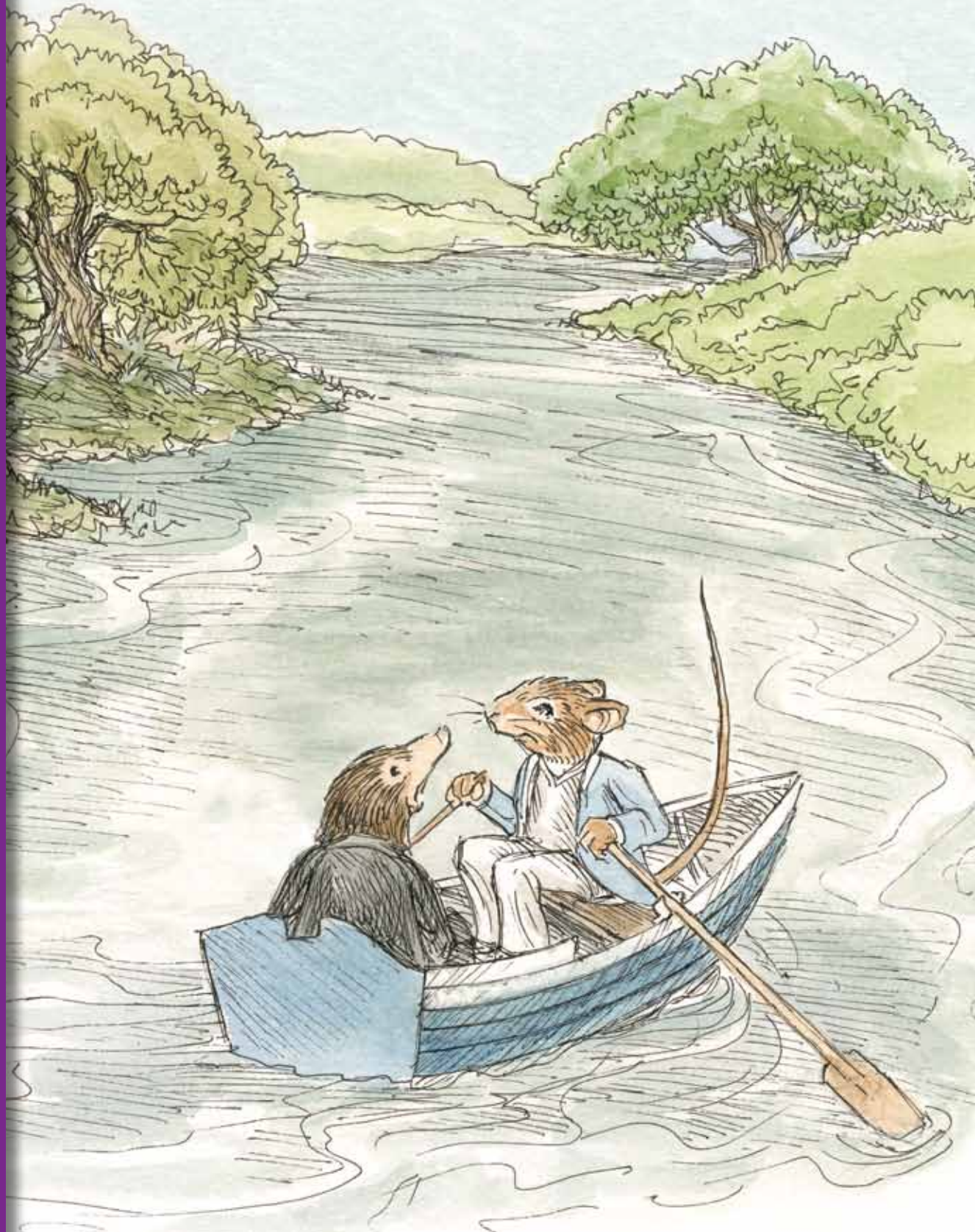


Classic Tales

THE WIND IN THE WILLOWS

Tell It Again!™ Read-Aloud Anthology

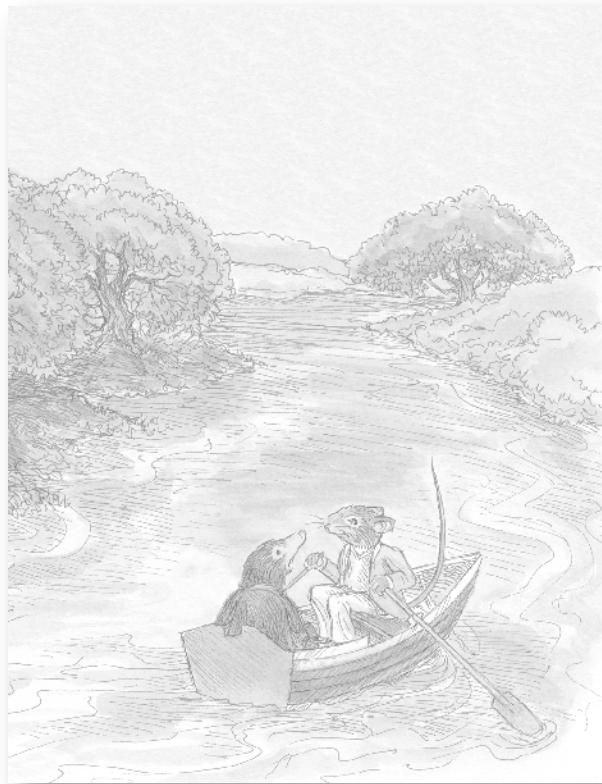


Core Knowledge Language Arts® • Listening & Learning™ Strand



Core Knowledge®

GRADE 3



Classic Tales

THE WIND IN THE WILLOWS

Tell It Again!™ Read-Aloud Anthology

Listening & Learning™ Strand

GRADE 3

Core Knowledge Language Arts®



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THE WIND IN THE WILLOWS

Tell It Again!™ Read-Aloud Anthology

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Alignment Chart for Classic Tales: The Wind in the Willows

The following chart contains core content objectives addressed in this domain. It also demonstrates alignment between the Common Core State Standards and corresponding Core Knowledge Language Arts (CKLA) goals.



Alignment Chart for Classic Tales: The Wind in the Willows

Lesson

	1	2	3	4	5	6	7	8	9	10	11	12	13
Core Content Objectives													
Demonstrate familiarity with <i>The Wind in the Willows</i>							<input checked="" type="checkbox"/>						
Identify fantasy as a type of fiction	<input checked="" type="checkbox"/>												<input checked="" type="checkbox"/>
Give examples of British English in <i>The Wind in the Willows</i>	<input checked="" type="checkbox"/>												
Identify from which character's perspective the story is being experienced		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Identify common themes throughout <i>The Wind in the Willows</i> (i.e., friendship/loyalty, hospitality, responsibility, and irresponsibility) as demonstrated through the characters			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Demonstrate understanding of literary terms, such as <i>author, characters, setting, plot, dialogue, personification, point of view, perspective, biography, autobiography, theme, narrator, and narration</i>							<input checked="" type="checkbox"/>						
Reading Standards for Literature: Grade 3													
Key Ideas and Details													
STD RL.3.1	Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.												
CKLA Goal(s)	Ask and answer questions (e.g., <i>who, what, where, when, why, how</i>), orally or in writing, requiring literal recall and understanding of the details of a fiction read-aloud	<input checked="" type="checkbox"/>											
	Ask and answer questions, orally or in writing, that require making interpretations, judgments, or giving opinions about what is heard in a fiction read-aloud, including asking and answering why questions that require recognizing or inferring cause/effect relationships	<input checked="" type="checkbox"/>											

**Alignment Chart for
Classic Tales: The Wind in the Willows**

Lesson

		1	2	3	4	5	6	7	8	9	10	11	12	13
STD RL.3.2	Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.													
CKLA Goal(s)	Recount fiction read-alouds from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text													
STD RL.3.3	Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.													
CKLA Goal(s)	Describe characters in a fiction read-aloud (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events	✓	✓	✓					✓	✓	✓	✓	✓	✓
	Identify and express mental states and emotions of self and others, including the narrator and/or characters of a fiction read-aloud				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Craft and Structure														
STD RL.3.4	Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.													
CKLA Goal(s)	Distinguish literal language from figurative language as used in a fiction read-aloud	✓					✓		✓	✓			✓	
	Determine the literal and nonliteral meanings of and appropriately use common sayings and phrases		✓				✓							✓
Integration of Knowledge and Ideas														
STD RL.3.7	Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).													
CKLA Goal(s)	Use images (e.g., maps, photographs) accompanying a fiction read-aloud to check and support understanding													
	Describe images, orally or in writing, and how they contribute to what is conveyed by the words in a fiction read-aloud (e.g., create mood, emphasize aspects of a character or setting)				✓	✓	✓							
	Sequence four to six pictures or sentences illustrating/describing events in a fiction read-aloud	✓		✓										
STD RL.3.9	Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).													
CKLA Goal(s)	Compare and contrast the characters, themes, settings, and plots of chapters read aloud within a single novel			✓	✓	✓					✓			

**Alignment Chart for
Classic Tales: The Wind in the Willows**

Lesson

1	2	3	4	5	6	7	8	9	10	11	12	13
---	---	---	---	---	---	---	---	---	----	----	----	----

Reading Standards for Informational Text: Grade 3

Integration of Knowledge and Ideas

STD RI.3.7	Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).												
CKLA Goal(s)	Use images (e.g., maps, photographs) accompanying a nonfiction/informational read-aloud to check and support understanding	✓											

Writing Standards: Grade 3

Text Types and Purposes: Opinion

STD W.3.1	Write opinion pieces on topics or texts, supporting a point of view with reasons.												
STD W.3.1a	Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.												
CKLA Goal(s)	Identify and use parts of a paragraph, including a topic sentence, supporting details, and a concluding statement, in an opinion piece										✓	✓	✓
CKLA Goal(s)	Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons									✓			
STD W.3.1b	Provide reasons that support the opinion.												
CKLA Goal(s)	Provide examples and reasons that support an opinion										✓	✓	✓
STD W.3.1c	Use linking words and phrases (e.g., <i>because, therefore, since, for example</i>) to connect opinion and reasons.												
CKLA Goal(s)	Use linking words and phrases (e.g., <i>because, therefore, since, for example</i>) to connect opinion and reasons										✓	✓	✓
STD W.3.1d	Provide a concluding statement or section.												
CKLA Goal(s)	Provide a concluding statement or section for an opinion piece										✓	✓	✓

Production and Distribution of Writing

STD W.3.4	With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in Standards 1–3 above.)												
CKLA Goal(s)	With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose, i.e., ideas and paragraphs presented clearly and in a logical order												✓

**Alignment Chart for
Classic Tales: The Wind in the Willows**

Lesson

		1	2	3	4	5	6	7	8	9	10	11	12	13
STD W.3.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language Standards 1–3 up to and including Grade 3 on pages 28 and 29.)													
CKLA Goal(s)	With guidance and support from peers and adults, use the writing process of plan, draft, edit, and publish to develop and strengthen writing										✓	✓	✓	✓
STD W.3.6	With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.													
CKLA Goal(s)	Share writing with others							✓						
	With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others**													✓
Research to Build and Present Knowledge														
STD W.3.8	Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.													
CKLA Goal(s)	Make personal connections (orally or in writing) to events or experiences in a fiction or nonfiction/informational read-aloud, and/or make connections among several read-alouds	✓					✓	✓						
	Categorize and organize facts and information within a given domain			✓		✓		✓			✓	✓	✓	✓
STD W.3.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.													
CKLA Goal(s)	Write responses to fiction and nonfiction/informational read-alouds that demonstrate understanding of the text and/or express/support opinion, using examples from a text and distinguishing own point of view from that of the author, narrator, or characters (short time frame)							✓						
	With guidance and support from peers and adults, use the writing process of plan, draft, edit, and publish to develop and strengthen writing (extended time frame)										✓	✓	✓	✓
	Write sentences to represent the main idea and details from a fiction or nonfiction/informational read-aloud (short time frame)							✓						

**Alignment Chart for
Classic Tales: The Wind in the Willows**

Lesson

1	2	3	4	5	6	7	8	9	10	11	12	13
---	---	---	---	---	---	---	---	---	----	----	----	----

Speaking and Listening Standards: Grade 3

Comprehension and Collaboration

STD SL.3.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 3 topics and texts, building on others' ideas and expressing their own clearly.													
STD SL.3.1a	Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.													
CKLA Goal(s)	Carry on and participate in a conversation with an adult or peer for at least six turns, staying on topic, building on others' ideas, and expressing their own ideas clearly							<input checked="" type="checkbox"/>						
	Demonstrate preparedness for a discussion, having read or studied required material, explicitly drawing on preparation and other information known about the topic to explore content under discussion							<input checked="" type="checkbox"/>						
	Prior to listening to a read-aloud, identify (orally or in writing) what they know and have learned that may be related to the specific read-aloud or topic								<input checked="" type="checkbox"/>					
	Make predictions (orally or in writing) prior to and during a read-aloud, based on the title, images, and/or text heard thus far, and then compare the actual outcomes to predictions	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STD SL.3.1b	Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).													
CKLA Goal(s)	Use agreed-upon rules for group discussions, i.e., look at and listen to the speaker, raise hand to speak, take turns, say "excuse me" or "please," etc.							<input checked="" type="checkbox"/>						
STD SL.3.1c	Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.													
CKLA Goal(s)	Interpret information presented, and then ask questions to clarify information or the topic in a fiction or nonfiction/informational read-aloud							<input checked="" type="checkbox"/>						
STD SL.3.1d	Explain their own ideas and understanding in light of the discussion.													
CKLA Goal(s)	During a discussion, explain ideas and understanding in relation to the topic							<input checked="" type="checkbox"/>						

**Alignment Chart for
Classic Tales: The Wind in the Willows**

Lesson

1	2	3	4	5	6	7	8	9	10	11	12	13
---	---	---	---	---	---	---	---	---	----	----	----	----

STD SL.3.3	Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.												
CKLA Goal(s)	Ask and answer questions to clarify directions, exercises, and/or classroom routines and/or what a speaker says about a topic to gather additional information or deepen understanding of a topic or issue												



Presentation of Knowledge and Ideas

STD SL.3.4	Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.													
CKLA Goal(s)	Summarize (orally or in writing) read-aloud content and/or oral information presented by others		✓				✓					✓	✓	✓
	Retell (orally or in writing) important facts and information from a fiction or nonfiction/informational read-aloud													
STD SL.3.6	Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See Grade 3 Language Standards 1 and 3 on pages 28 and 29 for specific expectations.)													
CKLA Goal(s)	Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification													



Language Standards: Grade 3

Vocabulary Acquisition and Use

STD L.3.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Grade 3 reading and content, choosing flexibly from a range of strategies.												
STD L.3.4a	Use sentence-level context as a clue to the meaning of a word or phrase.												
CKLA Goal(s)	Use sentence-level context as a clue to the meaning of a word or phrase												
STD L.3.4b	Determine the meaning of the new word formed when a known affix is added to a known word (e.g., <i>agreeable/disagreeable</i> , <i>comfortable/uncomfortable</i> , <i>care/careless</i> , <i>heat/preheat</i>).												
CKLA Goal(s)	Determine the meaning of the new word formed when a known affix is added to a known word (e.g., <i>agreeable/disagreeable</i> , <i>comfortable/uncomfortable</i> , <i>care/careless</i> , <i>heat/preheat</i>)	✓		✓							✓		

**Alignment Chart for
Classic Tales: The Wind in the Willows**

Lesson

		1	2	3	4	5	6	7	8	9	10	11	12	13
STD L.3.5	Demonstrate understanding of word relationships and nuances in word meanings.													
STD L.3.5a	Distinguish the literal and nonliteral meanings of words and phrases in context													
CKLA Goal(s)	Determine the literal and nonliteral meanings of and appropriately use common sayings and phrases		✓										✓	✓
	Distinguish literal language from figurative language as used in a fiction or nonfiction/informational read-aloud						✓		✓					
STD L.3.5b	Identify real-life connections between words and their use (e.g., describe people who are <i>friendly</i> or <i>helpful</i>).													
CKLA Goal(s)	Provide and/or use synonyms and antonyms	✓												✓
	Identify real-life connections between words and their use (e.g., describe people who are <i>friendly</i> or <i>helpful</i>)								✓					
STD L.3.6	Acquire and use accurately grade-appropriate conversational, general academic, and domain specific words and phrases, including those that signal spatial and temporal relationships (e.g., <i>After dinner that night we went looking for them</i>).													
CKLA Goal(s)	Acquire and use accurately grade-appropriate conversational, general academic, and domain specific words and phrases, including those that signal spatial and temporal relationships			✓										

**Alignment Chart for
Classic Tales: The Wind in the Willows**

Lesson

1	2	3	4	5	6	7	8	9	10	11	12	13
---	---	---	---	---	---	---	---	---	----	----	----	----

Additional CKLA Goals

CKLA Goal(s)	Listen to and understand a variety of texts, including fictional stories, poems, and songs							<input checked="" type="checkbox"/>							
	Distinguish the following forms of literature: various fictional genres and poetry	<input checked="" type="checkbox"/>													<input checked="" type="checkbox"/>
	Evaluate and select read-alouds, books, or poems on the basis of personal choice for rereading							<input checked="" type="checkbox"/>							
	Demonstrate understanding of literary terms, such as <i>author, characters, setting, plot, dialogue, personification, point of view, perspective, biography, autobiography, theme, narrator, and narration</i>							<input checked="" type="checkbox"/>							
	Change some story events and provide a different story ending (orally or in writing)				<input checked="" type="checkbox"/>										
	Draw illustrations, diagrams, charts, and/or graphic organizers to represent the main idea and/or details from a fiction or nonfiction/informational read-aloud, to depict a vocabulary word, or to enhance a piece of writing													<input checked="" type="checkbox"/>	

These goals are addressed in all lessons in this domain. Rather than repeat these goals as lesson objectives throughout the domain, they are designated here as frequently occurring goals.

** The publishing step of this opinion writing piece has been placed at the beginning of the Pausing Point. It is highly recommended that this first section of the Pausing Point be regarded as *required* in order to most accurately align with the writing requirements of the Common Core State Standards.

Core Knowledge Language Arts: General Overview

Dear Third Grade Teacher,

Welcome to the Core Knowledge Language Arts (CKLA) program.

This program has been carefully crafted and researched to help every student in your classroom become a knowledgeable reader—fluent in listening, speaking, reading, and writing. In this program, there are two interconnected strands of language arts instruction: a Skills Strand, and a Listening & Learning Strand. Together, they provide decoding skills, background knowledge, and vocabulary exposure, which in turn build the listening and reading comprehension skills that are critical to literacy.

In Grades K–2, the schedule and content of these strands function autonomously, allowing teachers the flexibility to provide decoding instruction and practice in the Skills Strand as needed while continuing to build background knowledge and vocabulary in the Listening & Learning Strand through daily domain-based read-alouds.

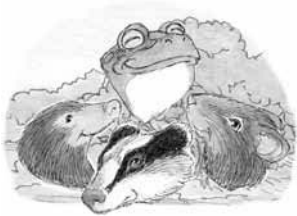
In Grade 3, as students are making the shift from the beginning stages of “learning to read” to the more advanced skills involved in “reading to learn,” the Skills Strand is merged with the Listening & Learning Strand to create integrated domain-based units which continue to provide content-based read-alouds together with instruction and practice in decoding while also providing explicit instruction in writing, grammar, spelling, and morphology. For example, in the first domain-based unit, *Classic Tales: The Wind in the Willows*, the Skills Teacher Guide and Student Reader align with the schedule and content of the Listening & Learning *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows*.

Domains of Knowledge

Listed below are the Grade 3 domains of knowledge based on *The Core Knowledge Sequence* in the instructional order necessary to integrate the Skills and Listening & Learning strands:

1. *Classic Tales: The Wind in the Willows*
2. *Classification of Animals*
3. *The Human Body: Systems and Senses*

4. *The Ancient Roman Civilization*
5. *Light and Sound*
6. *The Viking Age*
7. *Astronomy: Our Solar System and Beyond*
8. *Native Americans: Regions and Cultures*
9. *European Exploration of North America*
10. *Colonial America*
11. *Ecology*



Introduction to Classic Tales: The Wind in the Willows

This introduction includes the necessary background information to be used in teaching the *Classic Tales: The Wind in the Willows* domain. The *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows* contains thirteen daily lessons, each of which is composed of two distinct parts—the Read-Aloud and the Extension—so that the lessons may be divided into smaller chunks of time and presented at different intervals during the day. Each entire lesson will require a total of seventy minutes. There is also an additional thirty minutes each day during the last week devoted to formal writing.

In addition to these lessons, there is one Pausing Point in this domain after Lesson 13. The Pausing Point is designed to allow one additional day for reviewing, reinforcing, or extending the material taught before the Domain Assessment. The Pausing Point includes various activities that may be used throughout the domain and also assigned as homework. One day is included for the Domain Assessment. **You should spend no more than fifteen days total on this domain.**

The daily language arts block should consist of 150 minutes, as outlined below in the suggested weekly schedule for the first domain-based unit, *Classic Tales: The Wind in the Willows*.

Domain Overview

Here is an overview of the schedule for *Classic Tales: The Wind in the Willows*. Please see the Unit 1 Teacher Guide for the corresponding Skills schedule

Week One								
Min.	Day 1	#	Day 2	#	Day 3	#	Day 4	Day 5
50	Lesson 1A: “The River Bank, Part I”		Lesson 2A: “The River Bank, Part II”		Lesson 3A: “The Open Road”		Lesson 4A: “The Wild Wood”	Lesson 5A: “Mr. Badger”
20	Lesson 1B: Extensions		Lesson 2B: Extensions		Lesson 3B: Extensions		Lesson 4B: Extensions	Lesson 5B: Extensions

Week Two					
Min.	Day 6	Day 7	Day 8 #	Day 9 #	Day 10 #
50	Lesson 6A: “Dulce Domum, Part I”	Lesson 7A: “Dulce Domum, Part II”	Lesson 8A: “Mr. Toad”	Lesson 9A: “Toad’s Adventures”	Lesson 10A: “The Further Adventures of Toad, Part I”
20	Lesson 6B: Extensions	Lesson 7B: Extensions	Lesson 8B: Extensions	Lesson 9B: Extensions	Lesson 10B: Extensions; Opinion Writing: Plan

Week Three					
Min.	Day 11 #	Day 12 #	Day 13 #	Day 14 # ⑩	Day 15 ⑩
50	Lesson 11: “The Further Adventures of Toad, Part II”	Lesson 12: “The Return of Toad, Part I”	Lesson 13: “The Return of Toad, Part II”	Pausing Point (one day only); Opinion Writing: Publish	Domain Assessment
20	Lesson 11B: Extensions; Opinion Writing: Draft	Lesson 12B: Extensions; Opinion Writing: Draft/Revise	Lesson 13B: Extensions; Opinion Writing: Edit/Final Copy		Reassess/Remediate as needed; Opinion Writing: Publish
30	Opinion Writing: Draft	Opinion Writing: Draft/Revise	Opinion Writing: Edit/Final Copy		Opinion Writing: Publish

⑩ Lessons include Student Performance Task Assessments

Lessons require advance preparation and/or additional materials; please plan ahead

During the last week, the Domain Genre Writing time slot is devoted entirely to writing. The publishing step of this opinion piece has been placed at the beginning of the Pausing Point. **It is highly recommended that you regard this part of the Pausing Point as *required* in order to most accurately align with the writing requirements of the Common Core State Standards.**

Note: You will notice that grammar, spelling, and morphology are not listed in the above schedule. Beginning in Unit 2, these topics will be included explicitly as part of the Skills instruction. Unit 1 allows for more time to be devoted to familiarizing students with back-to-school procedures that need to be established for a successful year, as well as to the assessment, regrouping, and remediation of students as needed.

Domain Components

Along with this anthology, you will need:

- *Tell It Again! Media Disk* or the *Tell It Again! Flip Book** for *Classic Tales: The Wind in the Willows*
- *Tell It Again! Image Cards* for *Classic Tales: The Wind in the Willows*

*The *Tell It Again! Poster* is located at the back of the *Tell It Again! Flip Book*.

You may wish to have one notebook/binder readily available for each student to be used for note-taking and other writing opportunities, such as “domain dictionaries” and written responses to comprehension questions.

You will find the Instructional Objectives and Core Vocabulary for this domain below. The lessons that include Image Cards, Posters, Student Choice/Domain-Related Trade Book Extensions, Instructional Masters, and Assessments are also listed in the information below.

Why Classic Tales: The Wind in the Willows Is Important

This domain will introduce students to the classic children’s book *The Wind in the Willows*, authored by Kenneth Grahame in the early 1900s. Grahame wrote the first chapters for his son who was on vacation but still yearned to hear his father’s bedtime stories. Although Grahame was born in Scotland, he grew up and later lived in England where the countryside inspired the setting for *The Wind in the Willows*.

You will notice Grahame’s rich use of language as you prepare to teach this adapted text and share it with students. Keep in mind that it is not necessary for students to understand every single word as you read aloud. As students are introduced to new vocabulary words, they will continue to develop an awareness of language that will help them become better readers and writers. Additionally, encourage students to use context clues to aid in their grasp of this vocabulary. Even if students do not understand every single word, they will still be enchanted by Grahame’s charmingly descriptive paragraphs and memorable characters. You may choose to use a distinct voice for each of the characters to help students distinguish each animal in their minds as they listen to you read aloud.

By listening to the delightful adventures of Mole, Rat, Badger, and Toad, students will reinforce their understanding of the elements of fictional narratives, including dialogue, narration, characters, plot, and setting. Students will also discuss the literary tools of personification, perspective, and point of view, as well as the themes of friendship/loyalty, hospitality, responsibility, and irresponsibility.

Note: You will need to explain to students that you are going to be reading an adaptation of the novel *The Wind in the Willows* and that they will hear a chapter each day for the next few weeks. If you have students who have previously read this book or have seen a version of the movie, you may wish to talk with them about not giving away

the plot as you read, so that students experiencing the book for the first time can fully enjoy it as they did. You may also wish to suggest that these students listen for new details that differ from the version they have read or seen, or that they may not have noticed previously

What Students Have Already Learned in Core Knowledge Language Arts During Kindergarten, Grade 1, and Grade 2

The following domains, and the specific core content that was targeted in those domains, are particularly relevant to the read-alouds students will hear in *Classic Tales: The Wind in the Willows*. This background knowledge will greatly enhance your students' understanding of the read-alouds they are about to enjoy:

Nursery Rhymes and Fables (Kindergarten)

- Explain how animals often act as people in fables (personification)
- Demonstrate familiarity with nursery rhymes and fables
- Recite some nursery rhymes
- Identify rhyming words in nursery rhymes
- Identify lines that repeat, and/or dialogue in nursery rhymes
- Describe the characters and events in nursery rhymes and fables
- Explain that fables teach a lesson that is stated as the moral of the story
- Identify the moral of fables

Stories (Kindergarten)

- Listen to and then demonstrate familiarity with stories, including the ideas they express
- Explain that fiction can be in many different forms, including folktales, trickster tales, and tall tales
- Identify the setting, characters, and plot of a given story

Fables and Stories (Grade 1)

- Demonstrate familiarity with particular fables and stories
- Identify characteristics of fables: short, moral, personification
- Explain in their own words the moral of a particular fable
- Identify character, plot, and setting as basic story elements

- Describe the characters, plot, and setting of a given fable or story
- Identify fables and folktales as two types of fiction

Different Lands, Similar Stories (Grade 1)

- Explain that fictional stories come from the author’s imagination
- Identify folktales as a type of fiction
- Explain that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of various stories
- Explain that people from different lands tell similar stories

Fairy Tales (Grade 1)

- Identify fairy tales as a type of fiction
- Identify common characteristics of fairy tales, such as “once upon a time” beginnings, royal characters, elements of fantasy, problems and solutions, and happy endings
- Demonstrate familiarity with various classic fairy tales
- Identify the elements of various classic fairy tales

Fairy Tales and Tall Tales (Grade 2)


- Demonstrate familiarity with particular fairy tales
- Describe the characters, plot, and setting of particular fairy tales
- Identify common characteristics of fairy tales such as “once upon a time” beginnings, royal characters, magical characters or events, and happy endings
- Identify the fairy tale elements of particular fairy tales
- Identify fairy tales as a type of fiction
- Identify tall tales as a type of fiction
- Demonstrate familiarity with particular tall tales
- Identify the characters, plot, and setting of particular tall tales
- Identify exaggeration and larger-than-life characters as characteristics of tall tales
- Identify the exaggerations in particular tall tales

Greek Myths (Grade 2)

- Identify the elements of characters, plot, and supernatural beings and events in particular Greek myths
- Identify common characteristics of Greek myths (i.e., they trtoexplain mysteries of nature and humankind, include supernatural beings or events, give insight into the ancient Greek culture)
- Identify Greek myths as a type of fiction

Core Vocabulary for Classic Tales: The Wind in the Willows

The following list contains all of the core vocabulary words in *Classic Tales: The Wind in the Willows* in the forms in which they appear in the text. The vocabulary words used in the Word Work activities are boldfaced. The multiple-meaning word that is used as an activity in the Pausing Point is marked with a + sign. The inclusion of the words on this list *does not* mean that students are expected to immediately be able to use all of these words on their own. However, through repeated exposure throughout the lessons, they should acquire a good understanding of most of these words and begin to use some of them in conversation.

 **Note:** You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

Lesson 1

backwater
bolted
contemplated
hesitating
interferes
meandered

Lesson 2

arranged
dejected
escorted
seized
stability

Lesson 3

call on
common
mended
possessed
state+

Lesson 4

domestic
evasively
feeble
heartily
postpone

Lesson 5

atmosphere
conducted
retired
summoned
thoroughly

Lesson 6

advance
recollection
reproached
subtle
unerring

Lesson 7

blues
capital
dismally
forage
perceive
slumber

Lesson 8

conceited
gross
hour
impertinence
improvised
sensible

Lesson 9

disguise
distress
dungeon
particularly
pursued

Lesson 10

deprive
fate
occupant
revenge
solitary
unrestrainedly

Lesson 11

ecstasies
gaining on
keenly
proposal
recklessly
spirit

Lesson 12

imprisoned
sentries
startled
surveyed
warily



Lesson 13

deafening
expedition
immense
modest
sentinels

Writing Opportunities

In the *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows*, the content is reinforced through an opinion writing piece, which students complete as a class using the steps of the formal writing process in Lessons 10–13, in the Pausing Point, and during the Domain Genre Writing sessions. Refer to the recommended schedule in this introduction for guidance in planning these days.

Everyday writing opportunities are included in the Comprehension Questions and Extensions in Lessons 1–13, as well as in the Pausing Point.

In the Comprehension Questions, shorter writing prompts that assess students' literal recall of the core content and provide practice for the short-answer writing section of the Domain Assessment are indicated by this icon: . Longer writing prompts that encourage students to think critically and expand creatively upon the content are indicated by this icon: . Some of these prompts may serve both purposes and may also be collected in a notebook or folder to provide source information for students to reference when writing their formal writing piece.

For these writing sessions, it is highly recommended that students take five to ten minutes of Discussing the Read-Aloud time to write a half to a full page in response to one or more of the prompts, during which time you are encouraged to circulate and provide over-the-shoulder conferencing for a group of students each day. During these daily writing sessions, you may also choose to reinforce what students are learning in the Skills strand by having them practice these skills in their writing. The goal of these extended writing sessions is to provide students with daily “low-stakes” writing practice and to have them receive immediate feedback on the content, featured skill(s), and clarity and depth of their written expression. You may also choose to publish select pieces of students' writing to reinforce a particular concept or skill. It is highly recommended that students share their writing on a daily basis as time permits.

Comprehension Questions

In the *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows*, there are three types of comprehension questions: literal questions to assess students' recall of the core content; inferential questions to guide students to infer information from the text and think critically; and evaluative questions to guide students to build upon what

they have learned from the text to use their creative, analytical, and application skills. Many of these questions are also labeled as writing prompts and are discussed in more detail in the Writing Opportunities section in this introduction.

The last comprehension question in each lesson prompts students to ask, answer, and/or research any remaining questions they may have about the content; this question may also be expanded upon as an “Above and Beyond” research and/or writing activity. Many of these comprehension questions may also serve as meaningful take-home topics to discuss with family members.

It is highly recommended that students answer all comprehension questions in complete sentences—whether orally or in writing—using domain vocabulary whenever possible. You may wish to have students collect written responses in a notebook or folder.

Student Choice and Domain-Related Trade Book Extensions

In the *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows*, Student Choice activities are suggested in the Pausing Point and in Lesson 7. A Domain-Related Trade Book activity is suggested in the Pausing Point. A list of recommended fiction and nonfiction titles is included at the end of this introduction, or you may select another title of your choice.

Classic Tales: The Wind in the Willows Image Cards

There are thirty-one Image Cards in *Classic Tales: The Wind in the Willows* domain. These Image Cards portray the actual creatures fictionalized in *The Wind in the Willows*, as well as provide visual supports for the read-alouds. In addition, a set of image cards from Lesson 3, “The Open Road,” is provided as part of a sequencing activity in the Lesson 3 Extension. In the *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows*, Image Cards are referenced in Lessons 1–4, 7, and 10–13.

Classic Tales: The Wind in the Willows Poster

There is one Poster in *Classic Tales: The Wind in the Willows* domain. This Poster is a map depicting the fictional world of *The Wind in the Willows*, The Willows Countryside. In the *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows*, Poster 1 is referenced in Lessons 1–5, 8, 11, and 13.

Instructional Masters and Family Take-Home Letters

Blackline Instructional Masters and Family Take-Home Letters are included at the back of the *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows*. Instructional Masters are referenced in the Domain Assessment, in the Pausing Point, and in Lessons 3B and 8B–13B. The Family Letters are referenced in Lessons 1B and 8B.

Above and Beyond Opportunities

In the *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows*, there are numerous opportunities in the lessons and the Pausing Point to challenge students who are ready to attempt activities that are above grade-level. These activities are identified with this icon: ↗.

These opportunities may be found in the following: Comprehension Questions, Extensions, Pausing Point activities, research activities, and writing exercises.

You may also wish to assign some of these and other exercises as homework for students who are ready for a challenge outside of the classroom. Many of the comprehension questions also serve as meaningful take-home topics to discuss with family members.

Additionally, you may choose to coordinate with your school's science and/or social studies teacher(s) to further reinforce the content covered in this language arts block.

Student Performance Task Assessments

In the *Tell It Again! Read-Aloud Anthology for Classic Tales: The Wind in the Willows*, there are numerous opportunities to assess students' learning. These assessment opportunities range from informal observation opportunities to more formal written assessments and are indicated by this icon: **10**. There is also a cumulative Domain Assessment. Instructional Masters DA-1, DA-2, and DA-3 are used for this purpose. The correct answers and corresponding statements have been provided on the back of the Answer Keys for Parts I and II of the Domain Assessment. You may wish to make a copy of the Answer Keys to send home to family members. Use the Tens Conversion Chart located in the Appendix to convert a raw score on each assessment into a Tens score. On the same page, you will also find the rubric for recording observational Tens scores.

Recommended Resources for Classic Tales: The Wind in the Willows

Trade Book List

It is highly recommended that students spend a minimum of twenty minutes each night reading independently or aloud to family members, or listening as family members read to them. You may suggest that they choose titles from this trade book list. These titles may also be put into the classroom book tub for various reading levels.

Various Versions of The Wind in the Willows

1. *The Wind in the Willows*, abridged and illustrated by Inga Moore (Candlewick Press, 2003) ISBN 9780763622428
2. *The Wind in the Willows*, retold from the Kenneth Grahame original by Martin Woodside (Sterling Publishing, Co., Inc., 2007) ISBN 9781402736964
3. *The Wind in the Willows: #1 The Riverbank*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2006) ISBN 1402732937
4. *The Wind in the Willows: #2 The Open Road*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2006) ISBN 1402732945
5. *The Wind in the Willows: #3 The Wild Wood*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2007) ISBN 1402732953

6. *The Wind in the Willows: #4 Home Sweet Home*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2007) ISBN 9781402732966
7. *The Wind in the Willows: #5 Sneaky Toad*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2010) ISBN 9781402767296
8. *The Wind in the Willows: #6 Restless Rat*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2010) ISBN 9781402767302

Related Nonfiction Trade Books

9. *A Forest Habitat*, by Bobbie Kalman (Crabtree Publishing Co., 2007) ISBN 9780778729792
10. *A Log's Life*, by Wendy Pfeffer (Aladdin Paperbacks, 1997) ISBN 9781416934837
11. *Food Chains and Webs: A Struggle to Survive*, by Andrew Solway (Rourke Publishing, 2011) ISBN 978160694991
12. *Living Near a River (Rookie: Read-About Geography)*, by Allan Fowler (Children's Press, 2000) ISBN 0516270524
13. *One Small Place in a Tree*, by Barbara Brenner (HarperCollins Children's Books, 2004) ISBN 9780688171803
14. *River Beds: Sleeping in the World's Rivers*, by Gail Langer Karwoski (Sylvan Dell Publishing, 2008) ISBN 9781934359310
15. *The Tree in the Ancient Forest*, by Carol Reed-Jones (Dawn Publications, 1995) ISBN 1883220319
16. *What Is Hibernation?*, by John Crossingham and Bobbie Kalman (Crabtree Publishing Company, 2002) ISBN 0865059640
17. *What River Animals Eat/¿Que Comén Los Animales De Los Ríos?*, by Joanne Mattern (Weekly Reader: Early Learning Library, 2007) ISBN 9780836873825

Teacher/Family Resources

18. *The Wind in the Willows: An Annotated Edition*, by Kenneth Grahame and edited by Seth Lerer (Belknap Press, 2009) ISBN 9780674034471



The River Bank, Part I

1

✔ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify fantasy as a type of fiction
- ✓ Give examples of the use of British English in *The Wind in the Willows*
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *plot*, *dialogue*, and *personification* by using these terms in discussing “The River Bank, Part I”

Language Arts Objectives

The following language arts objectives are addressed in this lesson.

Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Describe Mole’s, and Rat’s traits, motivations, or feelings and explain how their actions contribute to the events of the “The River Bank, Part I” (RL.3.3)
- ✓ Distinguish literal language from figurative language as used in “The River Bank, Part I” when Rat says of the River, “It’s brother and sister to me . . . It’s my world, and I don’t want any other.” (RL.3.4) (L.3.5a)
- ✓ Sequence four to six sentence strips describing events in the “The River Bank, Part I” (RL.3.7)
- ✓ Use a fictional map of The Willows Countryside to support understanding of “The River Bank, Part I” (RL.3.7)
- ✓ Use a map of the U.K. to identify the four countries of the U.K., as well as the Thames River, as the author’s, Kenneth Grahame’s, homeland to support understanding on *The Wind in the Willows* (RI.3.7)

- ✓ Make personal connections in writing to experiences near a river or on a backwater (W.3.8)
- ✓ Make predictions prior to the read-aloud “The River Bank, Part I” about the kinds of adventures Mole, Rat, Badger and Toad might have based on image cards of a mole, water rat, badger and toad, and then compare the actual outcomes to predictions (SL.3.1)
- ✓ Determine the meaning of the new word formed when a known affix is added to a known word, such as *-man* and *oarsman* (L.3.4b)
- ✓ Provide and use synonyms and antonyms of the word *meandered* (L.3.5b)
- ✓ Distinguish *The Wind in the Willows* as an example of classic fiction belonging to the genre of fantasy
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *plot*, *dialogue*, and *personification* by using these terms in discussing “The River Bank, Part I”

Core Vocabulary

Note: You may wish to display some of these vocabulary words in your classroom for students to reference throughout the domain. You may also choose to have students write some of these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

backwater, n. A peaceful body of water connected to a river, but with little or almost no current or movement; an isolated, unchanging village or town

Example: Mayberry was a quiet backwater of a village where people lived almost the same way as they had for the past hundred years.

Variation(s): backwaters

bolted, v. Moved or ran off suddenly

Example: When it began raining, Evan bolted into his house to stay dry.

Variation(s): bolt, bolts, bolting

contemplated, v. Considered or thought about; pondered

Example: Thomas Edison contemplated all the ways electricity could be used in his inventions.

Variation(s): contemplate, contemplates, contemplating

hesitating, adj. In a halting or pausing way; acting with reluctance or uncertainty

Example: Julia perched on the side of the pool in a hesitating position as she waited for the rest of the class to jump in.

Variation(s): none

interferes, v. Gets in the way and prevents something from working smoothly


Example: During the spring season, rain often interferes with outdoor plans.

Variation(s): interfere, interfered, interfering

meandered, v. Moved slowly and without purpose

Example: Jules meandered down the beach in the early morning light, enjoying the scenery.

Variation(s): meander, meanders, meandering

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	Domain Introduction	Poster 1 (The Willows Countryside); Image Card 1; world map or globe	10
	Essential Background Information or Terms	Image Cards 2–6	
	Making Predictions About the Read-Aloud	Image Cards 2–5	
<i>Presenting the Read-Aloud</i>	The River Bank, Part I	Image Cards 7–10	20
<i>Discussing the Read-Aloud</i>	Comprehension Questions	Image Card 6	15
	Word Work: Meandered		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Retelling the Read-Aloud	chart paper, chalkboard, or whiteboard; sentence strips [This exercise requires advance preparation.]	20
	The Animals in <i>The Wind in the Willows</i>	Image Cards 2–5	
<i>Take-Home Material</i>	Family Letter	Instructional Masters 1B-1 and 1B-2	



The River Bank, Part I

1A

Introducing the Read-Aloud

10 minutes

Domain Introduction

Explain to students that you are going to be reading an adaptation of the book titled *The Wind in the Willows* and that they will hear a chapter each day for the next few weeks. Tell students that willows are a type of tree. Show students Image Card 1 (Willow Tree) as an example. Explain that there are many types of willows, and these particular ones are weeping willow trees. Tell students that willows like a lot of water, and therefore tend to grow near sources of water such as rivers, lakes, and ponds.

Tell students that the story they are going to hear is fiction. Ask, “Who can tell me what fiction is?” If necessary, remind students that if a story is fiction, it is created from the author’s imagination.

Tell students that *The Wind in the Willows* was written in 1908—more than one hundred years ago—and is considered one of the best children’s stories ever written. Tell students that because this story is of a high quality and has remained well-known throughout the years, it is known as a classic. Ask students if they know of any stories that are considered classics. Ask students if they’ve read or heard of *Charlotte’s Web*, *Alice in Wonderland*, *The Chronicles of Narnia*, *Where the Wild Things Are*, or *A Wrinkle in Time*. Remind them that these books are just a few examples of many classic books. Encourage students to ask their parents, grandparents, caretakers, or guardians if they are familiar with the classic story of *The Wind in the Willows*.

