said:
Paragraph G	
40	"Say, Tom, let me whitewash a little."
41	Tom considered, was about to consent ; but he altered his mind:
Paragraph H	
42	"No -- wouldn't no -- I reckon it wouldn't hardly do , Ben.
43	You see, Aunt Polly's awful particular about this fence -- right here on the

	street, you know -- but if it was the back fence I wouldn't mind and <i>she wouldn't</i> .
44	Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."
Paragraph I	
45	"No -- is that so? Oh come, now -- lemme just try. Only just a little -- I'd let you , if you was me, Tom."
46	"Ben, I'd like to, honest injun ; but Aunt Polly -- well, Jim wanted to do it, but she wouldn't let him; Sid wanted to do it, and she wouldn't let Sid. Now don't you see how I'm fixed ? If you was to tackle this fence and anything was to happen to it --"
47	"Oh, shucks , I'll be just as careful. Now lemme try. Say -- I'll give you the core of my apple ."
48	"Well, here -- No, Ben, now don't. I'm afeard --"
49	"I'll give you <i>all</i> of it!"

WORD BANK			
continued	wants	overcomes	more
continued	wanted	Ben	clever
continued	rare	new	eating
special	likes	change	paying attention
special	trick		
QUESTIONS:			
1. Sentence 15 says, "Tom went on whitewashing -- paid no attention to the steamboat ."			
a. Who was the steamboat?			
_____ was the steamboat.			
f. What does "went on whitewashing" mean? (Look at the clues in the story.)			
Tom _____ whitewashing the fence.			
g. What does "paid no attention to the steamboat" mean? (Look at the clues in the story.)			
Tom _____ (did/did not) pay attention to Ben.			
h. How does Sentence 15 help us understand Tom's "great, magnificent inspiration" (Paragraph A, Sentence 8)?			
This sentence shows us there is a _____ in Tom's feelings about the work.			
i. How does Sentence 15 show us the change in Tom's feelings?			
Tom _____ working.			

Tom _____ (did/did not) complain about the work.

6. In Sentence 35, Tom says, "Does a boy get a chance to **whitewash** a **fence** every day?"
- a. What do you think Tom is saying about the chance to whitewash a fence? (Look at the clues in the story.)
The chance to whitewash a fence is something _____.
- b. How do we know that Sentence 35 changed Ben's feelings about whitewashing the fence?
Sentence 36 says, "That put the thing in a _____ light."
- c. How did Sentence 35 change Ben's feelings about whitewashing the fence?
Ben began to see whitewashing the fence as something _____.
Whitewashing a fence is a _____ activity.
7. The author uses Ben's apple to help us understand the characters in the story. Sentence 20 says, "Tom's mouth watered for the apple, but he stuck to his work."
- a. Why does the author tell us that Tom's mouth watered?
It shows that Tom _____ the apple.
- b. What do you think "he stuck to his work" means? (Look at the clues in the story.)
Tom _____ working.
- c. What does Sentence 20 tell us about Tom?
Tom is _____ (or smart).
Tom _____ his desire for the apple so he can _____ Ben.
8. Sentence 37 says, "Ben stopped nibbling his apple."
- a. What do you think "stopped nibbling" means? (Look at the clues in the story.)
Ben stopped _____ his apple.
- b. What does Sentence 37 tell us about Ben?
Ben was _____ to Tom.
9. In Sentence 47 and Sentence 49, Ben offers his apple to Tom. What do Sentence 47 and Sentence 49 tell us about Ben?
Ben _____ his apple, but he _____ to whitewash the fence.
Ben wants to whitewash the fence _____ than he wants the apple.

LESSON THREE

TEXT

Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with -- and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar -- but no dog -- the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash.

He had had a nice, good, idle time all the while -- plenty of company -- and the fence had three coats of whitewash on it! If he hadn't run out of whitewash he would have bankrupted every boy in the village.

Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is *obliged* to do, and that Play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

1. REVIEWING TEXT

INSTRUCTIONS FOR STUDENTS:

Take out your text from our previous lesson. In pairs, discuss the following questions. Be prepared to share your answers with the class using examples from the text.

QUESTIONS:

1. *Who is the main character in the story? Who are the other characters in the story?*
2. *How does Tom Sawyer trick Ben Rogers?*
3. *The story said Tom had a “great, magnificent inspiration”. What do you think his inspiration was? [based on the reading from Lesson One and Lesson Two]*

2. REVIEWING STANDARDS AND OBJECTIVES

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard:

RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Student Content Objective:

I will be able to answer questions about the **themes or central ideas** (main ideas) from *The Adventures of Tom Sawyer*. I will **summarize the text** (restate or say the main ideas) in my own words.

Language Proficiency Standard¹¹

Insert language proficiency standards here.

Student Language Proficiency Objective:

I will be able to ...

¹¹ Teachers should complete this section based on the language proficiency standards they want to meet.

3. ENHANCING BACKGROUND KNOWLEDGE

INSTRUCTIONS FOR STUDENTS:

- **Informal words** are the words people often use when they are talking in real life. (For example, we often say “kids” to mean children.) Mark Twain uses informal words in the story of *The Adventures of Tom Sawyer* to show what the characters are really saying. By using both informal and formal language, the author makes the story interesting and fun to read. Knowing the meanings of the formal and informal words can help you understand the story and help you to appreciate the the author’s style.
- Review the first example with your teacher.
- Look for examples of informal and formal language in *The Adventures of Tom Sawyer* text.
- Next, work with a partner to complete the chart below.
- Share your answers with the class.