Tell students that *The Wind in the Willows* was written by a man named Kenneth Grahame. Kenneth Grahame was born in Scotland, but moved to England when he was very young, and lived there the rest of his life. Explain to students that Scotland and England are two of the four countries making up the United Kingdom (or the U.K. for short), along with Wales and Northern Ireland. Citizens of the U.K. are called “British” because the main landmass of the U.K. is called Great Britain. Explain that Grahame told these stories to his son (whom he called Mouse) to entertain him before he ever wrote them down. Explain that this story is set in the English countryside—where the author grew up—near a

river called the Thames [TEMZ]. Tell students that the Thames River runs through the country of England. Ask a student to point to Scotland and England on a world map or globe, assisting as necessary. You may also wish to show the location of the Thames on a map. Remind students that the United Kingdom is considered part of the continent of Europe.

Explain to students that because Grahame lived in the U.K., *The Wind in the Willows* is written in British English. Explain that in the United States most people speak American English. Tell students that British English and American English are very similar, but that there are some slight differences in words or phrases.

For example, tell students that in the read-aloud today, they will hear about a character who is “messaging about” in a boat. Ask students what they think it means to be “messaging about.” Explain to students that in American English, we might say “messaging around” instead of “messaging about.” In both cases, it means that the character is not doing anything on the boat with a particular purpose.

Show students Poster 1 (The Willows Countryside). Tell students that this map shows many of the places described in *The Wind in the Willows*. Point out Mole’s House and the River Bank, and tell students the story begins there. During the course of this domain, encourage students to examine the map more closely as they have time. Tell them they can look forward to hearing about many of the places they see on the map.

Note: If you have students who have previously read this story or have seen a version of the movie, you may wish to talk with them about not giving away the plot as you read, so that students experiencing the book for the first time can fully enjoy it as they did. You may also wish to suggest that these students listen for new details that differ from the version they have read or seen, or that they may not have noticed previously.

Essential Background Information or Terms

Tell students that the story they are going to hear for the next few weeks is about animal characters living near a river and woods/forest. The main characters are a mole, a water rat (European water vole), a badger, and a toad. Show students Image Cards 2–5 of these animals so students can see what the animals they will hear about really look like. Later, students will be introduced to and see images of other animal characters, including an otter, hedgehogs, field mice, weasels, ferrets, and stoats.

Students will also hear more about these real animals and their habitats. You may wish to display the image cards of all the animals throughout the domain.

Show students Image Card 6 (On the River Bank), and ask what they see on the river bank. (willow tree, girl, badger, toad, rat, and back of mole) Ask students, “Can you think of a story you have heard previously in which an animal or an object talks and acts like a person?” If students have trouble answering, you may wish to give them examples such as Wilbur and Charlotte in *Charlotte’s Web*, the flounder in *The Fisherman and His Wife*, the wolf in *Little Red Riding Hood*, the mirror in *Snow White*, or the playing cards in *Alice in Wonderland*. Have students discuss how each animal character or thing behaves like a person.

Explain that when an animal or thing in a story behaves or is described like a person, it is called personification. Have students repeat the word *personification* after you. Ask, “What word do you hear inside the word *personification*?” Prompt students to recognize the word *person* and remind them that personification is when an animal or thing is given the characteristics of a person, such as talking, wearing clothes, etc.

Ask, “Can an animal talk using words in real life? Do animals in nature wear clothes?” Tell students they will hear about things in *The Wind in the Willows* that cannot happen in real life, such as animals talking, wearing clothes, and living in real houses. Explain that often when a story has these elements, this type of fiction is called fantasy. Explain that *Charlotte’s Web*, *Alice’s Adventures in Wonderland*, and *The Wind in the Willows* are examples of fantasy stories.

Tell students that throughout the book, they will hear about other animals that are examples of personification. They will also see these main animal characters interact with other animals that act as they would in nature. Tell students that throughout the domain they should listen for examples of animals that are personified and animals that are not personified. You may wish to share the examples of the cat and dog in *Charlotte’s Web* that are not personified.

Lastly, remind students that the plot of a story is what we call the events of the story in which the characters are involved. Remind students that the location and time period of a story is called the setting. Finally, explain that dialogue is what we call the parts of the story where the characters speak to one another.

Making Predictions About the Read-Aloud

Read the title of this read-aloud to students, “The River Bank, Part I.” Show students Image Cards 2–5 (Mole, Rat, Badger, and Toad). Ask students to predict what kinds of adventures these types of animals might have along a river bank. Tell students to listen carefully to the read-aloud to see if their predictions are correct.



The River Bank, Part I

← Show image 1A-1: Mole cleaning his house

1 Whitewash is a special solution made of limestone and water, used like paint to whiten walls or other things.

2 “Bother,” “O blow,” and “Hang” are examples of British sayings that show someone doesn’t like something, similar to how an American would say “Oh snap!” or “Forget about it.”

The Mole had been working very hard all the morning spring-cleaning his little home: first with brooms, then with dusters; then on ladders and steps and chairs, with a brush and a pail of whitewash.¹ He did this until he had dust in his throat and eyes, and splashes of whitewash all over his black fur. Spring was moving in the air above and the earth below, and around him and his dark and lowly little house. Any wonder he suddenly flung down his brush on the floor, said “Bother!” and “O blow!” and also “Hang spring-cleaning!” and **bolted** out of the house without even waiting to put on his coat.²

Mole immediately made for the steep little tunnel, and without a moment’s hesitation, he began scraping, scratching, and scrabbling. He worked busily with his little paws and muttered to himself, “Up we go! Up we go!” till at last, pop! His snout came out into the sunlight, and he found himself rolling in the warm grass of a great meadow.



← Show image 1A-2: Mole in the meadow

“This is fine!” he said to himself. “This is better than whitewashing!” he added as he jumped with delight at the joy of spring. In this state of happiness, he made his way across the meadow till he reached the hedge on the farther side.

3 or from one place to another

It all seemed too good to be true, as moving hither and thither³ he observed everywhere birds building, and leaves and flowers bursting forth.

He thought his happiness was complete when, as he **meandered** aimlessly along, he came to the edge of a full-fed river. There he stood quite mesmerized, as never before had he seen a river. He watched in awe as it shimmered and shined, gurgled and bubbled, swirled and curled its way seaward. So bewitched and fascinated was he, that he trotted for a while by the side of it. Eventually, exhausted by this tremendous effort, he sat down on the bank to rest.

As he sat on the grass and gazed across the river, a dark hole in the bank opposite, just above the water's edge, caught his eye. Mole quietly **contemplated** what a nice snug dwelling place it would make. As he gazed, something bright and small seemed to twinkle like a tiny star down in the heart of it. But it could hardly be a star, and it was too glittering and small for a glowworm.⁴ Then, as he looked, it winked at him, and so revealed itself to be an eye; and a small face began gradually to grow up round it, like a frame round a picture.

4 [Present Image Card 7 (Glow-Worm).] A glowworm is a type of wingless beetle that creates and gives off a bright light. The beetles that have wings are called fireflies or lightning bugs.

A brown little face, with whiskers.

A grave round face, with the same twinkle in its eye.

Small neat ears and thick silky hair.

It was the Water Rat!

The two animals stood and regarded each other cautiously.

“Hullo, Mole!” said the Water Rat.

“Hullo, Rat!” said the Mole.

“Would you like to come over?” enquired the Rat.

“Oh, it's all very well to ask,” said the Mole, rather grumpily, he being new to a river and riverside life and its ways.



← **Show image 1A-3: Rat sculling over to Mole**⁵

The Rat said nothing, but stooped and unfastened a rope and hauled on it; then lightly stepped into a little boat which the Mole had not observed. It was painted blue outside and white within, and was just the size for two animals; and the Mole loved it immediately.

The Rat sculled across.⁶ Then he held up his forepaw as the Mole stepped gingerly down. “Lean on that!” he said. “Now then, step lively!” and the Mole to his great delight found himself actually seated in the stern⁷ of a real boat.

5 Whose house do you see in the picture? (Rat's house)

6 The word *sculled* here has to do with rowing a boat with two oars, and it begins with the letters 'sc'. Don't confuse it with the word *skull*, as in the head of a skeleton, which begins with the letters 'sk'.

7 or the rear

“This has been a wonderful day!” said he, as the Rat shoved off and took to the sculls again. “Do you know, I’ve never been in a boat before in all my life.”

“What?” cried the Rat, open-mouthed: “Never been in a—you never—well I—what have you been doing, then?”

“Is it so nice as all that?” asked the Mole shyly, though he was quite prepared to believe it as he leant back in his seat and surveyed the cushions, the oars, and all the fascinating fittings.

“Nice? It’s the *only* thing,” said the Water Rat solemnly, as he leant forward for his stroke. “Believe me, my young friend, there is *nothing*—absolutely nothing—half so much worth doing as simply messing about in boats. Simply messing,” he went on dreamily: “messing—about—in—boats; messing—”

“Look ahead, Rat!” cried the Mole suddenly.

It was too late. The boat struck the bank full tilt. The oarsman lay on his back at the bottom of the boat, his heels in the air.⁸

“—about in boats—or *with* boats,” the Rat went on cheerily, picking himself up with a pleasant laugh. “In or out of ’em, it doesn’t matter. Look here! If you’ve really nothing else to do, what do you say we spend time on the river together?”

8 The oarsman is the “man” with the oars. Who is the oarsman in this case? (Water Rat)



← **Show image 1A-4: Mole and Rat boating on the river**

The Mole waggled his toes from sheer happiness, spread his chest with a sigh of contentment, and leaned back blissfully into the soft cushions. “What a day I’m having!” he said. “Let us start at once.”

“Hold on a minute, then!” said the Rat as he tied fast the boat and climbed up into his hole above. Moments later he reappeared staggering under a fat, wicker, luncheon basket.

“Shove that under your feet,” he said to the Mole, as he passed it down into the boat. Then he untied the boat and took the sculls again.

“What’s inside it?” asked the Mole, eagerly.

“There’s cold chicken inside it,” replied the Rat; “coldtongue-coldham-coldbeef-pickledgherkins-salad-frenchrolls-cresssandwiches-pottedmeat-gingerbeer-lemonade-sodawater—”

“O stop, stop,” cried the Mole: “This is too much!”

“Do you really think so?” enquired the Rat seriously. “It’s only what I always take on these little excursions. The other animals complain that I hardly have enough!”

The Mole did not hear a word he said. He was already absorbed in the new life he was entering upon. He trailed a paw in the water and dreamed long, waking dreams. The Water Rat, like the good little fellow he was, sculled steadily on and did not disturb him.

“I like your clothes, old chap,” the Rat remarked after some half an hour or so had passed.⁹ “I’m going to get a velvet jacket myself someday.”

“I beg your pardon,” said the Mole, pulling himself together with an effort. “You must think me very rude; but all this is so new to me. So—this—is—a—River!”

“*The River*,” corrected the Rat.

“And you really live by the river? What a jolly life!”

“By it and with it and on it and in it,” said the Rat. “It’s brother and sister to me, and aunts, and company, and food and drink, and (naturally) washing. It’s my world, and I don’t want any other.”

“But isn’t it a bit dull at times?” the Mole asked. “Just you and the river, and no one else to pass a word with?”

“No one else to—well, I mustn’t be hard on you,” said the Rat. “You’re new to it. The bank is so crowded nowadays that many people are moving away altogether. O no, it isn’t what it used to be, at all. Otters, kingfishers, dabchicks, moorhens, all of them about all day long and always wanting you to *do* something—as if a fellow had no business of his own to attend to!”¹⁰

9 *Old chap* is British slang for a man, boy, or fellow. [Point to Mole’s suit in the image.]

10 [Present Image Cards 8 (Otter) and 9 (Kingfisher, Moorhens, and Dabchicks).]



← **Show image 1A-5: Mole and Rat on the river talking about the Wild Wood**

“What lies over *there*?” asked the Mole, waving a paw towards a background of woodland that darkly framed the water-meadows on one side of the river.

“W-e-ll,” replied the Rat hesitantly, “that’s the Wild Wood. We don’t go there too often.”

“Are there scary creatures there?” Mole asked, trying not to tremble.

“The squirrels are all right,” Rat replied. “*And* the rabbits—some of ’em, but rabbits are a mixed lot. And then there’s Badger, of course. He lives right in the heart of it; wouldn’t live anywhere else, either. Dear old Badger! Nobody **interferes** with *him*.”

“Why, who *should* interfere with him?” asked the Mole.

“Well, of course, there are others,” explained the Rat in a **hesitating** sort of way.

“Weasels, stoats, foxes, and so on. They’re all right in a way; I’m very good friends with them; pass the time of day when we meet, but you can’t trust them, and that’s a fact.”¹¹

“And beyond the Wild Wood?” Mole asked.

“Beyond the Wild Wood is the Wide World,” said the Rat. “And that’s something that doesn’t matter, either to you or me. I’ve never been there, and I’m never going, nor you either, if you’ve got any sense. Don’t ever refer to it again, please. Now then! Here’s our **backwater** at last, where we’re going to lunch.”¹²

11 [Present Image Card 10 (Weasel, Stoat, and Fox). Explain to students they will learn more about these animals in a later read-aloud.]



12 A backwater is a peaceful body of water connected to a river, but with little or almost no current, or movement. You will hear about Mole and Rat’s picnic lunch on the backwater in the next read-aloud.

Comprehension Questions


15 minutes

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. Ask students to answer in complete sentences by having them restate the question in their responses. **It is highly recommended that students answer at least one question in writing and that some students share their writing as time allows.** You may wish to have students collect their written responses in a notebook or folder to reference throughout the domain as source material for longer writing pieces and as preparation for written responses in the Domain Assessment.

1. *Evaluative* Were your predictions correct about what kinds of adventures these animals might have along the river bank? Why or why not? (Answers may vary.)
2. *Literal* What kind of fiction is *The Wind in the Willows*? (a classic, and a fantasy) What are elements found in fantasy? (personification of animals or objects; magical events or things that cannot happen in real life; etc.)
3. *Inferential* What British English words or phrases did you hear in today's read-aloud? (*old chap, messing about, bother, etc.*) Why is there British English in this story? (It is written by an author named Kenneth Grahame, who grew up in England, or Great Britain.)
4. *Literal* Who are the main characters in today's read-aloud? (Mole and Water Rat) What do we call the events of a story in which the characters are involved? (plot)
5. *Inferential* What things do you know about Mole based on what you heard in the read-aloud today? (He is weary of spring-cleaning; he lives underground; he has black fur; he is fascinated by the river; he is shy but happy; etc.)
6. *Inferential* Would you describe Mole as curious? Why or why not? (Answers may vary, but as students reply, make sure that they support their responses with examples from the text.)

7. *Inferential* What season is the story set in when Mole leaves his home? (spring) How do you know? (The text explicitly says it is spring. Other answers may vary, but students should support their responses with examples from the text, such as flowers in the meadow, birds making their nests, etc.)
8. *Inferential* What adjectives would you use to describe Rat? (Answers may vary, but may include some of the following: friendly, adventurous but cautious, wise, aquatic, generous, etc.)
9. *Literal* In what kind of setting does the story begin? (in Mole's underground house which he is spring-cleaning) To what kind of setting are we introduced after Mole bolts out of his burrow? (to the world aboveground, the river bank in the spring)
10.  *Evaluative* Have you ever spent time on or near a river or a backwater? If so, contemplate, or think about, how you would use your senses to discover the water and the things in and around the water. [Show students Image Card 6 (On the River Bank) as a writing prompt.] Write a few sentences about your experiences, and describe the water in terms of your senses. (Answers may vary.)
11. *Inferential* What do we call the parts of the story where characters speak to each other? (dialogue) What types of things does Mole learn from his dialogue with Rat? For instance, when Rat tells Mole in a hesitating way about the Wild Wood, what does Mole learn? (Mole learns that squirrels and rabbits live in the Wild Wood. The rabbits are a “mixed lot.” The scarier creatures are weasels, stoats, and foxes. Badger lives in the Wild Wood, but no one interferes with him.)
-  *Evaluative* Why do you think Rat does not want to go into or even speak about the “Wide World,” or the area beyond the Wild Wood? (Answers may vary.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

12.  *Evaluative* *Think Pair Share:* What examples of personification did you hear in today's read-aloud? (Answers may vary, but may include the following: Mole and Rat wearing clothes; Mole cleaning his house with a broom; Mole painting, or whitewashing, his house; Water Rat rowing a boat; the animals talking to each other; etc.) What

are some characteristics of Mole and Water Rat that are not examples of personification? (Answers may vary, but may include the following: Moles really live underground; water rats [European water voles] live near river banks; moles have black fur; water rats have brown fur and whiskers; etc.)

13. After hearing today’s read-aloud and comprehension questions and answers, do you have any remaining questions?

✈ You may wish to allow time for individual, group, or class research of the text and/or other resources to answer any remaining questions.

Word Work: Meandered

5 minutes

1. In the read-aloud you heard, “[The Mole] thought his happiness was complete when, as he *meandered* aimlessly along, he came to the edge of a full-fed river.”
2. Say the word *meandered* with me.
3. *Meandered* means moved slowly without a purpose.
4. On warm spring days, many of the townspeople meandered in the town center, stopping whenever they pleased to rest or talk with friends.
5. Have you ever meandered, or have you ever seen someone else who meandered? Where were you? Be sure to use the word *meandered* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I meandered . . .” or “_____ meandered . . .”]
6. What’s the word we’ve been talking about? What part of speech is the word *meandered*?

Use a *Synonyms and Antonyms* activity for follow-up. Ask students, “What does *meandered* mean? What are some synonyms, or words that have a similar meaning?” Prompt students to provide words like *strolled, roamed, walked, wandered, ambled*, etc. Then ask, “What are some words or phrases you know that are antonyms, or opposites, of *meandered*?” Prompt students to provide words and phrases like *ran, walked with purpose, marched, went directly, made a beeline*, etc.



Complete Remainder of the Lesson Later in the Day



The River Bank, Part I

1
B

Extensions

20 minutes

Retelling the Read-Aloud

As a class, retell Part I of “The River Bank” by writing four to six key events onto sentence strips. Remind students that these events are called the plot. Be sure to include the settings and characters within the events. Elicit students’ input to write sentences that are simple and in their own words.

Once the events are written onto sentence strips, shuffle the strips and tell students that it is now their job to arrange the sentences in the appropriate order. Read each sentence strip aloud, and give it to a pair or trio of students. After all of the strips are distributed, say, “If you think your group has the first sentence of our retelling, please bring it up to the front.” Affix the sentence strip to a piece of chart paper, a chalkboard, or a whiteboard with a piece of tape. Then say, “If you think your group has the next sentence of our retelling, please bring it up to the front.”

Each time a new sentence strip is added to the retelling, reread the whole “story” again to help students self-correct their errors. Continue building the story until you have a retelling in a logical sequence. You may wish to reshuffle the sentence strips and repeat this activity with smaller groups.

➦ **Note:** You may choose to have some students complete this activity independently.

The Animals in *The Wind in the Willows*

Note: Students will learn about the characteristics of animals in more detail in the next domain, *Classification of Animals*. They will also more specifically compare and contrast toads and frogs. You may wish to revisit some of the animals from *The Wind in the Willows* during that domain to allow students to classify them and use more scientific terminology, such as *vertebrate*.

Show students Image Card 2 (Mole). Explain that adult moles are small animals around six inches in length with dark fur. They live in soil just under the surface of the ground. They have small eyes; a pointy nose;

large front paws with long, thick claws; very small back legs; and generally have short tails. They're known for making tunnels under the ground, causing bumpy molehills. Farmers and gardeners usually don't want moles living near their plants, because the tunnels can hurt plant roots. Moles eat insects. Show Image Card 11 (Mole Burrow). Moles dig and live in burrows and tunnels under the ground. Moles dig two types of tunnels: shallow ones for feeding and resting, and deeper ones for their burrows and places for their young. In addition, moles tend to stay closer to the ground in summer, and are deeper in the ground in winter. Point to the various tunnels shown on Image Card 11. Explain to students the round network of tunnels form the actual burrow, whereas the other tunnels serve more as conduits to the outside. Explain to students that other animals, such as badgers, foxes, and rabbits live in tunnels and burrows, as well.

Show students Image Card 3 (Water Rat). Explain that adult water rats, or European water voles, are small animals around five to seven inches in length with brownish fur. They live in burrows they dig into the banks of rivers, streams, ponds, or ditches. They eat plants and grass.

Show students Image Card 4 (Badger). Explain that most badgers belong to the weasel family. They grow to be around twenty-four to thirty-six inches in length. They have small heads with distinctive black and white striped markings; thick, short necks; thick, wedge-shaped bodies, and short tails. Badgers eat a variety of plants and small animals and insects. They live in burrows they dig into the banks of rivers, streams, ponds, or ditches. They're known for creating extensive tunnels, and for living in them for generations.

Tell students that moles, water rats, and badgers have backbones, unlike jellyfish, for example. Their skeletons are inside their bodies, as opposed to crabs, for example, which have exoskeletons on the outside of their bodies. Moles, water rats, and badgers are warm-blooded mammals. Their babies are born alive, and their mothers feed them milk from their bodies.

Show students Image Card 5 (Toad). Explain that toads are amphibians, meaning they are hatched in the water, and later live on land near water. They have dry, warty-looking skin, and are usually a brownish or grayish color. They have small, squat bodies that can be around two to three inches long. They have short front legs, and longer bent back legs, and move by hopping. Their babies are hatched from eggs, and start off as tadpoles that live in the water, and later grow into toads. Toads live more on land than frogs do.

Ask students which of these four animals is most different from the others and why. Tell them that they will learn more about the characteristics of these and other real animals in the next domain, *Classification of Animals*.

Take-Home Material

Family Letter

Send home Instructional Masters 1B-1 and 1B-2.



The River Bank, Part II

2

✓ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character's perspective the story is being experienced
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *plot*, *dialogue*, *personification*, *perspective*, and *narration* by using these terms in discussing "The River Bank, Part II"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Describe Mole's, Rat's, Otter's, Toad's, and Badger's traits, motivations, or feelings and explain how their actions contribute to the events of the "The River Bank, Part II" (RL.3.3)
- ✓ Determine the literal and nonliteral meanings of and appropriately use common sayings and phrases, such as "let bygones be bygones" (RL.3.4) (L.3.5a)
- ✓ Make predictions prior to the read-aloud "The River Bank, Part II" about the kinds of adventures Mole and Rat might have on the backwater, and then after the read-aloud compare the actual outcomes to predictions (SL.3.1a)
- ✓ Summarize "The River Bank, Part I" (SL.3.4)
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *plot*, *dialogue*, *personification*, *perspective*, and *narration* by using these terms in discussing "The River Bank, Part II"

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

arranged, v. Ordered or organized specifically

Example: Sally arranged the books on her shelf in alphabetical order.

Variation(s): arrange, arranges, arranging

dejected, adj. Depressed; unhappy, sometimes because one feels lonely or left out

Example: Wilbur the pig feels dejected when the rain spoils his plans and he can’t find anyone to play with him.

Variation(s): none

escorted, v. Led; accompanied

Example: Dell’s teacher escorted her to the principal’s office after she misbehaved in class.

Variation(s): escort, escorts, escorting

seized, v. Grabbed or took hold of suddenly


Example: Jacob seized the handrail to keep from falling down the stairs.

Variation(s): seize, seizes, seizing

stability, n. The condition of being firm or not likely to move or change

Example: It was hard for Sherry to maintain stability on her bike when she was first learning how to ride, but after lots of practice, she no longer falls off.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?	Poster 1 (The Willows Countryside)	10
	What Do We Know?	chart paper, chalkboard, or whiteboard [This exercise requires advance preparation.]	
	Essential Background Information or Terms	Image Card 8	
	Making Predictions about the Read-Aloud		
<i>Presenting the Read-Aloud</i>	The River Bank, Part II	Image Cards 12–15	20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		10
	Word Work: Dejected		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Sayings and Phrases: Let Bygones Be Bygones		5
	Retelling the Read-Aloud	chart paper, chalkboard, or whiteboard drawing paper, drawing tools	15



The River Bank, Part II

2_A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Remind students that in the previous lesson they began listening to the classic children's story *The Wind in the Willows*. Ask a student volunteer to point out where the previous read-aloud took place on Poster 1 (The Willows Countryside). (Mole's house, River Bank, Rat's house) Ask students to share the names of the main characters they met in the first read-aloud. (Mole, Water Rat) Ask students to share some of the plot, or events, in the previous read-aloud. Quickly review some of the flip book images of the previous read-aloud to help students' recall. (Mole grows weary of spring-cleaning and leaves his burrow to go aboveground. He meanders along the river and meets Water Rat. Water Rat tells Mole about life on the river as Rat rows along the river.)

Remind students that they have heard many examples of personification. Ask students to define personification and to give examples from the text they have heard thus far.

What Do We Know?

Remind students that Mole learns about life on the river from speaking to Rat. Ask students what we call the part of a story where the characters speak to one another. (dialogue) Ask students to share how they know when they are reading dialogue. (Dialogue has quotation marks.) Remind students that dialogue is one way an author can describe a person, place, or thing, or give the reader information in a story. Ask students if they know the name for the part of the story that tells what is happening and does not have quotation marks around it. (narration) Tell students that narration and dialogue are two literary tools, or two ways the author tells a story.

Choose a passage from the text containing both narration and dialogue, and copy it onto chart paper, a chalkboard, or a whiteboard. Have students point out the dialogue and the narration together as a class.

Essential Background Information or Terms

Ask students to recall the setting of the previous read-aloud. Ask, “Through whose eyes do we first discover the river bank?” (Mole’s) Explain to students that this is called perspective. Have students repeat the word *perspective* after you. Explain that perspective is how someone sees or experiences something. Tell students that in fictional stories, perspective is another literary tool, like dialogue and narration, that lets the reader know from whose experience the scene of the story is mainly being described. Explain that, like dialogue, perspective can shift from one character to another as a way of telling more about the story. Remind students that it is in Mole’s house and with his actions and dialogue that the entire story begins, and that it is from Mole’s perspective that the reader first hears about the aboveground world and the river bank.

Tell students that today they will be introduced to a new animal character, an otter. Show students Image Card 8 (Otter). Explain that adult otters are animals around twenty-five to thirty-five inches in length, not including their tail, which can be fourteen to eighteen inches long. Otters live in and around the water. Like badgers, otters also belong to the weasel family. Otters are playful creatures, and great swimmers. They are semiaquatic (meaning they spend time in and out of water), like water rats. They have brownish fur on their backs; cream-colored bellies; long, strong necks; webbed feet; and a long, flattened tail. They live in burrows that they dig into river banks, or in hollowed-out trees near rivers, streams, or ponds. Otters eat fish, shellfish, birds, insects, and frogs. Otters have backbones. Their skeletons are inside their bodies. They’re warm-blooded mammals. Their babies are born alive, and their mothers feed them milk from their own bodies.

Making Predictions About the Read-Aloud

Remind students that after the last read-aloud, Rat and Mole were getting ready to picnic on the backwater. Ask students to predict what kind of adventures Mole and Rat might have on the backwater. Tell students to listen carefully to see if their predictions are correct.



The River Bank, Part II

← Show image 2A-1: Mole and Rat's Picnic

1 A weir is a type of dam or structure that holds water back. [Show Image Card 12 (Weir).] A mill is a building that contains machinery for grinding wheat into flour. Mills in the 1900s were typically powered by a large water wheel next to the building that turned the machinery, and so they were built close to weirs or dams. [Show Image Card 13 (Water-Powered Mill).]

Leaving the main stream, they now passed into what seemed like a little land-locked lake. Green grass sloped down to either edge; brown, snaky tree roots gleamed below the surface of the quiet water. Ahead of them could be heard the foamy tumble of a weir with a restless dripping mill wheel attached to a mill house.¹

The scene was so beautiful that the Mole could only hold up both forepaws and gasp, “O my!”

The Rat brought the boat alongside the bank and tied it up. Then he helped the still awkward Mole safely ashore, and swung out the luncheon basket. The Mole asked to be allowed to unpack it all by himself. The Rat was very pleased to indulge him. Mole excitedly shook out the tablecloth and spread it. Then one by one he took out the mysterious packets and carefully **arranged** them, still gasping, “O my! O my!”

When all was ready, the Rat said, “Eat up, old fellow!” and the Mole, who had started his spring cleaning at a very early hour, and had not eaten since then, eagerly set to work.

“What are you looking at?” said the Rat presently, when the edge of their hunger was somewhat dulled, and the Mole’s eyes were able to wander off the tablecloth.

“I am looking,” said the Mole, “at a streak of bubbles that I see traveling along the surface of the water.”

“Bubbles? Oh!” said the Rat cheerily.

A broad glistening muzzle showed itself above the edge of the bank, and the Otter hauled himself out and shook the water from his coat.

“Greedy beggars!” he observed. “Why didn’t you invite me, Ratty?”

“This was a spontaneous affair,” explained the Rat. “By the way, meet my friend Mr. Mole.”

“Proud, I’m sure,” said the Otter, and the two animals were friends forthwith.

“Such a rumpus everywhere!” continued the Otter. “The entire world seems to be out on the river today. I came up this backwater to try to get a moment’s peace, and then stumbled upon you fellows!”



← **Show image 2A-2: Otter and Badger**

At that moment, there was a rustling sound behind them. It seemed to come from a hedge wherein last year’s leaves still clung. Seconds later, a stripy head, with high shoulders, peered out from within.

“Come on, old Badger!” shouted the Rat.

The Badger trotted forward, then grunted, “H’m! Company,” and turned his back and disappeared from view.

“That’s *just* the sort of fellow he is!” observed the disappointed Rat. “Simply hates society! Now we shan’t see any more of him today. Well, tell us, *who’s* out on the river?”

“Toad’s out, for one,” replied the Otter. “In his brand new wager-boat; new togs, new everything!”²

The two animals looked at each other and laughed.

“Once, it was nothing but sailing,” said the Rat, “Then he tired of that and took to punting.”³ Nothing would please him but to punt all day. Last year it was houseboating, and we all had to go and stay with him in his houseboat, and pretend we liked it. It’s all the same, whatever he takes up; he gets tired of it, and starts on something fresh.”

“Such a good fellow, too,” remarked the Otter reflectively: “But no **stability**, especially in a boat!”

2 A wager-boat is a special light-weight boat used for sculling or rowing races. They were called wager-boats because people would like to wage bets or gamble on the winner. Togs are the special clothes worn for an activity. In other words, Toad is wearing special boating clothes.

3 This is not football punting! This kind of punting is boating on a flat-bottomed boat in shallow water, and using a long pole to push the boat along.



← **Show image 2A-3: Toad on the river**

From where they sat they could get a glimpse of the main stream across the island that separated them; and just then a wicker-boat flashed into view. The rower was a short, stout figure, who was splashing badly and rolling a good deal, but working his hardest. The Rat stood up and hailed him. However Toad, for it was he, shook his head and concentrated on the task at hand.

“He’ll be out of the boat in a minute if he rolls like that,” said the Rat.

“Of course he will,” chuckled the Otter. “Did I ever tell you that good story about Toad and the lock-keeper?”⁴

“The story happened this way,” Otter continued. “Toad—”

At that moment a mayfly swerved unsteadily on the gentle spring breeze toward Otter.⁵ There was a swirl of water and a “cloop!” and the mayfly was visible no more. Neither was the Otter.

The Mole looked down. The voice was still in his ears, but the grass whereon he had sprawled was clearly vacant. Not an Otter to be seen.

But again there was a streak of bubbles on the surface of the river.

The Rat hummed a tune, and the Mole remembered that it was considered rude to make any sort of comment about the sudden disappearance of one’s friends.

“Well, well,” said the Rat, “I suppose we ought to be moving. I wonder which one of us should pack the luncheon basket?” He did not sound overly eager to do it himself.

“O, please let me,” said the Mole. So, of course, the Rat let him.

The afternoon sun was getting low as the Rat sculled gently homewards. The Mole was very full of lunch, and self-satisfaction, and already quite at home in a boat (or so he thought). He was, however, getting a bit restless, and presently he said, “Ratty! Please, I want to row, now!”

4 Who knows how locks and canals work? [Locks and canals are discussed in the Grade 2 *Westward Expansion* domain. Show Image Card 14 (Canal Lock).] In a canal, or man-made waterway, a lock is an area blocked off at each end by strong gates. These gates can be opened or closed to allow water to fill or to drain from the lock so boats can safely move up or down hills. The lock-keeper is the person in charge of lifting or lowering the gates as the boat travels up or down.

5 Mayflies are insects similar to dragonflies and damselflies. They live in or near water. Mayflies live just for a few hours to a few days. [Show Image Card 15 (Mayfly).]

The Rat shook his head with a smile. “Not yet, my young friend,” he said. “Wait till you’ve had a few lessons.”

The Mole was quiet for a minute or two. But he began to feel more and more jealous of Rat. Suddenly he jumped up and **seized** the sculls from him. Rat, who had been gazing out over the water, was taken by surprise. He fell backwards off his seat. The triumphant Mole took his place and grabbed the sculls with much confidence.

“Stop it, you *silly!*” cried the Rat, from the bottom of the boat. “You’ll have us over!”



← **Show image 2A-4: Mole overturns the boat**

The Mole flung his sculls back with a flourish, and made a great dig at the water. He missed the surface altogether, his legs flew up above his head, and he found himself lying on top of the Rat. Greatly alarmed, he made a grab at the side of the boat, and the next moment—Sploosh!⁶

Over went the boat, and Mole found himself struggling in the river.

O my, how cold the water was, and O, how *very* wet it felt. How it sang in his ears as he went down, down, down! How bright and welcome the sun looked as he rose to the surface coughing and spluttering! How black was his despair when he felt himself sinking again! Then a firm paw gripped him by the back of his neck. It was the Rat, and he was laughing.

The Rat got hold of a scull and shoved it under the Mole’s arm. Then he did the same by the other side of him and, swimming behind, propelled the helpless animal to shore.

When the Rat had rubbed him down, and wrung some of the wet out of him, he said, “Now, then, old fellow! Trot up and down till you’re warm and dry again, while I dive for the luncheon basket.”

So the dismal Mole, wet without and ashamed within, trotted about till he was fairly dry, while the Rat plunged into the water again. He recovered the boat, fetched his floating property, and finally dived successfully for the luncheon basket.

6 The word *splloosh* is an example of onomatopoeia [on-uh-maht-uh-PEE-uh]. Onomatopoeia is a technique that uses words to imitate sounds.

When all was ready to begin again, the Mole, limp and **dejected**, took his seat in the stern of the boat; and as they set off, he said in a low voice, “Ratty, my generous friend! I am very sorry indeed for my foolish behavior. My heart quite fails me when I think how I might have lost that beautiful luncheon basket. I have been a fool. Will you ever forgive me?”

“That’s all right. Bless you!” responded the Rat cheerily. “What’s a little wet to a Water Rat? I’m more in the water than out of it most days. Don’t you think any more about it; and, look here! I really think you had better come and stop with me for a little time. My home is very plain and rough, but I am sure I can make you comfortable. And I’ll teach you to row, and to swim.”

The Mole was so touched by his kindness that he had to brush away a tear. But the Rat kindly looked in another direction, and before long the Mole’s spirits revived again.



← **Show image 2A-5: At Rat’s home before the hearth**

When they got home, the Rat made a bright fire in the parlor. He planted the Mole in an armchair in front of it. He fetched down a dressing gown and slippers for him, and told him river stories till supper-time.⁷


Supper was a most cheerful meal. Shortly afterwards, a sleepy Mole had to be **escorted** upstairs by his host, to the best bedroom. There he laid his head on his pillow in great peace and contentment. This was just the beginning of their friendship and time together on the river.

7 A dressing gown is a robe or house coat.

Comprehension Questions



15 minutes

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. Ask students to answer in complete sentences by having them restate the question in their responses. **It is highly recommended that students answer at least one question in writing and that some students share their writing as time allows.** You may wish to have students collect their written responses in a notebook or folder to reference throughout the domain as source material for longer writing pieces and as preparation for written responses in the Domain Assessment.

1. *Evaluative* Were your predictions correct about the kinds of adventures Mole and Rat have on the backwater? Why or why not? (Answers may vary.)
2.  *Inferential* What is perspective? (the experience/eyes of the character through which a part of the story is told) From whose perspective is today's read-aloud told? (Mole's perspective)
3. *Inferential* What new characters appear in today's read-aloud? (Otter, Toad, Badger) Are Otter, Toad, and Badger the main characters of this story so far, or are Water Rat and Mole still the main characters? (Water Rat and Mole are still the main characters.)
4. *Inferential* Mole learns about Toad through dialogue between Rat and Otter. What words can you use to describe Toad? (easily bored, a good fellow, no stability)
5. *Inferential* Why does Mole suddenly jump up and seize the sculls, or oars? (Mole is jealous and prideful for a moment and wants to show Rat that he can row just as well.)
6. *Literal* What do we call the part of the story that is not dialogue? (narration)

7. *Inferential* What happens after Mole seizes the oars? (The boat flips over, and they end up in the water. Mole can't swim and Rat has to help him to safety.) Is Rat angry with the dejected Mole? (no) How do you know? (Answers may vary, but may include the following: Rat is laughing as he helps Mole to safety; Rat speaks cheerily to Mole after the incident; Rat arranges for Mole to come to his house; Rat escorts Mole to his best bedroom; etc.)

I am going to ask a couple of questions. I will give you a minute to think about the questions, and then I will ask you to turn to your neighbor and discuss the questions. Finally, I will call on several of you to share what you discussed with your partner.

8.  *Inferential Think Pair Share:* How does Rat demonstrate friendship? Does Mole demonstrate friendship? Why or why not? (Answers may include some of the following: Rat takes Mole on a boat ride and picnic; he introduces Mole to his friends; he does not get angry when Mole overturns the boat; he invites Mole to his home; etc. Mole is a nice companion for the day; he packs up the picnic basket; he does grab the oars from Rat, which might be something a friend would not do; Mole is grateful for Rat's forgiveness when Mole overturns the boat; Mole stays with Rat.)
9. After hearing today's read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Dejected

5 minutes

1. In today's read-aloud, you heard, "When all was ready to begin again, the Mole, limp and *dejected*, took his seat in the stern of the boat."
2. Say the word *dejected* with me.
3. When someone is dejected, s/he is feeling sad or depressed.
4. Kylie felt dejected when he wasn't chosen for the job opening.
5. Have you ever felt dejected? Why did you feel this way? Be sure to use the word *dejected* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students' responses to make complete sentences: "I felt dejected once when . . ."]
6. What's the word we've been talking about? What part of speech is the word *dejected*?

Use an *Acting and Sharing* activity for follow-up. Say, "Turn to your partner and show them how you might act if you felt dejected. Then share with your partner a time when you felt dejected." Make sure that students use the word *dejected* in a complete sentence as they share.



Complete Remainder of the Lesson Later in the Day



The River Bank, Part II

2_B

Extensions

20 minutes

Sayings and Phrases: Let Bygones Be Bygones

5 minutes

Proverbs are short, traditional sayings that have been passed along orally from generation to generation. These sayings usually express general truths based on experiences and observations of everyday life. Although, some proverbs do have literal meanings—that is, they mean exactly what they say—many proverbs have a richer meaning beyond the literal level. It is important to help students understand the difference between the literal meanings of the words and their implied or figurative meanings.

Ask students if they have ever heard anyone say “let bygones be bygones.” Have students repeat the proverb. Ask students to guess what *bygones* means. Ask students what words they hear in the word *bygones*. (*by* and *gone*) Explain that a bygone is something that has already happened, something that has already gone by. Explain that the meaning of this proverb is that one should forget about past events that may have caused bad feelings.

Ask the following questions:

- Who in today’s read-aloud “let bygones be bygones”? (Rat)
- How do Rat’s actions express this saying? (When Mole and Rat are back in the boat, and Mole is apologizing for his behavior, Rat says to Mole, “Don’t you think any more about it.”)

Instead of saying, “Don’t you think any more about it,” Rat could have said to Mole, “Let bygones be bygones.” Rat is no longer thinking of the trouble Mole caused. He prefers to focus on their friendship and forgive Mole.

Tell students to listen for times where this phrase is appropriate as they continue listening to the story. Try to find other opportunities to use this saying in the classroom.


Retelling the Read-Aloud

15 minutes

Remind students that in the previous lesson, they did a retelling of the read-aloud. Explain to students that they will be doing another retelling today, but from a different character's perspective. Remind students that today's read-aloud was experienced from Mole's perspective because the scene begins with him and stays with him, such as when Mole falls out of the boat and sinks underwater. Briefly review the plot from Mole's perspective.

Then tell students that they will be retelling a section of the story from Otter's perspective. Have students imagine that they are Otter swimming along the river bank. Whom does he see? What does he do? You may wish to write more specific questions to aid students in seeing this small section of the story from Otter's perspective. You may also wish to reread the section of the chapter with Otter to refresh students' memories.

Then, as a class, retell this section from Otter's perspective as if the scene begins with him and stays with him instead of with Mole. For example, describe what Otter is doing, what he sees, etc., before he arrives on the river bank, and then what he is doing, what he sees, etc., after he leaves the company of Mole and Rat. Be sure to include the settings and characters within the events. Elicit students' input to write sentences that are simple and in their own words.

 **Note:** You may wish to have students draw a picture and/or write two or three sentences showing/telling the story from a character's perspective of their choice. You may also choose a few students to share their writing or drawing with the class, or rewrite some sentences onto chart paper, a chalkboard, or a whiteboard.



The Open Road

3

✔ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *plot*, *dialogue*, *personification*, *perspective*, *theme*, and *narration* by using these terms in discussing “The Open Road”

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Describe Mole’s, Rat’s, and Toad’s traits, motivations, or feelings and explain how their actions contribute to the events in “The Open Road” (RL.3.3)
- ✓ Sequence six images illustrating events in “The Open Road” (RL.3.7)
- ✓ Compare and contrast how Mole, Rat, and Toad demonstrate the themes of friendship/loyalty, responsibility, and irresponsibility, as well as their actions in “The Open Road” (RL.3.9)
- ✓ Categorize and organize the themes of friendship, loyalty, and responsibility, and give examples of these themes as demonstrated by the characters, such as Mole, Rat, Badger, and Toad (W.3.8)
- ✓ Make predictions prior to the read-aloud “The Open Road” about what might happen next based on the title, and text heard thus far, and then compare the actual outcomes to predictions (SL.3.1a)

- ✓ Determine the meaning of the new word *irresponsibility* as formed when *ir-* is affixed to *responsibility*
- ✓ Acquire and use accurately grade-appropriate conversational, general academic, and domain specific words and phrases, including those that signal spatial and temporal relationships, such as *first*, *next*, *then*, and *finally* (L.3.6)
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *plot*, *dialogue*, *personification*, *perspective*, *theme*, and *narration* by using these terms in discussing “The Open Road”
- ✓ Listen to a variety of texts, including song lyrics

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

call on, v. To visit socially

Example: Sierra went to call on her grandmother to wish her a happy birthday.

Variation(s): calls on, called on, calling on

common, n. A piece of land owned by many people and/or open to the community

Example: Hunter and Ralph went to the common to play soccer.

Variation(s): commons

mended, v. Fixed, repaired, or patched up

Example: Grandmother mended the tear in Sam’s favorite shirt with a needle and a little thread.

Variation: mend, mends, mending

possessed, adj. Controlled or owned by something


Example: He was possessed with a desire and willingness to help others do their best.

Variation(s): none

state, n. A physical or emotional condition or shape that something is in or a way of being, often for a period of time

Example: Norah was in a happy state after she received the gold medal in diving.

Variation(s): states

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?		10
	Essential Background Information or Terms		
	Making Predictions About the Read-Aloud	Poster 1 (The Willows Countryside)	
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	The Open Road	Image Card 16	20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: State		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Sequencing the Plot	Image Cards 17–21	
	Themes Chart	Instructional Master 3B-1 chart paper, chalkboard, or whiteboard [This exercise requires advance preparation.]	20



The Open Road

3A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Remind students that in the previous lesson they learned about the literary tool of perspective. Briefly review the literary tools of dialogue, narration, and perspective by asking the following questions:

- What is dialogue? (what characters say to each other)
- What distinguishes narration from dialogue? (quotation marks)
- What is perspective in fictional stories? (a character's experiences, actions, and thoughts through which the story is told)
- From whose perspective was the last read-aloud told? (Mole's)

Ask students to share some of the plot, or events, from the previous read-alouds. Quickly review some of the flip book images of the first two read-alouds to help students' recall as they participate in a brief retelling of the story thus far. (Mole grows weary of spring cleaning and leaves his burrow to go aboveground; he meanders along the river and meets Water Rat. Water Rat tells Mole about life on the river as Rat rows along the river. Mole and Rat go boating and have a picnic; they meet Otter, and see Badger and Toad; Mole overturns the boat; Mole stays with Rat.)

Essential Background Information or Terms

Explain to students that over the next few days they will be learning about the themes in *The Wind in the Willows*. Ask students if they know what a theme is. Explain to students that a theme is a broad idea that comes up many times over the course of a story or book. Themes are another part of fiction writing, like characters, setting, and plot, which the author uses to help to guide the story.

Explain to students that there are many recurring themes in *The Wind in the Willows*. This means that the themes repeat again and again in the story. Tell students that some of these recurring themes are friendship or loyalty, responsibility, and irresponsibility.

Ask students if they can think of any examples of the theme of friendship from what they have heard so far in *The Wind in the Willows*. If students have trouble, share the example of Mole offering to pack up the picnic lunch while Rat rests. Tell students that another example of the theme of friendship is when Rat rescues Mole from the river and then forgives Mole for overturning his boat. Remind students that Rat “let bygones be bygones.”

Tell students that another theme that appears throughout *The Wind in the Willows* is the theme of loyalty. When someone is loyal, that means that they stay faithful and committed to something or someone no matter what. Remind students that in *Charlotte’s Web*, Charlotte was a loyal friend to Wilbur, just as Wilbur was to Charlotte. Or, in *Snow White and the Seven Dwarves*, the dwarves are loyal friends to Snow White. Good friends are loyal friends. Explain that oftentimes the themes of friendship and loyalty go hand-in-hand. Therefore in this domain, friendship and loyalty are merged together to form one theme: friendship/loyalty.

Last, tell students that the themes of responsibility and irresponsibility also appear throughout *The Wind in the Willows*. A responsible person is someone who takes care of the things he or she is supposed to. A responsible person does good work, and can be trusted and depended on to do the right things. Ask students what they think irresponsibility is. Explain as needed that *ir-* is a prefix meaning “not” that makes the word *irresponsibility* an antonym, or opposite, of the word *responsibility*. So, *irresponsibility* means to not have any sense of responsibility. Explain that an irresponsible person is someone who does not think carefully enough about his/her actions and does not consider the possible consequences.

In *Charlotte’s Web*, Charlotte shows the theme of responsibility because she could be counted on to weave webs for Wilbur. In the fairy tale *Jack and the Beanstalk*, Jack shows the theme of irresponsibility when instead of selling his mother’s cow and bringing her the money so she can buy food, Jack brings home magic beans.

Making Predictions About the Read-Aloud

Review with students the setting of the story. Share with students the title of this chapter, “The Open Road,” and ask them to predict what happens in this read-aloud. Point out the roads on Poster 1 (The Willows Countryside) where today’s read-aloud will take place.

Purpose for Listening

Tell students to listen for examples of the recurrent themes of friendship/loyalty, responsibility, and irresponsibility in today’s read-aloud. Also, have students listen carefully to hear if their predictions are correct.



The Open Road

← Show image 3A-1: Rat writes duck-inspired poetry

“Ratty,” said the Mole suddenly, one bright summer morning, “I want to ask you a favor.”

The Rat was sitting on the river bank, singing a little song called “Ducks’ Ditty” that he had just composed.

*All along the backwater,
Through the rushes tall,
Ducks are a-dabbling,
Up tails all!*

*Ducks’ tails, drakes’ tails,¹
Yellow feet a-quiver,
Yellow bills all out of sight
Busy in the river!*

*Everyone for what he likes!
We like to be
Heads down, tails up,
Dabbling free!*

“I don’t know if I like that song, Rat,” said the Mole cautiously.

“Nor do the ducks,” replied the Rat.

“Ratty,” began the Mole again. “What I wanted to ask was, won’t you take me to **call on** Mr. Toad? I’ve heard so much about him.”

“Why, certainly,” said the good-natured Rat. “Get the boat out. It’s never the wrong time to call on Toad!”

“He must be a very nice animal,” observed the Mole, as he got into the boat and took the sculls.

“He is indeed the best of animals,” replied Rat as they set off to visit the distinguished Mr. Toad.

1 or male ducks’ tails

Before long, as they were rounding a bend in the river, they came in sight of an elegant, old, red brick house, with well-kept lawns reaching down to the water's edge.

"There's Toad Hall," said the Rat; "and that creek on the left, where the notice-board says 'Private' leads to his boathouse, where we'll leave the boat. The stables are over there to the right. That's the banqueting hall you're looking at now. Toad is rich, you know."



← **Show image 3A-2: Mr. Toad at home**

They glided up the creek, and into the shadow of a large boathouse. There they disembarked, and went in search of Toad. They found Toad resting in a wicker garden chair, with a large map spread out on his knees.

"Hooray!" he cried, jumping up on seeing them. "This is splendid!" He shook the paws of both of them warmly. "I was just going to send a boat down the river for you, Ratty. I need your help," said Toad.

"It's about your rowing, I suppose," said the Rat.

"O, pooh! Boating!" interrupted the Toad. "I've given that up. Now come with me dear friends, I have something to show you!"



← **Show image 3A-3: Mr. Toad's canary-colored caravan**

He led the way to the stable yard and there they saw a gypsy caravan, shining with newness and painted a canary-yellow and green.²

"There you are!" cried the Toad. "There's real life for you. The open road, the dusty highway! This is the very finest cart of its sort. Come inside and take a look!"

The Mole was tremendously excited, and followed him eagerly up the steps and into the caravan. The Rat refused to follow.

It was indeed very compact and comfortable. There were sleeping bunks, a little table that folded up, a cooking stove, a birdcage with a bird in it, and a variety of pots and pans.

2 Gypsies are wandering people who originally came from northern India. A caravan is a large, covered wagon that's used as a traveling home. Some gypsies, as well as others, traveled using caravans. Gypsies still exist today, and travel in all kinds of different ways. [Show Image Card 16 (Canary).] Canary-yellow and green is the color of a canary bird.

“All complete!” said the Toad, triumphantly, pulling open a cupboard to reveal a variety of tasty treats. “We are ready to set off this afternoon.”

“I beg your pardon,” said the Rat slowly, “but did I overhear you say something about ‘we,’ and ‘set off,’ and ‘this afternoon’?”

“Now, Ratty,” said Toad, “don’t begin talking in that sniffy sort of way. I can’t manage without you. You surely don’t mean to stick to your dull old river all your life.”

“I’m not coming,” said the Rat. “And I *am* going to stick to my old river. And what’s more, Mole’s going to stick to me, aren’t you, Mole?”

“Of course I am,” said the Mole, loyally. “All the same, it sounds as if it might have been fun!” he added, wistfully.

The Rat saw that the Mole was disappointed. He hated disappointing people. Toad was watching both of them closely.

“Come along in, and have some lunch,” he said, diplomatically, “and we’ll talk it over. We needn’t decide anything in a hurry.”

During luncheon Toad spoke enthusiastically of the joys of the open road. So much so, that the Mole could hardly sit still in his chair. Before long, unable to disappoint his friends, the Rat had agreed to go.



← **Show image 3A-4: Heading for the open road**

3 or small field

When they were ready, Toad led his companions to the paddock³ to capture the old grey horse. For his part, the old grey horse did not want to be captured. Eventually though, the horse was caught and harnessed, and they set off.

It was a golden afternoon. The smell of the dust they kicked up was rich and satisfying.

Late in the evening, they drew up on a remote **common**, turned the horse loose to graze, and ate their simple supper sitting on the grass.⁴

4 A common is a piece of land owned by many people and open to the community.

At last they turned in to their little bunks in the cart. Toad sleepily said, “Well, good night, you fellows! This is the real life for a gentleman!”

After so much open air the Toad slept very soundly, and no amount of shaking could rouse him next morning. So the Mole and Rat set to work. The Rat saw to the horse, and lit a fire, while the Mole trudged off to the nearest village for milk and eggs. The hard work had all been done by the time Toad appeared.

They had a pleasant ramble that day along narrow by-lanes, and camped as before, on a common. This time the two guests made sure that Toad did his fair share of the work. As a result, when the time came for starting next morning, Toad was no longer singing the praises of the open road.

Their way lay, as before, along narrow country lanes, and it was not till the afternoon that they encountered their first main road. There disaster struck. For, as they strolled and chatted, from far behind them an unfamiliar sound could be heard. Glancing back, they saw a small cloud of dust advancing on them. From out of the dust a faint “Pup-pup!” sounded.⁵ Ignoring this strange vision, they turned to resume their conversation. Then, in an instant, the peaceful scene was changed. A blast of wind and a whirl of sound caused them to jump out of the road! The “pup-pup” sound rang out once more.

5 What’s an onomatopoeia again? Like *sploosh*, *pup-pup* is another example of this technique.



← **Show image 3A-5: The motorcar**

As this sound rang out, they glimpsed a magnificent motorcar with its pilot hugging the wheel. This splendid vehicle flung a cloud of dust in their direction and then was gone.

At the sight and sound of this vehicle, the old grey horse reared and backed towards a ditch. Before long, the canary-yellow and green colored cart lay on its side.

The Rat danced up and down in the road. “You villains!” he shouted, shaking both fists.

While Rat was shaking his fists, the Toad sat straight down in the middle of the dusty road and murmured, “Pup-pup!”

For his part, the Mole was busy trying to quiet the horse. Then he went to look at the cart, on its side in the ditch.

The Rat came to help him, but to no avail. “Hi! Toad!” they cried. “Come and help us!”

The Toad did not reply, so they went to see what was the matter. They found him in a sort of a trance, his eyes still fixed on the dusty road.

The Rat shook him, “Are you coming to help us, Toad?” he demanded.

“Wonderful sight!” murmured Toad. “The *real* way to travel!”

“O *stop* being a fool, Toad!” cried the Mole.

“And to think I never *knew*!” continued the Toad. “But now that I do, what dust clouds shall soon spring up behind me!”

“What are we to do with him?” asked the Mole of the Rat.

“Nothing at all,” replied the Rat firmly. “You see, I know him too well. He is now **possessed**. Never mind him. Let’s go and see what there is to be done about the cart.”

A careful inspection showed them that the cart was in a hopeless **state**.

The Rat knotted the horse’s reins over his back and took him by the head, carrying the bird cage in the other hand. “Come on!” he said grimly to the Mole. “It’s five or six miles to the nearest town, and we shall just have to walk.”

“But what about Toad?” asked the Mole anxiously.

“O, *bother* Toad,” said the Rat. “I’ve done with him!”⁶

6 This is a British way of saying, “Forget about Toad, I’m done with him!”



← **Show image 3A-6: Mole, Rat, and Toad regroup**

7 This is the British way of saying Toad caught up with them.

They had not proceeded very far on their way, however, when there was a pattering of feet behind them, and Toad caught them up.⁷

“Now, look here, Toad!” said the Rat sharply. “As soon as we get to the town, you’ll have to go straight to the police station to lodge a complaint. And then you’ll have to make arrangements to have the cart **mended**.”

“Police station! Complaint!” murmured Toad. “Me, *complain* of that heavenly vision that has saved me! *Mend the cart!* I’ve done with carts forever!”

The Rat turned from him in despair. “You see!” he said to the Mole, addressing him across Toad’s head. “He’s quite hopeless.”

On reaching the town they left the horse at a stable, and gave what directions they could about the cart. They went home by train and escorted Toad to his house. Then they got out their boat from the boathouse, and set off for home.



The following evening the Mole was sitting on the bank fishing, when the Rat, who had been chatting to friends, came strolling along to find him. “Heard the news?” he said. “Toad went up to town and ordered a large and very expensive motorcar.”⁸



8 What do you think is going to happen next? We will find out when we meet again to hear more of the story.

Comprehension Questions


15 minutes

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. Ask students to answer in complete sentences by having them restate the question in their responses. **It is highly recommended that students answer at least one question in writing and that some students share their writing as time allows.** You may wish to have students collect their written responses in a notebook or folder to reference throughout the domain as source material for longer writing pieces and as preparation for written responses in the Domain Assessment.

1. *Evaluative* Were your predictions correct about what happens in this read-aloud? Why or why not? (Answers may vary.)
2. *Literal* What causes the caravan to crash? (A speedy motorcar driven by a reckless driver causes the horse to rear and back the caravan into a ditch.)
3. *Literal* What are themes? (broad ideas that come up many times over the course of a story or book) Why do authors use themes? (to help guide the story)
4.  *Inferential* How do the characters demonstrate the themes of friendship/loyalty, responsibility, and irresponsibility in today's read-aloud? (Answers may vary, but may include the following: friendship/loyalty—Rat taking Mole to call on Toad; Rat agreeing to travel with Toad because he worries about Toad traveling on his own, and camping on the commons; responsibility, irresponsibility—Rat and Mole taking care of the work on the trip; Rat and Mole taking care of the wrecked caravan, the horse, and Toad after the car incident; Toad not helping on the trip; Toad not caring about the wreck.)
5.  *Evaluative* Close your eyes and imagine one of the settings from this read-aloud. In what season does the read-aloud take place? (summer) Describe what you see, hear, and smell, and be sure to include elements that demonstrate the season. (Answers may vary.)

6.  *Inferential* Describe Toad and Toad Hall. Be sure to use adjectives and other words from the story. (Toad: not very clever, boastful, fun, generous, a nice animal, irresponsible, wasteful, self-centered, etc.; Toad Hall: old, dignified, big, red brick, etc.)
7. *Evaluative* Which animals in today’s read-aloud are not personified? (the caravan horse, the caged bird) [Note: In the original version of *The Wind in the Willows*, the horse is personified—the horse can talk. However, in this adaptation the horse is not personified.] How is Toad personified? (He wears a suit; he lives in a nice house; he talks; he buys things; etc.)
8.  *Evaluative* Compare and contrast Toad’s reaction with Mole’s and Rat’s after they all see the motorcar and the caravan wrecks. (Toad’s state is dream-like, spellbound, and fascinated. He’s possessed and practically in a trance, and isn’t even worried or upset about the state of the wrecked caravan. Toad seems ready to walk away from the wreck without doing anything about it. Rat and Mole are upset, frustrated, and angry at Toad because he doesn’t seem to care about the wreck the motorcar has made of his caravan, or how their trip is ruined. Rat and Mole feel a sense of responsibility to take care of the horse and the wrecked caravan, as well as help take care of Toad. Toad behaves in an irresponsible way, and doesn’t seem to care.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

9. *Inferential Think Pair Share:* What does Toad think about motorcars? What clues in the story tell you what Toad thinks and what he might be planning to do next? (Toad thinks that motorcars are amazing and the real way to travel. He acts like he’s in a trance and keeps making the “pup-pup” sound. He likes the idea of how fast they can go and says that it’s the real way to travel. It’s likely Toad is planning to get his own motorcar, because he doesn’t seem to care about telling the police about the accident, or about having the caravan mended.)
 10. After hearing today’s read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: State

5 minutes

1. In the read-aloud you heard, “A careful inspection showed them that the cart was in a hopeless *state*.”
2. Say the word *state* with me.
3. The word *state* can mean a number of things. In fact, the word *state* can be a noun or a verb. As a noun, *state* has several meanings. The way it is used in today’s read-aloud, *state* means the physical or emotional shape or condition something is in. Can you think of any other meanings for the word *state*? How about a state in the United States? The word *state* refers to other countries or governments. As a verb, *state* also means to express something in words, or to declare something like a law. Today we’re going to focus on the word *state* as it was used in today’s read-aloud to mean the condition something is in.
4. The state of the kitchen floor was filthy after Zeus, our dog, came running into the back door of the house after rolling in a mud puddle.
5. Can you come up with a sentence that uses the word *state* to mean the condition of something? Be sure to use the word *state*. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “The state of _____ was . . .” or “I was in a state of _____ because . . .”]
6. What’s the word we’ve been talking about? What part of speech is the word *state*?

Use a *Making Sentences* activity for follow-up. Directions: I am going to read several sentences that describe the state, or condition, someone or something is in. Make a sentence using the word *state* to describe the same thing you heard in that initial sentence. (Answers may vary, but students should make complete sentences using the word *state* with adjectives of their choice. If students have difficulty with this exercise, prompt them by using the phrases provided.)

1. You spent hours cleaning your bedroom and it looks fantastic.
Describe the state of your bedroom. (The state of my bedroom is . . .)
2. Henrietta just won the lottery. What kind of state is Henrietta in?
(Henrietta is in a(n) _____ state.)
3. A hurricane caused flooding in the town. What kind of state is the town in? (The town is in a(n) _____ state.)
4. The riverboat is approaching the rapids. What kind of state is the riverboat in? (The riverboat is in a(n) _____ state.) What kind of state are the people in the riverboat in? (The people in the riverboat are in a(n) _____ state.)
5. The archeologist discovered a previously undiscovered tomb complete with a mummy and artifacts. What kind of state are the mummy and artifacts in? (The mummy and artifacts are in a(n) _____ state.)
6. Your school clothes just came out of the washer and dryer. What kind of state are your clothes in? (My school clothes are in a(n) _____ state.)

Note: There is additional instruction included in the Pausing Point regarding the many meanings and applications of the word *state*.



Complete Remainder of the Lesson Later in the Day



The Open Road

3_B

Extensions

20 minutes

Sequencing the Plot

Use Image Cards 17–21 to sequence and retell “The Open Road” chapter of *Classic Tales: The Wind in the Willows*. Shuffle Image Cards 17–21 and distribute them to student volunteers. Have each of the volunteers come to the front of the class and stand in a line facing the remaining students. Shuffle the students so the images are not in order, and ask students to raise their cards so the remaining students can easily see them.

Conduct a series of votes to sequence the cards in the proper chronological order matching the plot of “The Open Road.” For example, choose two cards by having the students holding those cards take two steps forward from the line. Pointing to the cards, ask the remaining students, “How many think this card comes before (or after) this card?” Count the votes and order the cards/students accordingly.

After each vote, ask the students, “Are these cards in the correct order or not?” Continue to conduct votes between two selected cards until the students and their held cards are in the proper chronological order.

Once the cards have been correctly sequenced, ask a few student volunteers to retell the story of “The Open Road.” Guide the students in using temporal language: *first, next, then, finally*.


Last, ask students to identify which card or cards belong to the beginning, the middle, and the end of the plot.

Themes Chart (Instructional Master 3B-1)

Remind students that today they began learning about themes. Ask students what a theme is and have them recall which themes they have discussed. (friendship/loyalty, responsibility, and irresponsibility) Copy Instructional Master 3B-1 onto chart paper, a chalkboard, or a whiteboard.

Have students give examples of these themes from *The Wind in the Willows* as demonstrated through the characters. If students have trouble remembering, you may wish to review some of the plot by showing the flip book images.

Save the chart for future lessons.

 **Note:** You may wish to have students complete Instructional Master 3B-1 on their own to keep track of the themes and examples from the text.



The Wild Wood

4

✔ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *setting*, *dialogue*, *perspective*, *theme*, and *narration* by using these terms in discussing "The Wild Wood"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Identify and express Mole's and Rat's mental states and emotions in "The Wild Wood" (RL.3.3)
- ✓ Describe images of the seasons and of the Wild Wood to emphasize aspects of setting in the read-aloud "The Wild Wood" (RL.3.7)
- ✓ Compare and contrast how Mole and Rat demonstrate the themes of friendship, loyalty, responsibility, and irresponsibility in "The Wild Wood" (RL.3.9)
- ✓ Make predictions prior to listening to the read-aloud "The Wild Wood" about what will happen based on an image, the title of the read-aloud, and its depiction on The Willows Countryside map, and then compare the actual outcomes to predictions (SL.3.1a)

- ✓ Demonstrate understanding of literary terms, such as *setting*, *dialogue*, *perspective*, *theme*, and *narration* by using these terms in discussing “The Wild Wood”
- ✓ Change the season from winter to summer in “The Wild Wood” and provide a different story ending

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

domestic, *adj.* Relating to the house or household items

Example: Cooking pans, knives, and forks are domestic items usually found in the kitchen.

Variation(s): none

evasively, *adv.* Not entirely truthful or direct in order to avoid something unpleasant

Example: Katie answered her mother evasively, not wanting to tell her the truth that she had lost her lunchbox.

Variation(s): none

feeble, *adj.* Weak; having little energy

Example: Evelyn took care of the feeble kitten until it was healthy.

Variation(s): none

heartily, *adv.* Enthusiastically


Example: The spectators cheered heartily as their nation won the gold medal at the Olympics.

Variation(s): none

postpone, *v.* To put off or reschedule for a later time; to delay

Example: Because of the oncoming blizzard, the principal decided to postpone the school play until next week.

Variation(s): postpones, postponed, postponing

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Do We Know?	Image Card 22	10
	What Have We Already Learned?		
	Making Predictions About the Read-Aloud	Poster 1 (The Willows Countryside)	
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	The Wild Wood	Image Card 23	20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Postpone		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Alternate Ending	drawing paper, drawing tools	20



The Wild Wood

4_A

Introducing the Read-Aloud

10 minutes

What Do We Know?

Ask students, “Who can name the four seasons of the year?” Have them name a few characteristics of each season. (Students who have participated in the Core Knowledge Language Arts program in K–2 will already be familiar with the seasons from the Kindergarten domain *Seasons and Weather* and from the Grade 2 *Cycles in Nature* domain.)

Show students Image Card 22 (Spring, Summer, Fall, Winter) and ask them to describe what they see. Which images represent which seasons? Have students explain their reasoning, including examples from the earlier read-alouds. Encourage students to think about how the changing seasons affect animals and plants. Ask students which seasons have not yet occurred in *The Wind in the Willows* and which seasons will come next. (fall, winter) Ask students to identify the images representing fall and winter on Image Card 22. Talk with students about what happens in nature during the fall and winter seasons. Discuss with students what they do in the winter. You may wish to ask the following questions, or come up with your own:

- How do you dress in the winter?
- What kinds of activities do you enjoy in the winter?
- What do certain animals do in the winter?

What Have We Already Learned?

Ask students to explain the difference between dialogue and narration. Ask students to recall what perspective is. Remind students that perspective is how someone sees or experiences something. Remind students that perspective is a literary tool, like dialogue and narration, and lets the reader know from whose experience we are learning more about the story. Remind students that perspective, like dialogue, can shift from one character to another. Tell them to listen carefully to today’s read-aloud for a shift in perspective.



Making Predictions About the Read-Aloud

← Show image 1A-5: Mole and Rat on the river talking about the Wild Wood

Share with students the title of this chapter, “The Wild Wood.” Ask students to describe what they see in the image. Ask them if they remember the conversation Rat and Mole had about the Wild Wood in the first read-aloud. If students don’t remember, read the following excerpt to them.

“What lies over there?” asked the Mole, waving a paw towards a background of woodland that darkly framed the water-meadows on one side of the river.

“W-e-ll,” replied the Rat hesitantly, “that’s the Wild Wood. We don’t go there too often.”

“Are there scary creatures there?” Mole asked, trying not to tremble.

“The squirrels are all right,” Rat replied. “And the rabbits—some of ’em, but rabbits are a mixed lot. And then there’s Badger, of course. He lives right in the heart of it; wouldn’t live anywhere else, either. Dear old Badger! Nobody interferes with him.”

“Why, who should interfere with him?” asked the Mole.

“Well, of course, there are others,” explained the Rat in a hesitating sort of way.

“Weasels, stoats, foxes, and so on. They’re all right in a way; I’m very good friends with them; pass the time of day when we meet, but you can’t trust them, and that’s a fact.”

Ask a student volunteer to point out the Wild Wood on Poster 1 (The Willows Countryside). Ask students to predict what will happen in this read-aloud. Tell students to listen carefully to see if their predictions are correct.

Purpose for Listening

Tell students to listen carefully for seasonal characteristics and to hear where the shift in perspective takes place. Also, tell students to listen carefully to see if their predictions are correct.



The Wild Wood

- ← Show image 4A-1: Mole unsuccessfully trying to convince Rat to go with him to visit Mr. Badger

The Mole had long wanted to meet the Badger, but the Water Rat always had a reason to **postpone** the occasion.

“Badger’ll turn up some day or other,” the Rat would say.

“Couldn’t you ask him to dinner?” said the Mole.

“He wouldn’t come,” replied the Rat simply.

“Well, then, supposing we go and call on *him*?” suggested the Mole.

“O, he wouldn’t like that at *all*,” said the Rat, quite alarmed. “Besides, he lives in the middle of the Wild Wood.”

“Well, supposing he does like it,” said the Mole. “You told me the Wild Wood was all right.”

“I know, so it is,” replied the Rat **evasively**. “But he wouldn’t be at home at this time of year anyhow.”

The Mole had to be content with this. Summer had left, taking the warmth and sweet fragrances with it. The autumn and winter days brought cold winds and glistening frost. No one thought about boating, and so with time to ponder, the Mole began to think once more of Badger.

In the wintertime the Rat slept a great deal. He retired early and rose late. Consequently, the Mole had plenty of spare time on his hands. One afternoon, while the Rat rested in his armchair before the fire, he decided he would explore the Wild Wood, and perhaps meet Mr. Badger.



← **Show image 4A-2: Mole sets out on his own to visit Mr. Badger in the Wild Wood**

It was a cold, still afternoon when he slipped out of the warm parlor. The country lay bare and leafless around him. The Mole liked the country like this, stripped of its finery. And so, with great cheerfulness of spirit he pushed on towards the Wild Wood.

There was nothing to alarm him at first. Then, as his journey progressed, he moved into a shadowy world in which trees crouched nearer and the holes in various tree trunks gaped like hideous mouths. The dusk descended steadily.

Then the faces began.

It was over his shoulder that he first thought he saw a face. When he turned and confronted it, the thing had vanished.

He quickened his pace. He passed another hole, and a little narrow face flashed up.

If he could only get away from the holes, he thought, there would be no more faces. He swung off the path and plunged into the untrodden places of the wood.¹

Then the whistling began.

Very faint it was, when first he heard it; but somehow it made him hurry forward.

Then the pattering began.

He thought it was only falling leaves at first. Then as it grew he knew it was the pat-pat-pat of little feet. The Mole began to run. He ran up against things; he fell over things. At last he took refuge in the hollow of an old beech tree. Terrified and exhausted, the Mole lay there trembling.

1 If Mole plunged into the untrodden places, that means he went deeply into the parts of the wood that were off the trail and not walked on.



← **Show image 4A-3: Rat, realizing Mole has gone to visit Mr. Badger on his own**

Meanwhile the Rat, warm and comfortable, dozed by his fireside. It was not until a coal in the fire slipped, and sent up a spurt of flames, that he awoke. He immediately looked round for his companion.

But the Mole was not there.

He listened for a time. The house seemed very quiet.

Then he called “Moly!” several times, and, receiving no answer, got up and went out into the hall.

The Mole’s cap was missing from its peg. His Wellington boots were also gone.²

The Rat left the house and found the Mole’s tracks leading straight to the Wild Wood.

The Rat stood in deep thought. Then he re-entered the house, strapped a belt round his waist, and shoved a brace of pistols³ into it. Finally he picked up a stout cudgel and set off for the Wild Wood.⁴

2 Wellington boots are waterproof boots popularized by the Duke of Wellington, a famous British person.

3 or two pistols.

4 A cudgel is a short club or stick. Why do you think Rat is taking these things with him?



← **Show image 4A-4: Rat finds Mole in a tree hollow in the Wild Wood**

It was already getting towards dusk when he reached the wood. As he moved among the trees, the Rat looked about for his friend. Here and there wicked little faces popped out of holes, but vanished immediately at the sight of such a well-armed creature.

The Rat called out to his friend for an hour or more, when at last he heard a little answering cry. Guided by the sound, he made his way to an old beech tree with a hole in it. From out of the hole came a **feeble** voice, saying “Ratty! Is that really you?”

The Rat crept into the hole, and there he found the Mole. “O Rat!” he cried, “I’ve been so frightened!”

“O, I quite understand,” said the Rat soothingly. “We river-bankers hardly ever come here by ourselves.”

“Surely the brave Mr. Toad wouldn’t mind coming here by himself, would he?” inquired the Mole.

“Old Toad?” said the Rat, laughing **heartily**. He wouldn’t show his face here alone for anything!”

The Mole was greatly cheered by the sound of the Rat’s laughter.

“Now then,” said the Rat, “we really must make a start for home.”

“Dear Ratty,” said the poor Mole, “You *must* let me rest a while longer.”

“O, all right,” said the Rat, “It’s nearly pitch dark now, and there ought to be a bit of a moon later.”

So the Mole snuggled down and went to sleep, while the Rat lay, patiently waiting, with a pistol in his paw.

When at last the Mole woke up, the Rat said, “Now then! I’ll just take a look outside and see if everything’s quiet, and then we really must be off.”

He went to the entrance and put his head out.

“What’s up, Ratty?” asked the Mole.

“*Snow* is up,” replied the Rat briefly; “or rather, *down*.”

The Mole came and crouched beside him, and, looking out, saw that a gleaming carpet of fine powder was springing up everywhere.

“Well, it can’t be helped,” said the Rat. “We must make a start. The worst of it is, I don’t exactly know where we are. And now this snow makes everything look so very different.”



← **Show image 4A-5: Mole and Rat lost on a snowy night in the Wild Wood**

It did indeed. Nevertheless, they set out bravely.

An hour or two later, they realized that they were lost. They sat down on a fallen tree trunk to rest.

5 A dell is a small, wooded valley, like in the song "The Farmer in the Dell."

"We can't sit here very long," said the Rat. "The snow will soon be too deep for us to wade through." He peered about him and considered. "Look here," he went on, "there's a dell down there in front of us."⁵ Let's make our way down into that, and try and find some sort of shelter."

So once more they plodded onward. As they searched for a corner that was dry, the Mole tripped and fell forward on his face.

"O my leg!" he cried. "O my poor shin!"

"Poor old Mole!" said the Rat kindly.

"You don't seem to be having much luck today. Let's have a look at the leg."

"I must have tripped over a hidden branch or a stump," said the Mole miserably.

"It's a very clean cut," said the Rat, examining it. "It looks as if it was made by a sharp edge of something made of metal."

"Well, never mind what done it," said the Mole, forgetting his grammar in his pain. "It hurts just the same, whatever done it."⁶

6 Mole is not using good grammar. What is the correct way to say this?

But the Rat, after carefully tying up the leg with his handkerchief, was busy scraping in the snow. He scratched and shoveled while the Mole waited impatiently.

Suddenly the Rat cried, "Hooray!"

"What *have* you found, Ratty?" asked the Mole.

"Come and see!" said the delighted Rat.

The Mole hobbled up to the spot and had a good look.

"Well," he said at last, slowly, "I see it right enough. A door-scraper! Well, what of it?"⁷

7 A door-scraper is a small metal frame located near a front door, on which people can scrape the mud off their shoes before entering a house. [Show Image Card 23 (Door-Scraper).]

"But don't you see what it *means*?" cried the Rat.

"Of course I see what it means," replied the Mole. "It means that some *very* careless person has left his door-scraper lying about in the middle of the Wild Wood!"

“O, dear!” cried the Rat, in despair. “Here, stop arguing and come and dig!” And he set to work again and made the snow fly in all directions.

After some further effort a very shabby doormat lay exposed to view.

“There, what did I tell you?” exclaimed the Rat.

“Absolutely nothing,” replied the Mole, with perfect truthfulness. “You seem to have found another piece of **domestic** litter.”

“Do—you—mean—to—say,” cried the excited Rat, “that this doormat doesn’t *tell* you anything?”

“Really, Rat,” said the Mole. “Who ever heard of a doormat *telling* anyone anything? They simply don’t do it. Doormats know their place.”

“Now look here, you—you thick-headed beast,” replied the Rat, really angrily. “Keep digging if you want to sleep dry and warm tonight!”



← **Show image 4A-6: At long last at Mr. Badger’s front door**

The Rat, using his cudgel, attacked a snowbank with great ferocity. The Mole scraped busily, too. Some ten minutes later, the Rat’s cudgel struck something that sounded hollow. He called the Mole to come and help him. Before long their efforts were rewarded.

For there in the side of a snowbank stood a little door. An iron bell-pull hung by the side. Below the bell, on a small brass plate, were the moonlit words *Mr. Badger*.⁸

The Mole fell backwards on the snow. “Rat!” he cried, “you’re a wonder! You knew that if there was a door-scraper there was bound to be a doormat. If I only had your head, Ratty—”

“But as you haven’t,” interrupted the Rat. “I suppose you’re going to sit on the snow all night and *talk*? Get up at once and hang onto that bell-pull while I hammer!”⁹



8 A bell-pull is an old-fashioned door bell. Pulling on the bell-pull causes bells inside the house connected to the pull to ring, letting the homeowners know someone is at the front door. [Point to the bell-pull in the flip book image.]

9 Do you think Mr. Badger is at home? We’ll find out in the next read-aloud!

Comprehension Questions



15 minutes

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. Ask students to answer in complete sentences by having them restate the question in their responses. **It is highly recommended that students answer at least one question in writing and that some students share their writing as time allows.** You may wish to have students collect their written responses in a notebook or folder to reference throughout the domain as source material for longer writing pieces and as preparation for written responses in the Domain Assessment..

1. *Evaluative* Were your predictions correct about happens in this read-aloud? Why or why not? (Answers may vary.)
2. *Inferential* Which season is this chapter set in? (winter) How do you know? (It's cold and snowy, and Mole is wearing winter clothes.)
3. *Inferential* When Mole asks Rat to go with him to see Mr. Badger, why do you think Rat wants to postpone the visit or tells Mole evasively that he doesn't think Mr. Badger is at home? (Mr. Badger lives in the Wild Wood, and Rat seems a little uncomfortable about going there. He'd rather Mr. Badger come to visit him.)
4.  *Inferential* What is the setting for this chapter? (Wild Wood in the winter) How would you describe the Wild Wood? (scary, strange, dark, etc.) What kinds of things are there? (looming trees, holes with animals that look at Mole with malice)
5.  *Inferential* At the beginning of the story, from which character's perspective is the story told? (Mole's) What is happening in the story when the story changes to Rat's perspective? (Mole is lost and Rat goes looking for him.)
6. *Literal* How does Rat find Mole in the Wild Wood? (Rat goes armed with pistols to the Wild Wood and calls to Mole for more than an hour until he hears Mole's feeble answer.)

7. *Literal* How does Rat answer Mole’s question about whether or not Mr. Toad would go to the Wild Wood? Rat laughs heartily, and what does he say? (“Old Toad? He wouldn’t show his face here alone, for anything!”)
8. *Literal* How do Rat and Mole find Mr. Badger’s door? (Mole stumbles on the door-scraper. Then Rat finds the doormat, which Mole calls another piece of domestic litter, and then they find the door by searching through the snow.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

9.  *Inferential Think Pair Share:* In previous lessons, you learned about the themes of friendship/loyalty, responsibility, and irresponsibility. What are some examples of these themes in this chapter? (Answers may vary, but may include the following: friendship/loyalty—Rat going into the Wild Wood to find Mole; Rat letting Mole rest; Rat bandaging Mole’s leg; Mole helping Rat dig to find the doormat; irresponsibility—Mole taking off for the Wild Wood all by himself and without knowing his way; responsibility—Rat going after Mole and making sure that he is safe.)
 10. After hearing today’s read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Postpone

5 minutes

1. In the read-aloud you heard, “The Mole had long wanted to meet the Badger, but the Water Rat always had a reason to *postpone* the occasion.”
2. Say the word *postpone* with me.
3. *Postpone* means putting something off or rescheduling something until later.
4. We have to postpone the baseball game until the rain stops.
5. Can you think of any instances where you or someone else has had to postpone something? Be sure to use the word *postpone* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “We had to postpone _____ because . . .”]
6. What’s the word we’ve been talking about? What part of speech is the word *postpone*?

Use a *Creating Sentences* activity for follow-up. Explain to students that the word *postpone* can be used with respect to events and time. Tell students that they will create a complete sentence using the word *postpone*, along with the words provided. You may wish to complete the first one for students as an example. (Answers may vary. Sample answers provided.)

1. dentist, appointment (My mom had to postpone the dentist appointment.)
2. tennis match, hurricane (We must postpone the tennis match because of the hurricane.)
3. test, blizzard (Because of the blizzard, school was canceled, and Mrs. Smith had to postpone the math test.)
4. lunch, busy (I called to postpone my lunch date because I was too busy.)
5. launch, space shuttle (NASA had to postpone the launch of the space shuttle because of bad weather.)



Complete Remainder of the Lesson Later in the Day



The Wild Wood

4B

Extensions

20 minutes



Alternate Ending

Remind students that in the read-aloud today, Mole and Rat are lost in the Wild Wood because of the snow. Eventually they stumble upon Badger's door and knock on it, hoping he can provide them with shelter.

Ask students what they think would have happened if it had been summer instead of winter. Would Mole and Rat have gotten lost? If not, what would they have done? Would they still have gone to Badger's home?

Divide students into groups to construct alternate endings for the chapter "The Wild Wood." Have one student in each group act as the scribe, writing down the ideas of the group. Make sure that students include details of the summer season in their alternate endings. You may also wish for students to include an illustration. Have each group present their alternate ending to the class



Mr. Badger

5

☑ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, hospitality, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *characters*, *plot*, *dialogue*, *perspective*, and *theme* by using these terms in discussing "Mr. Badger"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Identify and express the mental states and emotions of Rat and Mole during their visit to Badger's house in "Mr. Badger" (RL.3.3)
- ✓ Describe an image of Badger's front door and explain how it emphasizes aspects of setting in the read-aloud "Mr. Badger" (RL.3.7)
- ✓ Compare and contrast the settings of the River Bank with that of the Wild Wood thus far in *The Wind in the Willows* (RL.3.9)
- ✓ Categorize and organize the themes of friendship/loyalty, hospitality, and responsibility, and give examples of these themes as demonstrated by the characters, such as Mole, Rat, Badger, and Toad (W.3.8)

- ✓ Make predictions prior to listening to the read-aloud “Mr. Badger” about whether Badger will be home, and whether he’ll be hospitable based on the title and the depiction of Badger’s home on The Willows Countryside map, and then compare the actual outcomes to predictions (SL.3.1a)
- ✓ Demonstrate understanding of literary terms, such as *characters*, *plot*, *dialogue*, *perspective*, and *theme* by using these terms in discussing “Mr. Badger”

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

atmosphere, n. The distinct quality of a particular place

Example: The town square always had a happy atmosphere, even if there were only a few people present enjoying the sunshine.

Variation(s): atmospheres

conducted, v. Led, guided, or escorted

Example: The tour guide conducted Mrs. Fazio’s third-grade class through the Museum of Natural History.

Variations(s): conduct, conducts, conducting

retired, v. Went away or withdrew for privacy

Example: Joe retired to his room so he could study without the distractions of his younger brothers.

Variation(s): retire, retires, retiring

summoned, v. Signaled, beckoned, or called


Example: When the students were summoned at the end of recess, they stopped their play and formed a single line to return to the classroom.

Variation(s): summon, summons, summoning

thoroughly, adv. Completely; totally

Example: Jeannie thoroughly read the chapter in her social studies textbook so she wouldn’t miss any important details.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	Essential Background Information or Terms	Poster 1 (The Willows Countryside)	10
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Mr. Badger	Image Cards 24–25	20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Summoned		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Themes Chart	Instructional Master 3B-1	20
	Animals and Habitats	drawing paper, drawing tools	



Mr. Badger

5_A

Introducing the Read-Aloud

10 minutes

Essential Background Information or Terms

Remind students that they have been learning about themes. Ask students if they remember what a theme is. (a literary tool, a broad idea that comes up many times over the course of a story) Be sure to use the term *literary tool* when talking to students about themes. Ask students what themes they have heard thus far in *The Wind in the Willows*. (friendship/loyalty, responsibility, irresponsibility)

Tell students that today they will be introduced to another theme: hospitality. Hospitality is treating guests well and being warm, welcoming, and friendly toward them. Explain that a hospitable person is someone who is very attentive to their guests' or friends' needs. This means that they always make sure that their guests or friends are comfortable and have everything they need, often anticipating ahead of time what these things may be. Ask students if they can think of any examples of hospitality demonstrated in the story thus far. (Rat shares his boat and picnic lunch with Mole; Rat invites Mole into his home to spend the night after the rowing incident. He makes a nice fire, they have a cheerful meal, and Rat makes Mole feel right at home. Toad also displays hospitality by inviting Rat and Mole into his caravan and sharing his food and beds with them.)



Making Predictions About the Read-Aloud

← Show image 4A-6: At long last at Mr. Badger's front door

Say, "Where were we when we finished the last read-aloud? Describe what you see in this image." Remind students that Mole and Rat are at Mr. Badger's front door; they have just pulled on the bell-pull. Ask a student volunteer to point to Mr. Badger's house on Poster 1 (The Willows Countryside). Ask students to predict what will take place during this read-aloud. Will Mr. Badger be home? Will Mr. Badger show hospitality to Rat and Mole?

Purpose for Listening

Tell students to listen carefully to hear more about the story and to see if their predictions are correct about Mr. Badger.



Mr. Badger

← Show image 5A-1: Mr. Badger

Rat and Mole waited patiently for what seemed a very long time. At last there was the noise of a bolt sliding back, and then the door opened a few inches.

“Who is it?” said a rather gruff voice.

“Oh, Badger,” cried the Rat, “It’s me, Rat, and my friend Mole, and we’ve lost our way in the snow.”

“What, Ratty, my dear little man!” exclaimed the Badger. “Come along in, both of you.”