Informal language	Example(s) From the Text	Formal language
ain't	<i>You're up a stump, ain't you!"</i>	[isn't]
	Well, maybe it is, and maybe it ain't .	
	I reckon there ain't one boy in a thousand.	
chap	"Hello, old chap , you got to work, hey?"	[man or boy]
fagged out	By the time Ben was fagged out , Tom had traded the next chance to Billy Fisher for a kite, in good repair.	[tired or exhausted]
[men]	there are wealthy gentlemen in England who drive four-horse passenger-coaches	gentlemen
lemme	Oh come, now -- lemme just try.	[let me]
	I'll be just as careful. Now lemme try.	
reckon	No -- wouldn't no -- I reckon it wouldn't hardly do, Ben.	[think or suppose]
	I reckon there ain't one boy in a thousand.	

5. ACQUIRING AND USING VOCABULARY

INSTRUCTIONS FOR STUDENTS:

- Your teacher will pre-teach key words.
- Listen as your teacher explains each word.
- Talk to your partner.

law

la ley



The law of gravity explains why the apples fall to the ground.

Picture: Look at the picture. The law of gravity says that objects fall to the ground. The law of gravity lets us predict that objects will fall to the ground.

Explanation: Let's talk about the word law. A law means a rule about how the world works, like the law of gravity. No one makes this law –it is just what always happens. A law allows us to predict what will happen in a situation. A law can also relate to human behavior. For example, people always want what they cannot have. This is a law of human behavior.

Partner talk: Have you learned about a law in math class or science class? Have you noticed any laws of human behavior? Tell a partner about a law you know:

_____.

Story connection: In the story, Tom “discovered a great **law** of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain.” The law that Tom discovered was: If you make something difficult to get, people will want it. Tom made it difficult to whitewash the fence, so the boys wanted to whitewash the fence.

5. READING FOR KEY IDEAS AND DETAILS

INSTRUCTIONS FOR STUDENTS:

- Think about the guiding question.
- Listen and follow along as your teacher reads the text aloud.

- Work with a partner to answer the supplementary questions. Use the word bank to help you.
- Review the answers with the class.
- Write an answer to the guiding question.

GUIDING QUESTION: What happened in this paragraph? Summarize in your own words.

Tom gave up the **brush** with **reluctance** in his face, but alacrity in his heart. And while the late **steamer Big Missouri** worked and sweated in the sun, the retired **artist** sat on a **barrel** in the **shade** close by, dangled his legs, munched his **apple**, and planned the slaughter of more innocents. There was no **lack** of material; boys **happened along** every little while; they came to jeer, but **remained to whitewash**. By the time Ben was **fagged out**, Tom had traded the next chance to Billy Fisher for a **kite**, in good **repair**; and when he played out, Johnny Miller bought in for a dead **rat** and a **string** to **swing** it with -- **and so on, and so on**, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally **rolling in wealth**. He had besides the things before **mentioned, twelve marbles**, part of a **jews-harp**, a piece of blue bottle-glass to look through, a **spool cannon**, a key that **wouldn't** unlock anything, a fragment of chalk, a glass stopper of a decanter, a **tin soldier**, a **couple** of tadpoles, six fire-crackers, a **kitten** with only one eye, a **brass** doorknob, a dog-collar -- but no dog -- the **handle** of a **knife**, four **pieces** of orange-peel, and a dilapidated old window sash.

WORD BANK

Johnny Miller	stopped	worked	sweated
Ben	sat	munched	planned
Billy Fisher	dangled	painting	kite
Tom	poor	string	wealthy
traded	dead rat		

SUPPLEMENTARY QUESTIONS:

1. What is a **brush**?
A brush is a tool (or an instrument) used for _____.
2. The first sentence says, "Tom gave up the **brush**". What does this mean?
Tom _____ painting.
3. The second sentence says, "while the late **steamer Big Missouri** worked and sweated in the sun, the retired **artist** sat on a **barrel** in the **shade** close by". Who is the **steamer Big Missouri**?
The steamer Big Missouri is _____.

4. Who is the retired **artist**?
The retired artist is _____.
5. What was Ben doing?
Ben _____ and _____.
6. What was Tom doing?
Tom _____ on a barrel in the shade close by, _____ his legs, _____ his apple, and _____ the slaughter of more innocents.
7. Who painted the fence after Ben Rogers?
_____ painted the fence after Ben Rogers.
8. What did Billy Fisher use to “pay” Tom?
Billy Fisher traded a _____.
9. Who painted the fence after Billy Fisher?
_____ painted the fence after Billy Fisher.
10. What did Johnny Miller use to “pay” Tom?
Johnny Miller traded a _____ and a _____.
11. What change happened from the morning to the afternoon?
Tom was _____ in the morning and he was _____ in the afternoon.
12. Why was Tom rolling in wealth?
The boys _____ things with Tom for the chance to whitewash the fence.

RESPONSE TO GUIDING QUESTION: What happened in this paragraph? Summarize in your own words.

GUIDING QUESTION: What happened in this paragraph? Summarize in your own words.

He had had a nice, good, idle time all the while -- **plenty** of company -- and the **fence** had three **coats** of **whitewash** on it! If he **hadn't run out of whitewash** he would have bankrupted every boy in the village.

WORD BANK

giving happy used

SUPPLEMENTARY QUESTIONS:

1. How does Tom feel in this part of the story?
Tom feels _____.
2. The story says, "If he **hadn't run out of whitewash** he would have bankrupted every boy in the village." What does this sentence mean?
The boys _____ all the whitewash. There ____ (was/was not) any whitewash left.
If Tom still had whitewash, the boys would have continued _____ him things.

RESPONSE TO GUIDING QUESTION: What happened in this paragraph? Summarize in your own words.

GUIDING QUESTION: What happened in this paragraph? Summarize in your own words.

Tom said to himself that it was not such a **hollow** world, after all. He had discovered a **great** law of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to **attain**. If he had been a **great** and **wise philosopher**, like the **writer** of this book, he would now have comprehended that Work **consists** of whatever a body is *obliged* to do, and that Play **consists** of whatever a body is not obliged to do. And this would help him to understand why **constructing artificial** flowers or **performing** on a **tread-mill** is work, while **rolling ten-pins** or **climbing** Mont Blanc is only amusement. There are **wealthy gentlemen** in England who drive **four-horse passenger-coaches** twenty or **thirty** miles on a **daily** line, in the summer, because the privilege costs them **considerable** money; but if they were **offered wages** for the service, that would turn it into work and then they would resign.

WORD BANK

law	wealthy	climbing	get
want	required	whitewashing	constructing
rolling	want	performing	

SUPPLEMENTARY QUESTIONS:

1. What did Tom discover?
Tom discovered a great _____ of human action.
2. What was the great law of human action?

If you make something difficult to _____, people will _____ it.

3. What is work?

Work is something we are _____ to do.

4. What is play?

Play is something we _____ to do.

5. What are some examples of work?

_____ artificial flowers or _____ on a tread-mill is work.

6. What are some examples of play?

_____ ten-pins or _____ Mont Blanc is play.

7. What activity did Tom change from “work” to “play”?

Tom changed _____ the fence from work to play.

8. What was the change in Tom’s “worldly circumstances”?

Tom became _____ (or rich).

RESPONSE TO GUIDING QUESTION: What happened in this paragraph? Summarize in your own words.

6. ANNOTATING FOR KEY IDEAS AND DETAILS

INSTRUCTIONS FOR STUDENTS:

Now reread the passage once more. Star up to five words you still don’t understand and write them in the spaces below. Underline sections of the text that still confuse you and prepare questions about these sections. After a few minutes, your classmates and teacher will help you define the words you do not know and answer the questions you have.

1) Write up to five words or phrases you don’t still don’t know:

-
-
-
-
-

2) Write questions for the parts of the section of text that you still don't understand.

-
-
-
-

7. REVISITING THE TEXT FOR CRAFT AND STRUCTURE/INTEGRATION OF KNOWLEDGE AND IDEAS

INSTRUCTIONS FOR STUDENTS: During this close reading, you will answer questions about craft and structure. Work with a partner to answer the questions. Use the word bank and sentence frames to complete your answers to the questions, as needed. Your teacher will review the answers with the class.	
Lesson Three	
Paragraph J	
Sentence number	Sentence
50	Tom gave up the brush with reluctance in his face, but alacrity in his heart.
51	And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple , and planned the slaughter of more innocents.
52	There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash .
53	By the time Ben was fagged out , Tom had traded the next chance to Billy Fisher for a kite , in good repair ; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with -- and so on, and so on , hour after hour.
54	And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth .
55	He had besides the things before mentioned , twelve marbles , part of a jewsharp , a piece of blue bottle-glass to look through, a spool cannon , a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier , a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar -- but no dog -- the handle of a knife , four pieces of orange-peel, and a dilapidated old window sash.
Paragraph K	
56	He had had a nice, good, idle time all the while -- plenty of company -- and the fence had three coats of whitewash on it!
57	If he hadn't run out of whitewash he would have bankrupted every boy in the village.
Paragraph L	

58	Tom said to himself that it was not such a hollow world, after all.
59	He had discovered a great law of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain .
60	If he had been a great and wise philosopher , like the writer of this book, he would now have comprehended that Work consists of whatever a body is <i>obliged</i> to do, and that Play consists of whatever a body is not obliged to do.
61	And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement.
62	There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

WORD BANK

trick	opposite	reluctance	change
work	play	relaxed	readiness
inside	ridicule	enjoyed himself	willingness
outside	ridicule	wealth	traded
clever	make fun of	but	thinking
whitewashed	make a world of fun of		

QUESTIONS:

1. Sentence 50 says, "Tom gave up the brush with reluctance in his face, but alacrity in his heart."
 - a. What do you think **alacrity** means? (Look at the clues in the story.)
I think alacrity means _____ or _____.
 - b. What clues help you understand what **alacrity** means?
Tom was feeling the opposite of how he looked. The story says Tom had _____ in his face. So alacrity is the _____ of reluctance.
 - c. Which word in Sentence 50 tells you that **alacrity** means the opposite of **reluctance**?
The word _____ shows that alacrity and reluctance are opposites.

2. How does Sentence 50 help us understand Tom's "great, magnificent inspiration" (Paragraph A, Sentence 8)?
 - a. This sentence reveals Tom's _____.
 - b. Tom _____ (did/did not) show his true feelings.
 - c. Tom showed reluctance on the _____, but felt willingness on the _____.

3. Sentence 51 says, “And while the late **steamer Big Missouri** worked and sweated in the sun, the retired **artist** sat on a **barrel** in the **shade** close by, dangled his legs, munched his **apple**, and planned the slaughter of more innocents.”
- What did Tom do while Ben worked? (Look at the clues in the story.)
Tom _____.
Tom _____.
 - What does this sentence tell us about Tom?
Tom is _____ (or smart).
Tom is always _____.
4. Sentence 52 says the boys “came to **jeer**, but remained to whitewash.”
- What do you think **jeer** means? (Look at the clues in the story.)
I think **jeer** means _____ or _____.
 - What clues help you understand what **jeer** means? (Look at Lesson 1.)
The story says the other boys would _____ Tom for having to work.
The story says Tom dreaded Ben’s _____.
 - What did the boys do?
The boys _____ the fence.
The boys _____ (did/did not) jeer Tom.
5. Tom learns something in Paragraph L that he did not know in the beginning. What did Tom learn?
Tom learned the difference between _____ and _____.
Tom learned how to _____ the boys’ feelings about whitewashing the fence.
6. Tom has something in Paragraph L that he did not have in the beginning. What did Tom have?
Tom has _____.
Tom has the things the boys _____ with him.