The two animals tumbled over each other in their eagerness to get inside. The Badger, who wore a long dressing gown, carried a flat candlestick in his paw.¹ “This is not the sort of night for small animals to be out,” he said paternally. “But come into the kitchen. There’s a fire there, and supper, too.”

He shuffled on in front of them, and they followed him down a long, gloomy, passage into a central hall. Once there they could dimly see other long tunnel-like passages branching off in various directions. But there were doors in the hall as well. One of these the Badger flung open, and at once they found themselves in a large fire-lit kitchen.

The floor was well-worn red brick, and on the wide hearth burnt a fire of logs. A couple of high-backed settles were facing each other on either side of the fire.² In the middle of the room there stood a long table with benches on either side.

← Show image 5A-2: Badger bandages Mole’s leg³

The kindly Badger guided them to one of the settles, and bade them remove their wet coats and boots. Then he fetched them dressing gowns and slippers. He bathed the Mole’s shin with warm water and dressed the cut.

1 [Show Image Card 24 (Flat Candlestick).] A flat candlestick has a handle to carry a candle and a dish to keep the wax from dripping.

2 Settles are high-backed benches.



3 [Ask a student to point out the settles in the image.]

When they were **thoroughly** warm, the Badger **summoned** them to the table to eat a delicious meal.

As they dined, the Badger sat in his armchair at the head of the table, and listened as the animals told their story.

When supper was finished, the Badger said heartily, “Now then, tell us the news from your part of the world. How’s old Toad going on?”

“Oh, from bad to worse,” said the Rat gravely. “Another smash-up.”

“How many has he had?” inquired the Badger gloomily.

“Smashes, or machines?” asked the Rat. “Oh, well, after all, it’s the same thing—with Toad. This is the seventh.”

“He’s been in the hospital three times,” put in the Mole; “and as for the fines he’s had to pay, it’s simply awful to think of.”

“Yes, and that’s part of the trouble,” continued the Rat. “Toad’s rich, we all know; but he’s not a millionaire. He’ll either be killed or ruined.⁴ Badger, we’re his friends—oughtn’t we to do something?”

4 *Ruined* here means Toad will lose all his money.

The Badger thought for a while. “Now look here!” he said at last. “Of course you know I can’t do anything *now*.”

His two friends agreed, quite understanding his point. No animal, according to the rules of animal etiquette, is ever expected to do anything heroic during the off-season of winter.⁵

5 *Etiquette* means having good manners. In other words, animals with good manners do not expect each other to help or act like heroes during the harsh winter season, because certain animals, like the badger, hibernate during the winter.

“Very well then!” continued the Badger. “*But*, when once the year has really turned, if not before—you know!—”

Both animals nodded gravely. *They* knew!

“Well, *then*,” went on the Badger, “then we’ll bring Toad back to reason. We’ll—you’re asleep, Rat!”

“Not me!” said the Rat, waking up with a jerk.

“He’s been asleep two or three times since supper,” said the Mole, laughing. He himself was feeling quite lively. Badger’s house suited him and made him feel at home; whereas the Rat, who

slept every night in a bedroom beside a river, naturally felt the **atmosphere** quite oppressive.

“Well, it’s time we were all in bed,” said the Badger, getting up and fetching flat candlesticks. “Come along, you two, and I’ll show you to your quarters. And take your time tomorrow morning—breakfast at any hour you please!”

He **conducted** the two animals to a long room with two little white beds in it. Moments later, the two white beds contained one Mole and one Rat.



← **Show image 5A-3: Breakfast at Badger’s**

The two tired animals came down to breakfast very late the next morning. When they did emerge they found a bright fire burning in the kitchen, and two young hedgehogs sitting on a bench at the table eating oatmeal.⁶

“Where have you two youngsters come from?” said the Rat pleasantly. “Lost your way in the snow?”

“Yes, Sir,” said the elder of the two hedgehogs. “Me and little Billy here, we was trying to find our way to school and we lost ourselves. At last we found Mr. Badger’s back door.”⁷

“I understand,” said the Rat, cutting himself some rashers⁸ from a side of bacon, while the Mole dropped some eggs into a saucepan. “And what’s the weather like outside?”

“O, terrible bad, Sir,” said the hedgehog.

“Where’s Mr. Badger?” inquired the Mole.

“The master’s gone into his study, Sir,” replied the hedgehog, “and he said as how he was going to be particular busy this morning, and on no account was he to be disturbed.”

This explanation, of course, was thoroughly understood. The animals well knew that Badger, having eaten a hearty breakfast, had **retired** to his study. Once there he had settled himself in an arm-chair, and was being “busy” in the usual way at this time of the year.

6 [Show Image Card 25 (Hedgehog).]

7 How would you correct the grammar of these two little hedgehogs? (“Billy and I, we were trying . . .”)

8 or sliced portions

The front doorbell clanged loudly, and the Rat sent Billy, the smaller hedgehog, to see who it might be. Presently, Billy returned with the Otter.

“Thought I should find you here,” said the Otter. “They were all in a great state of alarm along River Bank when you didn’t return home last night. But I knew that when people were in any fix they went to Badger. My! It was fine, coming through the snow as the red sun was rising! I was about halfway when I came across a rabbit sitting on a stump. He told me that Mole had been seen in the Wild Wood last night.”⁹

9 [Show students the watchful rabbit in image 4A-2.]

“Weren’t you at all—er—nervous?” asked the Mole.

“Nervous?” The Otter showed a gleaming set of strong white teeth as he laughed. “Never! Here, Mole, fry me some slices of ham. I’m frightfully hungry.”

So the Mole, having cut some slices of ham, set the hedgehogs to fry it, and returned to his own breakfast, while the Otter and the Rat chatted about the river bank.

A plate of fried ham had just been cleared and sent back for more, when the Badger entered. He greeted them all. “It must be getting on for luncheon time,” he remarked to the Otter. “You must be hungry.”

“Indeed!” replied the Otter. “The sight of these greedy young hedgehogs stuffing themselves makes me feel famished.”

The hedgehogs looked timidly up at Mr. Badger, but were too shy to say anything.

“Here, you two youngsters, be off home,” said the Badger kindly. “I’ll send someone with you to show you the way.”



← **Show image 5A-4: Lunch at Badger’s**

Presently the others sat down to luncheon together. The Mole found himself placed next to Mr. Badger, and so took the opportunity to tell Badger how comfortable and home-like it all felt to him. “Once well underground,” he said, “you know exactly where you are.”

The Badger simply beamed on him. “There’s no security, or peace, except underground.”

The Mole agreed, and the Badger in consequence got very friendly with him. “When lunch is over,” he said, “I’ll take you round this little place of mine.”

After luncheon, the Badger lighted a lantern and bade the Mole follow him. Crossing the hall, they passed down one of the principal tunnels, and the wavering light of the lantern gave glimpses on either side of rooms both large and small. The Mole was staggered at the size. “How on earth, Badger,” he said at last, “did you ever find time and strength to do all this? It’s astonishing.”

“It *would* be astonishing,” said the Badger simply, “if I *had* done it. But as a matter of fact I did none of it. You see, long ago, on the spot where the Wild Wood stands now, there was a city—a city of people. Here, where we are standing, they lived. They were a powerful people, and great builders.”

“But what has become of them all?” asked the Mole.

“Who can tell?” said the Badger. “People come—they stay for a while—and they go. But we remain. There were badgers here long before that same city ever came to be. And now there are badgers here again.”

When they got back to the kitchen, they found the Rat walking up and down. The underground atmosphere was getting on his nerves. “Come along, Mole,” he said as soon as he caught sight of them. “We must get off while it’s daylight.”

“It’ll be all right, my fine fellow,” said the Otter. “I’m coming along with you. And if there’s a head that needs to be punched, you can confidently rely upon me to punch it.”

“You really needn’t fret, Ratty,” added the Badger. “My passages run further than you think. When you are ready to go, you shall leave by one of my short cuts.”



← Show image 5A-5: Badger's shortcut

10 Creepers are vines, and brushwood is a collection of broken branches and twigs. Badger uses the creepers and brushwood to hide the opening to his home.

Before long, the Badger led the way along a damp tunnel that wound and dipped for a weary distance. At last daylight began to show itself through tangled growth near the mouth of the passage. The Badger, bidding them goodbye, pushed them hurriedly through the opening, and hastily made good again the creepers and brushwood that surrounded it.¹⁰


Discussing the Read-Aloud


20 minutes

Comprehension Questions



15 minutes

If students have difficulty responding to questions, reread pertinent passages of the read-aloud and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. Ask students to answer in complete sentences by having them restate the question in their responses. **It is highly recommended that students answer at least one question in writing and that some students share their writing as time allows.** You may wish to have students collect their written responses in a notebook or folder to reference throughout the domain as source material for longer writing pieces and as preparation for written responses in the Domain Assessment.

1. *Evaluative* Were your predictions correct about whether Mr. Badger shows hospitality to Rat and Mole? Why or why not? (Answers may vary.)
2.  *Inferential* When does the theme of hospitality come up in today's read-aloud? Give two or three examples as demonstrated through the characters. (Mr. Badger welcomes Rat and Mole into his home very late at night; he brings them dry, warm clothes; he bandages Mole's leg; he conducts Mole and Rat to sleep in his guest beds; he welcomes and feeds two hedgehogs that become lost in the snow; etc.)
3. *Inferential* From whose perspective is today's read-aloud told? (Mole's)

4.  Describe Mr. Badger's home. (warm, underground, cozy, hidden, welcoming, or oppressive—according to Rat)
5. *Inferential* You learn through dialogue that both Badger and Mole have underground homes. Why do they like living underground? (won't be bothered by other people; secure; don't need to worry about the weather; won't break the way a house can; etc.)
6. *Evaluative* Describe the atmosphere of Badger's underground tunnels. (dark, damp, airless, oppressive) In nature, would Mole feel at home or out of place in this environment? (at home) Why? (because moles in nature live underground as well)
7. *Evaluative* In the read-aloud, you heard that Mr. Badger retired to his study and was "'busy' in the usual way at this time of the year." What do you think this means? (Animals in nature, such as badgers, are less active in the winter because they hibernate. So, Badger is joking that he will be "busy" sleeping.) What are some things animals do to prepare for the winter? (gather food and store it to last for the winter)
8. *Inferential* In the read-aloud, you heard that Rat is thoroughly ready to leave Badger's house. Why do you think this is? (He is afraid it will get dark, he doesn't want to spend another night in the Wild Wood, and he doesn't like being underground because he's a water rat and it's somewhat against his nature.)

I am going to ask a couple of questions. I will give you a minute to think about the questions, and then I will ask you to turn to your neighbor and discuss the questions. Finally, I will call on several of you to share what you discussed with your partner.

9.  *Evaluative Think Pair Share:* In *The Wind in the Willows* so far, you have heard about the River Bank and the Wild Wood. How would you compare and contrast them to tell how they are similar and different? (Answers may vary.)
 10. After hearing today's read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Summoned

5 minutes

1. In the read-aloud you heard, “When they were thoroughly warm, Badger *summoned* them to the table to eat a delicious meal.”
2. Say the word *summoned* with me.
3. To be *summoned* means to be called, beckoned, or sent for.
4. In the stories of Greek mythology, the Greek god Zeus summoned the Olympian gods and goddesses to Mount Olympus through Hermes the messenger.
5. Have you ever been summoned? By whom were you summoned? And for what reason were you summoned? Be sure to use the word *summoned* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I was summoned when . . .” or “_____ summoned _____ for . . .”]
6. What’s the word we’ve been talking about? What part of speech is the word *summoned*?

Use a *Brainstorming/Acting* activity for follow-up. Directions: Turn to your partner and brainstorm the kinds of words, phrases, or actions that show someone being summoned. Examples may include the waving of a hand toward yourself; calling someone’s name; the phrases, “Come here,” “Excuse me,” or “Follow me this way”; etc. Practice various gestures with your partner.



Complete Remainder of the Lesson Later in the Day



Mr. Badger

5_B

Extensions

20 minutes

Themes Chart

Review with students the theme of hospitality. Ask them how the characters in today's read-aloud demonstrate this theme. If students have trouble remembering, you may wish to review some of the plot from today's read-aloud by showing the images again. Record several examples of hospitality on the Themes Chart from previous lessons. Then, review the theme of friendship/loyalty.

Save the chart for future lessons.

➤ **Note:** You may wish to have students complete Instructional Master 3B-1 on their own to keep track of the themes and examples from the text.

Animals and Habitats

Note: Students who participated in the Core Knowledge Language Arts program in Grade 1 will already be familiar with habitats from the *Animals and Habitats* domain.

Remind students that in today's read-aloud, they heard that Mole and Badger both prefer living underground, whereas Water Rat and Otter prefer living above ground and near water. Review some of the reasons that each of the characters give for their preferences.

Ask students if they remember what the term *habitat* means. Explain to students that in nature, otters and water rats (European water voles) make their homes above ground near the water, whereas both moles and badgers make their homes underground by digging holes and tunnels. Emphasize that this part of animal behavior in *The Wind in the Willows* is realistic, or true to life. Have students compare and contrast other examples of animal behavior in this story as realistic or fantasy.

You may wish to share examples of realistic animal behavior from other stories, such as Wilbur eating out of a trough, Charlotte spinning an orb web, etc., in *Charlotte's Web*, and the rabbit hopping around and going down rabbit holes in *Alice's Adventures in Wonderland*. Contrast these

with the fantasy elements of the stories, such as Charlotte and Wilbur talking, Charlotte being able to weave words, or the rabbit wearing clothes and talking, etc.

- ✈ You may also wish to have students research one of the main character's animal traits to find out more about the actual animal—what they eat, where they live, etc., and have them write and/or draw about their findings. There is also information regarding this activity in the Pausing Point. Have students share their findings with the class as time allows.



Dulce Domum, Part I

6

✔ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character’s perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *characters*, *setting*, *plot*, *dialogue*, *personification*, *perspective*, *theme*, and *narration* by using these terms in discussing “Dulce Domum, Part I”

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Identify and express Rat’s and Mole’s mental states and emotions as they contemplate visiting to Mole’s home in “Dulce Domum, Part I” (RL.3.3)
- ✓ Distinguish literal language from figurative language as used in “Dulce Domum, Part I”: “Home! The essence of which had wafted through the air . . . And now it was sending out its scouts and its messengers to capture him and bring him in.” (RL.3.4) (L.3.5a)
- ✓ Determine the literal and nonliteral meanings of and appropriately use common sayings, such as “home sweet home,” and “there’s no place like home” (RL.3.4)

- ✓ Describe images from the first five read-alouds to summarize the plot and to emphasize aspects of the characters, Mole and Rat, in the read-aloud, “Dulce Domum, Part I” (RL.3.7)
- ✓ Make personal connections to one’s home given Mole’s response to his home in “Dulce Domum, Part I” (W.3.8)
- ✓ Summarize the first five read-alouds (SL.3.4)
- ✓ Demonstrate understanding of literary terms, such as *characters*, *setting*, *plot*, *dialogue*, *personification*, *perspective*, *theme*, and *narration* by using these terms in discussing “Dulce Domum, Part I”

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

advance, n. A movement in a forward direction

Example: The army continued their advance, trudging up the steep hill.

Variation(s): advances

recollection, n. The act of remembering; something remembered

Example: Samantha had a recollection of eating chocolate cake and strawberry ice cream on her 3rd birthday.

Variation(s): recollections

reproached, v. Scolded or corrected; expressed disapproval or blame

Example: Nate’s mother reproached him for his choice of clothing for the day: a T-shirt and shorts in the middle of winter.

Variation(s): reproach, reproaches, reproaching

subtle, adj. Faint; delicate; slight


Example: The Japanese rice dish was delicious with its subtle taste of shitake mushrooms.

Variation(s): none

unerring, adj. Always accurate; making no mistakes; certain; sure

Example: Thanks to his unerring judgment in knowing when to swing at a pitch and when not to, John was the best batter on the baseball team.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?	Themes Chart from previous lessons	10
	Connections		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Dulce Domum, Part I		20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Reproached		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	On Stage		20
	Writing Prompt: Home Sweet Home	drawing paper, drawing tools	



Dulce Domum, Part I

6_A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Remind students that over the past several days, they have been learning about the themes in *The Wind in the Willows*. Review the term *themes* with students briefly. Then use the Themes Chart to review the themes and where they appear in each chapter. Tell students to pay attention to see if they recognize themes in this read-aloud.

Review the plot of *The Wind in the Willows* with students. Have students summarize the plot thus far, using the flip book images below as reference:

- 1A-5: Mole and Rat on the river talking about the Wild Wood (Water Rat and Mole meet and become friends.)
- 2A-5: At Rat's home before the hearth (Mole stays with Rat.)
- 3A-5: A change in plans (Mole, Rat and Toad go on a disastrous trip on the Open Road, and return home.)
- 4A-4: Rat finds Mole in a tree hollow in the Wild Wood (Mole goes to the Wild Wood to find Mr. Badger and gets lost. Rat finds him.)
- 5A-4: Lunch at Badger's (Rat and Mole find Mr. Badger, and spend the night with him.)
- 5A-5: Badger's shortcut (Mr. Badger shows Mole and Rat a shortcut from the Wild Wood and back to the River Bank.)

Remind students that recently they heard more about Badger. Ask students to describe Badger by asking, "What kind of character is Badger?"

Connections

Read the title of the chapter and tell students that Dulce Domum [*DULL-chay DOE-mum*] is Latin for "home sweet home." Tell students that the phrase "home sweet home" is similar to the saying, "There's no place like home." Ask students what they think this saying means. (Home is the best place of all.)

Note: Students who participated in the Core Knowledge Language Arts program in Grades 1 and 2 should be familiar with this phrase from the Grade 1 *Different Lands, Similar Stories* domain.

Tell students that they might use this phrase if they had been away from home and were happy to be coming back. Ask students if any of them have ever been away from home for a long time. Ask, “What was it like? How did you feel being away from home? How did you feel when you got back home?” Ask students if any of them has ever moved from one place or home to another. Ask, “What was it like? How did moving make you feel?”

Purpose for Listening

Remind students that Mole has been living away from his home for several months while staying with Rat. Tell students to listen to find out how Mole feels when he passes through his neighborhood and smells his home.



Dulce Domum, Part I

← Show image 6A-1: Mole smells and remembers his old home

Not long after their adventures in the Wild Wood, the Rat and the Mole found themselves plodding silently along a country lane. The rapid nightfall of mid-December had already descended upon them. The Mole was thinking of supper as he followed obediently behind the Rat, leaving the guidance in the darkness entirely to him.

As for the Rat, he was walking a little way ahead, as was his habit. He walked steadily with his shoulders humped, his eyes fixed on the straight grey road in front of him. This is why he did not notice poor Mole when suddenly something soft and **subtle**, carried gently upon the cool night air, caused Mole to stop dead in his tracks.

It was one of these mysterious sensory moments that suddenly reached Mole in the darkness.¹ It made him tingle through and through with its familiar appeal, even though he could not clearly remember what it was.

Having stopped suddenly in the pitch black of the night, his nose searched hither and thither in an effort to recapture the vague scent that had so strongly moved him. A moment, and he had caught it again; and with it this time came **recollection** in fullest flood.

Home! The essence of which had wafted through the air. Why, it must be quite close by him at that moment, his old home. The one he had forsaken and never sought again, that day when he first found the river! And now it was sending out its scouts and its messengers to capture him and bring him in.² Since his escape on that bright morning, Mole had hardly given it a thought—so absorbed was he in his new life, with all its pleasures, surprises, and captivating experiences. Now, with a rush of old memories, how clearly it stood up before him, in the darkness! Shabby indeed, and small and poorly furnished, and yet it was his. It was the home

1 What do you think a sensory moment is? As you heard earlier, you use your senses to perceive things. Mole is using his senses in this moment to perceive something in the darkness.

2 The phrase “its scouts and its messengers” is the author’s way of saying that the scent of Mole’s home is acting like scouts looking for Mole, and like messengers bringing him a message: come home!



he had made for himself, the home he had been so happy to get back to after his day's work. And the home had been happy with him, too, evidently, and was missing him, and wanted him back.

← **Show image 6A-2: Mole implores Rat to go with him to his long-abandoned home**

The call was clear, the summons was plain. He must obey it instantly, and go. "Ratty!" he called, full of joyful excitement. "Hold on! Come back!"

"Oh, *come* along, Mole, do!" replied the Rat cheerfully, still plodding along.

"*Please* stop, Ratty!" pleaded the poor Mole, in anguish of heart. "You don't understand! It's my home, my old home! I've just come across the smell of it, and it's close by. I *must* go to it, I must! Oh, come back, Ratty! Please, please come back!"

The Rat was by this time very far ahead, too far to hear clearly what the Mole was calling. He was also too far away to catch the sharp note of painful appeal in his voice. And he was much taken up with the weather, for he too could smell something—something suspiciously like approaching snow.

"Mole, we mustn't stop now, really!" he called back. "We'll come for it tomorrow, whatever it is you've found. But I daren't stop now—it's late, and the snow's coming on again, and I'm not sure of the way! So come on quick, there's a good fellow!" And the Rat pressed forward on his way without waiting for an answer.

Poor Mole stood alone in the road, his heart torn asunder, and a big sob gathering somewhere low down inside him. But even under such a test as this his loyalty to his friend stood firm. Never for a moment did Mole dream of abandoning Rat. Meanwhile, the wafts from his old home pleaded, and whispered to him. He dared not tarry³ longer within their magic circle. With a wrench that tore his very heartstrings, he set his face down the road and followed submissively in the track of the Rat, while faint little smells **reproached** him for his new friendship and his forgetfulness.

With an effort he caught up to the unsuspecting Rat, who began chattering cheerfully about what they would do when they got back. In the midst of his descriptive fervor, the Rat failed to notice his companion's silence and despair. At last, however, when they had gone some considerable way further, he stopped and said kindly, "Look here, Mole old chap, you seem dead tired. No talk left in you, and your feet dragging like lead. We'll sit down for a minute and rest. The snow has held off so far, and the best part of our journey is over."



← **Show image 6A-3: Rat comforts a despondent Mole**

The Mole rested forlornly on a tree stump and tried to control himself, for he felt it surely coming. The sob he had fought with so long refused to be beaten. Up and up, it forced its way to the air, and then another; till poor Mole at last gave up the struggle, and cried freely and helplessly.

The Rat, astonished and dismayed at the violence of Mole's grief, did not dare to speak for a while. At last he said, very quietly and sympathetically, "What is it, old fellow? Whatever can be the matter? Tell us your trouble, and let me see what I can do."

Poor Mole found it difficult to get any words out between such heavy sobs. "I know it's a—shabby, dingy little place," he sobbed forth at last, brokenly: "not like—your cozy quarters—or Toad's beautiful hall—or Badger's great house—but it was my own little home—and I was fond of it—and I went away and forgot all about it—and then I smelt it suddenly—on the road, when I called and you wouldn't listen, Rat—and everything came back to me with a rush—and I *wanted* it!—O dear, O dear!—And when you *wouldn't* turn back, Ratty—and I had to leave it, though I was smelling it all the time—I thought my heart would break. We might have just gone and had one look at it, Ratty—only one look—it was close by—but you wouldn't turn back, Ratty, you wouldn't turn back! O dear, o dear!"

Recollection brought fresh waves of sorrow, and sobs again took full charge of him, preventing further speech.

The Rat stared straight in front of him, saying nothing, only patting Mole gently on the shoulder. After a time he muttered gloomily, “I see it all now! What a *pig* I have been! Just a pig—a plain pig!”

He waited till Mole’s sobs became gradually less stormy and more rhythmical; he waited till at last sniffs were frequent and sobs only intermittent. Then he rose from his seat, and, remarking carelessly, “Well, now we’d really better be getting on, old chap!” And with that Rat set off up the road they had just traveled upon.

“Wherever are you (hic) going to (hic), Ratty?” cried the tearful Mole, looking up in alarm.

“We’re going to find that home of yours, old fellow,” replied the Rat pleasantly; “so you had better come along, for it will take some finding, and we shall want your nose.”⁴

4 Or in other words, Rat needs Mole’s strong sense of smell to find the quarters.

“Oh, come back, Ratty, do!” cried the Mole, getting up and hurrying after him. “It’s no good, I tell you! It’s too late, and too dark, and the place is too far off, and the snow’s coming! And—and I never meant to let you know I was feeling that way about it—it was all an accident and a mistake! And think of River Bank, and your supper!”

“Hang River Bank, and supper, too!” said the Rat heartily. “I tell you, I’m going to find this place now, if I stay out all night. So cheer up, old chap, and take my arm, and we’ll very soon be back there again.”⁵

5 The phrase *Hang River Bank, and supper, too* means forget about River Bank and supper!

Still snuffling, pleading, and reluctant, Mole suffered himself to be dragged back along the road by his companion.



← **Show image 6A-4: Mole searches for his old home**

When at last it seemed to the Rat that they must be nearing that part of the road where the Mole had been “held up,” he said, “Now, no more talking. Business! Use your nose, and give your mind to it.”

They moved on in silence for some little way, when suddenly the Rat was conscious, through his arm that was linked in Mole’s, of a faint sort of electric thrill that was passing down that animal’s body. Instantly he disengaged himself, fell back a pace, and waited.

6 What do you look like if you stand in a rigid way? [Have a student or two demonstrate what they think it means.]

The signals were coming through!

Mole stood a moment rigid, while his uplifted nose, quivering slightly, felt the air.⁶

Then a short, quick run forward—a fault—a check—a try back; and then a slow, steady, confident **advance**.

The Rat, much excited, kept close to his heels as the Mole, with something of the air of a sleepwalker, crossed a dry ditch, scrambled through a hedge, and nosed his way over a field.


Suddenly, without giving warning, Mole dived; but the Rat was on the alert, and promptly followed him down the tunnel to which his **unerring** nose had faithfully led him.

Discussing the Read-Aloud

20 minutes


Comprehension Questions

15 minutes

1. *Literal* In the read-aloud today, you heard that Mole and Rat were returning home after being out all day. On their way back home with Rat leading the way, and Mole following obediently behind, Mole comes across something soft and subtle. Describe what Mole notices. (Mole smells his home. He realizes how much he misses it and wants to see it. Mole experiences a strong recollection of his home.)
2. *Inferential* Rat initially continues his advance toward his own home instead of stopping with Mole. Why? (Rat is moving fast because he wants to be home as quickly as possible, because he smells snow on the way. He gets so far ahead of Mole that he can't hear Mole yelling after him.)
3. *Inferential* When Mole catches up with Rat, Mole breaks down into tears. Why? (Because Mole is torn between wanting to see his old home, and his friendship with Rat. Mole thinks Rat wouldn't want to go to Mole's home. Mole feels reproached for forgetfulness when he smells his long lost home.)
4.  *Inferential* Rat decides to go back and find Mole's old home, even though Rat is hungry and cold. Which theme do you think fits in this part of the story? (Answers may vary, but should include friendship and/or loyalty.)

5. *Evaluative* How does Mole find his home in all the snow? (with his unerring nose) Do you think Mole’s excellent sense of smell is an example of personification? (no) Why or why not? (Moles, like many animals, really do have an acute sense of smell—much stronger than humans.)
6. *Inferential* Whose perspective is this read-aloud told from? (Mole’s) How do you know? (The reader sees everything through Mole’s eyes, knows how he feels, knows what he’s thinking, sees what he does, etc.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

7.  *Evaluative Think Pair Share:* How would you feel if you were Mole in this part of the story? (Answers may vary, but should include examples from the text.)
 8. After hearing today’s read-aloud and comprehension questions and answers, do you have any remaining questions?
- You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Reproached

5 minutes

1. In the read-aloud you heard, “With a wrench that tore his very heartstrings, he [the Mole] set his face down the road and followed submissively in the track of the Rat, while faint little smells *reproached* him for his new friendship and his forgetfulness.”
2. Say the word *reproached* with me.
3. *Reproached* means scolded, corrected, or expressed disappointment in someone for a certain behavior.
4. As a baby, James was never reproached for making a mess while eating, but as he grew older, he learned there were certain rules to follow at the dinner table.

5. Have you ever reproached someone for behavior that disappointed you? Have you ever been reproached by someone? Be sure to use the word *reproached* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students' responses to make complete sentences: "I reproached _____ for . . ." or "I was reproached once when . . ."]
6. What's the word we've been talking about? What part of speech is the word *reproached*?

Use an *Antonyms* activity for follow-up. Directions: The opposite of *reproached* is *praised*. I am going to read several sentences. If the person or animal I describe in the sentence is being reproached, say, "That person/animal is being reproached." If the person or animal I describe in the sentence is not being reproached, but is instead being praised, say, "That person/animal is being praised."

1. Jenny received many compliments for her prize-winning science fair project. (That person is being praised.)
2. Luther was scolded for tracking mud throughout the house. (That person is being reproached.)
3. Olivia gave her cat a treat for coming when she was called. (That animal is being praised.)
4. The principal voiced his disappointment to Marc for running in the hallway when he was supposed to be in class. (That person is being reproached.)
5. Everyone congratulated Jamelle on his beautiful new painting. (That person is being praised.)
6. Lynette spoke sharply to her dog whenever he jumped up on people. (That animal is being reproached.)



Complete Remainder of the Lesson Later in the Day



Dulce Domum, Part I

6_B

Extensions

20 minutes

On Stage

Tell students that they are going to act out today's read-aloud. Ask students what characters will be needed. (Mole, Rat) Then, designate students to be the characters. You may have several students act as Mole and Rat to increase active participation. Ask students what settings will be needed, and designate locations in the classroom for the various settings.

As you read, encourage the "characters" to listen carefully to know what actions to use, such as Mole catching a whiff of his home, Rat hurrying ahead, Mole crying, etc. Also, talk about using facial expressions to show how the characters are feeling. Remind students of the Connections activity from earlier. To help them with their acting, tell them to think about how they would feel if they were Mole or Rat. You may also have students create some of their own dialogue to go along with the story. Encourage students to use domain-related vocabulary in their dialogue whenever possible.



Writing Prompt: Home Sweet Home

Have students write up to a half page about what makes their home "home sweet home." Have them describe their home and their favorite things about home. Make sure that they use descriptive language and, if possible, any domain-related vocabulary learned thus far. You may also wish to have students draw illustrations to accompany their sentences. Have students share their writing and drawings as time allows.



Dulce Domum, Part II

7

✓ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *characters*, *plot*, *dialogue*, *perspective*, *theme*, and *narration* by using these terms in discussing "Dulce Domum, Part II"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Identify and express Rat's and Mole's mental states and emotions as they visit Mole's home in "Dulce Domum, Part II" (RL.3.3)
- ✓ Make personal connections to one's home given Mole's response to his home in "Dulce Domum, Part II" (W.3.8)
- ✓ Categorize and organize the themes of friendship/loyalty, hospitality, and responsibility, and give examples of these themes as demonstrated by the characters, such as Mole, Rat, Badger, and Toad (W.3.8)
- ✓ Make predictions prior to listening to the read-aloud "Dulce Domum, Part II" about how the themes of friendship/loyalty, hospitality, responsibility, and irresponsibility play a role in the second half of the chapter given the text heard thus far, and then compare the actual outcomes to predictions (SL.3.1a)

- ✓ Evaluate and select one of the first seven read-alouds from *Classic Tales: The Wind in the Willows* on the basis of personal choice for rereading
- ✓ Demonstrate understanding of literary terms, such as *characters*, *plot*, *dialogue*, *perspective*, *theme*, and *narration* by using these terms in discussing “Dulce Domum, Part II”

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

blues, n. A state of depression or unhappiness

Example: Shirley has the blues today because it’s raining and she can’t go outside to play.

Variation(s): none

capital, adj. Excellent

Example: After enjoying a capital dinner of steak and mashed potatoes, the three friends went for a walk.

Variation(s): none

dismally, adv. Gloomily; hopelessly

Example: “This hill is so big,” Tara said dismally. “I’ll never make it to the top.”

Variation(s): none

forage, v. To seek, search, or look around

Example: Clara didn’t have time to go to the grocery store, so she had to forage through her cabinets to find something to eat.

Variation(s): forages, foraged, foraging

perceive, v. To notice something through the senses; to interpret something in a particular way


Example: Do you perceive the length of daylight getting shorter each day as we go from fall to winter?

Variation(s): perceives, perceived, perceiving

slumber, n. Sleep

Example: Eva fell into a slumber during the car ride to Grandma’s house.

Variation(s): slumbers

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?	Themes Chart from previous lessons	10
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Dulce Domum, Part II	Image Card 26	20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Forage		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Themes Chart	Instructional Master 3B-1	20
	Student Choice		



Dulce Domum, Part II

7A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Review with students the term *themes* and the Themes Chart. Have students turn to a partner and discuss each of the themes they have learned thus far. (friendship/loyalty, hospitality, responsibility, irresponsibility) Review with students examples of these themes from the story.

Ask students to list the literary tools, or elements, they have learned about thus far. (perspective, dialogue, narration) Have students turn to a partner and describe perspective, dialogue, and narration using examples from the story.

Making Predictions About the Read-Aloud

Tell students that today they will hear the second half of the chapter “Dulce Domum,” which they began in the previous lesson. Review with students the meaning of the phrase “home sweet home,” as well as the plot of the previous lesson. Remind students that at the end of the previous read-aloud, Mole is following his unerring nose down a tunnel. Have students predict what they think will happen in today’s read-aloud. Try to draw the themes they have learned thus far into their predictions. Ask, “How might some of the themes of friendship/loyalty, hospitality, responsibility, or irresponsibility play a role in the second half of the chapter?”

Purpose for Listening

Tell students to listen carefully to find out if their predictions are correct.



Dulce Domum, Part II

← Show image 7A-1: Mole End

It was close and airless, and the earthy smell was strong. The Mole struck a match, and by its light the Rat saw that they were standing in an open space. The space was neatly swept and sanded underfoot. Directly facing them was Mole’s little front door, with “Mole End” painted, in Gothic lettering, over the bellpull at the side.¹

Mole took down a lantern from a nail on the wall and lit it, and the Rat, looking round him, saw that they were in a sort of forecourt.² A garden seat stood on one side of the door and on the other a roller. (The Mole was a tidy animal and could not stand having his ground kicked up by other animals into little heaps of earth.)³ Down on one side of the forecourt ran a skittle alley, with benches along it and little wooden tables.⁴ In the middle was a small round pond.

Mole’s face beamed at the sight of all these objects. He hurried Rat through the door, lit a lamp in the hall, and took one glance round his old home. Immediately he saw the dust lying thick on everything, saw the cheerless, deserted look of the long-neglected house, and collapsed again on a hall chair. “O Ratty!” he cried **dismally**, “why ever did I do it? Why did I bring you to this poor, cold little place, on a night like this?”

The Rat paid no heed to him. He was running here and there, opening doors, inspecting rooms and cupboards, and lighting lamps and candles. “What a **capital** little house this is!” he called out cheerily. “Everything here and everything in its place! The first thing we want is a good fire. I’ll fetch the wood and the coals, and you get a duster!”⁵

- 1 [Point to the lettering on Mole’s door.] Gothic lettering is a fancy writing style or type font.
- 2 A forecourt is a small courtyard or space in the front of a home.
- 3 A roller is a heavy metal or stone cylinder used to flatten and level the ground. [Show Image Card 26 (Lawn Roller)]. Since moles like to burrow and tunnel in the ground, what effect do you think moles have on a yard? What do you think of Mole having a roller?
- 4 Skittles is a lawn game similar to bowling, and the skittle alley is like a bowling alley except outside on a lawn.
- 5 [You may wish to review the saying “a place for everything and everything in its place” from the Kindergarten *Taking Care of the Earth* domain.]



← **Show image 7A-2: Deferred housekeeping**

Encouraged by his companion, the Mole dusted and polished with energy, while the Rat soon had a cheerful blaze roaring up the chimney. He hailed the Mole to come and warm himself; but Mole promptly had another fit of the **blues**. “Rat,” he moaned, “how about your supper, you poor, cold, hungry, weary animal? I’ve nothing to give you!”

“What a fellow you are for giving in!” said the Rat calmly. “Why, only just now I saw a sardine opener on the kitchen dresser; and everybody knows that means there are sardines about somewhere. Pull yourself together, and come with me and **forage**.”⁶

They went and foraged accordingly, hunting through every cupboard and turning out every drawer. The result was not so very depressing after all; a tin of sardines—a box of captain’s biscuits, nearly full—and a German sausage encased in silver paper.

“There’s a banquet for you!” observed the Rat, as he arranged the table.

“No bread!” groaned the Mole; “no butter, no—”

“No caviar, no champagne!” continued the Rat, grinning. “And that reminds me—what’s that little door at the end of the passage? Your cellar of course!”⁷

Rat made for the cellar door, and presently reappeared with a bottle in each paw and another under each arm, “Now, wherever did you pick up those prints? Make the place look so homelike, they do. No wonder you’re so fond of it, Mole. Tell us all about it, and how you came to make it what it is.”

The Mole, much cheered by the Rat’s fine compliments took time to show off his splendid abode. The Rat, though desperately hungry, allowed the Mole to hold court.⁸

At last the Rat succeeded in decoying⁹ him to the table, and had just got seriously to work with the sardine opener when sounds were heard from the forecourt without—sounds like the scuffling of small feet and a confused murmur of tiny voices—

6 *Forage* means to look for or search for something.

7 A cellar, sometimes called a basement, is an area that is partly or wholly below ground that may be used as a cool place to store food. Caviar is an expensive delicacy of special, salty fish eggs, and champagne is a fancy, fizzy type of wine. Is Rat serious or joking when he states that there is no caviar or champagne?

8 or talk for a bit about his things

9 or tempting

“Now, all in a line—hold the lantern up a bit, Tommy—clear your throats first—Where’s young Bill?”

“What’s up?” inquired the Rat.

“I think it must be the field mice,” replied the Mole. “They go round carol-singing regularly at this time of the year. I used to give them hot drinks and supper, too, sometimes.”

“Let’s have a look at them!” cried the Rat, jumping up and running to the door.



← **Show image 7A-3: Housework and carolers**

It was a pretty sight that met their eyes. In the forecourt, lit by the dim rays of a lantern, some eight or ten little field mice stood in a semicircle. They had red scarves around their necks, and their forepaws were thrust deep into their pockets. With bright beady eyes they glanced shyly at each other. As the door opened, one of the elder ones that carried the lantern proclaimed, “Now then, one, two, three!” and forthwith their shrill little voices rose up into the chill night air.

*Villagers all, this frosty tide,
Let your doors swing open wide,
Though wind may follow, and snow beside,
Yet draw us in by your fire to bide;
Joy shall be yours in the morning!*

*Here we stand in the cold and the sleet,
Blowing fingers and stamping feet,
Come from far away you to greet—
You by the fire and we in the street—
Bidding you joy in the morning!*

*For ere one half of the night was gone,
Sudden a star has led us on,
Raining bliss and benison—¹⁰
Bliss tomorrow and more anon,¹¹
Joy for every morning!*

10 or a blessing

11 or soon

12 A clangorous peal is the loud clanging, or ringing of bells.

The voices ceased, the singers exchanged sidelong glances—but for a moment only. Then, from up above and far away, down the tunnel they had so lately traveled, came the sound of distant bells ringing a joyful and clangorous peal.¹²

“Very well sung, boys!” cried the Rat heartily. “And now come along in and warm yourselves!”

“Yes, come along, field mice,” cried the Mole eagerly. “This is quite like old times! Shut the door after you. Pull up that settle to the fire. Now, you just wait a minute, while we—O, Ratty!” he cried in despair. “We’ve nothing to give them!”

“You leave all that to me,” said the masterful Rat. “Here, you with the lantern! I want to talk to you. Now, tell me, are there any shops open at this hour of the night?”

“Why, certainly, Sir,” replied the field mouse respectfully. “At this time of the year our shops keep open to all sorts of hours.”

“Then look here!” said the Rat. “You go off at once, you and your lantern, and you get me—”

Here much muttered conversation ensued, such as—“Fresh, mind!—no, a pound of that will do—if you can’t get it there, try somewhere else—yes, of course, homemade!” Finally, there was a chink of coin passing from paw to paw, the field mouse was provided with a basket for his purchases, and off he hurried.

The rest of the field mice, perched in a row on the settle, their small legs swinging, gave themselves up to enjoyment of the fire.



← **Show image 7A-4: A little winter cheer**

13 Ginger beer is a nonalcoholic soft drink. Mulling ginger beer means to heat and sweeten the drink. [Note to teacher: This adaptation necessarily deviates from the original text in which the mice are served mulled Old Burton, an authentic British alcoholic ale. This adaptation uses a nonalcoholic substitute. Mulled ginger beer is somewhat unusual, but is a real drink.]

The Rat, meanwhile, was busy examining the label on one of the bottles. “I **perceive** this to be ginger beer,” he remarked approvingly. “The very thing! Now we shall be able to mull some ginger beer! Get the things ready, Mole, while I draw the corks.”¹³

It did not take long to prepare the brew; and soon every field mouse was sipping and coughing and choking (for a little mulled ginger beer goes a long way) and wiping his eyes and laughing.

“They act plays, too, these fellows,” the Mole explained to the Rat. “Make them up all by themselves. And very well they do it, too! They gave us a capital one last year, about a field mouse who was captured at sea by pirates. Here, *you!* You were in it. Get up and recite a bit.”

The field mouse addressed got up on his legs, giggled shyly, looked round the room, and remained absolutely tongue-tied. His comrades cheered him on, Mole coaxed and encouraged him, and the Rat went so far as to shake him; but nothing could overcome his stage fright. The now-mute field mouse was saved from further encouragement by the sound of the door opening. The field mouse with the lantern had reappeared with a heavy basket.



← **Show image 7A-5: Dolce Domum (Home Sweet Home)**



There was no more talk of playacting once the contents of the basket had been tumbled out onto the table. Under the generalship of Rat, everybody was set to do something. In a very few minutes supper was ready. As they ate, they talked of old times.

They clattered off at last, very grateful indeed. When the door had closed on the last of them, Mole and Rat kicked the fire up, drew their chairs in, and discussed the events of the day. At last the Rat, with a tremendous yawn, said, “Mole, I’m ready to drop. That your own bunk over on that side? Very well, then, I’ll take this.”



Rat clambered into his bunk and rolled himself well up in the blankets as **slumber** gathered him in.