8. RE-ASSESSING COMPREHENSION

INSTRUCTIONS FOR STUDENTS:

Answer the questions below. Refer to the text, as necessary. (Some of the questions are the same as those on the pre-test.) When you are finished, your teacher will review the answers with you.

WORD BANK

traded	mad	inspiration	wealthy
sad	work	pretending	fun
trick	poor	Billy Fisher	kite
whitewash			

QUESTIONS:

1. What was Tom thinking about?
Tom was thinking about the _____ he had planned.
2. How did Tom feel?
Tom felt _____.
3. What did Tom have to do?
Tom had to _____.
4. How did Tom feel about being teased?
Tom was _____ (or angry or upset).
5. What happened to change the dark and hopeless moment?
Tom got a great _____.
6. Why does Tom tell Ben that he likes whitewashing the fence?
Tom was _____ that he likes whitewashing the fence.
Tom wanted to _____ Ben.
7. Who painted the fence after Ben Rogers?
_____ painted the fence after Ben Rogers.
8. What did Billy Fisher use to “pay” Tom?
Billy Fisher traded a _____.
9. What change happened from the morning to the afternoon?
Tom was _____ in the morning and he was _____ in the afternoon.
10. Why was Tom rolling in wealth?
The boys _____ things with Tom for the chance to _____ the fence.

LESSON FOUR

1. REVIEWING STANDARDS AND OBJECTIVES

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard:

L.7.4a Use context (e.g., the overall meaning of sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Student Content Objective:

I will use **context clues** (information from the other words in the sentence) to figure out the meaning of a word or **phrase** (group of words).

Language Proficiency Standard¹²

Insert language proficiency standards here.

Student Language Proficiency Objective:

I will be able to ...

2. DEVELOPING KNOWLEDGE OF LANGUAGE

Part A: Mini-Lesson on Synonyms

INSTRUCTIONS FOR STUDENTS:

- **Synonyms** are words that have the same (or almost the same) meaning. For example, *big* and *large* are synonyms.
- Writers often use synonyms to make their writing more interesting. Recognizing synonyms can help you understand the story.
- Review the first example with your teacher.
- Work with a partner to complete the chart below.
- Review your answers with the class.

¹² Teachers should complete this section based on the language proficiency standards they want to meet.

Synonyms		
Word (line number)	Definition	Synonym (line number)
ridicule (line 11)	tease	make a world of fun of (line 3)
		jeer (line 75)
great (lines 9, 90, 92)	very good; excellent	_____ (line 9)
steamboat (lines 15, 34)	boat powered by steam	_____ (line 72)
eating (line 13)	consume food; bite	_____ (line 53)
		_____ (line 73)
suits (line 48)	satisfies; pleases	_____ (line 49, 51, 66)
fagged out (line 75)	tired; exhausted	_____ (line 77)
traded (line 76)	change one thing for another thing	_____ (line 77)
wages (line 99)	payment for work	_____ (line 98)

Part B: Mini-Lesson on Idiomatic Expressions

INSTRUCTIONS FOR STUDENTS:

- **Idiomatic expressions** are phrases that mean something different than the meanings of the individual words put together. It is difficult to figure out the meaning of the an idiomatic expression by putting together the meanings of the individual words. You can use the context clues or a dictionary to help you figure out the meaning. [The Free Dictionary is an online resource for looking up idioms: <http://idioms.thefreedictionary.com/>]

- *The Adventures of Tom Sawyer* contains many idiomatic expressions. Learning the meanings of the idiomatic expressions will help you understand the story.
- Review the first example with your teacher.
- Complete the worksheet below with a partner.
- Share your answers with the class.

Idiomatic expressions	
1.	<p>Idiomatic Expression: They would make a world of fun of him for having to work.</p> <p>Based on the context, I think it means: have a lot of fun</p> <p>The idiom really means: They would tease him for having to work.</p>
2.	<p>Idiomatic Expression: He rounded to ponderously and with laborious pomp and circumstance -- for he was personating the Big Missouri.</p> <p>Based on the context, I think it means:</p> <p>The idiom really means:</p>
3.	<p>Idiomatic Expression: You're up a stump, ain't you!</p> <p>Based on the context, I think it means:</p> <p>The idiom really means:</p>
4.	<p>Idiomatic Expression: That put the thing in a new light.</p> <p>Based on the context, I think it means:</p> <p>The idiom really means:</p>
5.	<p>Idiomatic Expression: Now don't you see how I'm fixed?</p> <p>Based on the context, I think it means:</p> <p>The idiom really means:</p>

6.	<p>Idiomatic Expression: Tom was literally rolling in wealth.</p> <p>Based on the context, I think it means:</p> <p>The idiom really means:</p>
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Part C: Mini-Lesson on Context Clues	
<p>INSTRUCTIONS FOR STUDENTS:</p> <ul style="list-style-type: none"> • Listen as your teacher explains how to use context clues to figure out the meanings of words. • Review the first example with your teacher. • Work with a partner to complete the chart below: <ul style="list-style-type: none"> ○ First, <u>underline</u> the mystery word in the sentence where it appears. ○ Next, work with a partner to find the clues in the text and circle them. Line numbers are provided to help you find the clues. (See Appendix C.) ○ Next, write the clues in the space provided (some are already filled in). ○ Finally, use the clues to write in the definition for each mystery word. • Review your answers with the class. 	

Context Clues		
Mystery Word	Location	Clues
1. gait	Line 11	Line 12
<u>Clues:</u> hop-skip-and-jump <u>Definition:</u> movement		
2. suits	Line 48	Lines
<u>Clues:</u> <u>Definition:</u>		
3. nibbling	Line 53	Line
<u>Clues:</u> <u>Definition:</u>		
4. swept	Line 53	Lines
<u>Clues:</u> <u>Definition:</u>		

5. alacrity	Line 71	Line
<u>Clues:</u>		
<u>Definition:</u>		
6. dangled	Line 73	Lines
<u>Clues:</u>		
<u>Definition:</u>		
7. munched	Line 73	Line
<u>Clues:</u>		
<u>Definition:</u>		
8. jeer	Line 75	Lines
<u>Clues:</u>		
<u>Definition:</u>		
9. obliged	Lines 93, 94	Line
<u>Clues:</u>		
<u>Definition:</u>		

LESSON FIVE

1. REVIEWING WRITING OBJECTIVES

INSTRUCTIONS FOR STUDENTS:

Listen and follow along as your teacher reviews the standards and objectives. If you have questions about what they mean, please ask. After your teacher has presented the objectives, put them in your own words for your partner.

Common Core Learning Standard

W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Student Content Objective:

I will be able to write an **explanatory text** (essay) that summarizes the story. I will **select (choose)** examples from the story and **organize** them into the correct sequence of events (put in the right order).

Language Proficiency Standard:

Insert language proficiency standards here.

Student Objective:

Insert student objective here.

2. PREPARING TO WRITE

INSTRUCTIONS FOR STUDENTS:

- You are going to write an essay that describes how Tom Sawyer tricked his friends into helping him whitewash the fence.
- Before you start writing, work with a partner to complete the graphic organizer below.
- Use the graphic organizer to summarize the key events in the story. Give examples from the text to support your summary.
- Review the information in your graphic organizer with your teacher.

GRAPHIC ORGANIZER: TOM SAWYER'S TRICK

Central idea: Tom Sawyer did not want to whitewash the fence, so he convinced his friends to whitewash the fence for him.		
Sequence	Summary sentence	Example(s) from the text
6. First	Tom began painting.	He took up his brush and went tranquilly to work.
7. Next	When Ben Rogers arrived, Tom ignored him and continued painting.	
8. Next	Tom pretended he liked whitewashing the fence.	
9. Next	Ben decided he wanted to whitewash the fence.	
10. Next	Tom pretended he did not want Ben to whitewash the fence.	
11. Next	Ben offered his apple in exchange for the opportunity to whitewash the fence.	
12. Next	Tom relaxed while Ben worked.	
13. Next	As more boys arrived, Tom tricked them into whitewashing the fence.	
14. Next	Each boy traded something for the opportunity to whitewash the fence.	
15. Last	In the end, the fence was painted and Tom was rolling in wealth.	

3. WRITING

Writing Prompt:

In the story of *The Adventures of Tom Sawyer*, Tom does not want to whitewash the fence, so he convinces his friends to do it. Write an essay that describes how Tom tricked his friends into whitewashing the fence for him. In your essay, summarize the key events in the story. Use examples from the text to support your summary. (For an extra challenge, add a paragraph to summarize the great law of human action that Tom Sawyer discovered at the end.)

INSTRUCTIONS FOR STUDENTS:

Work with a partner to fill in responses to the paragraph frame below. Use your graphic organizer to help you.

WORD BANK

whitewash	painting	pretended	wealth
whitewash	painting	pretended	wanted
whitewash	painted	worked	ignored
whitewashing	relaxed	Ben Rogers	

Paragraph frame

In the story *The Adventures of Tom Sawyer*, Tom tricks his friends into helping him _____ the fence.

First, Tom began _____.

- Example from the text: _____

Then, _____ arrived. But Tom _____ Ben Rogers and continued _____.

- Example from the text: _____
- Example from the text: _____

Tom _____ that he liked whitewashing the fence.

- Example from the text: _____

Next, Ben decided he _____ to whitewash the fence. But Tom _____ he did not want Ben to whitewash the fence.

- Example from the text: _____
- Example from the text: _____

Next, Ben offered his apple in exchange for the opportunity to _____ the fence.

- Example from the text: _____

Tom _____ while Ben _____.

- Example from the text: _____

As more boys arrived, Tom tricked them into _____ the fence.

- Example from the text: _____

Each boy traded something for the opportunity to _____ the fence.

- Example from the text: _____

In the end, the fence was _____ and Tom was rolling in _____.

- Example from the text: _____

INSTRUCTIONS FOR STUDENTS:

- Work independently to write an essay that describes how Tom Sawyer tricked his friends into whitewashing the fence for him. Use examples from the text to support your summary.
- Use the paragraph frame above to help you.

IV. APPENDIX

Appendix A: Supplementary Lesson

TEXT

He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

"Stop her, sir! **Ting-a-ling-ling!**" The headway ran almost out, and he **drew up** slowly toward the **sidewalk**.

"**Ship up to back! Ting-a-ling-ling!**" His arms straightened and stiffened down his sides.

"Set her back on the **stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!**" His right hand, meantime, describing stately **circles** -- for it was representing a forty-foot **wheel**.

"**Let her go back on the labboard! Ting-a-ling-ling! Chow-ch-chow-chow!**" The left hand began to describe **circles**.

"Stop the **stabboard! Ting-a-ling-ling!** Stop the **labboard!** Come ahead on the **stabboard!** Stop her! **Let your outside turn over slow! Ting-a-ling-ling! Chow-ow-ow!** Get out that **head-line!** *Lively* now! Come -- out with your **spring-line** -- what're you about there! Take a turn round that stump with the bight of it! Stand by that stage, now -- **let her go!** Done with the **engines**, sir! **Ting-a-ling-ling! Sh't! S'h't! Sh't!**" (trying the **gauge-cocks**).

1. PREVIEWING TEXT

TEACHER PREPARATION:

The above selection of text was pulled from the excerpt of *The Adventures of Tom Sawyer* from Lesson One due to time constraints. We have moved the text here so it could be taught as a supplementary lesson. This supplementary lesson could be taught in conjunction with Lesson One or as a separate lesson. In either case, the text from Lesson One should be presented to students before the text from this supplementary lesson so that students read the text in the order it is presented in the book *The Adventures of Tom Sawyer*.