Comprehension Questions

15 minutes

1. *Evaluative* Were your predictions correct about how the themes of friendship/loyalty, hospitality, responsibility, and irresponsibility play a role in the second half of the chapter? Why or why not? (Answers may vary.)
2. *Inferential* At the beginning of the read-aloud, Mole looks around dismally at his empty, dusty home and experiences the blues over the state of his home. How does Rat help Mole? (lights a fire, helps Mole clean up, tells Mole he has a capital home, helps Mole forage for food, etc.) What themes do you think Rat's actions demonstrate? (friendship or loyalty—Rat helps Mole feel better, as a friend should; hospitality—Even in Mole's home, Rat is taking charge and making things cheerier.)
3. *Literal* While Mole and Rat are foraging for food, who comes to the door? (field mice) What do they do? (They sing a carol, or song, for Rat and Mole.)
4.  *Inferential* How is the theme of hospitality demonstrated through the characters' actions in today's read-aloud? (Rat and Mole welcome the carolers, or singers, into Mole's home; Rat acts hospitably by buying food and drinks for the carolers even though he is not in his own house; Mole offers Rat a place to sleep; etc.)
5. *Inferential* What words could you use to describe how Mole feels at the end of the evening? (*happy, content, sleepy*) Do you think he is glad that he is back in his own home for the evening? Why? (Yes, Mole feels comfortable in his home; he is happy to see the field mice; he had missed his home and is glad to see it.) How about Rat? Is he comfortable in Mole's home? (Yes; at the end of the evening, slumber gathers Rat in, and he sleeps peacefully in Mole's home.)
6.  *Evaluative* Close your eyes and imagine you are in Mole's home after he and Rat have cleaned it up. Describe what you would perceive through your senses to answer the following: What do you see, hear, feel, smell, and taste? (Answers may vary.)
7. *Inferential* What kind of friend is Rat? (helpful, kind, forceful) How do you know? (Rat helps Mole without complaining or thinking of himself.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

8.  *Evaluative Think Pair Share:* The story today is told from Mole's perspective. How do you think the story would be different if told from Rat's perspective? (Answers may vary.)
 9. After hearing today's read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Forage

5 minutes

1. In the read-aloud, you heard Rat say to Mole, "[C]ome with me and *forage*."
2. Say the word *forage* with me.
3. *Forage* means to look around and search for something.
4. Squirrels *forage* for acorns in the fall so they can store them away for the winter.
5. Can you name any other animals that *forage* for food and the types of food they *forage*? Be sure to use the word *forage* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students' responses to make complete sentences: "_____ *forage* for _____."]]
6. What's the word we've been talking about? What part of speech is the word *forage*?

Use an *Acting* activity for follow-up. Tell students to demonstrate to a partner how they would *forage* for food in their kitchen or in the woods, and/or how an animal in nature would *forage* for food. Make sure that the students use the word *forage* in a complete sentence throughout this activity.



Complete Remainder of the Lesson Later in the Day



Dulce Domum, Part II

7_B

Extensions

20 minutes

Themes Chart

Review with students the themes they have learned thus far, including the examples noted under each category. (friendship/loyalty, hospitality, responsibility, irresponsibility) Have students provide one or two examples of each of these themes from today's read-aloud and record them on the Themes Chart. If students have trouble remembering, you may wish to review parts of the plot by showing the images from the read-aloud.

Save the chart for future lessons.

➤ **Note:** You may wish to have students complete Instructional Master 3B-1 on their own to keep track of the themes and examples from the text.

Student Choice

Tell students that they will vote by a show of hands for one read-aloud they have heard recently that they would like to hear again. Read the titles to the students, and if necessary, show key illustrations to remind students about the content of these read-alouds. You may also wish to choose the read-aloud to repeat, perhaps one that ties to the opinion-writing genre about characters and themes that begins in Lesson 10.

Reread the text that is selected. Feel free to pause at different places in the read-aloud this time and talk about vocabulary and information that you did not discuss during the read-aloud previously. After the read-aloud, ask students if they noticed anything new or different during the second reading that they did not notice during the first reading.

Remember to repeat and expand upon each response using richer and more complex language, including, if possible, any read-aloud vocabulary.



Mr. Toad

8

✔ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *dialogue*, *point of view*, *perspective*, *theme*, *narrator*, and *narration* by using these terms in discussing "Mr. Toad"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Describe Mole's, Rat's, Badger's, and Toad's traits, motivations, or feelings in "Mr. Toad," and explain how their actions contribute to the sequence of events (RL.3.3)
- ✓ Identify and express Mole's, Rat's, Badger's, and Toad's mental states and emotions in "Mr. Toad" (RL.3.3)
- ✓ Distinguish literal language from figurative language as used in "Mr. Toad" with regard to the saying "one rotten apple spoils the whole barrel" (RL.3.4) (L.3.5a)
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *dialogue*, *point of view*, *perspective*, *theme*, *narrator*, and *narration* by using these terms in discussing "Mr. Toad"

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

conceited, *adj.* Having a very high opinion of yourself; thinking that you are the best

Example: Although Mozart became a well-known composer at a young age, he was not perceived as conceited.

Variation(s): none

gross, *adj.* Major; extreme

Example: The Trail of Tears was a gross injustice against the Cherokee people.

Variation(s): grosser, grossest

hour, *n.* A special or important moment

Example: After years of working as a servant, Cinderella’s hour had come; with the help of her fairy godmother, she was able to go to the ball.

Variation(s): none

impertinence, *n.* Disrespect; rude backtalk

Example: Because the coach yelled at the referee after a bad call, the referee called a technical foul on the entire team for the coach’s impertinence.

Variation(s): none

improvised, *v.* Solved a problem by making do with what you had; invented


Example: When Thomas moved out of his parents’ house and into his first apartment, he improvised a dining set from an old card table, a chair with a broken arm and a footstool.

Variation(s): improvise, improvises, improvising

sensible, *adj.* Using, having, or showing good judgment

Example: Trey’s teachers called him a sensible young man because he always made good decisions.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?	Poster 1 (The Willows Countryside)	10
	Essential Background Information or Terms		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Mr. Toad		20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Conceited		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Sayings and Phrases: One Rotten Apple Spoils the Whole Barrel		5
	Point of View	Instructional Master 8B-1; chart paper, chalkboard, or whiteboard [This exercise requires advance preparation.]	15
<i>Take-Home Material</i>	Family Letter	Instructional Master 8B-2	



Mr. Toad

8A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Ask students to define *dialogue* and *narration* and provide examples from the story. If students have trouble distinguishing the two, you may wish to display the story excerpt you used in Lesson 2 to show dialogue and narration working together.

Remind students that narration helps the reader know what the characters are doing. Explain that narration also includes a lot of description to help the reader imagine the plot and the setting. Ask students to listen to this excerpt from “Dolce Domum, Part I” to see if they can identify these elements in the narration:

Not long after their adventures in the Wild Wood, the Rat and the Mole found themselves plodding silently along a country lane. The rapid nightfall of mid-December had already descended upon them. The Mole was thinking of supper as he followed obediently behind the Rat, leaving the guidance in the darkness entirely to him.

As for the Rat, he was walking a little way ahead, as was his habit. He walked steadily with his shoulders humped, his eyes fixed on the straight grey road in front of him. This is why he did not notice poor Mole when suddenly something soft and subtle, carried gently upon the cool night air, caused Mole to stop dead in his tracks.

Essential Background Information or Terms

Tell students that the voice the author uses to tell the narration part of the story is called the narrator. You may wish to tell students that sometimes the narrator also acts as one of the characters in the story, but in *The Wind in the Willows* the narrator is not a character. You may wish to explain further that narrators have their own “personalities” that show through in their style of storytelling, which may or may not be the same as the author’s personality.

Purpose for Listening

Share the title of this read-aloud with students: “Mr. Toad.” Ask students to share what they remember about Mr. Toad from the prior read-alouds. Remind students that Mr. Toad’s friends are concerned about him. Ask a student volunteer to point out on Poster 1 (The Willows Countryside) where Toad Hall is. Tell students to listen carefully as the narrator tells more about Mr. Toad and the story themes.



Mr. Toad

← **Show image 8A-1: Badger decides the hour has come!**

It was a bright morning in the early part of summer. The Mole and the Water Rat had been up since dawn discussing the joys of boating. They were finishing breakfast when a heavy knock sounded at the door.

The Mole went to the door, and the Rat heard him utter a cry of surprise. Then he flung the door open, and announced, “Mr. Badger!”

The Badger strode into the room, and stood looking at the two animals with an expression full of seriousness.

“The **hour** has come!” said the Badger at last.

“What hour?” asked the Rat uneasily, glancing at the clock on the mantelpiece.

“*Whose* hour, you should rather say,” replied the Badger. “Why, Toad’s hour! The hour of Toad! I said I would take him in hand as soon as the winter was over, and I’m going to take him in hand today!”

“Toad’s hour, of course!” cried the Mole delightedly.

“It has been brought to my attention,” continued the Badger, taking an armchair, “that another new motorcar will arrive at Toad Hall today. You two animals will accompany me to Toad Hall, and the work of rescue shall begin.”

“Right you are!” cried the Rat enthusiastically.

They set off immediately on their mission of mercy.

← **Show image 8A-2: Intervention at Toad Hall**

They reached Toad Hall to find a shiny new motorcar parked in the driveway. As they neared the front door it was flung open, and Mr. Toad, attired in his driving clothes, came swaggering down the steps.



“Hullo!” he cried cheerfully. “You’re just in time to come with me for a jolly—for a—er—jolly—”

Toad’s words faltered as he noticed the stern look on the faces of his friends.

The Badger strode up the steps. “Take him inside,” he said to his companions. Then, as Toad was hustled through the door, he turned to the chauffeur in charge of the new motorcar.

“I’m afraid you won’t be wanted today,” he said. “Mr. Toad has changed his mind.” With that, the Badger followed the others inside and shut the door.

“Now then!” he said to the Toad, when the four of them stood together in the Hall. “Take those ridiculous things off!”

“Shan’t!” replied Toad, with great spirit.

“Take them off him, then, you two,” ordered the Badger.

They had to lay Toad out on the floor before they could get to work properly. Then the Rat sat on him, and the Mole got his motor-clothes off him bit by bit.

“You knew it must come to this, Toad,” the Badger explained. “You’ve disregarded all the warnings we’ve given you, you’ve gone on squandering the money your father left you, and you’re constantly getting into trouble with the police. You’re getting us animals a bad name in the area. Now, you will come with me into the library, and there we will have a serious ‘heart to heart.’”



← **Show image 8A-3: Badger’s heart-to-heart with Toad**

He took Toad firmly by the arm, and led him into the library.

After about three-quarters of an hour the Badger reappeared, solemnly leading by the paw a very dejected Toad.

“Sit down there, Toad,” said the Badger kindly, pointing to a chair. “My friends,” he went on, “I am pleased to inform you that Toad has seen the error of his ways.”

“That is very good news,” said the Mole gravely.

“Very good news indeed,” observed the Rat dubiously, “if only—”

He was looking very hard at Toad as he said this, and could not help thinking he perceived something like a twinkle in that animal’s eye.

“There’s only one thing more to be done,” continued the Badger. “Toad, I want you to repeat, before your friends here, that you see the error of your ways.”

There was a long, long pause. Toad looked desperately this way and that. At last he spoke.

“No!” he said, quite firmly; “I admit nothing!”

“What?” cried the Badger. “Didn’t you tell me just now, in there—”

“Oh, yes, yes, in *there*,” said Toad impatiently. “I’d have said anything in *there*. You’re so persuasive, dear Badger.”

“Then you don’t promise,” said the Badger, “never to touch a motorcar again?”

“Certainly not!” replied Toad.

“Told you so!” observed the Rat to the Mole.

“Very well, then,” said the Badger firmly. “We’ll have to see what force can do. You’ve often asked us three to come and stay with you, Toad; well, now we’re going to. Take him upstairs, you two, and lock him up in his bedroom.”



← **Show image 8A-4: Taking Toad in hand**

“We’ll take great care of everything till you’re well, Toad,” said the Mole, as Toad was hauled up the stairs.

“No more of those regrettable incidents with the police, Toad,” said the Rat, as they thrust him into his bedroom and locked the door.

They descended the stair, Toad shouting abuse at them through the keyhole; and the three friends sat down to discuss the matter.¹

1 “Shouting abuse” is the British way of saying Toad was angrily yelling at the others and calling them names.

“Toad must never be left unguarded,” said the Badger, firmly. The Mole and the Rat nodded in agreement.

They arranged watches accordingly. At first Toad resisted their efforts, but as time passed, however, he appeared to grow depressed.

One fine morning the Rat, whose turn it was to go on duty, went upstairs to relieve Badger.

“Toad’s still in bed,” Badger told the Rat. “Now, you look out, Rat! When Toad’s quiet and submissive, then he’s at his trickiest.” And with that warning, the Badger departed.

“How are you today?” inquired the Rat cheerfully, as he approached Toad.



← **Show image 8A-5: Toad hatches a plan**

A feeble voice replied, “Thank you so much, dear Ratty! So good of you to inquire! But first tell me how you are yourself, and the excellent Mole?”

“O, *we’re* all right,” replied the Rat. “Mole,” he added innocently, “is going out for a run with Badger. Now jump up, and don’t lie moping there on a fine morning like this!”

“Dear, kind Rat,” murmured Toad, “I can’t ‘jump up’ now—if ever! I hate being a burden, and I do not expect to be one much longer.”

“Well, I hope not, too,” said the Rat heartily.

“I’m a nuisance, I know,” replied the Toad.

“You are, indeed,” said the Rat. “But I tell you, I’d take any trouble on earth for you, if only you’d be a **sensible** animal.”

“If I thought that, Ratty,” murmured Toad, “then I would beg you to fetch a doctor.”

“Why, what do you want a doctor for?” inquired the Rat.

“Surely you have noticed of late—” murmured Toad. “But, no—why should you? Never mind—forget that I asked.”

2 Do you think Toad really needs a doctor and a lawyer? Why is he asking for them?



“Look here,” said the Rat, beginning to get worried, “of course I’ll fetch a doctor if you really think you need one. But you can hardly be bad enough for that yet. Let’s talk about something else.”

“I fear, dear friend,” said Toad, “that ‘talk’ can do little for me. And, by the way—if you do fetch a doctor—would you mind fetching a lawyer, too?”²

“A lawyer! O, gracious me!” the concerned Rat said to himself, as he hurried from the room, not forgetting, however, to lock the door behind him.

Outside, he stopped only for a moment to consider Toad’s behavior, before running off to the village on his errand of mercy.

← **Show image 8A-6: Toad’s escape**

As the key turned in the lock, the Toad hopped out of bed. Toad watched Rat from his window until he was out of sight. Laughing heartily, Toad dressed quickly in his best suit, filled his pockets with cash, and **improvised** a rope by knotting sheets from his bed together. Tying one end of the rope around the strongest part of his window, Toad slid lightly to the ground and, taking the opposite direction to the Rat, marched off lightheartedly, whistling a merry tune.

It was a gloomy luncheon for Rat when the Badger and the Mole returned.

“He did it awfully well,” said the crestfallen Rat.

“He did *you* awfully well!” replied the Badger hotly. “He’s got clear away—for now. And the worst of it is, he’ll be so **conceited** with what he’ll think is his cleverness that he may commit any folly. But we’d better stay here. Toad may be brought back at any moment—on a stretcher, or between two policemen.”

Meanwhile, Toad was walking briskly along a main road.

“Smart piece of work that!” he remarked to himself.

With this thought in mind, he strode along till he reached a little town, where the sign of “The Red Lion” reminded him that he was hungry. He marched into the inn and ordered lunch.

He was about halfway through his meal when a familiar sound made him jump. The glorious sound of a motorcar could be heard in the innyard. Before long, the owners of the motorcar appeared in the inn. Eager to get a look at the vehicle, the Toad slipped out and sauntered round to the innyard. “There cannot be any harm,” he said to himself, “in my just *looking* at it!”

The car stood in the middle of the yard. Toad walked slowly round it.

“I wonder if this sort of car *starts* easily?” he said to himself.

Next moment, hardly knowing how it came about, he was hurtling along in someone else’s motorcar.¹⁴



← **Show image 8A-7: Crime and punishment**

“To my mind,” observed the Chairman of the Bench of Magistrates,³ “the *only* difficulty that presents itself is how we can sufficiently punish this rogue.⁴ He has been found guilty of stealing a motorcar; of driving dangerously; and of **gross impertinence**⁵ to the rural police. Mr. Clerk, will you tell us what is the stiffest penalty we can impose on this villain?”

The Clerk scratched his nose. “Supposing you were to say twelve months for the theft; and three years for the furious driving; and fifteen years for the cheek.⁶ Those figures, if added together correctly, total up to nineteen years—”

“First-rate!” said the Chairman.

“—So you had better make it a round twenty years,” concluded the Clerk.

“An excellent suggestion!” said the Chairman. “Prisoner! It’s going to be twenty years for you this time!”

3 or a type of British judge in charge of judging the less serious crimes



4 What do you notice the magistrate and lawyers wearing on their heads? (wigs) It has been and continues to be a British tradition for magistrates, or judges, and lawyers to wear traditional “court dress” in court, which includes wearing long robes and wigs. Both men and women wear these items.

5 *Gross* means extreme, and *impertinence* means disrespect.



6 *Cheek* is British for nerve or rude boldness. Can anyone add up the number of years for Toad’s penalty?

Comprehension Questions

15 minutes

1.  *Inferential* What are some themes the narrator communicates in this chapter? (friendship/loyalty, responsibility, irresponsibility) What are some examples? (Toad's friends are loyal and responsible by doing what they know is good for him; Toad is irresponsible in spending his father's money, getting in trouble with the police, giving his friends a bad name, escaping his friends and ending up in prison; etc.)
2.  *Inferential* Describe "the hour" in this chapter that comes for Toad. (Mr. Badger, Rat, and Mole decide it is time to make him a sensible Toad; they want to teach him responsibility and keep him from hurting himself and those around him any longer.)
3. *Inferential* What reasons do Mr. Badger, Rat, and Mole have to make Toad be more responsible? (Toad is a careless driver who is involved in several car accidents and even ends up in the hospital a few times. They want him to be more sensible about cars because it is causing him and other animals danger, as well as giving them bad reputations.)
4. *Literal* What do Mr. Badger, Rat, and Mole do in their attempts to make Toad more responsible? (They decide to go to his house and lock him up in his bedroom so he won't be able to drive. They take turns making sure he is never unguarded. They do not trust him to be alone.)
5. *Inferential* Is their plan successful? (no) Why not? (Toad tricks Rat into thinking he is sick. Rat leaves Toad unattended to search for a doctor and lawyer. Toad improvises a rope with his sheets, and is able to escape from his bedroom window.) How do Mr. Badger and Mole react to the news of Toad's escape? (They are upset that Rat trusts Toad enough to leave him unattended.)
6. *Literal* What happens to Toad at the end? (He is found guilty of stealing a car, and gross impertinence to the police, and is sent to prison for twenty years.)
7. *Inferential* From which character's perspective is the end of this read-aloud told? (Toad's) How do you know? (The reader knows Toad's conceited thoughts and plans of stealing the motorcar, sees Toad's actions through his eyes, etc.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

8.  *Evaluative Think Pair Share:* Do you think Toad’s punishment of being sent to jail for twenty years is fair? Why or why not? Do you think this sentence will change Toad’s behavior? (Answers may vary.)
 9. After hearing today’s read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Conceited

5 minutes

1. Today you heard that after Toad fools Rat, he is full of *conceited* thoughts.
2. Say the word *conceited* with me.
3. When you are conceited, you have a very high opinion of yourself. When you have conceited thoughts, you are thinking about how great you are.
4. Tony is very conceited; he thinks his drawing is far better than anyone else’s.
5. Have you ever seen someone act conceited? How did they act? Be sure to use the word *conceited* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I saw someone act conceited when . . .”]
6. What’s the word we’ve been talking about? What part of speech is the word *conceited*?

Use an *Acting* activity for follow-up. Have students demonstrate conceited behavior. You may also wish to have students act conceited like Toad, creating dialogue from his perspective. Make sure that students use the word *conceited* in complete sentences throughout this activity.

Note: You may wish to consider connecting this discussion about conceited behavior—as well as responsible versus irresponsible behavior—to your school’s character education program should your school have such a program in place.



Complete Remainder of the Lesson Later in the Day



Mr. Toad

8_B

Extensions

20 minutes

Sayings and Phrases:

One Rotten Apple Spoils the Whole Barrel

5 minutes

Proverbs are short, traditional sayings that have been passed along orally from generation to generation. These sayings usually express general truths based on experiences and observations of everyday life. Although some proverbs do have literal meanings—that is, they mean exactly what they say—many proverbs have a richer meaning beyond the literal level. It is important to help students understand the difference between the literal meanings of the words and the implied or figurative meanings.

Ask students if they have ever heard anyone say “one rotten apple spoils the whole barrel.” Have students repeat the proverb. Ask students to guess what this phrase means. Explain that, literally or specifically, this phrase means that an apple or another piece of fruit that has gone bad will eventually make all of the surrounding fruit spoil if it remains in the same barrel or container. Ask students to guess what a “rotten apple” symbolizes or stands for.

Explain that the saying means that one badly behaving person or one bad thing can spoil anything that is close to it. Explain to students that this saying is a metaphor. Explain that a metaphor is a word or phrase that stands for something else. A metaphor is a way to say something figuratively or symbolically. So the phrase, “One rotten apple spoils the whole barrel” has a literal (or specific) meaning and a figurative (or symbolic meaning).

Reread this passage:

“You knew it must come to this, Toad,” the Badger explained. You’ve disregarded all the warnings we’ve given you, you’ve gone on squandering the money your father left you, and you’re constantly getting into trouble with the police. You’re getting us animals a bad name in the area. Now, you will come with me into the library, and there we will have a serious ‘heart to heart.’”

Instead of saying, “You’re getting us animals a bad name,” Badger could have said to Toad, “One rotten apple spoils the whole barrel.”

Ask the following questions:

- Who figuratively is the “rotten apple”? (Toad)
- Who figuratively is the “barrel” (or other apples)? (close animal friends of Toad, i.e., Badger, Rat, and Mole)
- Who says in his own words that Toad figuratively is the “rotten apple”? (Badger)
- What is the literal or specific meaning of the phrase “one rotten apple spoils the whole barrel?” (One rotten apple can make the rest of the apples in a barrel go bad, too.)

Toad’s actions are affecting how others connected to him are perceived. Because Toad is acting irresponsibly, others along the River Bank and in the Wild Wood are beginning to think that Toad’s friends are also irresponsible.

Ask students if they can think of a situation they’ve observed where “one rotten apple” has spoiled the “whole barrel.” You may wish to share an example of your own. Tell students to listen for times where this phrase is appropriate as they continue listening to the story. Try to find other opportunities to use this saying in the classroom.

Point of View (Instructional Master 8B-1)

15 minutes

Briefly review the term *narrator*. Remind students that the narrator is the voice the author uses to tell the story. Tell students that the way the author chooses to have the narrator tell the story is called *point of view*. Explain that there are many different points of view. Tell students that the most commonly used points of view are *first-person point of view* and *third-person point of view*.

Tell students that they are already very familiar with first-person and third-person points of view, even if they have never heard these terms before. Explain that if they have ever written a story about themselves or write a letter to another person using words like *I*, *me*, *myself*, *we*, *us*, etc., possibly in addition to other characters’ names, they have acted as a narrator and have written from a first-person point of view.

Explain to students that if they have ever written a story about other characters using words like *he*, *she*, *it*, *they*, etc., in addition to

characters' names, they have acted as a narrator and have written from a third-person point of view.

Write the following text (from the read-aloud) onto a piece of chart paper, a chalkboard, or a whiteboard:

*As the key turned in the lock, **the Toad** hopped out of bed. **Toad** watched Rat from **his** window until he was out of sight. Laughing heartily, **Toad** dressed quickly in **his** best suit, filled **his** pockets with cash, and improvised a rope by knotting sheets from **his** bed together. Tying one end of the rope around the strongest part of **his** window, **he** slid lightly to the ground, and taking the opposite direction to the Rat, marched off lightheartedly, whistling a merry tune.*

Ask students the following questions:

- From which character's perspective is this part of the story told? (Toad's) How do you know? (The scene stays with Toad the whole time; e.g., it doesn't follow Rat when he leaves, but it follows Toad when he leaves.)
- Which point of view is the author using to tell this story? (third-person point of view)
- What key words that relate to Toad help you to know this? (*Toad, he, his*)

Underline the key (bolded) third-person words in the passage that relate to Toad. Tell students that together they are going to change this passage from third-person point of view to first-person point of view from Toad's perspective. Ask students what key first-person words they think will replace the words *Toad, he, his*. (*I, me, my*)

Model for students how to convert the sentences to first-person point of view:

*As the key turned in the lock, **I** hopped out of bed. **I** watched Rat from **my** window until he was out of sight. Laughing heartily, **I** dressed quickly in **my** best suit, filled **my** pockets with cash, and improvised a rope by knotting sheets from **my** bed together. Tying one end of the rope . . .*

Underline the key (bolded) words in the first-person passage. Explain that sometimes the form of verbs and other phrases changes when the point of view changes. Tell students that they will have more practice with point of view in the next lesson.

- You may wish to have some students complete Instructional Master 8B-1 on their own or with a partner.

Take-Home Material

Family Letter

Send home Instructional Master 8B-2.



Toad's Adventures

9

✓ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *dialogue*, *point of view*, *perspective*, *theme*, *narrator*, and *narration* by using these terms in discussing "Toad's Adventures"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Describe the traits, motivations, or feelings of Toad, the gaoler's daughter, and the engine driver, and explain how their actions contribute to the sequence of events in "Toad's Adventures" (RL.3.3)
- ✓ Identify and express mental states and emotions of Toad and others in "Toad's Adventures" (RL.3.3)
- ✓ Distinguish literal language from figurative language as used with the word *pursued* in "Toad's Adventures" (RL.3.4) (L.3.5a)
- ✓ Make predictions prior to listening to the read-aloud "Toad's Adventures" about what will happen to Toad now that he's been sent to prison, based on the text heard thus far, and then compare the actual outcomes to predictions (SL.3.1a)

- ✓ Determine the meaning of the new word formed when a known affix is added to a known word, such as *washer/washerwoman* (L.3.4b)
- ✓ Demonstrate understanding of literary terms, such as *author, characters, dialogue, point of view, perspective, theme, narrator, and narration* by using these terms in discussing “Toad’s Adventures”

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

disguise, n. A costume that hides who you are

Example: The Spider-Man costume was an excellent disguise for Henry, because we could not tell him apart from the other ten Spider-Men at the school’s annual Halloween party.

Variation(s): disguises

distress, n. Great difficulty, sadness, or pain

Example: The large family stranded on the busy highway next to their disabled car was in distress.

Variation(s): none

dungeon, n. An underground jail

Example: The soldiers escorted the prisoner to the dark, damp dungeon.

Variation(s): dungeons

particularly, adv. Especially or very much


Example: Griffin, the family dog, was particularly fond of playing tug-of-war with an old chewed-up bit of rope.

Variation(s): none

pursued, v. Chased after or followed in order to capture

Example: The police pursued the bank robbers through the city.

Variation(s): pursue, pursues, pursuing

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?		10
	Essential Background Information or Terms		
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	Toad's Adventures		20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Pursued		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Point of View	Instructional Master 9B-1; chart paper, chalkboard, or whiteboard [This exercise requires advance preparation.]	20



Toad's Adventures

9_A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Review with students what was learned in the previous lesson about the terms *narrator* and *point of view*. You may wish to ask the following questions:

- What is a narrator? (the voice the author uses to tell the story)
- What is point of view? (the way the author chooses to have the narrator tell the story)
- Which point of view does the author of *The Wind in the Willows* have the narrator use? (third-person point of view)
- What are some key words used for third-person point of view? (*he, she, it, his, her, its*, characters' names, etc.)

Essential Background Information or Terms

Ask students what themes they have heard thus far in *The Wind in the Willows*. (friendship/loyalty, hospitality, responsibility, and irresponsibility) Tell students that today they will hear more about the theme of irresponsibility.

Ask students the following questions:

- Would you consider Toad to be responsible or irresponsible based on his actions so far? (irresponsible)
- What examples from the previous read-alouds demonstrate Toad's irresponsibility? (He didn't care about mending his wrecked caravan; he thinks nothing of getting into car accidents; he doesn't take care of himself; he steals a car; he doesn't think about the consequences of his actions; he is a "rotten apple" that affects his friends' reputations; etc.)
- Which characters have a sense of responsibility in the previous read-aloud? (Mr. Badger, Rat, and Mole)

- What examples from the previous read-alouds demonstrate responsibility? (Rat and Mole make arrangements to have the caravan fixed; Mr. Badger, Rat, and Mole try to help their friend Toad by making sure he does not get into any more trouble.)

Making Predictions About the Read-Aloud

Reread the last sentence of the previous read-aloud: “Prisoner! It’s going to be twenty years for you this time!” Ask students, “Now that Toad has been sent to prison, what do you think will happen? Do you think being locked up will teach Toad to mend his irresponsible ways? Do you think Mr. Toad will serve his twenty-year sentence?”

Purpose for Listening

Tell students to listen carefully for the key words that signify the third-person point of view and to hear if their predictions are correct.



Toad's Adventures

← Show image 9A-1: Mr. Toad behind bars

When Toad found himself in a dark **dungeon**, he flung himself on the floor and cried. “This is the end of everything,” he said. “Imagine, Toad imprisoned for stealing a motorcar, and for lurid cheek. Stupid animal that I was,” he reproached himself. With lamentations such as these he passed his days, refusing his meals.

Now the gaoler [*JAIL-er*] had a daughter who assisted her father. The gaoler’s daughter was **particularly** fond of animals. This kind-hearted girl said to her father one day, “Father! If you let me look after the Toad, I’ll make sure he eats.”

Her father replied that she could do what she liked with him. He was tired of Toad. So that day she knocked at the door of Toad’s cell.

“Now, cheer up, Toad,” she said, “and dry your eyes. Please do eat some dinner. See, I’ve brought you some of mine.”

It was bubble-and-squeak, and its fragrance reached the nose of Toad, but he stubbornly refused to eat.¹ Instead Toad wailed and would not be comforted. So the wise girl retired for the time.

← Show image 9A-2: A little tea for Toad

When the girl returned, some hours later, she carried a tray with a cup of fragrant tea steaming on it; and a plate piled up with hot buttered toast. Toad sat up, dried his eyes, sipped his tea, and munched his toast. Before long he began talking freely.

The gaoler’s daughter saw that this social interaction was doing Toad as much good as the tea.

“Tell me about Toad Hall,” said the girl.

“Toad Hall,” said the Toad proudly, “is a gentleman’s residence dating from the fourteenth century. It is five minutes from church, the post office, and the golf course. Suitable for—”

1 Bubble-and-squeak is a traditional English dish made of leftover vegetables in which the main ingredients are potato and cabbage. It is often eaten with a meat roast, and its name comes from the sound the food makes as it cooks.



“Gracious,” said the girl, laughing, “I don’t want to *buy* it. Tell me something *real* about it. But first wait till I fetch you some more tea and toast.”

She skipped away, and presently returned with a fresh trayful; and Toad, munching on another piece of buttered toast, told her all about Toad Hall.

They had many interesting talks together, after that, and the gaoler’s daughter grew very fond of Toad.

One morning the girl spoke to Toad in an exceptionally thoughtful manner.

“Toad,” she said, “I need you to listen carefully. I have an aunt who is a washerwoman.”²

“There, there,” said Toad kindly, “never mind; I have several aunts who *ought* to be washerwomen.”

“Do be quiet, Toad,” said the girl. “As I said, I have an aunt who is a washerwoman; she does the washing for all the prisoners. If you were to offer her some money, I believe she would let you have her dress and bonnet, and you could escape in **disguise**. You’re very alike in many respects—particularly about the figure.”³

“We’re *not*,” said the Toad in a huff.

“Toad, I am trying to help you!” exclaimed the girl.

“Yes, yes, I see; thank you very much,” said the Toad hurriedly. “But you wouldn’t surely have Mr. Toad going about disguised as a washerwoman!”

“I suppose you want to escape in a horse-drawn carriage!” the girl retorted.

Toad began to see the error of his ways. “You are a kind girl,” he said. “Please introduce me to your aunt. I am sure we can come to a mutually agreeable arrangement.”

Next evening the girl ushered her aunt into Toad’s cell. The sight of certain gold coins sealed the deal. In return for cash, Toad received a cotton print dress, an apron, a shawl, and a black

2 What do you think a washerman does? (A washerwoman is a woman whose job is to wash laundry.)

3 In other words, the gaoler’s daughter thinks Toad looks like her washerwoman aunt.

bonnet. The only stipulation the old lady made was that she should be gagged and bound and placed in a corner of Toad's cell. This way, she hoped to escape suspicion that she had helped Toad escape by making it look like she had been attacked.

Toad was more than willing to oblige. And when the time came, he tied her up with great gusto!

"Now it's your turn, Toad," said the girl. "Take off that coat and waistcoat of yours."⁴

4 [Point to the vest Mr. Toad is wearing.] A waistcoat is a dressy vest.



← **Show image 9A-3: Toad's disguise**

Shaking with laughter, she helped him into the dress.

"You're the very image of her," she giggled. "Now, good luck, Toad!"

With a quaking heart, Toad set forth cautiously. He was soon surprised to find that the washerwoman's squat figure, in its familiar cotton dress, opened every barred door, including the one that opened onto the outside world.⁵

5 In other words, Toad's disguise works, and everyone allows the "washerwoman" through.

Toad immediately walked towards the nearest town. As he walked along, he spotted some red and green lights a little way off, and the sound of the puffing of engines. "Aha!" he thought, "A railway station."

He made his way to the station and found that a train, bound more or less in the direction of his home, was due to leave. "More luck!" said Toad, as he went off to buy his ticket.

He gave the name of the station that he knew to be nearest to Toad Hall, and mechanically reached into his waistcoat pocket for his money. But here the cotton gown thwarted his efforts. As a line began to form behind him, the Toad slowly began to realize that not only was there no waistcoat in the gown, but there was no money either.

Forgetting his disguise, the Toad commanded the attention of the clerk: "I am Toad of Toad Hall. I've left my money behind," he offered. "Give me a ticket, and I'll send the money on tomorrow."

The clerk ignored Toad's request. "Stand away from the window, please, madam!" the clerk ordered.

Full of despair, he wandered blindly down the platform. What was to be done? As he pondered, he found himself opposite the engine, which was being tended to by its driver.

"Hullo, madam!" said the engine driver, "what's the trouble?"

"O, sir!" said Toad, crying afresh, "I am a poor washerwoman, and I've lost my money, and can't pay for a ticket."

"That's a bad business, indeed," said the engine driver. "Lost your money—and can't get home—and got some kids, too, waiting for you, I dare say?"

"Any amount of 'em," sobbed Toad. "And they'll be hungry—and playing with matches."⁶

"Well, I'll tell you what I'll do," said the engine driver. "If you'll wash some shirts for me when you get home, and send 'em along, I'll give you a ride on my engine."

Toad agreed and scrambled up into the cab of the engine. Of course, he had never washed a shirt in his life.

The guard waved his flag, the engine driver whistled, and the train moved out of the station.



← **Show image 9A-4: Mr. Toad's great escape**

They had covered many a mile, when Toad noticed that the engine driver was leaning over the side of the engine. Then he saw him climb onto the coals and gaze out over the top of the train; then he returned and said to Toad: "It's very strange; we're the last train running in this direction tonight, yet I'm sure that I heard another following us!"

Toad became alarmed.

By this time the moon was shining brightly, and the engine driver, steadying himself on the coal, could see more clearly the line behind them.

Presently he called out, “I can see it now! It is an engine coming along at a great pace! It looks as if we are being **pursued!**”

The miserable Toad crouched in the coal-dust.

“The engine is crowded with policemen and the strangest lot of people all shouting the same thing—‘Stop!’” cried the engine driver.

At that moment, Toad fell on his knees and cried, “Save me, dear Mr. Engine Driver! I am not a washerwoman! I am the well-known Mr. Toad. I have just escaped from prison!”

The engine driver looked down upon him very sternly, and said, “Now tell the truth; what were you put in prison for?”

“It was nothing very much,” said poor Toad. “I only borrowed a motorcar.”

The engine driver looked very grave and said, “I fear that you have been a wicked toad. But you are evidently in **distress** so I will not desert you.”

They piled on more coals; the engine leapt but still their pursuers gained. The engine driver wiped his brow and said, “It’s no good, Toad. They have the better engine. There’s just one thing left. A short way ahead of us is a long tunnel, and on the other side of that the line passes through a thick wood. I will put on all the speed I can while we are running through the tunnel. When we are through, I will put on the brakes. The moment it’s safe to do so, you must jump and hide in the wood. Then I will go full speed ahead again.”



← **Show image 9A-5: Mr. Toad jumps from the train**

They piled on more coals, and the train shot into the tunnel and out at the other end. The wood lay dark and brooding upon either side of the line. The driver shut off the steam and put on the brakes. The Toad got down on the step, and as the train slowed he heard the driver call out, “Now, jump!”

Toad jumped, rolled down an embankment, and scrambled into the wood and hid.

Peeping out, he saw his train get up speed again. Then out of the tunnel burst the pursuing engine.


It didn't take long for the Toad to realize that it was now very late and dark, and he was in an unknown wood. After so many weeks within walls, he found the wood strange and unfriendly. Toad walked until he could walk no further. At last, cold and tired, he sought the shelter of a hollow tree where he slept till the morning.


Discussing the Read-Aloud

20 minutes



Comprehension Questions

15 minutes

1. *Evaluative* Were your predictions correct about whether Toad mends his irresponsible ways, or serves his twenty-year sentence? Why or why not? (Answers may vary.)
2.  *Inferential* When Toad is in the dungeon, what is his state of mind? In other words, how does he act that tells you about what is he thinking? (Toad is in distress, cries, and won't eat. He admits that he was stupid for stealing the motorcar, and for his impertinence to the police and the magistrate.)
3. *Literal* How does Toad manage to escape the dungeon? (The gaoler's daughter feels particularly sorry for Toad and helps him find a disguise as a washerwoman in order to escape.)
4. *Literal* What is the first thing Toad does once he escapes? (He goes to a railway station.) What happens at the station? (He wants to buy a ticket, but he realizes he has left all his money back at the dungeon where he had to leave his own clothes. He tells the ticket clerk that he is Toad of Toad Hall, but the clerk doesn't believe him, because Toad looks like a washerwoman. He tells Toad to move away from the ticket window.)
5. *Literal* How is Toad able to get on the train? (Toad finds the engine driver and tells him a story about how he's lost his money and can't pay for a ticket. He says that he is worried his children are at home playing with matches. The engine driver feels sorry for washerwoman Toad, and lets him get on the train as long as he promises to wash some shirts once he returns home.)

6. *Literal* Another train pursues the train Toad is on. Who is on that train? (policemen from the jail yelling at the train to stop)
7. *Literal* How does Toad manage to escape the policemen this time? (Toad confesses who he is to the engine driver. The engine driver asks Toad about his crime, and Toad tells him the crime was “borrowing” a motorcar. The engine driver agrees to help Toad in his time of distress. They try to outrun the other train, but after discovering the train he is on cannot outrun the other train, Toad jumps off and runs into the woods.)
8.  *Inferential* What theme is portrayed in today’s read-aloud? (irresponsibility) How is Toad irresponsible? (Instead of staying in the jail and accepting the punishment for what he did, Toad disguises himself, lies, and escapes his responsibility.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

9.  *Evaluative Think Pair Share:* If you were the gaoler’s daughter, would you have helped irresponsible Toad escape from the dungeon? Why or why not? (Answers may vary.)
 10. After hearing today’s read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Pursued

5 minutes

1. In the story today, you heard that Toad was on a train being *pursued* by policemen on another train.
2. Say the word *pursued* with me.
3. *Pursued* means being chased after or followed in an attempt to be captured by someone or something.
4. The squirrel was being pursued by the barking dog.
5. Have you ever been pursued by anyone? Have you ever seen a person or an animal being pursued? Have you ever pursued anyone? Be sure to use the word *pursued* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students' responses to make complete sentences: "I was pursued by . . ."]
6. What's the word we've been talking about? What part of speech is the word *pursued*?

Use a *Brainstorming* activity for follow-up. Have students brainstorm situations where someone might be pursued. You may also wish to explain to students how this word may be used in a figurative sense, such as pursuing a goal or dream. Encourage students to share any goals they have pursued. As students share, make sure that they use the word *pursued* in a complete sentence.



Complete Remainder of the Lesson Later in the Day



Toad's Adventures

9_B

Extensions

20 minutes

Point of View (Instructional Master 9B-1)

Ask students to define the terms *narrator* and *point of view* and provide examples from today's read-aloud. Write the following text (from the read-aloud) onto a piece of chart paper, a chalkboard, or a whiteboard. You may also wish to distribute Instructional Master 9B-1 so students can follow along as you read the passage out loud. Remind students of the pronunciation of gaoler [*JAIL*-er].

*Now the gaoler had a **daughter** who helped **her** father out at work. The **gaoler's daughter** was particularly fond of animals. This kind-hearted **girl** said to **her** father one day, "Father! If you let me look after the Toad, I'll make sure he eats."*

***Her** father replied that **she** could do what **she** liked with him. He was tired of Toad. So that day **she** knocked at the door of Toad's cell.*

*"Now, cheer up, Toad," **she** said, "and dry your eyes. Please do eat some dinner. See, I've brought you some of mine."*

Ask students the following questions:

- Is there dialogue in this passage? (yes) How do you know? (There are quotation marks around what is being said.) Who is the only person directly speaking in this passage? (the gaoler's daughter)
- Which point of view is the author using to tell this story? (third-person point of view)
- What key words that relate to the gaoler's daughter help you to know this? (*gaoler's daughter, girl, she, her*)

Underline these key (bolded) third-person words that relate to the gaoler's daughter in the passage. Tell students that together they are going to change this passage from third-person point of view to first-person point of view from the perspective of the gaoler's daughter.

Ask students what key first-person words they think will replace the words *girl*, *gaoler's daughter*, *she*, and *her*. (*I*, *me*, *my*) Model for students how to convert these sentences to first-person point of view:

I am the gaoler's daughter, and I help my father out at work. I am particularly fond of animals. I am kindhearted, and one day I said to my father . . .

Point out that the key words in the daughter's dialogue do not change, because even when the narration is written in the third-person point of view, the dialogue is written in the first-person point of view. Even though the dialogue portions do not change in the point-of-view conversion, they provide good practice for students to recognize and copy dialogue that includes commas and quotation marks. You may wish to remind students how to use commas with quotation marks, modeling a few sentences on the board.

Underline the new key words in the first-person passage. Explain that sometimes the form of verbs and other phrases changes when the point of view changes.

- If you have students who have already grasped the concepts from this exercise, you may wish to point out that in the second paragraph, the narrator indicates that the father says something to his daughter, but there is no dialogue created by the author for the father. You may wish to explain further that this is called *indirect dialogue*. Have students create the dialogue between the father and daughter. (e.g. “. . . I'll make sure he eats.” Father said, “You can do what you like with him. I am tired of Toad.”)
- You may wish to have some students complete Instructional Master 9B-1 on their own or with a partner. You may also wish to repeat this activity, beginning with a passage in the first-person point of view and changing it to the third-person point of view.