INSTRUCTIONS FOR TEACHERS:

Introduce the supplementary section of the text through questioning and explanation:

- Today we are going to read another part of the story of *The Adventures of Tom Sawyer*.

We are going to read about Tom Sawyer’s friend Ben Rogers. In this part of the story, Ben Rogers is acting like a steamboat.

- *What is a steamboat?* [Anticipated response: A steamboat is a very large boat. It has a big wheel on the back for power.]
- *What sounds do you think a steamboat makes?* [Anticipated response: Accept all answers. Students may remember some of the steamboat sounds from the previous lesson or they may make up some of their own sounds.]
- *What are some things a steamboat captain might say?* Accept all answers and tell students they will read the text to find out.

INSTRUCTIONS FOR STUDENTS:

- *What is a steamboat?*
- *What sounds does a steamboat make?*
- *What does a steamboat captain say?*

2. DEVELOPING KNOWLEDGE OF LANGUAGE

Mini-Lesson on Onomatopoeia

TEACHER PREPARATION:

Select examples of onomatopoeia from the text. Develop a mini-lesson to familiarize students with the use of onomatopoeia in the text.

INSTRUCTIONS FOR TEACHERS:

- Tell students that sometimes authors use words that imitate the sound they are trying to make. For example, an author could write “meow” for the sound that a cat makes or “boo hoo” for the sound of crying or “pop” for the sound of a balloon bursting. When words sound like the sound they are making, this is called **onomatopoeia**.
- Ask students if they can give other examples of **onomatopoeia** (such as, animal sounds). (Keep in mind that animals sounds differ across languages. Encourage students to compare onomatopoeia in their home languages.)
- Mark Twain uses **onomatopoeia** in the story of *The Adventures of Tom Sawyer* to show the sounds that a steamboat makes. These sounds make the story fun to read and give us an idea of what a steamboat sounds like.
- Let’s do the first example together.
- Review the student instructions.
- Have students work in pairs to complete the chart.
- Review students’ answers as a whole class.

INSTRUCTIONS FOR STUDENTS:

- **Onomatopoeia** is a word that imitates a sound. (For example, the word “moo” for the sound a cow makes.) Mark Twain uses **onomatopoeia** in the story of *The Adventures of Tom Sawyer* to show the sounds that a steamboat makes. These sounds make the story fun to read and give us an idea of what a steamboat sounds like.
- Review the first example with your teacher.
- Circle the examples of **onomatopoeia** you can find in *The Adventures of Tom Sawyer* text.
- Next, work with a partner to complete the chart below.
- For each word or phrase, write the line number(s) and make the sound with your partner.
- Share your answers with the class.

Onomatopoeia	
Word or phrase	Location
whoop	Line 13
[ding-dong-dong]	Line 14
[Ting-a-ling-ling!]	Lines 21, 23, 24, 26, 28, 29, 32
[Chow! ch-chow-wow! Chow!]	Lines 24, 26, 29

3. ENHANCING BACKGROUND KNOWLEDGE

TEACHER PREPARATION:

Develop a brief mini-lesson to prepare students for the words and phrases that are specific to operating a steamboat (and likely to be unfamiliar to ELLs).

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.
- Encourage students to act out each motion as they say the phrases aloud.

INSTRUCTIONS FOR STUDENTS:

- Pretend you are a steamboat captain!
- Review the phrases below with your teacher.
- Say the phrase aloud and act it out.

Pretend you are a steamboat captain!



Phrase	Probable Meaning
Ship up to back!	Back up!
Set her back on the stabboard!	Move to the right!
Let her go back on the labboard!	Move to the left!
Stop the stabboard!	Stop on the left!
Stop the labboard!	Stop on the right!
Come ahead on the stabboard!	Move on the right!
Let your outside turn over slow!	Turn slowly!
Get out that head-line!	Get out the rope!
<i>Lively</i> now!	Pay attention!
Come -- out with your spring-line -- what're you about there!	Throw out the rope!
Take a turn round that stump with the bight of it!	Wrap the rope around the stump!
Stand by that stage, now -- let her go!	Let down the landing stage! (so the passengers can get off)
Done with the engines, sir!	Turn off the engine!

4. ACQUIRING AND USING VOCABULARY

TEACHER PREPARATION: Identify vocabulary words that are unique to this section of text and key for understanding. Prepare an abbreviated glossary and use it to pre-teach the words. Throughout the lesson, provide explanations of additional vocabulary that may need more elaboration.

INSTRUCTIONS FOR TEACHERS:

- Review student instructions.
- Pre-teach key words using the abbreviated glossary below.

INSTRUCTIONS FOR STUDENTS:

- Review the glossary below with your teacher.
- The glossary will help you during close reading of the text.

Word	Definition	Example
circles	round shape 	His right hand, meantime, describing stately circles -- for it was representing a forty-foot wheel.
drew up	moved towards something	The headway ran almost out, and he drew up slowly toward the sidewalk.
engines	motors on a boat; machines 	Done with the engines , sir! Ting-a-ling-ling!
gauge-cocks	valves on a boat that show the depth of the water	(trying the gauge-cocks)
labboard	larboard; the left side of a ship when facing forward	Let her go back on the labboard !

Word	Definition	Example
sidewalk	paved walkway next to a street 	The headway ran almost out, and he drew up slowly toward the sidewalk .
stabboard	starboard; the right side of a ship when facing forward	"Set her back on the stabboard !"
wheel	paddlewheel of a steamboat 	His right hand, meantime, describing stately circles -- for it was representing a forty-foot wheel .