The Further Adventures of Toad, Part I

10

✔ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *dialogue*, *personification*, *perspective*, *theme*, and *narration* by using these terms in discussing "The Further Adventures of Toad, Part I"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. **Refer to the Alignment Chart in the Introduction for additional standards addressed in all lessons in this domain.**

Students will:

- ✓ Describe Toad's, and the barge-woman's traits, motivations, or feelings, and explain how their actions contribute to the sequence of events in "The Further Adventures of Toad, Part I" (RL.3.3)
- ✓ Identify and express mental states and emotions of Toad and the barge-woman in "The Further Adventures of Toad, Part I" (RL.3.3)
- ✓ Compare and contrast Toad's relationship with the engine-driver with that of the barge-woman in *The Wind in the Willows* (RL.3.9)
- ✓ Use a graphic organizer to brainstorm themes and examples of how characters demonstrate those themes in *The Wind in the Willows* (W.3.1a)

- ✓ Provide examples and reasons that support an opinion of why a certain character in *The Wind in the Willows* best demonstrates a theme, such as friendship/loyalty, responsibility, irresponsibility, or hospitality (W.3.1b)
- ✓ With guidance and support from peers and adults, use the steps of the writing process such as plan, draft, revise, edit, and publish to create an opinion writing piece that will be developed and strengthened over an extended time frame (W.3.5) (W.3.10)
- ✓ Categorize and organize the themes of friendship/loyalty, hospitality, and responsibility, and give examples of these themes as demonstrated by the characters, such as Mole, Rat, Badger, and Toad (W.3.8)
- ✓ Make predictions prior to listening to the read-aloud “The Further Adventures of Toad, Part I” about whether or not Toad will gain a sense of responsibility based text heard thus far, and then compare the actual outcomes to predictions (SL.3.1a)
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *dialogue*, *personification*, *perspective*, *theme*, and *narration* by using these terms in discussing “The Further Adventures of Toad, Part I”

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

deprive, v. To keep something from someone; to take away

Example: I wanted to finish my exciting chapter book, but I was afraid it would deprive me of my sleep.

Variation(s): deprive, deprived, depriving

fate, n. Destiny; the power that, according to some people’s beliefs, decides what happens in the future

Example: Janice hoped it wouldn’t rain on her picnic, but someone teased her that it might just be her fate.

Variation(s): fates

occupant, n. A person or thing that inhabits, or lives in, a particular place
Example: Gertie, a black goldfish, was the only occupant of the fish tank.

Variation(s): occupants

revenge, n. The act of “getting back at” someone for something harmful or unpleasant done to them; vengeance

Example: Claude was furious with his brother for making fun of him on the playground and decided to seek revenge.

Variation(s): none

solitary, adj. Lone; the only one; isolated


Example: After the end-of-year school picnic, only a solitary, half-eaten cookie was left behind.

Variation(s): none

unrestrainedly, adv. Uncontrollably; extravagantly

Example: To the restaurant owner’s annoyance, the waitress unrestrainedly gave the dinner guests unlimited, free drink refills.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?		10
	What Do We Know?		
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	The Further Adventures of Toad, Part I	Image Cards 14 and 27	20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Deprive		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Writing an Opinion Paragraph: Plan	Instructional Master 10B-1 Themes Chart from previous lessons chart paper, chalkboard, or whiteboard [This exercise requires advance preparation.]	20



The Further Adventures of Toad, Part I

10_A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Ask students what themes they have heard thus far in *The Wind in the Willows*. (friendship/loyalty, hospitality, responsibility, irresponsibility) Remind students that they have heard many examples of these themes throughout the chapters of this book. Remind students that in the previous lesson they learned more about the theme of irresponsibility. Ask students what word is an antonym, or opposite, of the word *irresponsibility*. Ask students if they think Toad is responsible or irresponsible. You may also wish to encourage students to use the saying “one rotten apple spoils the whole barrel” in reference to Toad and his irresponsible ways. Ask students, “Where were we in the story at the end of the last read-aloud?”

What Do We Know?

Ask students if they remember what a disguise is from the previous read-aloud. Ask students if they can think of any situations where a disguise would be helpful or harmful. Have students give examples of characters in stories they’ve heard who have worn disguises to trick others in order to accomplish something. Students who participated in the Core Knowledge Language Arts program in Grades K–2 may remember animals and people in disguise from the following stories: “The Wolf and the Seven Little Kids” (Kindergarten), “Snow White and the Seven Dwarves” (Kindergarten), “The Wolf in Sheep’s Clothing” (Grade 1), and “Arachne the Weaver” (Grade 2). Ask students what they think of Toad’s disguise, and ask if they think it is helpful or harmful to Toad and to others.

Making Predictions About the Read-Aloud

Remind students that Toad has fooled many people disguised as a washerwoman. Ask, “Do think he will continue to fool people? Do you think he will gain a sense of responsibility, or will he continue to be irresponsible Toad?”

Purpose for Listening

Tell students to listen carefully to find out if their predictions are correct.



The Further Adventures of Toad, Part I

← Show image 10A-1: Toad in the woods, still in disguise

The front door of the hollow tree faced eastward, so Toad was woken up at an early hour. The bright sunlight was streaming in on him, and his toes were exceedingly cold. Just before he woke up, he had been dreaming that he was at home in bed on a cold winter's night. He would probably have been aroused much earlier, had he not slept for some weeks on straw strewn on a stone floor.

Sitting up, he rubbed his eyes first and his complaining toes next, wondered for a moment where he was; then, with a leap of the heart, remembered everything—his escape, his flight, his pursuit, and that he was free!

Free! The word and the thought alone were worth fifty blankets. He shook himself and combed the dry leaves out of his hair with his fingers. Then he marched forth into the comfortable morning sun—cold but confident, hungry but hopeful.

He had the world all to himself, that early summer morning: the dewy woodland, the green fields, the road itself. Toad, however, was looking for something that could talk and tell him clearly which way he ought to go.



← Show image 10A-2: The canal and the barge-woman

The country road was presently joined by a canal.¹ Toad, having traveled fairly extensively knew that both the road and the canal were coming *from* somewhere, and going *to* somewhere.

“That’s a fact, Toad, my boy!” he proclaimed confidently as he marched along by the water’s edge.

1 [Point to the canal in the image.]
Who remembers what a canal is?
(a waterway, often man-made)

- 2 [Point to the taut rope in the image.]
- 3 [Point out the barge, canal, and horse towing the barge as you read.] A barge is a flat-bottomed boat that transports cargo on canals or slow-moving rivers. Large animals like mules, horses, or oxen are tied to the barge, and as they walk along a nearby path, they tow the barge up or down the waterway. Most present-day barges have motors to propel them, but in the early 1900s, large animals did the work.
- 4 The gunwale is the top edge around the deck of a boat. [Point to the gunwale in the image.]
- 5 Toad, pretending to be a washerwoman, uses incorrect grammar. How would you correct “so off I comes”?



Round a bend in the canal came plodding a **solitary** horse. From a rope attached to his collar stretched a long, taut line.² Toad let the horse pass him. With a pleasant swirl of quiet water a barge slid up alongside of him.³ The barge’s brightly painted gunwale [GUN-uhl] was level with the towing path, and its sole **occupant** was a large woman wearing a sunbonnet.⁴

“A nice morning, ma’am!” she remarked to Toad, as she drew up level with him.

“I dare say it is, ma’am!” responded Toad politely, as he walked along the towpath abreast of her. “I dare say it *is* a nice morning to them that’s not in trouble, like what I am. Here’s my married daughter, she asks me to come to her at once; so off I comes, not knowing what may be happening, but fearing the worst.⁵ And I’ve left my business to look after itself—I’m in the laundering line—and I’ve left my young children, too. I’ve lost all my money, and lost my way, and as for what may be happening to my married daughter, why, I don’t like to think of it, ma’am!”

“Where might your married daughter be living, ma’am?” asked the barge-woman.

“She lives near to the river, ma’am,” replied Toad. “Close to a fine house called Toad Hall. Perhaps you may have heard of it.”

“Toad Hall? Why, I’m going that way myself,” replied the barge-woman. “This canal joins the river some miles further on, a little above Toad Hall; and then it’s an easy walk. I’ll give you a lift.”

She steered the barge close to the bank, and Toad stepped lightly on board and sat down with great satisfaction. “Toad’s luck again!” thought he.

← **Show image 10A-3: Toad and the barge-woman**

“So you’re in the laundering business, ma’am?” said the barge-woman politely. “And a very good business you’ve got, too.”

“Finest business in the whole country,” said Toad airily. “All the gentry come to me—wouldn’t go to anyone else. You see, I understand my work thoroughly, and attend to it all myself.

Washing, ironing, clear-starching, making up gents' fine shirts for evening wear—everything's done under my own eye!"

"But surely you don't do *all* that work yourself, ma'am?" asked the barge-woman respectfully.

"O, I have girls," said Toad lightly: "twenty girls or thereabouts."

"So do I, too," said the barge-woman with great heartiness. "It seems you are very fond of washing."

"I love it," said Toad. "Never so happy as when I've got both arms in the wash-tub!"

"What a bit of luck, meeting you!" observed the barge-woman.

"Why, what do you mean?" asked Toad, nervously.

"Well," replied the barge-woman. "I like washing, too, but my husband, he's such a fellow for shirking his work and leaving the barge to me. I simply do not have a moment to see to my own affairs. By rights he ought to be here now. Instead of which, he's gone off with the dog, to see if they can't pick up a rabbit for dinner. Says he'll catch me up at the next lock.⁶ But meantime, how am I to get on with my washing?"

"O, never mind about the washing," said Toad, not liking the subject. "Try and fix your mind on that rabbit. Got any onions?"

"I can't fix my mind on anything but my washing," said the barge-woman, "and I wonder you can be talking of rabbits, with such a joyful prospect before you. There's a heap of things of mine that need washing. If you'll just take one or two of the most necessary sort—I won't venture to describe them to a lady like you—and put them through the wash-tub, why, it'll entertain you, and help me. You'll find a tub handy, and soap, and a kettle on the stove."

"Here, you let me steer!" said Toad, now thoroughly frightened, "and then you can get on with your own washing. I'm more used to gentlemen's things myself."

"Let you steer?" replied the barge-woman, laughing. "It takes some practice to steer a barge properly. No, you shall do the

6 Who remembers what a lock is? [Show Image Card 14 (Canal Lock).] Locks are the gated areas in the canal that allow boats to move up and down hills.

washing, and I'll stick to the steering. Don't try and **deprive** me of the pleasure of giving you a treat!"

Toad was fairly cornered. He saw that there was no means of escape and resigned himself to his **fate**. "If it comes to that," he thought in desperation, "I suppose any fool can *wash!*"



← **Show image 10A-4: The barge-woman drives a hard bargain with reluctant Toad**

Toad fetched a tub, soap, and other necessaries from the cabin, selected a few garments at random, and set to.

A long half-hour passed, and every minute of it saw Toad getting crosser and crosser. Nothing that he could do would remove the stubborn grime. Once or twice he looked nervously over his shoulder at the barge-woman, but she appeared to be gazing out in front of her. His back ached badly, and he noticed with dismay that his hands were beginning to get all crinkly.

A burst of laughter made him straighten himself and look round. The barge-woman was leaning back and laughing **unrestrainedly**.

"I've been watching you," she gasped. "I thought you must be a humbug⁷ all along. Never washed so much as a dishcloth in your life, I'll bet!"

Toad's temper, which had been simmering for some time, now fairly boiled over, and he lost all control of himself.

"You silly barge-woman!" he shouted. "Don't you dare to talk to me like that! I would have you know that I am a very respected Toad! I may be under a bit of a cloud at present, but I will *not* be laughed at by a barge-woman!"

The woman moved nearer to him and peered under his bonnet. "Why, so you are!" she cried. "A horrid, nasty, crawly Toad! And in my nice clean barge, too! Now that is a thing that I will *not* have."

7 or someone who is faking it



8 or let go of the rudder, the device used for steering the boat

← **Show image 10A-5: The barge-woman calls Toad's bluff**

She relinquished the tiller for a moment.⁸ One big mottled arm shot out and caught Toad by a foreleg, while the other gripped him fast by a hind leg. Then the world turned upside down, and Toad found himself flying through the air.

The water, when he eventually reached it, proved quite cold. He rose to the surface, spluttering. When he had wiped the duckweed out of his eyes, the first thing he saw was the barge-woman looking back at him and laughing. Toad vowed **revenge**. He struck out for the shore and climbed up the steep bank. Gathering up his wet skirts, he ran after the barge as fast as his toad legs would carry him.

The barge-woman was still laughing when he drew up level with her. "Put yourself through your mangle, washerwoman," she called out, "and iron your face, and you'll pass for quite a decent-looking Toad!"⁹

9 [Show Image Card 27 (Mangle).] A mangle is a type of large machine used for pressing sheets or clothing between two rollers.



← **Show image 10A-6: Toad steals the barge-woman's horse**


Toad never paused to reply. Solid revenge was what he wanted, and he saw it just ahead of him. Running swiftly on, he overtook the solitary horse, unfastened the towrope, jumped on the horse's back, and urged it to gallop forward. He steered the horse toward the open country, abandoning the towpath. He looked back and saw that the barge had run aground on the other side of the canal. Toad laughed aloud as he continued to spur the horse onward.


The barge horse was not capable of galloping about the countryside, and its gallop soon subsided into an easy walk; but Toad was quite contented with this, knowing that the barge was not moving at all.¹⁰

10 Why do you think Toad is feeling contented?



Comprehension Questions

15 minutes

1. *Evaluative* Were your predictions correct about whether Toad will continue to fool people, or gain a sense of responsibility? Why or why not? (Answers may vary.)
2. *Inferential* From which character's perspective is today's read-aloud experienced? (Toad's)
3. *Literal* What does Toad encounter after waking in the hollow of a tree in the woods? (a solitary horse pulling a barge containing a lone occupant along a canal) Describe barges and how they traveled on canals long ago. (Barges are flat-bottomed boats used for transporting cargo. In the early 1900s, barges were pulled by large animals walking along a path next to the canal. Most barges are motorized now.)
4. *Literal* What does the barge-woman have Toad do that he calls his fate, or destiny? (wash some of her clothes)
5.  *Literal* Toad is disguised as, or dressed up pretending to be, a washerwoman. Does he fool the barge-woman for very long? (no) What happens to uncover his disguise? (He has never washed clothes before, and the barge-woman thinks it is funny that a washerwoman is having so much trouble washing her clothes. Toad grows upset that a mere barge-woman would dare laugh so unrestrainedly at Mr. Toad of Toad Hall, so he reveals his identity to her and insults her. She throws him off the barge.)
6. *Literal* How does Toad get his revenge for being made fun of and being thrown off the barge? (He steals the barge-woman's horse and causes the barge to go off course.)
7. *Inferential* What animal in today's read-aloud is not personified? (the horse) How do you know? (It doesn't talk or act like a person.)

8.  *Evaluative* Compare and contrast Toad’s interactions with the engine driver and the barge-woman. (Answers may vary, but may include some of the following: Toad is truthful and respectful to the engine driver and is able to get his help to escape. Toad is neither truthful nor respectful to the barge-woman, and he does not get her help; he ends up insulting her and stealing her horse.)
9. *Inferential* What are adjectives you would use to describe Toad? (Answers may vary but may include *dishonest, arrogant, spoiled, conceited, lawless, irresponsible, resourceful, quick, funny, etc.*)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

10.  *Evaluative Think Pair Share:* Do you think Toad was right to seek revenge on the barge-woman? Why or why not? (Answers may vary.)
 11. After hearing today’s read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Deprive

5 minutes

1. In today’s read-aloud, you heard that the barge-woman did not want to *deprive* washerwoman Toad of the treat of doing laundry.
2. Say the word *deprive* with me.
3. If you deprive people or things of something, you remove it or keep it away from them.
4. If you deprive some plants of necessary sunlight, they will die.
5. Has anyone ever done something to deprive you of something? Be sure to use the word *deprive* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I was once deprived of . . .”]
6. What’s the word we’ve been talking about? What part of speech is the word *deprive*?

Use a *Making Choices* activity for follow-up. Directions: I am going to name some people and things. If you would deprive the person or thing of something, say what you would deprive them of, based on the situation. If you would not deprive the person or thing of something, say what you would not deprive them of, based on the situation. Be sure to answer the question in complete sentences, using the word *deprive*.

1. a child with cavities always wanting sweets (I would deprive a child of sweets if s/he has cavities.)
2. a plant needing sunlight to grow (I would not deprive a plant of sunlight.)
3. a baby needing his or her rest (I would not deprive a baby of his or her rest.)
4. a child with the habit of drawing on the walls (I would deprive a child of markers/crayons if s/he draws on walls.)
5. a hungry dog (I would not deprive a dog of its food.)



Complete Remainder of the Lesson Later in the Day



The Further Adventures of Toad, Part I

10_B

Extensions

20 minutes



Writing an Opinion Paragraph: Plan (Instructional Master 10B-1)

Note: Students in the Core Knowledge Language Arts program have had experience writing short formal pieces in Grade 1 and 2 using these steps: plan, draft, and edit. At times they may have also completed the publish step.

Tell students that they have heard the author of *The Wind in the Willows* use a lot of literary tools and themes to express his story about imagined characters. Ask students what themes they have learned about in the story. (friendship/loyalty, hospitality, responsibility, irresponsibility)

Remind students that the various characters in the story have demonstrated these themes through their dialogue and actions. Briefly review some of the examples pulled from the text in the Themes Chart from previous lessons.

Tell students that together they are going to write an opinion paragraph based on the characters and themes in *The Wind in the Willows*. Ask, “What is an opinion?” Explain that an opinion is a thought or belief about something. You may wish to share an opinion of your own about something as an example, and allow a few students to do the same.

Tell students that for this class opinion piece, they will choose a theme from the story and a character they think best demonstrates that theme. Explain that they will have to support this opinion with reasons and examples from the text.

Explain to students the steps of the writing process—plan, draft, edit, revise, and publish—and tell them that today they will complete the first step: plan. To aid in this planning step, have students refer back to the relevant written responses to comprehension questions and to other writing activities that relate to characters and themes.

Copy Instructional Master 10B-1 onto a piece of chart paper, a chalkboard, or a whiteboard. Have students share ideas for which theme they would like to write about and which character they think best exemplifies that theme. Write the theme and character inside the central

oval. You may wish to create several brainstorm charts for many themes and/or characters to see which would provide the most supported opinion.

As a class, think about and search for adjectives and examples from the text to support this opinion. Write students' words and/or phrases in the smaller ovals. You may wish to reread pertinent selections of the trade book text, create copies of these selections, or write these selections on chart paper, a chalkboard, or a whiteboard for students to reference as you extract the supporting examples. Tell students that they need to find at least three examples to support their opinion. Remind them that these examples may be narration and/or dialogue. Explain that if they cannot find at least three examples from the text, they should choose another theme and/or character.

If you completed multiple brainstorming charts, you may wish to have the class decide the same day which theme/character pairing is best supported by the text to use for their opinion paragraph, or you may wish to allow students time to think about it and decide at the beginning of the next writing session. Tell students that they will complete the draft stage together in the next lesson. Also, tell students to be thinking of a title for this opinion piece. Tell them that you will help them with this the next time you meet to work on writing.

Note: You may wish to have students fill out Instructional Master 10B-1 with the information you write while modeling this step.

- ✈ You may wish to have some students use Instructional Master 10B-1 to choose their own opinion topic and complete this writing exercise independently.



The Further Adventures of Toad, Part II

11

✓ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *characters*, *plot*, *perspective*, and *theme* by using these terms in discussing "The Further Adventures of Toad, Part II"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Describe the traits, motivations, or feelings of Toad, the gypsy, the driver and the car owner, and explain how their actions contribute to the sequence of events in "The Further Adventures of Toad, Part II" (RL.3.3)
- ✓ Identify and express mental states and emotions of Toad, the driver and the car owner in "The Further Adventures of Toad, Part II" (RL.3.3)
- ✓ Identify and use parts of a paragraph, including a topic sentence, supporting details, and a concluding statement, in an opinion piece (W.3.1a)
- ✓ Provide examples and reasons that support an opinion of why a certain character in *The Wind in the Willows* best demonstrates a theme, such as friendship/loyalty, responsibility, irresponsibility, or hospitality (W.3.1b)

- ✓ Use linking words and phrases such as *because*, *therefore*, *since*, and *for example* to connect opinion and reasons (W.3.1c)
- ✓ Provide a concluding statement or section for an opinion paragraph (W.3.1d)
- ✓ With guidance and support from peers and adults, use the steps of the writing process such as plan, draft, revise, edit, and publish to create an opinion writing piece that will be developed and strengthened over an extended time frame (W.3.5) (W.3.10)
- ✓ Categorize and organize the themes of friendship/loyalty, hospitality, and responsibility, and give examples of these themes as demonstrated by the characters, such as Mole, Rat, Badger, and Toad (W.3.8)
- ✓ Make predictions prior to listening to the read-aloud “The Further Adventures of Toad, Part II” about what adventures Toad may experience based on the title, and/or text heard thus far, and then compare the actual outcomes to predictions (SL.3.1a)
- ✓ Summarize “The Further Adventures of Toad, Part I” with other classmates (SL.3.4)
- ✓ Demonstrate understanding of literary terms, such as *characters*, *plot*, *perspective*, and *theme* by using these terms in discussing “The Further Adventures of Toad, Part II”

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

ecstasies, n. Intense joys or great delights

Example: Ritika squealed in ecstasies of love at the sight of her new puppy.

Variation(s): ecstasy

gaining on, v. Getting nearer to someone or something you are pursuing

Example: Pablo and his horse were in the lead, but his competitors were quickly gaining on him.

Variation(s): gain, gains, gained

keenly, adv. Extremely; sharply; eagerly

Example: Keenly devoted to his daily walk, Buster, the family dog, would wait at the front door every morning with his leash in his mouth.

Variation(s): none

proposal, n. An offer or a suggestion; a request for marriage

Example: The proposal for a new road through town caused a lot of arguments between those in favor of and those opposed to the road.

Variation(s): proposals

recklessly, adv. Carelessly; unconcerned about the consequences or results of an action


Example: Anika recklessly threw the ball inside the house, not caring if it broke anything or hit anyone.

Variation(s): none

spirit, n. The character of a person; the way someone feels or thinks; positive attitude

Example: Alexander the Great successfully led his men into battle with his courageous spirit.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?	Themes Chart from previous lessons; Poster 1 (The Willows Countryside)	10
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	The Further Adventures of Toad, Part II		20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Recklessly		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Writing an Opinion Paragraph: Draft	Instructional Masters 10B-1 and 11B-1 chart paper, chalkboard, or whiteboard [This exercise requires advance preparation.]	20



The Further Adventures of Toad, Part II

11A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Review with students the themes and literary tools they have learned about thus far. You may wish to revisit the Themes Chart and add examples to it based on examples from the text. Ask students to turn to a partner and describe briefly what happened in the previous lesson. Ask students what they think of Toad's disguise, and ask if they think it is helpful or harmful to Toad and to others.

Ask a student volunteer to point out the canals and barges on Poster 1 (The Willows Countryside).

Also review with students the word *conceited*. Ask, "Would you describe Toad as conceited? Why or why not?" Be sure to have students use the word *conceited* when they talk about it. Explain to students that in the read-aloud today, Toad is even more conceited than usual.

Making Predictions About the Read-Aloud

Share with students the title of the read-aloud, "The Further Adventures of Toad, Part II." Ask students to predict what adventures Toad will experience in today's read-aloud.

Purpose for Listening

Tell students to listen to hear examples of Toad acting conceited. Also, have students listen carefully to hear if their predictions are correct.



The Further Adventures of Toad, Part II

← Show image 11A-1: Toad on horseback

Toad had traveled some miles, his horse and he, and he was feeling drowsy in the hot sunshine, when the horse stopped, and began to nibble the grass; and Toad, waking up, just saved himself from falling off. He looked about him and found he was on a wide common. Near him stood a gypsy caravan and beside it was a man sitting on an upturned bucket.¹ A fire of sticks was burning nearby, and over the fire hung an iron pot, and from out of that pot came rich and varied smells. Toad was hungry. He looked the gypsy over carefully, wondering whether it would be easier to fight him or persuade him. So there he sat, and sniffed and looked at the gypsy; and the gypsy sat and looked at him.

Presently the gypsy remarked, “Want to sell that there horse of yours?”

Toad was completely taken aback. Nevertheless, the gypsy’s suggestion seemed to smooth the way towards the two things he wanted—money and breakfast.

“What?” he said. “Me sell this beautiful young horse? O, no! Besides, I’m too fond of him. All the same, how much might you be willing to offer me?”

The gypsy looked the horse over. “Shillin’ a leg,” he said briefly, and turned away.²

“A shilling a leg?” cried Toad. “If you please, I must take a little time to work that out.”

He climbed down off his horse, and did sums on his fingers, and at last he said, “A shilling a leg? Why, that comes to exactly four shillings. That is simply not enough.”

“Well,” said the gypsy, “I’ll tell you what I will do. I’ll make it five shillings, and that’s more than the animal’s worth.”

1 Who remembers what a gypsy is? And what is a caravan, again? (Gypsies are wandering people who originally came from northern India. A caravan is a large, covered wagon that’s used as a traveling home.)

2 A shilling is a British coin. How many shillings is the gypsy offering?

Then Toad sat and pondered. He was **keenly** aware that he was hungry and penniless. At last he said firmly, “Look here! You give me six shillings and sixpence, and as much breakfast as I can eat. In return, I will hand over my horse.”



← **Show image 11A-2: Toad buys breakfast**

The gypsy grumbled but in the end he counted out six shillings and sixpence into Toad’s open paw. Then he disappeared into the caravan and returned with a large iron plate. He tilted up the pot, and a stream of hot rich stew gurgled onto the plate. Toad took the plate on his lap. He thought that he had never eaten so good a breakfast in all his life.

When Toad had eaten as much stew as he possibly could, he got up and said good-bye to the gypsy and the horse. After receiving directions from the gypsy, he set forth on his travels again.

As he tramped along, he thought of his adventures, and how when things seemed at their worst, he had always found a way out. Toad’s pride and conceit began to swell within him. “Ho, ho!” he said to himself, “What a clever Toad I am!” He got so puffed up with conceit that he made up a song as he walked in praise of himself, and sang it at the top of his voice, though there was no one to hear it but him.

*The world has held great Heroes,
As history books have showed;
But never a name to go down to fame
Compared with that of Toad!*

*The clever men at Oxford
Know all that there is to be knowed.³
But they none of them know one half as much
As intelligent Mr. Toad!*

*The animals sat in the Ark and cried,
Their tears in torrents flowed.
Who was it said, ‘There’s land ahead’?
Encouraging Mr. Toad!*

3 The University of Oxford is a world-renowned university in Great Britain. Is *knowed* a word? The author is using humor here because he has just mentioned Oxford, a place where many intelligent people has studied.

- 4 Have you ever heard the saying “pride goes before a fall”? What do you think is going to happen?

*The army all saluted
As they marched along the road.
Was it the King? Or President?
No. It was Mr. Toad!*

He sang as he walked, and got more inflated every minute. But his pride was shortly to have a severe fall.⁴

After a while, Toad reached the main road, and there he saw approaching him a speck that turned into a dot, and then into something very familiar.

“This is the life again,” said the excited Toad. “I will hail my brothers of the wheel, and they will give me a lift!”

He stepped confidently out into the road, when suddenly he became very pale. His knees shook, and he collapsed. And well he might; for the approaching car was the very one he had previously stolen!

He sank down in a miserable heap in the road, murmuring to himself, “It’s all over!”



← **Show image 11A-3: Toad thinks the jig is up**

The motorcar drew slowly nearer, till at last he heard it stop just short of him. Two gentlemen got out and walked round the heap lying in the road, and one of them said, “O dear! Here is a poor old thing—a washerwoman apparently—who has fainted in the road! Let us take her to the nearest village.”

They tenderly lifted Toad into the motorcar and proceeded on their way.

When Toad heard them talk so kindly, he cautiously opened first one eye and then the other.

“Look!” said one of the gentlemen, “she is better already. How do you feel now, ma’am?”

“Thank you kindly, Sir,” said Toad in a feeble voice, “I’m feeling a great deal better!”

“Now don’t try to talk,” said the gentleman.

“I won’t,” said Toad. “I was only thinking, if I might sit on the front seat there, beside the driver, where I could get the fresh air full in my face, I should soon be all right again.”

“What a sensible woman!” said the gentleman. “Of course you shall.” So they helped Toad into the front seat beside the driver.

Toad was now almost himself again. He sat up, and tried to beat down the old cravings that rose up and took possession of him.

“It is fate!” he said to himself. “Why struggle?” and he turned to the driver at his side.

“Please, Sir,” he said, “would you kindly let me try and drive the car? I should like to be able to tell my friends that I have had the privilege!”

The driver laughed at the **proposal** so heartily that the gentleman inquired what the matter was. When he heard, he said, to Toad’s delight, “I like your **spirit**. Let her have a try.”

Toad scrambled into the seat vacated by the driver, took the steering wheel in his hands, listened with affected humility to the instructions, and set the car in motion.

The gentlemen behind applauded, and Toad heard them saying, “Fancy a washerwoman driving a car as well as that, the first time!”

Toad went a little faster.

He heard the gentlemen call out warningly, “Be careful, washerwoman!” And this annoyed him, and he became angry.

The driver tried to interfere, but the Toad made the car speed even faster. “Washerwoman, indeed!” he shouted **recklessly**. “I am the Toad who always escapes! Sit still and you shall know what driving really is!”

With a cry of horror the whole party rose and flung themselves on him. “Seize him!” they cried.



← **Show image 11A-4: Yet another smash-up, courtesy of Toad**

Alas! They should have remembered to stop the motorcar before attempting to seize Toad. With a turn of the wheel the Toad sent the motorcar crashing through a hedge. One mighty bound, and the wheels of the car were churning up the thick mud of a horsepond.

Toad found himself flying through the air. He eventually landed on his back in the soft grass of a meadow. Sitting up, he could just see the motorcar in the pond; the gentlemen and the driver were floundering in the water.

He picked himself up, and set off running across country as hard as he could. He ran till he was breathless and weary, and had to go at a slower pace. When he had recovered his breath, he began to laugh. “Ho, ho!” he cried, in **ecstasies** of self-admiration, “Toad, as usual, comes out on the top!”

Then he burst into song again.

A slight noise at a distance behind him made him turn his head and look. O horror!

About two fields off, the chauffeur, or driver, and two large policemen were visible, running towards him.

Toad sprang to his feet and pelted away again. “O, my!” he gasped, as he ran, “What a *fool* I am! What a *conceited numpty!*”⁵

Toad glanced back, and saw that they were **gaining on** him. On he ran desperately. He did his best, but his legs were short. Ceasing to heed where he was going, he struggled on wildly, when suddenly the earth failed under his feet. The Toad grasped at the air, and, splash! He found himself head over ears in deep water. He had run straight into the river!

5 *Numpty* is the Scottish word for *idiot* or *fool*. Remember, Kenneth Grahame, the author of *The Wind in the Willows*, was born in Scotland, the northernmost country in the UK. [Note to teacher: The original text uses the word *ass*, which in British English means *idiot* or *fool*. *Numpty* is closer in meaning to Grahame’s original intent than the American version of the same word and may be deemed more appropriate for classroom use.]



← **Show image 11A-5: Toad back on the river**

Toad rose to the surface and tried to grasp the reeds, but the stream was so strong that it tore them out of his hands. “O my!” gasped poor Toad, “If ever I steal a motorcar again!”—then down he went, and came up spluttering.

Presently he saw that he was approaching a big dark hole in the bank, just above his head. As the stream bore him past it, he reached up with a hand and caught hold of the edge. Then slowly he drew himself up out of the water, till he was able to rest his elbows on the edge of the hole.

As he stared before him into the dark hole, some bright small thing twinkled in its depths. As it approached, a face grew up gradually around it, and it was a familiar face!

Brown and small, with whiskers.

It was the Water Rat!



Discussing the Read-Aloud

20 minutes



Comprehension Questions

15 minutes

1. *Evaluative* Were your predictions correct about what adventures Toad has? Why or why not? (Answers may vary.)
2. *Literal* At the beginning of today’s read-aloud, we find Mr. Toad riding away on a stolen horse. He’s tired, and keenly hungry. What does he do next? (He sells the horse to a gypsy for six shillings and sixpence and breakfast.)
3. *Inferential* How does Toad act conceited in today’s read-aloud? (He sings a song about how wonderful he is; in “ecstasies of self-admiration;” he congratulates himself several times, drives recklessly and brags about it; etc.)
4. *Inferential* As Toad is walking along the road, a motorcar passes by. Who is in the motorcar? (The same people he had stolen from before.) Why don’t they recognize him? (He is still dressed like a washerwoman.)

5. *Inferential* Describe how Toad feels when he recognizes the motorcar and the people in it. (He becomes pale, his knees shake, and he collapses.) Why does Toad feel this way? (He is afraid the people are going to recognize him and turn him into the police.)
6. *Literal* How does Toad manage to get behind the wheel of that motorcar once more? (The passengers of the motorcar put Mr. Toad in the motorcar to bring him to the nearest village. When Toad realizes they don't recognize him, he asks them if he can drive. The gentleman thinks it's a funny proposal, and says he likes Toad's spirit. And so he let Toad take the wheel of the car.)
7.  *Evaluative* Once Toad is in the driver's seat, he drives recklessly. Retell this part of the story from the perspective of the men in the car. (Answers may vary.)
8. *Inferential* Why does Toad run straight into the river after getting out of the horse pond? (The chauffeur, or driver, and the policemen are chasing him and gaining on him; Toad is looking back and not paying attention when the ground drops off, and he falls into the river.)
9.  *Evaluative* Toad is very conceited and irresponsible. Do you think Toad will ever learn from his mistakes? Why or why not? (Answers may vary.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

10.  *Evaluative Think Pair Share:* At the end of the read-aloud, Toad encounters Rat. Will Rat “let bygones be bygones”? Or is Toad too much of a “rotten apple”? (Answers may vary.)
 11. After hearing today's read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Recklessly

5 minutes

1. In the story today, Toad shouts *recklessly* when he reveals that he is not a washerwoman, but “the Toad who always escapes!”
2. Say the word *recklessly* with me.
3. When people do something recklessly, they are doing it carelessly, without thinking about how it will affect themselves, or others around them.
4. Jimmy recklessly climbed the maple tree, even though the branches looked like they might break at any moment.
5. Over the past few days, you have heard about the adventures of Toad. What kinds of things have you heard about that he has done recklessly? Be sure to use the word *recklessly* when you tell about them. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “Toad. . . recklessly . . .”]
6. What’s the word we’ve been talking about? What part of speech is the word *recklessly*?

Use a *Making Choices* activity for follow-up. Directions: I am going to read a series of situations. If the person in the situation is acting recklessly, say, “He or she is acting recklessly!” If the person in the situation is not acting recklessly, say, “He or she is not acting recklessly.”

1. Abigail ran out into the road without looking both ways. (She is acting recklessly!)
2. Monica jumped into the river even though her mother told her it was dangerous. (She is acting recklessly!)
3. Tom made sure to put on his helmet before riding his bike. (He is not acting recklessly.)
4. Gary tried to climb the very tall fence to get into the park when it was closed. (He is acting recklessly!)
5. Tina walked carefully around the side of the pool because it was wet and slippery. (She is not acting recklessly.)



Complete Remainder of the Lesson Later in the Day



The Further Adventures of Toad, Part II

11B

Extensions

20 minutes



Writing an Opinion Paragraph: Draft (Instructional Masters 10B-1 and 11B-1)

Note: The additional thirty-minute Domain Genre Writing sessions begin on this day and continue until Day 15. Refer to the recommended schedule in the introduction to guide you in planning the remaining five days of this domain.

Remind students of the steps of the writing process—plan, draft, revise, edit, and publish. Remind them that in the previous lesson they completed the plan step of their opinion piece. Tell students that today they are going to complete the next step: draft.

Display the brainstorming chart(s) you previously created as a class. If you created multiple charts, discuss which theme and character the class would like to use for the opinion piece based on the supporting examples found in the text.

Copy Instructional Master 11B-1 onto chart paper, a chalkboard, or a whiteboard. Tell students that today they are going to use the words and phrases from their brainstorming plan to create sentences for their draft. Have students also refer to their notebooks for any additional written responses or prompts that relate to characters and/or themes.

Have students share ideas for a title, and display these ideas. Tell students that you will revisit these when the draft is finished to see if one of them is a fitting choice.

Tell students that the first thing they are going to write in their draft is the topic sentence. Ask students, “Who can tell me what a topic sentence is?” Explain that a topic sentence is the first sentence in the paragraph that tells the reader the main idea that the writer is going to write about. Tell students that in an opinion paragraph, this sentence includes the writer’s opinion about his or her topic. In this case, the topic sentence will state an opinion about the chosen theme and character. For example, a topic sentence for this opinion paragraph may be, “I think Mole is the best example of the theme of friendship in this story.” Ask students

to share ideas for a topic sentence, and write these down. Choose a sentence together, and write it in the first rectangle.


Next, tell students that they are going to choose the three best reasons from the brainstorming chart they created together that support their opinion. Explain that they may include more than three reasons, but three is the minimum needed. For example, a reason that supports their topic sentence may be, “Mole is a good friend because he is always willing to help others.” Tell students that after each reason, they will provide an example, such as “Mole offers to pack up the picnic basket after he and Rat have lunch.” Guide students in generating three reasons and three examples. Explain that these reasons and examples should be written down in chronological order as they relate to the plot. Encourage students to use linking words between the different reasons and examples, such as *then, as, because, also, for example, such as, etc.* Explain that sometimes the reason and example may be combined into one sentence. For example, “Mole is a good friend because he is always willing to help others, such as when he offers to pack the picnic lunch.”

As you write these sentences in the middle six rectangles, tell students that you are using capital letters at the beginning of your sentences and punctuation at the end. If applicable, tell students that you are using commas between things in a list. Tell students that they will check the grammar and spelling during the edit step, but that they should try to pay attention to these things as they are writing their draft as well. You may wish to intentionally make some minor mistakes to correct during the editing step.

Finally, tell students that the last rectangle is for the concluding sentence. Ask, “Who can tell me what a concluding sentence is?” Remind students that this is the last sentence in the paragraph that wraps up, or concludes, the information, and often restates the topic sentence in another way. Have students share ideas for a concluding sentence and write these down. Choose a sentence together, and write it in the last rectangle. As you write this sentence, remind students that this sentence lets the reader know that the writer is finished with the main idea stated in the topic sentence, and that it does not introduce any new supporting information. Tell students that because the concluding sentence often restates the topic sentence, this is a good opportunity to use synonyms, or words that have similar meanings, such as *demonstrates* or *exemplifies* instead of *represents*.

Read the completed paragraph to the class. Revisit the list of title ideas to see if any of them are a fitting choice. Tell students that you are going to continue to work on this draft together during the next writing session. Encourage students to be thinking of any other title ideas and other changes that they think are needed in the paragraph. Tell students that you will help them to change, or revise, this paragraph during the next draft.

Note: You may wish to have students fill out Instructional Master 11B-1 with the information you write while modeling this step.

 You may wish to have some students use Instructional Master 11B-1 to complete this writing exercise independently.



The Return of Toad, Part I

12

✔ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *characters*, *plot*, *point of view*, *perspective*, *theme*, and *narration* by using these terms in discussing "The Return of Toad, Part I"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Describe Toad's, and Rat's motivations, or feelings, and explain how their actions contribute to the sequence of events in "The Return of Toad, Part I" (RL.3.3)
- ✓ Identify and express mental states and emotions of Toad, and Rat in "The Return of Toad, Part I" (RL.3.3)
- ✓ Determine the literal and nonliteral meanings of and appropriately use common sayings and phrases, such as "let bygones be bygones" (RL.3.4) (L.3.5a)
- ✓ Identify and use parts of a paragraph, including a topic sentence, supporting details, and a concluding statement, in an opinion piece (W.3.1a)

- ✓ Provide examples and reasons that support an opinion of why a certain character in *The Wind in the Willows* best demonstrates a theme, such as friendship/loyalty, responsibility, irresponsibility, or hospitality (W.3.1b)
- ✓ Use linking words and phrases such as *because*, *therefore*, *since*, and *for example* to connect opinion and reasons (W.3.1c)
- ✓ Provide a concluding statement or section for an opinion paragraph (W.3.1d)
- ✓ With guidance and support from peers and adults, use the steps of the writing process such as plan, draft, revise, edit, and publish to create an opinion writing piece that will be developed and strengthened over an extended time frame (W.3.5) (W.3.10)
- ✓ Categorize and organize the themes of friendship/loyalty, hospitality, and responsibility, and give examples of these themes as demonstrated by the characters, such as Mole, Rat, Badger, and Toad (W.3.8)
- ✓ Make predictions prior to “The Return of Toad, Part I” about how Rat might feel about seeing Toad again after Toad lied to Rat, and then compare the actual outcomes to predictions (SL.3.1a)
- ✓ Summarize “The Return of Toad, Part I” with other classmates (SL.3.4)
- ✓ Draw illustrations to depict the vocabulary word *startled*
- ✓ Demonstrate understanding of literary terms, such as *characters*, *plot*, *point of view*, *perspective*, *theme*, and *narration* by using these terms in discussing “The Return of Toad, Part I”

Core Vocabulary

Note: You may wish to display these vocabulary words in your classroom for students to reference throughout the domain. You may also wish to have students write these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

imprisoned, v. Put in jail

Example: After his third voyage, Christopher Columbus was imprisoned for being a terrible governor of Hispaniola in the New World.

Variation(s): imprison, imprisons, imprisoning

indignant, adj. Angry because of an unjust or unfair situation

Example: Several people who had been waiting in line a long time to ride the roller coaster became indignant when a celebrity and his friends cut in front of the line.

Variation(s): none

sentries, n. People who guard an entrance or stand watch

Example: Sentries stood outside General Washington’s door as he met with his best soldiers and leaders.

Variation(s): sentry

startled, adj. Visibly scared or surprised, often jumping or moving suddenly as a reaction

Example: During the thunderstorm, the startled cat ran and hid under the bed.

Variation(s): none

surveyed, v. Took a general look at something; looked over


Example: The geologist surveyed the land before she took a closer look at some of the rocks in the canyon.

Variation(s): survey, surveys, surveying

warily, adv. Cautiously; in a watchful way

Example: Theseus moved warily around a corner in the Labyrinth, never knowing when he would come across the Minotaur.

Variation(s): none

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?	Themes Chart from previous lessons	10
	Essential Background Information or Terms	Image Card 10 and 28	
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	The Return of Toad, Part I	Image Cards 28–31	20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Startled	drawing paper, drawing tools	5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	More Animals in <i>The Wind in the Willows</i>	Image Cards 10 and 28	20
	Writing an Opinion Paragraph: Draft/Revise	Instructional Masters 10B-1, 11B-1, 12B-1, and 12B-2; chart paper, chalkboard, or whiteboard [This exercise requires advance preparation.]	



The Return of Toad, Part I

12_A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Review the plot from the previous lesson by showing images and asking the following questions:

- What are examples of how Toad acts conceited?
- Whom does Toad come across in the previous lesson?
- How does Toad end up in the water?