5. CLOSE READING

TEACHER PREPARATION:

Develop guiding question(s) for the section of the text. Scaffold the reading as necessary by 1) developing questions related to the text; 2) providing sentence starters and frames; and 3) compiling a word bank for students who need it.

INSTRUCTIONS FOR TEACHERS:

- Review student instructions with the class.
- Read the text aloud to students, modeling proper pace and intonation.
- Using the glossary, define challenging vocabulary during the reading but take care not to paraphrase the text.

INSTRUCTIONS FOR STUDENTS:

- Listen and follow along as your teacher reads the text aloud.
- Work with a partner to answer the questions. Use the word bank to help you.
- Review the answers with the class.

GUIDING QUESTION: How is Ben Rogers personating a steamboat? [RL.7.3]

[Anticipated response: Ben Rogers is shouting orders like a steamboat captain. He is

making noises like a steamboat. He is moving down the sidewalk like a steamboat. He is pretending to steer the wheel of a steamboat.]

KEY IDEA AND DETAIL QUESTIONS

1. Who is talking? [RL.7.1]
Ben Rogers is talking.
2. Ben Rogers says, "Stop her, sir!" Who is Ben Rogers pretending to be? [RL.7.1]
Ben Rogers is pretending to be a steamboat captain.
3. Ben Rogers says, "Ting-a-ling-ling! Chow! ch-chow-wow!" What is Ben Rogers pretending to be? [RL.7.1]
Ben Rogers is pretending to be the engine-bells of a steamboat.
4. Ben Rogers describes large circles with his hands. What is Ben Rogers pretending to do? [RL.7.1]
Ben Rogers is pretending to steer the wheel of a steamboat.

CRAFT AND STRUCTURE QUESTIONS

5. In the story, Ben Rogers personates a steamboat. Ben Rogers makes sounds like **Ting-a-ling-ling!** and **Chow! ch-chow-wow!** What is the tone of this part of the story? [RL.7.4]
The tone is humorous (or funny).
6. How does this part of the story show the contrast between Ben Rogers and Tom? [RL.7.5]
Ben is having fun personating a steamboat.
Tom is sad because he has to work.

Appendix B: Full Excerpt from *The Adventures of Tom Sawyer*

Lesson 1

But Tom's energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work -- the very thought of it burnt him like fire. He got out his worldly wealth and examined it -- bits of toys, marbles, and trash; enough to buy an exchange of *work*, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently -- the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump -- proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance -- for he was personating the Big Missouri, and considered himself to be drawing nine feet of water. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

Supplementary Lesson

"Stop her, sir! Ting-a-ling-ling!" The headway ran almost out, and he drew up slowly toward the sidewalk.

"Ship up to back! Ting-a-ling-ling!" His arms straightened and stiffened down his sides.

"Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!" His right hand, meantime, describing stately circles -- for it was representing a forty-foot wheel.

"Let her go back on the labboard! Ting-a-ling-ling! Chow-ch-chow-chow!" The left hand began to describe circles.

"Stop the stabboard! Ting-a-ling-ling! Stop the labboard! Come ahead on the stabboard! Stop her! Let your outside turn over slow! Ting-a-ling-ling! Chow-ow-ow! Get out that head-line! *Lively* now! Come -- out with your spring-line -- what're you about there!

Take a turn round that stump with the bight of it! Stand by that stage, now -- let her go! Done with the engines, sir! Ting-a-ling-ling! *Sh't! S'h't! Sh't!*" (trying the gauge-cocks).

Lesson 2

Tom went on whitewashing -- paid no attention to the steamboat. Ben stared a moment and then said: "Hi-yi! *You're* up a stump, ain't you!"

No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom's mouth watered for the apple, but he stuck to his work. Ben said:

"Hello, old chap, you got to work, hey?"

Tom wheeled suddenly and said:

"Why, it's you, Ben! I warn't noticing."

"Say -- I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther *work* -- wouldn't you? Course you would!"

Tom contemplated the boy a bit, and said:

"What do you call work?"

"Why, *that* work?"

Tom resumed his whitewashing, and answered carelessly:

"Well, maybe it is, and maybe it ain't. All I know, is, it suits Tom Sawyer."

"Oh come, now, you don't mean to let on that you *like* it?"

The brush continued to move.

"Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?"

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth -- stepped back to note the effect -- added a touch here and there -- criticised the effect again -- Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

"Say, Tom, let *me* whitewash a little."

Tom considered, was about to consent; but he altered his mind:

"No -- wouldn't no -- I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence -- right here on the street, you know -- but if it was the back fence I wouldn't mind and *she* wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

"No -- is that so? Oh come, now -- lemme just try. Only just a little -- I'd let *you*, if you was me, Tom."

"Ben, I'd like to, honest injun; but Aunt Polly -- well, Jim wanted to do it, but she wouldn't let him; Sid wanted to do it, and she wouldn't let Sid. Now don't you see how I'm fixed? If you was to tackle this fence and anything was to happen to it --"

"Oh, shucks, I'll be just as careful. Now lemme try. Say -- I'll give you the core of my apple."

"Well, here -- No, Ben, now don't. I'm afeard --"

"I'll give you *all* of it!"

Lesson 3

Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with -- and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar -- but no dog -- the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash.

He had had a nice, good, idle time all the while -- plenty of company -- and the fence had three coats of whitewash on it! If he hadn't run out of whitewash he would have bankrupted every boy in the village.

Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it -- namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is *obliged* to do, and that Play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

Appendix C:

Excerpt of *The Adventures of Tom Sawyer* with Line Numbers Labeled

The Adventures of Tom Sawyer

Lesson One

1 But Tom's energy did not last. He began to think of the fun he had planned for this to
2 and his sorrows multiplied. Soon the free boys would come tripping along on all sorts
3 sorts of delicious expeditions, and they would make a world of fun of him for having
4 work -- the very thought of it burnt him like fire. He got out his worldly wealth and
5 examined it -- bits of toys, marbles, and trash; enough to buy an exchange of work,
6 maybe, but not half enough to buy so much as half an hour of pure freedom. So he
7 returned his straitened means to his pocket, and gave up the idea of trying to buy the
8 boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less
9 than a great, magnificent inspiration.

10 He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently
11 -- the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the
12 hop-skip-and-jump -- proof enough that his heart was light and his anticipations high.
13 He was eating an apple, and giving a long, melodious whoop, at intervals, followed
14 by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a
15 steamboat. As he drew near, he slackened speed, took the middle of the street, leaned
16 far over to starboard and rounded to ponderously and with laborious pomp and
17 circumstance -- for he was personating the Big Missouri, and considered himself to be
18 drawing nine feet of water. He was boat and captain and engine-bells combined, so he
19 had to imagine himself standing on his own hurricane-deck giving the orders and
20 executing them:

Supplementary Lesson

21 "Stop her, sir! Ting-a-ling-ling!" The headway ran almost out, and he drew up slowly
22 toward the sidewalk.
23 "Ship up to back! Ting-a-ling-ling!" His arms straightened and stiffened down his sides.
24 "Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!" His
25 right hand, meantime, describing stately circles -- for it was representing a forty-foot wheel.
26 "Let her go back on the labboard! Ting-a-ling-ling! Chow-ch-chow-chow!" The left
27 hand began to describe circles.
28 "Stop the stabboard! Ting-a-ling-ling! Stop the labboard! Come ahead on the
29 stabboard! Stop her! Let your outside turn over slow! Ting-a-ling-ling! Chow-ow-ow!
30 Get out that head-line! Lively now! Come -- out with your spring-line -- what're you
31 about there! Take a turn round that stump with the bight of it! Stand by that stage,
32 now -- let her go! Done with the engines, sir! Ting-a-ling-ling! Sh't! S'h't! Sh't!" (trying
33 the gauge-cocks).

Lesson Two

34 Tom went on whitewashing -- paid no attention to the steamboat. Ben stared a
35 moment and then said: "Hi-yi! You're up a stump, ain't you!"

36 No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush
37 another gentle sweep and surveyed the result, as before. Ben ranged up alongside of
38 him. Tom's mouth watered for the apple, but he stuck to his work. Ben said:
39 "Hello, old chap, you got to work, hey?"
40 Tom wheeled suddenly and said:
41 "Why, it's you, Ben! I warn't noticing."
42 "Say -- I'm going in a-swimming, I am. Don't you wish you could? But of course you'd
43 druther work -- wouldn't you? Course you would!"
44 Tom contemplated the boy a bit, and said:
45 "What do you call work?"
46 "Why, that work?"
47 Tom resumed his whitewashing, and answered carelessly:
48 "Well, maybe it is, and maybe it ain't. All I know, is, it suits Tom Sawyer."
49 "Oh come, now, you don't mean to let on that you like it?"
50 The brush continued to move.
51 "Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to
52 whitewash a fence every day?"
53 That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush
54 daintily back and forth -- stepped back to note the effect -- added a touch here and there
55 -- criticised the effect again -- Ben watching every move and getting more and more
56 interested, more and more absorbed. Presently he said:
57 "Say, Tom, let me whitewash a little."
58 Tom considered, was about to consent; but he altered his mind:
59 "No -- wouldn't no -- I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful
60 particular about this fence -- right here on the street, you know -- but if it was the back
61 fence I wouldn't mind and she wouldn't. Yes, she's awful particular about this fence;
62 it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two
63 thousand, that can do it the way it's got to be done."
64 "No -- is that so? Oh come, now -- lemme just try. Only just a little -- I'd let you, if you
65 was me, Tom."
66 "Ben, I'd like to, honest injun; but Aunt Polly -- well, Jim wanted to do it, but she
67 wouldn't let him; Sid wanted to do it, and she wouldn't let Sid. Now don't you see
68 I'm fixed? If you was to tackle this fence and anything was to happen to it --"
69 "Oh, shucks, I'll be just as careful. Now lemme try. Say -- I'll give you the core of my
70 "Well, here -- No, Ben, now don't. I'm afeard --"

Lesson Three

71 Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while
72 the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a
73 barrel in the shade close by, dangled his legs, munched his apple, and planned the
74 slaughter of more innocents. There was no lack of material; boys happened along every
75 little while; they came to jeer, but remained to whitewash. By the time Ben was fagged
76 out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when
77 he played out, Johnny Miller bought in for a dead rat and a string to swing it with --

78 and so on, and so on, hour after hour. And when the middle of the afternoon came,
79 from being a poor poverty-stricken boy in the morning, Tom was literally rolling in
80 wealth. He had besides the things before mentioned, twelve marbles, part of a jews-
81 harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn't
82 unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a
83 couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-
84 collar -- but no dog -- the handle of a knife, four pieces of orange-peel, and a dilapidated
85 old window sash.

86 He had had a nice, good, idle time all the while -- plenty of company -- and the fence
87 had three coats of whitewash on it! If he hadn't run out of whitewash he would have
88 bankrupted every boy in the village.

89 Tom said to himself that it was not such a hollow world, after all. He had discovered a
90 great law of human action, without knowing it -- namely, that in order to make a man
91 or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had
92 been a great and wise philosopher, like the writer of this book, he would now have
93 comprehended that Work consists of whatever a body is obliged to do, and that Play
94 consists of whatever a body is not obliged to do. And this would help him to
95 understand why constructing artificial flowers or performing on a tread-mill is work,
96 while rolling ten-pins or climbing Mont Blanc is only amusement. There are wealthy
97 gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles
98 on a daily line, in the summer, because the privilege costs them considerable money;
99 but if they were offered wages for the service, that would turn it into work and then.
100 they would resign