Review with students the literary tools (i.e., perspective, point of view, narration, etc.) and themes they have learned about thus far. You may wish to revisit the Themes Chart and add any new examples from the previous read-aloud.

Essential Background Information or Terms

Tell students they will meet some new—as well as revisit some old—animal characters from the Wild Wood in today’s read-aloud. Tell students that they will hear about weasels, ferrets, and stoats (more commonly known as *ermine*). Show students Image Cards 10 and 28, so students can see what the animals they will hear about really look like. Tell students that these animals are personified, just like Rat, Mole, Badger, and Toad. Tell students to listen carefully to the story to hear which aspects of their characteristics are personified, and which ones are true to nature and not personified.

- You may also wish to encourage students to do some research on these animals if time allows during the Pausing Point.

Making Predictions About the Read-Aloud

Share with students the title of today’s read-aloud, “The Return of Toad, Part I.” Remind students that at the end of the previous read-aloud, Toad runs right into the river and then finds himself in front of Water Rat. Ask students if they remember what happened the last time Toad saw Water Rat. If students have difficulty, remind them that the last time Toad saw Water Rat, Toad lied to Rat about being ill so he could escape.

Ask students the following questions:

- How do you think Rat feels after Toad tricks him and escapes Toad Hall? Do you think Rat is happy to see Toad?
- How would you feel if a friend lied to you and tricked you? Would you “let bygones be bygones”?
- Do you think Rat will be willing to help Toad in the read-aloud today? Why or why not?

Purpose for Listening

Tell students to listen carefully to find out if their predictions are correct.



The Return of Toad, Part I

← Show image 12A-1: The return of Toad

The Rat put out a neat little brown paw, gripped Toad firmly by the scruff of the neck, and gave a great hoist and a pull. The water-logged Toad came up slowly but surely over the edge of the hole. At last he stood safe and sound in the hall, streaked with mud and weed, and with the water streaming off him.

“O, Ratty!” he cried. “I’ve been through such times since I saw you last.”

“Toad,” said the Water Rat firmly, “you go off upstairs at once, and take off that old cotton rag that looks as if it once belonged to a washerwoman. Clean yourself, and put on some of my clothes. Now be off! I’ll have something to say to you later!”

Toad was at first inclined to do some talking back. He had had enough of being ordered about. However, he caught sight of himself in the looking-glass, with the bonnet perched over one eye, and he changed his mind. He went very quickly upstairs to the Rat’s dressing room. There he had a thorough wash, and changed his clothes.



← Show image 12A-2: Rat and Toad catch-up over lunch

By the time he came down again luncheon was on the table. While they ate, Toad told the Rat about his adventures.

When at last Toad had talked himself to a standstill, there was silence for a while; and then the Rat said, “Now, Toady, on your own admission you have been handcuffed, **imprisoned**, starved, chased, terrified out of your life, insulted, jeered at, and flung into the water—by a woman, too! Don’t you see what a fool you’ve been making of yourself? And all because you stole a motorcar.”

Toad heaved a deep sigh and said, very humbly, “Quite right, Ratty! I can quite see that; but now I’m going to be a good Toad. As for motorcars, I’ve not been so keen on them for quite a while.

I have something else in mind, but all in good time. Let's have our coffee, and then I'll stroll down to Toad Hall."

"Stroll down to Toad Hall?" cried the Rat, greatly excited. "Do you mean to say you haven't *heard*?"

"Heard what?" said Toad, turning rather pale.

"Do you mean to tell me," shouted the Rat, "that you've heard nothing about the stoats and weasels?"¹

What, the Wild Wooders?" cried Toad, trembling in every limb. "What have they been doing?"

"—And how they've been and taken Toad Hall?" continued the Rat.

Toad leaned his elbows on the table, and a large tear welled up in each of his eyes.

"Go on, Ratty," he murmured presently; "tell me all."

"When you—got—into that—that—trouble of yours," said the Rat.

Toad merely nodded.

"Well, it was a good deal talked about," explained the Rat. "The River-Bankers stuck up for you. But the Wild Wood animals said it served you right, and they went about saying you would never come back again!"

Toad nodded once more.

"The Mole and the Badger insisted that you would come back again, somehow!"

Toad began to sit up in his chair again, and to smirk a little.

"They were so sure that you would never be seen again," continued the Rat, "that they arranged to move their things into Toad Hall. And so, one dark night, a band of weasels crept silently up the driveway. Simultaneously, a body of desperate ferrets took possession of the kitchen garden, the backyard, and offices; while a company of skirmishing stoats occupied the conservatory and the billiard room."²

1 [Show Image Card 10 (Weasel, Fox, and Stoat).]

2 [Show Image Cards 28 (Ferret), 29 (Conservatory), and 30 (Billiard Room)]. A ferret is an animal similar to a weasel or stoat. A conservatory is an indoor garden room, and a billiard room is a room with a pool table. Toad lives in a mansion with many rooms.



← **Show image 12A-3: Toad learns of the fate of Toad Hall**

“The Mole and the Badger were sitting by the fire when those bloodthirsty villains broke down the doors and rushed in upon them. They were unarmed, and taken by surprise. Those two poor faithful creatures were turned out into the cold. The Wild Wooders have been living in Toad Hall ever since,” concluded the Rat.

“O, have they!” said Toad getting up and seizing a stick. “I’ll see about that!”

“It’s no good, Toad!” called the Rat after him. “You’d better come back and sit down; you’ll only get into trouble.”

But the Toad was off. He marched rapidly down the road, fuming and muttering to himself till he got near his front gate. At that moment there popped up from behind the palings a long, yellow ferret with a gun.³

“Who comes there?” said the ferret sharply.

“Stuff and nonsense!” said Toad, very angrily. “What do you mean by talking like that to me? Come out of that at once, or I’ll—”

The ferret said never a word, but he brought his gun up to his shoulder. Toad prudently dropped flat in the road, and *bang!* A bullet whistled over his head.

The **startled** Toad scrambled to his feet and scampered off as hard as he could.

He went back, very crestfallen, and told the Water Rat.

“What did I tell you?” said the Rat. “They’ve got **sentries** posted, and they are all armed. You must just wait.”

Still, Toad was not inclined to give in all at once. So he got out the boat, and set off rowing up the river to where the garden front of Toad Hall came down to the waterside.

Arriving within sight of his old home, he **surveyed** the land cautiously. All seemed very peaceful and quiet. He could see the whole front of Toad Hall, glowing in the evening sunshine. He would

3 Palings are fences made of pointed stakes. [Show Image Card 31 (Palings).]



try the boathouse first, he thought. Very **warily** he paddled up to the mouth of the creek, and was just passing under the bridge, when . . . *crash!*

◀ **Show image 12A-4: Toad scouts out Toad Hall from the river**

A great stone, dropped from above, smashed through the bottom of the boat. The boat filled and sank, and Toad found himself struggling in deep water. “It will be your head next time, Toady!” the stoats called out to him. The **indignant** Toad swam to shore, while they laughed and laughed.

The Toad retraced his weary way on foot, and related his disappointing experiences to the Water Rat once more.

“Well, *what* did I tell you?” said the Rat very crossly. “And, now, look here! See what you’ve been and done! Lost me my boat that I was so fond of!”

The Toad saw at once how foolishly he had acted. He admitted his errors and made a full apology to Rat. “Ratty! I see that I have been a headstrong and a willful Toad! Henceforth, I will take no action without your advice and full approval!”

“If that is really so,” said the good-natured Rat, already appeased, “then my advice to you is to have some supper. In addition, do nothing until we have seen the Mole and the Badger, and taken their advice.”

“Oh, ah, yes, of course, the Mole and the Badger,” said Toad. “What’s become of them, the dear fellows?”

“Well may you ask!” said the Rat reproachfully. “While you were riding about the country in expensive motorcars, those two poor devoted animals were trying every which way to get your property back for you. You don’t deserve to have such loyal friends!”

“I’m an ungrateful beast, I know,” sobbed Toad, shedding bitter tears. “Let me go out and find them, out into the cold, dark night— Hold on a bit! Surely I heard the chink of dishes on a tray! Supper’s here at last, hooray! Come on, Ratty!”

4 Who do you think is at the door?

They had just finished their meal when there came a heavy knock at the door.⁴

Toad was nervous, but the Rat, nodding mysteriously at him, went straight up to the door and opened it, and in walked Mr. Badger.



← **Show image 12A-5: Mr. Badger arrives**


Mr. Badger looked decidedly bedraggled. He came solemnly up to Toad, shook him by the paw, and said, “Welcome home, Toad! Alas! This is a poor homecoming.” Then he turned his back on him and helped himself to a large slice of pie.


Discussing the Read-Aloud

20 minutes




Comprehension Questions

15 minutes

1. *Evaluative* Were your predictions correct? Why or why not? (Answers may vary.)
2.  *Evaluative* Briefly describe what Toad has gone through since he’s last seen his friends, and how he feels after he tells Rat about his adventures. Does he want to go on anymore? (no) Why or why not? (Toad has been handcuffed, imprisoned, starved, chased, terrified out of his life, insulted, jeered at, and flung into the water by a woman—and all because he stole a motorcar. Toad says he’s had enough adventures. He regrets being conceited.) Do you think there is a chance that Toad will actually change his ways? (Answers may vary.)
3. *Inferential* What happens to Toad Hall while Toad is gone? Who moves in? (weasels, ferrets, and stoats) Why? (They didn’t think Toad was ever coming back, and they didn’t support Toad’s irresponsibility.)
4. *Literal* What happens each time Toad goes to his home to try to get it back from the weasels, ferrets, and stoats? (The first time, Toad is startled when a ferret tries to shoot him. The second time, Toad uses Rat’s boat and warily tries to get to his house by river, but the stoats drop a stone on the boat. It sinks, and an indignant Toad swims to shore.)

5. *Inferential* In the read-aloud today, you heard that Mole and Badger surveyed, or looked over, the outside of Toad's home. What do they discover? (Toad's home is surrounded by sentries, or guards with guns.) What does that mean for Toad? (It will be very hard to get back into Toad's home.)
6.  *Evaluative* From whose perspective is "The Return of Toad, Part I" told? (Toad) How would the read-aloud be different if it were told from the perspective of the weasels, stoats, and ferrets? (Answers may vary.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

7.  *Evaluative Think Pair Share:* At the end of the read-aloud, Toad is very upset. He doesn't think he will be able to get his house back. Imagine you are with Toad, Rat, and Badger. What advice would you give Toad? How do you think he could get his house back? (Answers may vary.)
 8.  *Inferential* What are some additional examples of the themes of friendship/loyalty, hospitality, responsibility, and irresponsibility in this read-aloud? (Answers may vary. Friendship/loyalty—Rat takes Toad in; Mole and Badger try to get Toad's house back for him. Hospitality—Rat feeds Toad lunch and dinner; Rat gives Toad clothes and a place to stay. Irresponsibility—Toad goes to Toad Hall without telling Rat; and he loses Rat's boat when it is destroyed by the stoats. Responsibility—Toad acknowledges his thoughtlessness; Toad apologizes and promises not to take action without Rat's advice and approval.)
 9. After hearing today's read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Startled

5 minutes

1. In the story today, you heard that Toad was *startled* by the ferret with a gun.
2. Say the word *startled* with me.
3. When someone is startled, they are suddenly scared or surprised, and often move or jump as a reaction.
4. Rachael was so startled when her sister popped out from behind the door that she jumped.
5. Have you ever been startled? Has anyone ever been startled by you? Be sure to use the word *startled* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students' responses to make complete sentences: "I was startled once when . . ."]
6. What's the word we've been talking about? What part of speech is the word *startled*?

Use a *Drawing* activity for follow-up. Have students think of a time when they were startled or when they startled someone. You may also wish to have them come up with ideas about how they could startle someone. Have them draw their idea and write a sentence beneath their drawing. Make sure that students use the word *startled* in their sentence.



Complete Remainder of the Lesson Later in the Day



The Return of Toad, Part I

12_B

Extensions

20 minutes

More Animals in *The Wind in the Willows*

Note: Students will learn about the characteristics of animals in more detail in the next domain, *Classification of Animals*. You may wish to revisit these animals during that domain to allow students to classify them and use more scientific terminology, such as *vertebrate*.

Show students Image Card 10 (Weasel, Stoat, and Fox). Explain that adult weasels are small animals around six to ten inches in length with light brown fur and a pale underside. Males are substantially larger than females. The weasel has a thin, elongated, flexible body with a small, long head and neck. The head is no thicker than the neck. The eyes are large, bulging and dark colored. Its legs and tail are short with the tail about half of the body length. Weasels eat eggs, birds, small rabbits, and small rodents like voles and mice.

Show students Image Card 10 (Weasel, Stoat, and Fox). Tell students that stoats are part of the weasel family. They are a lot like weasels, but are a little larger in general. They are around ten to twelve inches in length with light brown fur and a pale underside. Males are substantially larger than females. Sometimes stoats are called “short-tailed weasels.” The stoat has an elongated neck; the head is set far in front of the shoulders. Stoats eat voles, mice, rabbits, hares, birds, eggs, chickens, etc.

Show students Image Card 28 (Ferret). Tell students that ferrets are also part of the weasel family. They are a lot like weasels, but are a little larger in general. The average length is around twenty inches with a five-inch tail. The males are substantially larger than females. Their fur is brown, black, white or a mixture of those colors. Ferrets eat other small animals.

Weasels, stoats, and ferrets have backbones. Their skeletons are inside their bodies. They are warm-blooded mammals. Their babies are born alive, and their mothers feed them milk from their bodies. Weasels, stoats, and ferrets live in burrows, but they do not dig their own. Instead, they steal the burrows of other animals, like rabbits, rats, moles and voles.



Writing an Opinion Paragraph: Draft/Revise (Instructional Masters 10B-1, 11B-1, 12B-1, and 12B-2)

Display the plan and draft charts created as a class based on Instructional Masters 10B-1 and 11B-1. Remind students that they have completed the plan step of the writing process and that today they are going to continue working on the draft step together.

Read the draft to the class. Have students share any additional ideas they may have for a title, and add these to the list. Then, tell students that they are going to use a Revision Checklist to help them to know what other changes need to be made to the paragraph. Tell students that the word *revise* means change and is a substep of the draft step. Explain that writers often revise many, many times before they are able to call their final manuscript writing “finished.” Explain that revising is somewhat different from editing: revising is often making changes to the content and/or the order of the content, whereas editing is often making corrections to grammar, punctuation, and spelling according to the rules of standard English. Tell students that they will complete the edit step the next time you meet to work on writing.

Copy Instructional Master 12B-1 onto chart paper, a chalkboard, or a whiteboard. Read the Revision Checklist to students. Have students refer to the displayed draft and discuss any necessary content revisions. Remind students that their supporting example sentences should be in chronological order to follow the plot of the story. You may wish to explain, however, that sometimes support sentences may be rearranged if they are not tied to a chronological plot. Explain that when this is the case, it is helpful to write the supporting sentences onto strips and move them around to see which order helps the paragraph flow best. Tell students that they will have the opportunity to do this with other types of writing during future writing sessions.

Once revisions have been decided upon, tell students that the last substep of the draft step is to write a second draft of the paragraph, incorporating the changes made during the revision substep. Rewrite the sentences onto a clean piece of chart paper, a chalkboard, or a whiteboard, telling students once again that you are using capital letters at the beginning of sentences and the appropriate punctuation at the end of sentences. You may wish to use an exclamation point somewhere in the paragraph to emphasize opinion.

Read the final draft aloud to the class. Revisit the list of ideas for a title to see if any of them are a fitting choice. Encourage students to keep thinking about any other title ideas. Tell students that they will complete the next step of the writing process—edit—together the next time you meet to work on writing, and that you will decide on a final title then.

An example opinion paragraph may follow along these lines:

“Marvelous Mole”

I think Mole best represents the theme of friendship in *The Wind in the Willows*. He is always willing to help his friends, such as when he volunteers to pack the picnic lunch after he and Rat finish eating. Mole is also willing to stay at his friends’ houses and do the things they want to do. He is very unselfish in this way. Finally, Mole is a good friend because he is willing to fight for his friend Toad to help him get his house back, even after Toad acts irresponsibly. These are the reasons that I believe Mole is the character who best demonstrates the theme of friendship in this story. I would love to be Mole’s friend!

✈ You may wish to have some students use Instructional Masters 12B-1 and 12B-2 to complete this writing exercise independently.



The Return of Toad, Part II

13

✓ Lesson Objectives

Core Content Objectives

Students will:

- ✓ Identify fantasy as a type of fiction
- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *plot*, *personification*, *point of view*, *perspective*, *theme*, and *narration* by using these terms in discussing "The Return of Toad, Part II"

Language Arts Objectives

The following language arts objectives are addressed in this lesson. Objectives aligning with the Common Core State Standards are noted with the corresponding standard in parentheses. Refer to the Alignment Chart for additional standards addressed in all lessons in this domain.

Students will:

- ✓ Describe Toad's, Rat's, Mole's, and Badger's motivations, or feelings, and explain how their actions contribute to the sequence of events in "The Return of Toad, Part II" (RL.3.3)
- ✓ Identify and express mental states and emotions of Toad, Rat, Mole, and Badger in "The Return of Toad, Part II" (RL.3.3)
- ✓ Determine the literal and nonliteral meanings of and appropriately use common sayings and phrases, such as "turn over a new leaf" (RL.3.4) (L.3.5a)
- ✓ Identify and use parts of a paragraph, including a topic sentence, supporting details, and a concluding statement, in an opinion piece (W.3.1a)

- ✓ Provide examples and reasons that support an opinion of why a certain character in *The Wind in the Willows* best demonstrates a theme, such as friendship/loyalty, responsibility, irresponsibility, or hospitality (W.3.1b)
- ✓ Use linking words and phrases such as *because*, *therefore*, *since*, and *for example* to connect opinion and reasons (W.3.1c)
- ✓ Provide a concluding statement or section for an opinion paragraph (W.3.1d)
- ✓ With guidance and support from peers and adults, use the steps of the writing process such as plan, draft, revise, edit, and publish to create an opinion writing piece that will be developed and strengthened over an extended time frame (W.3.5) (W.3.10)
- ✓ With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others (W.3.6)
- ✓ Categorize and organize the themes of friendship/loyalty, hospitality, and responsibility, and give examples of these themes as demonstrated by the characters, such as Mole, Rat, Badger, and Toad (W.3.8)
- ✓ Make predictions prior to and during listening to the read-aloud “The Return of Toad, Part II” about whether or not Toad reclaims Toad Hall, and then compare the actual outcomes to predictions (SL.3.1a)
- ✓ Summarize “The Return of Toad, Part I” with other classmates (SL.3.4)
- ✓ Provide and use synonyms and antonyms for the word *modest* (L.3.5b)
- ✓ Distinguish *The Wind in the Willows* as an example of classic fiction belonging to the genre of fantasy
- ✓ Demonstrate understanding of literary terms, such as *plot*, *personification*, *point of view*, *perspective*, *theme*, and *narration* by using these terms in discussing “The Return of Toad, Part II”

Core Vocabulary

Note: You may wish to display some of these vocabulary words in your classroom for students to reference throughout the domain. You may also choose to have students write some of these words in a “domain dictionary” notebook, along with definitions, sentences, and/or other writing exercises using these vocabulary words.

deafening, *adj.* Extremely loud

Example: The fire engine’s sirens were deafening as it passed Patrice and her mother.

Variation(s): none

expedition, *n.* A journey made for a particular purpose

Example: Thomas Jefferson asked Lewis and Clark to lead an expedition to explore the land west of the Mississippi.

Variation(s): expeditions

immense, *adj.* Tremendous; very large or great

Example: The immigrants felt an immense relief when their ship arrived safely at Ellis Island in New York.

Variation(s): none

modest, *adj.* Humble; not boastful


Example: The gymnast was very modest, never bragging about her gold medal.

Variation(s): none

sentinels, *n.* Sentries or guards; people who stand watch

Example: In the past, sentinels kept watch at towers along the Great Wall of China.

Variation(s): sentinel

<i>At a Glance</i>	Exercise	Materials	Minutes
<i>Introducing the Read-Aloud</i>	What Have We Already Learned?	Poster 1 (The Willows Countryside); Image Card 11; Themes Chart from previous lessons	10
	Making Predictions About the Read-Aloud		
	Purpose for Listening		
<i>Presenting the Read-Aloud</i>	The Return of Toad, Part II		20
<i>Discussing the Read-Aloud</i>	Comprehension Questions		15
	Word Work: Modest		5
 Complete Remainder of the Lesson Later in the Day			
<i>Extensions</i>	Writing an Opinion Paragraph: Edit/Final Copy	Instructional Masters 10B-1, 11B-1, 12B-2, 13B-1, 13B-2, and 13B-3 charts from previous lessons [This exercise requires advance preparation.]	20



The Return of Toad, Part II

13_A

Introducing the Read-Aloud

10 minutes

What Have We Already Learned?

Review the plot from the previous lesson by showing students some of the illustrations from the previous read-alouds and asking the following questions:

- How do Rat and Badger react to Toad's return? Do they "let bygones be bygones"?
- Has Toad stopped being irresponsible and conceited?
- Who has taken over Toad Hall?

Review with students the literary tools (i.e., perspective, point of view, narration, etc.) and themes they have learned about thus far. You may wish to revisit the Themes Chart and add any new examples from the previous read-aloud to the chart (e.g., friendship and loyalty: Rat lending Toad his boat and trying to get Toad's house back, despite what other animals are saying about Toad; etc.)

Also, you may wish to remind students that badgers build complicated tunnel networks. Ask students what they remember about this from Lesson 5, "Mr. Badger." Show students Image Card 11 (Mole Burrow) as an example of a tunnel network typical to another animal, the mole. Ask students if they can list some other animals which burrow or tunnel in addition to badgers and moles. (rabbits and foxes). Remind students that ferrets, stoats, and weasels do not build their own burrows, but live in burrows made by other creatures. Ask students if building underground tunnels is a real trait or an example of personification for badgers and moles. (a real trait) Ask students if stealing another creature's home is a real trait or an example of personification for weasels, stoats, and ferrets? (a real trait)

Ask a student volunteer to point out on Toad Hall on Poster 1 (The Willows Countryside).

Making Predictions About the Read-Aloud

Explain to students that you will be reading the last read-aloud in *The Wind in the Willows*. Ask students to predict whether or not Mr. Toad will be able to reclaim, or take back, Toad Hall.

Purpose for Listening

Tell students to listen carefully to find out if their predictions are correct.



The Return of Toad, Part II

← Show image 13A-1: Making plans

Toad was quite alarmed at Badger’s serious style of greeting; but the Rat whispered to him, “Never mind; he’s always despondent when he’s hungry.”

They waited in silence, and presently there came another knock. The Rat, with a nod to Toad, went to the door and ushered in the Mole.

“Hooray! Here’s old Toad!” cried the Mole. “Why, you must have managed to escape, you clever Toad!”¹

The Rat, alarmed, pulled him by the elbow; but it was too late. Toad was puffing and swelling already.

“Clever? O, no!” Toad said. “I’m not really clever, according to my friends. I’ve only broken out of the strongest prison in England, that’s all! And captured a railway train and escaped on it, that’s all!”

“Well, well,” said the Mole, moving towards the supper table; “supposing you talk while I eat. Not a bite since breakfast!” And he sat down and helped himself to cold beef and pickles.

Toad straddled the hearth rug, thrust his paw into his trouser pocket and pulled out a handful of silver. “Look at that!” he cried, displaying it. “That’s not so bad, is it, for a few minutes’ work? And how do you think I done it, Mole? Horse dealing! That’s how I done it!”²

“Go on, Toad,” said the Mole, immensely interested.

“Toad, do be quiet, please!” said the Rat. “And don’t you egg him on, Mole. Just tell us what the position is, and what’s to be done, now that Toad is back.”

“The position’s about as bad as it can be,” replied the Mole; “armed **sentinels**³ posted everywhere at Toad Hall.”

1 How is Mole’s reaction to Toad different from Rat’s and Badger’s?

2 What’s the right way to say “That’s how I done it”?

3 or soldiers or guards

“It’s a very difficult situation,” said the Rat, reflecting deeply. “But I think I see what Toad really ought to do.”

“No, he oughtn’t!” shouted the Mole.

“Well, I shan’t do it, anyway!” cried Toad, getting excited. “I’m not going to be ordered about by you fellows!”⁴

By this time they were all three talking at once, at the top of their voices, when a thin, dry voice made itself heard, saying, “Be quiet!” and instantly everyone was silent.

It was the Badger.

“Toad!” he said crossly. “Aren’t you ashamed of yourself? What do you think your father would have said if he had been here tonight?”

Toad, who was on the sofa by this time, began to sob.

← **Show image 13A-2: Toad breaks down**

“There, there!” went on the Badger, more kindly. “Stop crying. We’re going to let bygones be bygones. But what the Mole says is true. There are guards at every point. There is no point in trying to take the place by storm!”⁵

“Then it’s all over,” sobbed the Toad, crying into the sofa cushions. “I shall join the army.”

“Come, cheer up, Toady!” said the Badger. “There are more ways of getting back a place than taking it by force. Now, I’m going to tell you a secret.”

Toad sat up and dried his eyes. Secrets had an **immense** attraction for him, because he never could keep one.

“There—is—an—underground—passage,” said the Badger, “that leads from the river bank, right up into the middle of Toad Hall.”

“O, nonsense! Badger,” said Toad. “I know every inch of Toad Hall!”

“My young friend,” said the Badger, with great severity, “your father told me a great deal he wouldn’t have dreamt of telling you.

4 Is Toad really trying to change?



5 What does Badger mean when he, Rat, and Mole say they will “let bygones be bygones”? (They will forgive Toad and let go of what has happened.)

6 Why do you think Toad's father would tell something to Badger and not to his own son? Is Toad responsible or irresponsible?

7 A butler's pantry is a special room usually between a kitchen and dining room used to store serving dishes.



He made me promise not to tell you about it unless you really needed to know.”⁶

The other animals looked hard at Toad to see how he would take it. Toad was inclined to be sulky at first; but he soon brightened up.

“Well, well,” he said. “Go on, Badger. How’s this passage of yours going to help us?”

“I’ve found out,” continued the Badger, “that there’s going to be a banquet tomorrow night. It’s somebody’s birthday—and all the weasels will be gathered together in the dining hall. No weapons of any sort!”

“But the sentinels will be posted as usual,” remarked the Rat.

“Exactly,” said the Badger; “that is my point. The weasels will trust entirely to their guards. And that is where the passage comes in. That tunnel leads right up under the butler’s pantry, next to the dining hall!”⁷

← **Show image 13A-3: The plan to retake Toad Hall**

“We shall creep out quietly into the butler’s pantry—” cried the Mole.

“—with our pistols and swords and sticks—” shouted the Rat.

“—and rush in upon them,” said the Badger.

“—and whack ’em, and whack ’em, and whack ’em!” cried the Toad in ecstasy.

“Very well, then,” said the Badger, resuming his usual dry manner, “our plan is settled. We will make all the necessary arrangements in the morning.”

Toad slept till a late hour next morning, and by the time he got down he found that the other animals had already breakfasted. The Mole had slipped off somewhere, the Badger was sitting reading the paper, and the Rat was organizing an enormous pile of weapons.

“I think the job can be done without the need for weapons, Rat,” said the Badger presently.

“It’s as well to be on the safe side,” said the Rat reflectively.

The Toad, having finished his breakfast, picked up a stick and swung it vigorously about him. “I’ll learn ’em to steal my house!” he cried.

“Don’t say ‘learn ’em,’ Toad,” said the Rat. “It’s not good English.”

“What are you always nagging at Toad for?” inquired the Badger. “What’s the matter with his English? It’s the same what I use myself, and if it’s good enough for me, it ought to be good enough for you!”

“I’m very sorry,” said the Rat humbly. “Only I *think* it ought to be ‘teach ’em,’ not ‘learn ’em.’”

“But we don’t *want* to teach ’em,” replied the Badger. “We want to *learn* ’em! And what’s more, we’re going to *do* it, too!”

“Oh, very well, have it your own way,” said the Rat.

Presently the Mole returned, and the four companions continued to make plans to recapture Toad Hall.

When it began to grow dark, the Rat summoned them back into the parlor to prepare for the coming **expedition**. When all was ready, the Badger took a dark lantern in one paw, grasped a stick with the other, and said, “Now then, follow me! Mole first, because I’m very pleased with him; Rat next; Toad last!”⁸ The Toad was so anxious not to be left out that he did not protest.

8 A dark lantern is a lantern that has a sliding panel to dim or hide the light.



← **Show image 13A-4: Badger, Mole, Rat and Toad sneak into Toad Hall through a secret passage**

With Badger leading the way, they soon found themselves in the secret passage. It was cold and dark, and Toad began to shiver. The lantern was far ahead, and he could not help lagging behind. Then, fearful of being left alone in the dark, Toad hurried forward and bumped into Rat. The Badger thought they were being attacked and drew a pistol. He was on the point of putting a bullet into Toad when he discovered what had really happened. He was very angry, and said, “Now this time that tiresome Toad *shall* be left behind!”

But Toad whimpered, and the other two promised to look out for him, and at last the procession moved on.

They shuffled along till at last the Badger said, “We ought by now to be nearly under the Hall.”

Then suddenly they heard a confused murmur of sound, as if people were cheering.

The passage now began to slope upwards; and then the noise broke out again, very close above them. “Ooo-ray-ooray-oo-ray-ooray!” they heard, and the stamping of little feet. “*What* a time they’re having!” said the Badger. “Come on!” They hurried along the passage till it came to an end. There they found themselves standing under the trap door that led up into the butler’s pantry.



← **Show image 13A-5: Badger, Mole, Rat and Toad spring into action**

Such a tremendous noise was going on in the banqueting hall that there was little danger of their being overheard. The Badger said, “Now, all together!” and the four of them put their shoulders to the trap-door and heaved it back. Hoisting each other up, they found themselves standing in the pantry.

The noise they heard as they emerged from the passage was **deafening**. At last, as the cheering and hammering subsided, a voice could be heard to say, “Well, I should like to say one word about our kind host, Mr. Toad. We all know Toad!”—(great laughter)—“**Modest** Toad!” (shrieks of merriment)⁹

“Just let me get at him!” muttered Toad.

“Hold hard a minute!” said the Badger, restraining him with difficulty. “Get ready, all of you!”

The Badger drew himself up, took a firm grip of his stick, glanced round at his comrades, and cried—“The hour is come! Follow me!”

And flung the door open wide.

My! What a squealing and a screeching filled the air!

9 *Modest* means humble. Is Toad really modest? Or do you think the Wild Wooders are being sarcastic?



← **Show image 13A-6: Toad Hall is reclaimed!**

Well might the terrified weasels dive under the tables! Well might the ferrets rush wildly for the fireplace and the chimney therein! Well might tables and chairs be upset when the four Heroes strode into the room!

They were but four in all, but to the panic-stricken weasels, and before long the stoats, Toad Hall seemed full of monstrous animals, and they broke and fled with squeals of terror. And so, Toad Hall was reclaimed.

“Mole, you’re the best of fellows!” declared Badger to Mole, so impressed was he with how valiantly Mole had fought. Toad felt rather hurt that the Badger hadn’t complimented him on how splendidly *he* had fought. But Toad put aside his jealousy and thanked Mole for his help.

“Toad,” said Badger, “you must have a banquet to celebrate.”

Thinking immediately of all the speeches he would make, and songs he would sing about his own leading part in the fight, Toad puffed up with conceit once more. He became so inflated that his friends suspected right away what Toad was up to.

“Now, Toad,” said the Rat, “we want you to understand there are going to be no speeches and no songs. Especially as your songs are all self-praise—and—”

“And gas,” put in the Badger.

“It’s for your own good, Toady,” went on the Rat. “You know you *must* turn over a new leaf, sooner or later.”¹⁰



Toad thought a long while. “My friends, you shall never have occasion to blush for me again.” he said. “But, O dear, this is a hard world!” And so, he was indeed a changed Toad!

As the weeks and months went by, many tales were told of the great siege at Toad Hall. Toad became a more thoughtful Toad, and life on the river bank continued, as did the friendships of the creatures with whom you have just become acquainted.



10 Who can tell me what *turn over a new leaf* means? [Students may have learned this saying in the Grade 2 *Immigration* domain.]

Comprehension Questions

15 minutes

1. *Evaluative* Were your predictions correct about whether Toad reclaims Toad Hall? Why or why not? (Answers may vary.)
2. *Evaluative* Why didn't Toad's father tell him about the underground passageway? (Toad has an immense attraction to secrets, but he has always been bad at keeping secrets.) Do you think that was wise of Toad's father? Why or why not? (Answers may vary.)
3. *Inferential* Why do Badger and the others want to use an underground passage? (They need to secretly get into the house, and sentinels are posted around the outside.)
4. *Literal* Where does the underground passageway lead? (under the pantry in Toad's house) How are Rat, Toad, Mole, and Badger planning to use the underground passageway? (to sneak into the house and surprise the weasels, ferrets, and stoats; Toad is in ecstasy about the possibility of whacking 'em!)
5.  *Evaluative* Describe the tunnel passage that the animals use on their expedition to Toad's mansion. How would you use your senses to perceive this hidden passage? What does it look like? Feel like? Sound like? Smell like? (Answers may vary.)
6. *Literal* Describe how the four animals are able to come in through the butler's pantry without being heard. (The weasels, ferrets, and stoats were making a deafening amount of noise toasting the "modest Toad," and so didn't hear Badger, Rat, Mole and Toad enter the hall.)
7.  *Evaluative* Why do you think Rat tells Toad that he should "turn over a new leaf," or start over again in his life? (Answers may vary, but should include examples from the text, such as Toad's irresponsibility; the way his actions have affected his friends with him being the "rotten apple that spoils the barrel"; the accidents, the time in prison, the fact that he lost his house; etc.)

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

8.  *Evaluative Think Pair Share:* After the four friends get Toad's mansion back, Toad's feelings are hurt because Badger compliments Mole and not him. However, Toad compliments and thanks Mole for his help. Do you think that Toad would have been able to put aside his jealousy and thank his friend before all of his adventures? Do you think Toad has changed since we first heard about him? Why or why not? (Answers may vary, but should include examples from the text.)
9. *Evaluative* In real life, can an escaped prisoner simply go back to his own home without the police arresting him again, and returning him to prison? (no) What kind of story is *The Wind in the Willows* again, and why? (classic fiction, because it's an old, high quality, well-known story) What kind of fiction is *The Wind in the Willows*? (*The Wind in the Willows* is a fantasy, because things happen in the story that cannot happen in real life, such as animals who talk and wear clothes, or a prisoner escaping from prison and moving back home without being found and returned to prison.)
10. After hearing today's read-aloud and comprehension questions and answers, do you have any remaining questions?
-  You may wish to allow time for individual, group, or class research of the text and/or other resources to answer these remaining questions.

Word Work: Modest

5 minutes

1. In the story today, you heard that the weasels, ferrets, and stoats were toasting *modest* Toad, and laughing at his expense.
2. Say the word *modest* with me.
3. If you are modest, that means you are humble and don't show off.
4. Albert Einstein—a famous physicist, or special kind of scientist—was modest about his many achievements, and rarely spoke of them to anyone. Do you know someone who is modest? Who? What did they do and how do they act? Be sure to use the word *modest* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase students' responses to make complete sentences: “_____ is modest because . . .”]
5. What's the word we've been talking about? What part of speech is the word *modest*?

Use a *Synonyms and Antonyms* activity for follow-up. Ask, “What are some synonyms, or words that have a similar meaning, of *modest*?” Prompt students to provide words like *humble, unassuming, unpretentious, meek*, etc. Then ask students, “What are some antonyms, words and phrases, that have the opposite meaning of *modest*?” Prompt students to provide words like *conceited, showy, self-important, proud*, etc.



Complete Remainder of the Lesson Later in the Day



The Return of Toad, Part II

13_B

Extensions

20 minutes



Writing an Opinion Paragraph: Edit/Final Copy (Instructional Masters 10B-1, 11B-1, 12B-2, 13B-1, and 13B-2, and 13B-3)

Display the plan and drafts created as a class based on Instructional Masters 10B-1 and 11B-1. Remind students that they have completed the plan and draft steps of the writing process together and that today they are going to complete the edit step. Tell students that this is also the time to decide on a final title.

Tell students that they are going to use an Editing Checklist to help them to know if any further corrections are needed. Explain that writers often edit their drafts many, many times before they are able to call their final manuscript writing “finished.” Remind students that editing is somewhat different from revising: revising is often making changes to the content and/or order of content, whereas editing is often making corrections to follow the rules of grammar, punctuation, and spelling.

Copy Instructional Master 13B-1 onto chart paper, a chalkboard, or a whiteboard. Read the Editing Checklist to the class. Have students refer to the most recent draft and discuss any necessary edits to grammar, punctuation, or spelling. As you make corrections to the draft and check off the items on the checklist, you may wish to model basic proofreading marks for students.

Tell students that after editing and deciding on a title, the last substep before publishing the paragraph is to create a final copy. You may wish to type this final copy, modeling for students keyboarding skills, including spell-check, dictionary, and thesaurus functions.

Tell students that they have now completed the edit step, including the substep of creating the final copy, and that they will complete the publishing step the next time they meet to work on writing. Explain that this means they are going to create a presentation of the final copy, possibly together with illustrations and/or other graphic aids, to display and share with others. Encourage students to be thinking of any illustrations they would like to include with this opinion paragraph during the publishing step.

➤ You may wish to have some students use Instructional Masters 13B-1 and 13B-2 to complete this writing exercise on their own. Instructional Master 13B-3 is provided as a rubric if you choose to assess students' opinion paragraphs.

Note: This is the last read-aloud of this domain. Please refer to the schedule in the introduction to guide you in planning the remaining days. The publishing step of this informational piece has been placed at the beginning of the Pausing Point. **It is highly recommended that you regard this part of the Pausing Point as *required* in order to most accurately align with the writing requirements of the Common Core State Standards.**



Pausing Point

PP

Note to Teacher

Students have now heard the thirteen read-alouds of this adaptation of Kenneth Grahame's book, *The Wind in the Willows*. It is highly recommended that you spend a day reviewing, reinforcing, or extending the material that has been taught. As was mentioned earlier, some of these Pausing Point activities may be appropriate as differentiated exercises throughout the domain, as well as assigned homework.

You may have students do any combination of the activities listed below. The activities may be done in any order. You may also choose to do an activity with the whole class or with a small group of students who would benefit from the particular activity.

Core Content Addressed in This Domain

Students will:

- ✓ Demonstrate familiarity with *The Wind in the Willows*
- ✓ Identify fantasy as a type of fiction
- ✓ Give examples of the use of British English in *The Wind in the Willows*
- ✓ Identify from which character's perspective the story is being experienced
- ✓ Identify common themes throughout *The Wind in the Willows* (i.e., friendship/loyalty, hospitality, responsibility, and irresponsibility) as demonstrated through the characters
- ✓ Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *plot*, *dialogue*, *personification*, *point of view*, *perspective*, *theme*, *narrator*, and *narration*

Activities



Opinion Paragraph: Publish (Instructional Masters 13B-2 and 13B-3)

Materials: Drawing paper, drawing tools; computer resources

Remind students that they have completed the edit step of their opinion paragraphs, including the substep of creating the final copy. Display this final copy, and tell students that they will now complete the publishing step of the writing process. Explain that this means they will create a presentation of their opinion paragraph to share.

You may wish to provide groups of students with copies of the final paragraph they created as a class and allow them to create various ways to publish it. For example, some students may wish to use technology to create a Power Point presentation, or add computer graphics such as illustrations, text boxes, and sidebars to aid in the presentation of information. Other students may wish to create an artistic format of the paragraph, perhaps with handwritten text and handmade illustrations.

Encourage students to be creative and to share their work. If you choose to have students work in groups, have them share their published paragraph with the class. You may wish to share the class paragraph(s) within the school and/or community. Be sure to congratulate students on a job well done on this first formal writing piece of Grade 3!

Image Review

Show the images from any read-aloud again, and have students retell the read-aloud using the images.

Image Card Review

Materials: Image Cards 1–31

In your hand, hold Image Cards 1–31 fanned out like a deck of cards. Ask a student to choose a card but to not show it to anyone else in the class. The student must then perform an action or give a clue about the picture s/he is holding. For example, for a mole, the student may give a clue like, “I am a creature that lives under the ground, has dark fur, weak eyes, and a strong sense of smell.” The rest of the class will guess what is being described. Proceed to another card when the correct answer has been given.



Domain-Related Trade Book or Student Choice

Materials: Trade book

Read an additional trade book to review a particular concept; refer to the books listed in the domain introduction. You may also choose to have students select a read-aloud to be heard again.

If students listen to a read-aloud a second time, you may wish to have them take notes about a particular topic. Be sure to guide them in this important method of gathering information. You may wish to model how to take notes, construct an outline, etc.

Class Book: *The Wind in the Willows*

Materials: Drawing paper, drawing tools

Tell the class that they are going to make a class book to help them remember what they have learned in this domain. Tell students that once their work is done, you will combine their work, bind the pages, and put the class book in the library for students to read again and again. Evenly assign the thirteen read-alouds across your class, either by student or student group. Have students or student groups create illustrations to tell the story of the assigned read-aloud.

This activity can also be adapted by having students individually illustrate each read-aloud as homework. You can then bind the pages and make a book for each student.

On Stage

Have students act out a scene from *The Wind in the Willows* while the rest of the class tries to guess which scene it is. You may wish to assign a scene, or have students choose one on their own. As students act out the scene, encourage them to use domain-related vocabulary.

Domain-Related Trade Book or Student Choice

Materials: Trade book

Read an additional trade book to review the elements of fantasy and classic tales; refer to the books listed in the domain introduction. You may also choose to have the students select a read-aloud/chapter to be heard again.

If students listen to a read-aloud a second time, you may wish to have them take notes about a particular topic. Be sure to guide them in this important method of gathering information. You may wish to model how to take notes, construct an outline, etc.

10 Riddles for Core Content

Ask students riddles such as the following to review core content:

- I am not fond of spring cleaning, so I leave my underground home for the aboveground world. Who am I? (Mole)
- I am a solitary animal, but I show hospitality to all who come to my home in the Wild Wood. Who am I? (Mr. Badger)
- I am a loyal friend from the river bank who goes searching for Mole when he's lost in the Wild Wood. Who am I? (Rat)
- I go from thing to thing, and get tired of things quickly. I'm a good fellow, but I have no stability. Who am I? (Toad)
- I am the name for the large home where Toad lives. What am I? (Toad Hall)
- I am a broad idea that comes up many times throughout the course of a story. What am I? (a theme)
- I am a character's experiences, actions, and thoughts through which the story is told. What am I? (perspective)
- I think Toad is a rotten apple who is spoiling the whole barrel, and I decide it is the hour to do something about it. Who am I? (Mr. Badger)
- Toad tricks me into thinking he is sick, and I leave him alone in his bedroom. Who am I? (Rat)
- I steal a motorcar and end up in a dungeon. Who am I? (Toad)
- I feel badly for Toad and help him escape by disguising him as a washerwoman. Who am I? (gaoler's daughter)
- I allow Toad on my train, thinking he is a poor washerwoman. Who am I? (engine driver)
- Because I make fun of him for not being able to wash clothes, out of anger Toad reveals to me he isn't a washerwoman. Who am I? (barge-woman)

- We take over Toad Hall because we think Toad will never return. Who are we? (weasels, ferrets, and stoats)
- I develop a plan for a surprise attack on the weasels, ferrets, and stoats by going through an underground passage. Who am I? (Mr. Badger)
- I tell my friends that they shall never have occasion to blush for me again (or in other words, I will not cause embarrassment to them again). Who am I? (Mr. Toad)

Quotes and Statements

Materials: Drawing paper, drawing tools

Read the following character quotes and narrator statements. Have students try to identify the speaker, the surrounding situation, and whether the sentence is a part of a quotation or the narration. You may wish to remind students that although the narrator is not a character acting in this story, there are many important statements made by the narrator that show a certain personality and add to this story.

Have students choose their favorite quote and either draw the character who is speaking or illustrate the scene described by the narrator. You may also wish to have students write a couple of sentences explaining why the chosen quote is their favorite. Allow students to share their responses.

- *“Bother! Oh blow! Hang spring-cleaning!”* (Mole, Lesson 1)
- *“Believe me, my young friend, there is nothing—absolutely nothing—half so much worth doing as simply messing about in boats. Simply messing, messing—about—in—boats; messing—”* (Rat, Lesson 1)
- *“You must think me very rude; but all this is so new to me. So—this—is—a—River!”* (Mole, Lesson 1)
- *“Beyond the Wild Wood is the Wide World, and that’s something that doesn’t matter, either to you or me. I’ve never been there, and I’m never going, nor you either, if you’ve got any sense. Don’t ever refer to it again, please.”* (Rat, Lesson 1)
- *“O, pooh! Boating! I’ve given that up. Now come with me dear friends, I have something to show you!”* (Toad, Lesson 3)
- *There was nothing to alarm him at first. Then, as his journey progressed, he moved into a shadowy world in which trees crouched nearer and the holes in various tree trunks gaped like hideous mouths. Then the faces began.* (narrator, Lesson 4)

- *“Once well underground, you know exactly where you are. There’s no security, or peace, except underground.” (Mr. Badger, Lesson 5)*
- *Not long after their adventures in the Wild Wood, the Rat and the Mole found themselves plodding silently along a country lane. The rapid nightfall of mid-December had already descended upon them. The Mole was thinking of supper as he followed obediently behind the Rat, leaving the guidance in the darkness entirely to him. (narrator, Lesson 6)*
- *“It’s my home, my old home! I’ve just come across the smell of it, and it’s close by. I must go to it, I must! Oh, come back, Ratty! Please, please come back!” (Mole, Lesson 6)*
- *“What a capital little house this is! Everything here and everything in its place! The first thing we want is a good fire. I’ll fetch the wood and the coals, and you get a duster!” (Rat, Lesson 7)*
- *It was a bright morning in the early part of summer. The Mole and the Water Rat had been up since dawn discussing the joys of boating. They were finishing breakfast when a heavy knock sounded at the door. (narrator, Lesson 8)*
- *“I said I would take him in hand as soon as the winter was over, and I’m going to take him in hand today!” (Badger, Lesson 8)*
- *“I wonder if this sort of car starts easily.” (Toad, Lesson 8)*
- *“I have an aunt who is a washerwoman; she does the washing for all the prisoners. If you were to offer her some money, I believe she would let you have her dress and bonnet, and you could escape in disguise.” (gaoler’s daughter, Lesson 9)*
- *He gave the name of the station that he knew to be nearest to Toad Hall, and mechanically reached into his waistcoat pocket for his money. But here the cotton gown thwarted his efforts. As a line began to form behind him, the Toad slowly began to realize that not only was there no waistcoat, there was no money either. (narrator, Lesson 9)*
- *“I fear that you have been a wicked toad. But you are evidently in distress, so I will not desert you.” (engine driver, Lesson 9)*
- *“No, you shall do the washing, and I’ll stick to the steering. Don’t try and deprive me of the pleasure of giving you a treat!” (barge-woman, Lesson 10)*

- *He got so puffed up with conceit that he made up a song as he walked in praise of himself, and sang it at the top of his voice, though there was no one to hear it but him.* (narrator, Lesson 11)
- *“Well, it was a good deal talked about. The River-Bankers stuck up for you. But the Wild Wood animals said it served you right, and they went about saying you would never come back again!”* (Rat, Lesson 12)
- *“There—is—an—underground—passage that leads from the river bank, right up into the middle of Toad Hall.”* (Mr. Badger, Lesson 13)
- *As the weeks and months went by, many tales were told of the great siege at Toad Hall. Toad became a more thoughtful Toad, and life on the river bank continued, as did the friendships of the creatures with whom you have just become acquainted.* (narrator, Lesson 13)

Venn Diagram

Materials: Instructional Master PP-1

Tell students that there are many things to compare and contrast in the read-alouds they have heard so far. Remind students that *compare* means to tell how things or people are similar, and *contrast* means to tell how things or people are different. Have students choose a topic from the following list to compare/contrast on a Venn diagram. You may do this individually or as a class.

- Rat and Mole
- Mr. Badger and Toad
- the River Bank and the Wild Wood
- the engine driver and barge-woman
- Toad at the beginning of the story and Toad at the end of the story
- living aboveground and living underground
- Mole and Toad
- Rat and Badger

Allow students to share their diagrams with the class and to ask each other questions. Remember to expand on each student’s response using richer and more complex language, including, if possible, any read-aloud vocabulary. You may also wish to give some students the opportunity to take the information in their Venn diagram and have them write two or three sentences.

- ✈ You may wish to have students create a three or four-way Venn diagram to compare and contrast three or four of the items listed above. For example, compare and contrast the four main characters: Mole, Rat, Toad, and Badger. Or compare and contract the animals these four main characters represent: the mole, water rat, toad and badger.

Writing Prompts

Students may be given an additional writing prompt such as the following:

- One way Mole and Rat demonstrate the theme of friendship is . . .
 - The Wild Wood is . . .
 - The River Bank is . . .
 - If I were away from home for a long time, I would feel _____ because . . .
 - One character that best describes me is _____ because . . .
 - I would/would not help Toad because . . .
 - I would like to live along the River Bank/in the Wild Wood because . . .
 - What I like most about the story *The Wind in the Willows* is . . .
- ✈ I would compare and contrast the main characters of this story by . . .

Key Vocabulary Brainstorming

Materials: Chart paper, chalkboard, or whiteboard

Give the students a key domain concept or vocabulary word such as *perspective*. Have them brainstorm everything that comes to mind when they hear the word, such as *changes from character to character, helps to tell the story, helps to change a scene, literary tool, point of view, third person, first person, literary tool*, etc. Record students' responses on chart paper, a chalkboard, or a whiteboard for reference.

Multiple-Meaning Word Activities: State

Materials: Chart paper, chalkboard, or whiteboard; various images depicting meanings of *state*; drawing paper, drawing tools

Note: You may wish to show students pictures portraying the various meanings of the word *state*, or have students draw their own illustrations with captions.

1. In Lesson 3, “The Open Road,” you heard, “A careful inspection showed them that the cart was in a hopeless state.”
2. Say the word *state* with me.
3. As you learned earlier, the word *state* can mean a number of things, and can be a noun or a verb. Even as a noun, *state* has several meanings. The way it was used in the read-aloud, *state* meant the condition something is in. Can you think of any other meanings for the word *state*? How about a state in the United States? The word *state* can also refer to other countries or governments.
4. [Write the following sentences on chart paper, a chalkboard, or a whiteboard and read them aloud to students.] The kitchen was in a chaotic state after a bus full of soccer players entered the restaurant. I live in the state of _____ in the United States.
5. As a verb, *state* means to express something in words, or to declare something like a law.
6. [Write the following sentence on chart paper, a chalkboard, or a whiteboard and read it aloud to students.] My parents state that I must finish my homework before I can watch television.
7. Can you come up with a sentence that uses the word *state* with any of the meanings? Be sure to use the word *state* when you tell about it, and tell whether it’s being used as a noun or a verb. [Ask two or three students. If necessary, guide and/or rephrase the students’ responses to make complete sentences: “The state of _____ was . . .” or “I live in the state of _____” or “ I state that . . .”]
8. What’s the word we’ve been talking about? What part of speech is the word *state*? (can be either a noun and a verb)

Use a *Making Choices* activity for follow-up. Directions: I am going to read several sentences. The things I describe in the sentence are examples of the different meanings of *state*. If the way I use *state* is as a condition of something, say, “*State* means a condition.” If *state* is used to mean a government or country, say “*State* means a type of government.” If *state* is used to mean to say or express something, say “*State* means to express.”

1. I live in the state of Florida. (*State* means a type of government.)
2. My little brothers state that they will never eat lima beans. (*State* means to express.)

3. The state of my bedroom is pristine after I spent hours cleaning it up. (*State* means condition.)
4. The state had a law that allowed 14-year-olds to get a drivers' license. (*State* means a type of government.)
5. The riverboat was in a perilous state as it approached the rapids. (*State* means condition.)
6. I state that we will follow the “Golden Rule” in our classroom. (*State* means to express.)
7. The Queen of England is the head of state in the U.K. (*State* means a type of government.)



Letters to Characters

Have students choose a favorite character from *The Wind in the Willows*, and ask them to brainstorm what they might like to say to the character. For example, a student may want to tell Mole that he's very curious, or Toad that he's very irresponsible. Students may also have questions to ask the character. For example, a student may ask Rat why he likes messing about in boats, or why Mr. Badger is friends with Toad. Have students write letters to the characters. You may wish to have students follow the rules they have learned for writing and addressing a friendly letter. You may wish to ask a class of older students in the school to pretend to be the characters from *The Wind in the Willows* and write letters in response, which you will then read to the class. Be sure to let students know that the return letters they receive are not from the actual characters. This may also be a good opportunity to review the differences between fantasy and realistic texts.



Research: Animals and Their Habitats

Materials: Trade books; computer resources

Review with students the main characters and where they live. You may also wish to review which character attributes are examples of personification and which animal traits are true to nature. Ask students what they have learned about each of the characters, and encourage them to share examples from the text.

Tell students that they will get the chance to choose a main character and do some research about its activities and habitats. Students may look to the classroom book tub for nonfiction selections on habitats. You may also wish to direct students to websites of your choosing (such as Encyclopedia Britannica), where students can conduct research online.

✈ You may also ask students to research and explore other nonfiction topics related to this story. This may include the habitats and creatures of river and woodland life, animal hibernation, food chains, etc. Have students compare how much of what is described in *The Wind in the Willows* is fantasy, or examples of personification, and how much is true to nature. Refer to the recommended list of nonfiction trade books in the introduction.

Which Happened First?

Materials: Sentence strips or chart paper, chalkboard, or whiteboard

Tell students that you are going to play a game called “Which Happened First?” You will read a pair of sentences that you have written on chart paper or sentence strips. Each sentence begins with a blank. One volunteer will choose which sentence happened first in the story and write the word *First* on the blank before that sentence. Then, another volunteer will write the word *Then* on the blank before the sentence that happens second in the story.

1. _____, Mole seizes the oars from Rat and accidentally turns the boat over. (Then)
_____ , Rat takes Mole for a ride along the river bank where they enjoy a picnic. (First)
2. _____, Rat and Mole call on Toad at Toad Hall, and Toad shows them his new caravan. (First)
_____ , a reckless driver in a motorcar rushes past the caravan, causing the horse to rear and back the caravan off the road. (Then)
3. _____, Mole trips over a door-scraper, which leads to Mr. Badger’s home. (Then)
_____ , Rat goes into the Wild Wood in search of Mole. (First)
4. _____, Badger shows Mole around his home, including the elaborate underground passages. (First)
_____ , Badger leads Mole, Rat, and Otter from his home to the edge of Wild Wood through an underground passage. (Then)

5. _____, the field mice arrive at Mole's home to sing a carol for Mole and Rat. (Then)
 _____, Rat helps Mole tidy up his home after spending time away from it. (First)
6. _____, Toad steals a motorcar and is sent to a dungeon as a prisoner. (Then)
 _____, Mr. Badger, Rat, and Mole lock Toad up in his bedroom. (First)
7. _____, Toad dresses up as a washerwoman and escapes the dungeon. (First)
 _____, Toad jumps off a train with the help of the engine driver. (Then)
8. _____, out of revenge, Toad steals the barge-woman's horse because she makes fun of him. (First)
 _____, Toad sings a conceited song about his adventures. (Then)
9. _____, running away from policemen, Toad runs straight into the river. (Then)
 _____, Toad, dressed as a washerwoman, tricks the gentlemen giving him a ride to let him drive the motorcar. (First)
10. _____, the stoats drop a stone into the boat Toad uses to scope out Toad Hall. (Then)
 _____, Rat pulls Toad from the river and tells him to take off his washerwoman disguise. (First)
11. _____, Badger tells Toad of an underground passage that will help them get into Toad Hall. (First)
 _____, the four friends pop out of the butler's pantry. (Then)
12. _____, Toad says he will never cause his friends embarrassment again. (Then)
 _____, Mr. Badger, Rat, Mole, and Toad drive the weasels, ferrets, and stoats out of Toad Hall with a surprise attack. (First)

The Wind in the Willows Movie

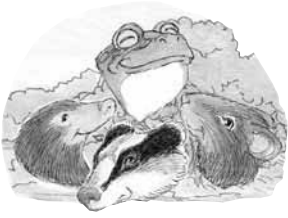
Materials: *The Wind in the Willows: The Original Feature-Length Film Based on the Classic Tale* (Cosgrove Hall Productions, 1983) ISBN 0767068092

You may wish to give some students the opportunity to watch portions of the movie now that they have finished reading the first part of *The Wind in the Willows*. This may be of particular benefit to ELL students.

Note: The movie is separated into sections, some of which correspond with certain chapters and events from the story. However, because some of the events and settings have been significantly altered in the movie, you will need to carefully select which selections students should view before and/or after hearing the read-alouds so students will not be confused about the sequence of events.

If all students watch the movie, tell them to watch carefully for any differences they notice between what they have read so far in the book and what the movie portrays. Tell them to pay particular attention to the order of events, settings, and the characters.

After watching the movie, or parts of the movie, allow students to discuss their observations about what was different from the book and what was kept the same. Ask them which version of each instance they thought was better and why. Guide students in comparing and contrasting the two versions of the story. Ask students why they think the producers of the movie would change some things from how they happened in the book. Ask them how they feel about such changes and how they think the author may have felt about such changes.



Domain Assessment

DA

This domain assessment evaluates each student's retention of the core content targeted in *Classic Tales: The Wind in the Willows*.

10 Domain Assessment

Note: You may wish to have some students do the three parts of this assessment in two or three sittings. Some students may need help reading the questions. You may wish to allow some students to reply orally.

Part I (Instructional Master DA-1)

Directions: I am going to read several statements about the characters, settings, plot, and other story elements of *The Wind in the Willows*. Circle the letter 'T' if the statement is true and the letter 'F' if the statement is false.

1. The plot of *The Wind in the Willows* takes place only in the Wild Wood. (F)
2. The narrator does not act as a character in *The Wind in the Willows*. (T)
3. A fantasy story is a story that has parts that could not happen in real life. (T)
4. Toad is irresponsible throughout most of the story, rarely thinking about the consequences of his actions. (T)
5. The theme of friendship comes up only once throughout the entire book. (F)
6. There is no dialogue in *The Wind in the Willows*. (F)
7. Mole, Rat, Badger, and Toad are all animals who act like people. This is called personification. (T)
8. Rat acts in a conceited way throughout the story and doesn't help any of the other characters. (F)
9. The author tells different parts of *The Wind in the Willows* from different characters' perspectives. (T)
10. Narration is the part of a story in which the characters talk, and it has quotation marks around it. (F)

Part II (Instructional Master DA-2)

Directions: I am going to read a pair of sentences about events from the story. Choose which sentence happens first in the story, and write the word *First* on the blank in front of that sentence. Choose which sentence happens second in the story, and write the word *Then* on the blank in front of that sentence.

1. _____, Mole decides he is not going to do spring-cleaning and explores the River Bank instead. (First)
_____, Rat takes Mole for a ride along the River Bank where they enjoy a picnic. (Then)
2. _____, a reckless driver in a motorcar rushes past the caravan, causing the horse to rear and back the caravan off to the side of the road. (Then)
_____, Toad shows Rat and Mole his new caravan. (First)
3. _____, Toad gets caught by policemen and is put in a dungeon. (Then)
_____, Toad steals a motorcar and drives it recklessly. (First)
4. _____, out of revenge, Toad steals the barge-woman's horse because she makes fun of him. (Then)
_____, the barge-woman finds out Toad is not really a washerwoman and throws him overboard into the water. (First)
5. _____, Badger, Rat, Mole, and Toad drive the weasels, ferrets, and stoats out of Toad Hall with a surprise attack. (First)
_____, Toad says his friends will never have to blush for him again. (Then)

Part III (Instructional Master DA-3)

Directions: Write two or three complete sentences to answer each question or statement.

1. Who are the main characters in *The Wind in the Willows*?
2. Describe how the main characters in this story are examples of personification.
3. What is one example of the theme of hospitality in this story?
4. Describe the different settings where the story takes place.
5. Why do you think the author decides to have the narrator tell the story from different characters' perspectives?

For Teacher Reference Only:
Copies of *Tell It Again! Workbook*





Dear Family Members,

During the next several days, your child will be hearing an adaptation of the classic story *The Wind in the Willows* by Kenneth Grahame. S/he will meet the memorable characters of Rat, Mole, Badger, and Toad and discuss how these characters are examples of personification, while also maintaining some characteristics that are true to their animal nature. Your child will also learn about some of the literary elements of this story and discuss how the story is told from different characters' perspectives. Below are some suggestions for activities that you may do at home to reinforce what your child is learning about this classic.

1. Sayings and Phrases: Let Bygones Be Bygones

Your child will learn the saying “let bygones be bygones.” Talk with your child about its meaning. This saying refers to letting something that has happened “go by” and agreeing to forgive and/or forget about it. Share a time when you have used this saying. Find opportunities to use this saying again and again.

2. Personification

Talk with your child about the meaning of personification—that is, animals or inanimate objects being given human attributes, e.g., “The clock spoke.” Look through books for stories and illustrations that show animal characters or inanimate objects acting as examples of personification. Discuss how the author and/or illustrator show elements of personification. See if your child is able to make any connections to the personified characters in *The Wind in the Willows*.

3. Friendship, Loyalty, Hospitality, Responsibility, and Irresponsibility

Friendship, loyalty, hospitality, responsibility, and irresponsibility are some of the main themes in *The Wind in the Willows*. Talk with your child about the friendships s/he has. You may also wish to talk about your friendships. Talk about ways to be a friend and to keep a friend. Discuss how loyalty and friendship go hand-in-hand. Talk with your child about hospitality, what it means, and how to demonstrate it toward another person. Last, speak with your child about what responsibility is, and

how someone shows they are responsible. Alternatively, describe how someone would behave in an irresponsible way. Ask your child to describe how the characters in *The Wind in the Willows* show these characteristics.

4. Drawing the Story

Ask your child to draw a picture of his or her favorite part of the story or his or her favorite character. Ask your child to explain to you why the event or character s/he chose is a favorite part of the story.

5. Words to Use

Below is a list of some of the words that your child will be learning about and using. Try to use these words as they come up in everyday speech with your child.

- *meandered*—Morgan meandered around the park, stopping whenever she pleased to take in the scenery.
- *dejected*—After losing the spelling bee, Bruce felt dejected.
- *state*—Bella was in a happy state over the good grade she received on her test.
- *malice*—The thief stole the car out of malice.
- *reproached*—Harriet’s mom reproached her for not sharing her toys with her baby sister.

6. Read Aloud Each Day

It is very important that you read with your child every day. Set aside time to read to your child and also to listen to your child read to you. I have attached a list of recommended trade books related to *The Wind in the Willows* and other classic tales that may be found at the library.

Be sure to praise your child whenever s/he shares what has been learned at school.

Name: _____

Recommended Trade Books for Classic Tales: The Wind in the Willows

Trade Book List

Various Versions of The Wind in the Willows

1. *The Wind in the Willows*, abridged and illustrated by Inga Moore (Candlewick Press, 2003) ISBN 9780763622428
2. *The Wind in the Willows*, retold from the Kenneth Grahame original by Martin Woodside (Sterling Publishing, Co., Inc., 2007) ISBN 9781402736964
3. *The Wind in the Willows: #1 The Riverbank*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2006) ISBN 1402732937
4. *The Wind in the Willows: #2 The Open Road*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2006) ISBN 1402732945
5. *The Wind in the Willows: #3 The Wild Wood*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2007) ISBN 1402732953
6. *The Wind in the Willows: #4 Home Sweet Home*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2007) ISBN 9781402732966
7. *The Wind in the Willows: #5 Sneaky Toad*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2010) ISBN 9781402767296
8. *The Wind in the Willows: #6 Restless Rat*, adapted by Laura Driscoll (Sterling Publishing Co., Inc., 2010) ISBN 9781402767302

Related Nonfiction Trade Books

9. *A Forest Habitat*, by Bobbie Kalman (Crabtree Publishing Co., 2007) ISBN 9780778729792
10. *A Log's Life*, by Wendy Pfeffer (Aladdin Paperbacks, 1997) ISBN 9781416934837
11. *Food Chains and Webs: A Struggle to Survive*, by Andrew Solway (Rourke Publishing, 2011) ISBN 9781606949917
12. *Living Near a River (Rookie: Read-About Geography)*, by Allan Fowler (Children's Press, 2000) ISBN 0516270524
13. *One Small Place in a Tree*, by Barbara Brenner (HarperCollins Children's Books, 2004) ISBN 9780688171803
14. *River Beds: Sleeping in the World's Rivers*, by Gail Langer Karwoski (Sylvan Dell Publishing, 2008) ISBN 9781934359310
15. *The Tree in the Ancient Forest*, by Carol Reed-Jones (Dawn Publications, 1995) ISBN 1883220319

16. *What Is Hibernation?*, by John Crossingham and Bobbie Kalman (Crabtree Publishing Company, 2002) ISBN 0865059640
17. *What River Animals Eat?/Que Comén Los Animales De Los Ríos?*, by Joanne Mattern (Weekly Reader: Early Learning Library, 2007) ISBN 9780836873825

Teacher/Family Resources

18. *The Wind in the Willows: An Annotated Edition*, by Kenneth Grahame and edited by Seth Lerer (Belknap Press, 2009) ISBN 9780674034471

Name: _____

Themes Chart

Friendship/Loyalty

Hospitality

Directions: Write examples of each theme from the story as demonstrated by the characters.

Responsibility

Irresponsibility

Name: _____

Directions: Listen carefully as the teacher reads the following passage. Try to follow along as the teacher reads. Rewrite the passage, changing the third-person point of view to the first-person point of view from Toad's perspective. The first two sentences have been completed for you.

As the key turned in the lock, the Toad hopped out of bed. Toad watched Rat from his window until he was out of sight. Laughing heartily, Toad dressed quickly in his best suit, filled his pockets with cash, and improvised a rope by knotting sheets from his bed together. Tying one end of the rope around the strongest part of his window, he slid lightly to the ground, and taking the opposite direction to the Rat, marched off lightheartedly, whistling a merry tune.

As the key turned in the lock, I hopped out of bed.
I watched Rat from my window until he was out
of sight.



Dear Family Members,

I hope your child is enjoying the classic story *The Wind in the Willows* by Kenneth Grahame. S/he has heard about the memorable characters of Rat, Mole, Badger, and Toad. In the coming days s/he will hear about the many adventures of irresponsible Toad and how his responsible friends stay loyal to him. Your child will continue to discuss how these characters are examples of personification. Your child will also continue learning about how the story is told from different characters' perspectives and will be introduced to the literary concept of *point of view*. Your child will also be writing an opinion paragraph based on the characters and themes in the story. Below are some suggestions for activities that you may do at home to reinforce what your child is learning about this classic.

1. Sayings and Phrases: One Rotten Apple Spoils the Whole Barrel

Your child will learn the saying “one rotten apple spoils the whole barrel.” Talk with your child about its meaning. This saying refers to how one person who behaves badly can affect the entire group of people with whom s/he is acquainted and how they are all perceived. Ask your child which character is the “rotten apple” that “spoils the whole barrel.” (Toad) Share a time when you have used this saying. Find opportunities to use this saying again and again.

2. Point of View

Your child has been learning about the author's use of third-person point of view in *The Wind in the Willows*. S/he has also learned about first-person point of view. Talk with your child about what s/he has learned about these two points of view most commonly used in writing. Encourage your child to write a letter to a friend or family member, pointing out that letters are written from first-person point of view. As you read with your child, you may wish to call attention to the use of third person, pointing out key indicating words such as *he, she, it, they*, etc. See if your child is able to make any connections to the point of view used in *The Wind in the Willows*.

3. Responsibility and Irresponsibility

Responsibility and irresponsibility are two themes your child has learned about while listening to *The Wind in the Willows*. Talk with your child about the responsibilities s/he has at home. You may also wish to talk about what constitutes irresponsible behavior. Talk about ways to be a responsible friend and family member.

4. Drawing the Story

Ask your child to draw a picture of his or her favorite part of the story or his or her favorite character. Ask your child to explain to you why the event or character s/he chose is a favorite part of the story.

5. Words to Use

Below is a list of some of the words that your child will be learning about and using. Try to use these words as they come up in everyday speech with your child.

- *conceited*—The conceited artist always thought his work was far superior to anyone else's work.
- *pursued*—Deciding to pursue her dreams to become a dancer, Amy signed up for after-school dance classes.
- *deprive*—Jesse's mother did not want to deprive him of needed sleep, so she put him to bed early every evening.
- *recklessly*—Michael rode his bike recklessly around his neighborhood, without using his hands on the handlebars or watching out for cars.
- *modest*—The Olympic gold-medal swimmer was modest and never boasted about her many medals.

6. Read Aloud Each Day

It is very important that you read with your child every day. Set aside time to read to your child and also to listen to your child read to you. Please refer to the list sent home with the previous parent letter of recommended trade books related to *The Wind in the Willows* and other classic tales that may be found at the library.

Be sure to praise your child whenever s/he shares what has been learned at school.

Name: _____

Directions: Listen carefully as the teacher reads the following passage. Try to follow along as the teacher reads. Rewrite the passage, changing the third-person point of view to the first-person point of view from the perspective of the gaoler's daughter. The first two sentences have been completed for you.

Now the gaoler had a daughter who helped her father out at work. The gaoler's daughter was particularly fond of animals. This kindhearted girl said to her father one day, "Father! If you let me look after the Toad, I'll make sure he eats."

Her father replied that she could do what she liked with him. He was tired of Toad. So that day she knocked at the door of Toad's cell.

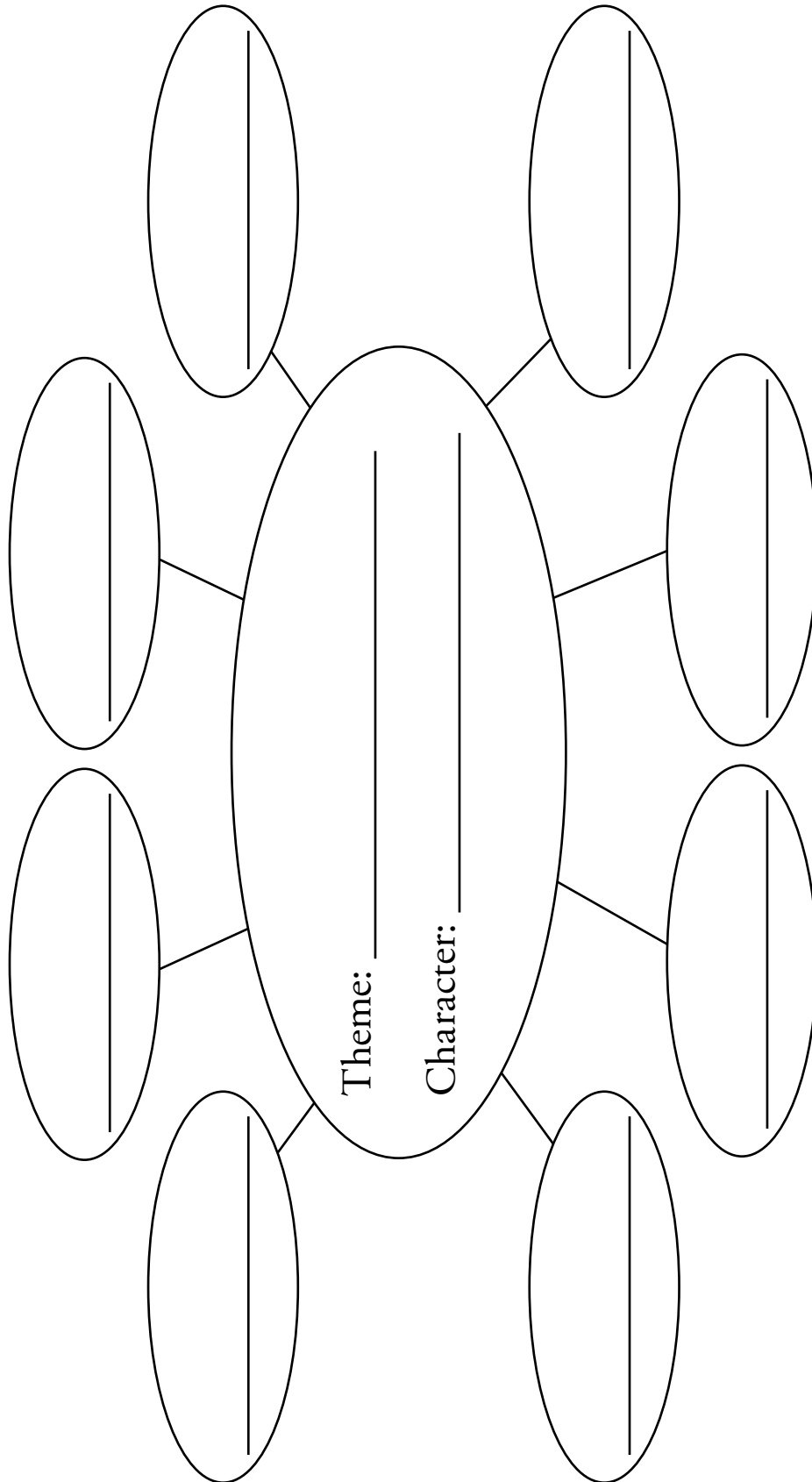
"Now, cheer up, Toad," she said, "and dry your eyes. Please do eat some dinner. See, I've brought you some of mine."

I am the gaoler's daughter, and I help my father
out at work.

I am particularly fond of animals.

Name: _____

Directions: In the center of the oval, write the theme and character about which you are going to write your opinion. On the spokes coming out of the oval, write words and phrases that support your opinion.



Name: _____

Directions: Write your topic sentence in the first rectangle to introduce your theme and character, along with your opinion about them. Write at least one complete sentence in the next six rectangles to support your opinion. Write your concluding sentence in the last rectangle to conclude your paragraph.

Topic Sentence	
Reason #1	Example #1
Reason #2	Example #2
Reason #3	Example #3
Concluding Sentence	

Name: _____

Revision Checklist

Ask yourself these questions as you revise your paragraph.

1.	Do I have a good topic sentence?	
2.	Do I have a good concluding sentence?	
3.	Are there any parts that do not make sense?	
4.	Do my sentences flow well in this order?	
5.	Do I have a good variety of sentence structure?	
6.	Could I combine any of my sentences?	
7.	Do I have a good variety of descriptive words?	
8.	Is my paragraph interesting?	
9.	Is this my best work?	

Name: _____

Directions: Write your working title on the top line. Write the second draft of your opinion paragraph on the lines below.

Name: _____

Editing Checklist

Ask yourself these questions as you edit your paragraph.

1.	Do I have a fitting title?	
2.	Do all of my sentences start with capital letters?	
3.	Do all of my sentences end with the correct punctuation?	
4.	Have I spelled all of my words correctly?	
5.	Have I used correct grammar?	
6.	Does each sentence provide a complete thought?	

Name: _____

Directions: Write your final title on the top line. Write the final copy of your opinion paragraph on the lines below.

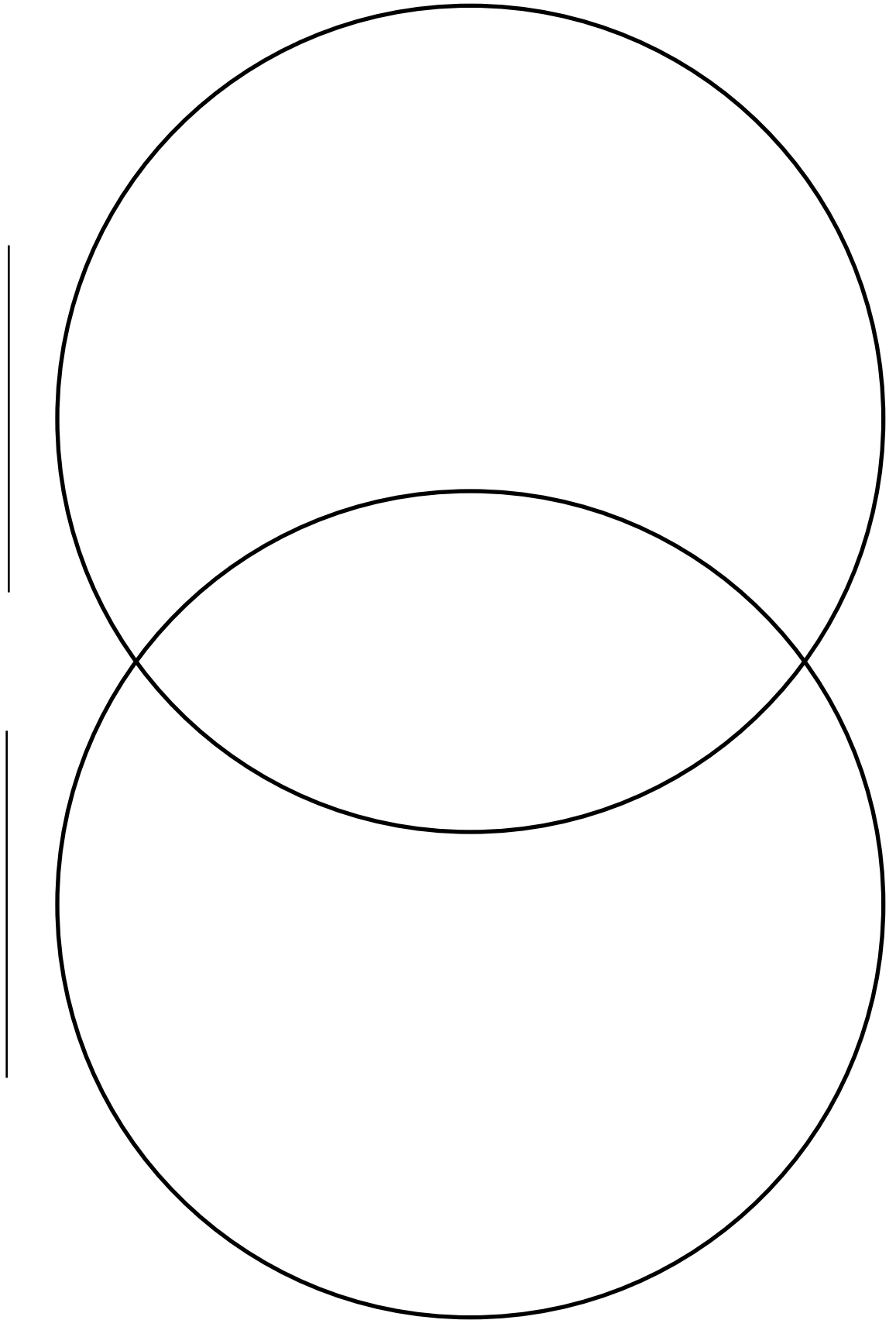
Writing Rubric

4	<p>The paragraph includes a strong topic sentence that is indented.</p> <p>The paragraph has multiple sentences with details supporting the topic sentence.</p> <p>Supporting sentences in each paragraph are organized in a coherent order.</p> <p>The paragraph has a strong concluding sentence.</p> <p>There are no errors in grammar, capitalization, or punctuation.</p>
3	<p>The paragraph includes a topic sentence that is indented.</p> <p>The paragraph has multiple sentences with details supporting the topic sentence.</p> <p>Supporting sentences in each paragraph are organized in a coherent order.</p> <p>The paragraph has a good concluding sentence.</p> <p>There are few errors in grammar, capitalization, or punctuation.</p>

2	<p>The paragraph includes a topic sentence, but it may not have been indented.</p> <p>The paragraph has sentences with some details supporting the topic sentence.</p> <p>Some supporting sentences in the paragraph are not properly sequenced.</p> <p>The paragraph has a weak concluding sentence.</p> <p>There are some errors in grammar, capitalization, or punctuation.</p>
1	<p>The topic sentence is missing or unclear.</p> <p>The paragraph has few sentences with details supporting the topic sentence.</p> <p>Supporting sentences in the paragraph are not properly sequenced.</p> <p>The concluding sentence is missing or unclear.</p> <p>There are many errors in grammar, capitalization, or punctuation.</p>
<p>Teacher Comments:</p>	

Name: _____

Directions: Write the two topics you have chosen to compare/contrast on the blanks. Write how the two topics are alike in the overlapping part of the Venn diagram. Write how the topics are different in the nonoverlapping part of each circle for each topic.



Name: _____

Directions: Listen carefully to the statements your teacher reads about The Wind in the Willows. If the statement is true, circle the letter 'T.' If the statement is false, circle the letter 'F.'

1. T F

2. T F

3. T F

4. T F

5. T F

6. T F

7. T F

8. T F

9. T F

10. T F

1. T (F)

2. (T) F

3. (T) F

4. (T) F

5. T (F)

6. T (F)

7. (T) F

8. T (F)

9. (T) F

10. T (F)

1. F The plot of *The Wind in the Willows* takes place only in the Wild Wood.
2. T The narrator does not act as a character in *The Wind in the Willows*.
3. T A fantasy story is a story that has parts that could not happen in real life.
4. T Toad is irresponsible throughout the story, rarely thinking about the consequences of his actions.
5. F The theme of friendship comes up only once throughout the entire book.
6. F There is no dialogue in *The Wind in the Willows*.
7. T Mole, Rat, Badger, and Toad are all animals who act like people. This is called personification.
8. F Rat acts in a conceited way throughout the story and doesn't help any of the other characters.
9. T The author tells different parts of *The Wind in the Willows* from different characters' perspectives.
10. F Narration is the part of a story in which the characters talk, and it has quotation marks around it.

Name: _____

Directions: Listen carefully as your teacher reads two statements. These statements are also on your paper. You will write the word first on the blank in front of the statement that happens first in the story. You will write the word Then in front of the statement that happens second in the story.

1. _____, Mole decides he is not going to do spring-cleaning and explores the River Bank instead.
_____, Rat takes Mole for a ride along the River Bank where they enjoy a picnic.
2. _____, a reckless driver in a motorcar rushes past the caravan causing the horse to rear and back the caravan off the road.
_____, Toad shows Rat and Mole his new caravan.
3. _____, Toad gets caught by policemen and is put in a dungeon.
_____, Toad steals a motorcar and drives it recklessly.
4. _____, out of revenge, Toad steals the barge-woman's horse because she makes fun of him.
_____, the barge-woman finds out Toad is not really a washerwoman and throws him overboard into the water.
5. _____, Badger, Rat, Mole, and Toad drive the weasels, ferrets, and stoats out of Toad Hall with a surprise attack.
_____, Toad says his friends will never have to blush for him again.

1. First, Mole decides he is not going to do spring cleaning and explores the River Bank instead.
Then, Rat takes Mole for a ride along the River Bank where they enjoy a picnic.
2. Then, a reckless driver in a motorcar rushes past the caravan causing the horse to rear and back the caravan off the road.
First, Toad shows Rat and Mole his new caravan.
3. Then, Toad gets caught by policemen and is put in a dungeon.
First, Toad steals a motorcar and drives it recklessly.
4. Then, out of revenge, Toad steals the barge-woman's horse because she makes fun of him.
First, the barge-woman finds out Toad is not really a washerwoman and throws him overboard into the water.
5. First, Badger, Rat, Mole, and Toad drive the weasels, ferrets, and stoats out of Toad Hall with a surprise attack.
Then, Toad says his friends will never have to blush for him again.

Name: _____

1. Who are the main characters in *The Wind in the Willows*?

2. Describe how the main characters in this story are examples of personification.

3. What is one example of the theme of hospitality in this story?

Directions: Write two or three complete sentences to answer each question or statement.

4. Describe the different settings where the story takes place.

5. Why do you think the author decides to have the narrator tell the story from different characters' perspectives?

Tens Conversion Chart

Number Correct

	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	0	10																			
2	0	5	10																		
3	0	3	7	10																	
4	0	3	5	8	10																
5	0	2	4	6	8	10															
6	0	2	3	5	7	8	10														
7	0	1	3	4	6	7	9	10													
8	0	1	3	4	5	6	8	9	10												
9	0	1	2	3	4	6	7	8	9	10											
10	0	1	2	3	4	5	6	7	8	9	10										
11	0	1	2	3	4	5	5	6	7	8	9	10									
12	0	1	2	3	3	4	5	6	7	8	8	9	10								
13	0	1	2	2	3	4	5	5	6	7	8	8	9	10							
14	0	1	1	2	3	4	4	5	6	6	7	8	9	9	10						
15	0	1	1	2	3	3	4	5	5	6	7	7	8	9	9	10					
16	0	1	1	2	3	3	4	4	5	6	6	7	8	8	9	9	10				
17	0	1	1	2	2	3	4	4	5	6	6	7	7	8	8	9	9	10			
18	0	1	1	2	2	3	3	4	4	5	6	6	7	7	8	8	9	9	10		
19	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	
20	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10

Simply find the number of correct answers the student produced along the top of the chart and the number of total questions on the worksheet or activity along the left side. Then find the cell where the column and the row converge. This indicates the Tens score. By using the Tens Conversion Chart, you can easily convert any raw score, from 0 to 20, into a Tens score.

Please note that the Tens Conversion Chart was created to be used with assessments that have a defined number of items (such as written assessments). However, teachers are encouraged to use the Tens system to record informal observations as well. Observational Tens scores are based on your observations during class. It is suggested that you use the following basic rubric for recording observational Tens scores.

9–10	Student appears to have excellent understanding
7–8	Student appears to have good understanding
5–6	Student appears to have basic understanding
3–4	Student appears to be having difficulty understanding
1–2	Student appears to be having great difficulty understanding
0	Student appears to have no understanding/does not participate

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