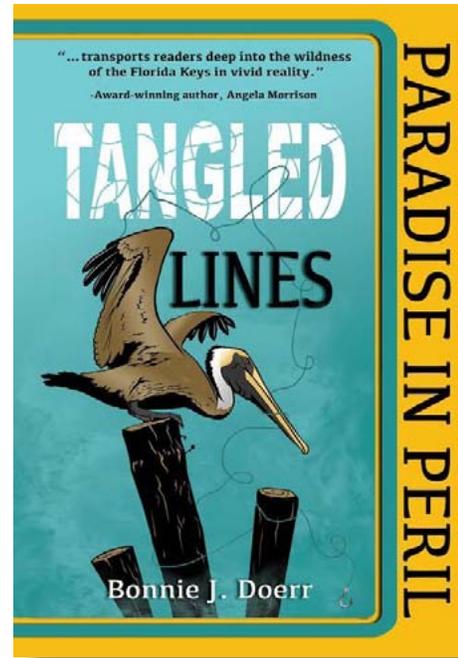


A Common Core State
Standards-Aligned
Discussion & Project Guide for

TANGLED LINES



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WRITTEN BY BONNIE J. DOERR

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Grades 5 to 9

Guide created by
Debbie Gonzales
www.debbiegonzales.com

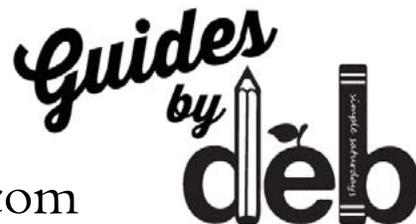


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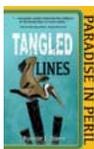
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Click [here](http://bonniedoerrbooks.com/pelicans/) for stories that inspired TANGLED LINES.

<http://bonniedoerrbooks.com/pelicans/>

Illustration Credit: Shannon Delany ©



DISCUSSION QUESTIONS

Angelo gulf side. Harry ocean side. One island, worlds apart. (Chapter 6)

- Interpret the meaning of the statement above. Explain what it means to be from “gulf side” as compared to “ocean side.”
- Consider how where the boys live contributes to their wants and needs.
- Does hailing from the “gulf side” serve as an obstacle to Angelo? How so?
- Examine the social hierarchies established in the story.

“Red, the KTC can’t solve every little problem.”

“It’s not a *little problem*.” (Chapter 7)

- Consider Kenzie’s intuitive comment. Do you think that she possesses a heightened awareness regarding the mistreatment of the pelican population in the Keys? Explain your answer.
- In Chapter 4, Kenzie is described as a “scratched and scarred newbie.” Does being “scratched and scarred” contribute to Kenzie’s intuitive nature? How so?
- Explore the metaphorical similarities of Kenzie’s being emotionally scratched and scarred and the abuse being inflicted upon the pelicans. Discuss ways that two notions are the same and different.
- Describe Kenzie’s character. Identify what she wants. List the obstacles keeping her from achieving her desires.

“Really?” The disbelief in Ana’s question hung thick in the air. “To meet someone interesting, you must know if she is pretty?” (Chapter 8)

- Explain why Ana questions Kenzie’s comment in the statement above.
- A *moral compass* is defined as a person’s ability to judge what is right and wrong and act accordingly. Identify ways that Ana serves as a moral compass for Kenzie.
- Discuss how Kenzie’s superficial interest in Estefania reveals a weakness in her character.
- The word ‘pretty’ is defined as beautiful, appealing, and attractive. Ana is described as being ‘pretty.’ Compare and contrast Stef’s and Ana’s prettiness. Tell how the two are similar and different.
- Does hailing from the gulf side and/or the ocean side have an effect on the notion of being attractive or appealing? How so?



“No. No. No. You misunderstood me. I am trying to say his world, his way of living, depends on the other fishermen. He and his father must work with fishermen.”
Her voice fell soft, like drifting feathers. “Perhaps this is too much to ask of Angelo.”
(Chapter 8)

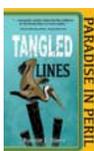
- Explain how becoming involved in the pursuit of discovering the facts surrounding instances of pelican abuse might be “too much to ask of Angelo.”
- Earlier in this chapter, the pelicans are described as being behaved and silent, avoiding fussing or fighting, and that they work together as a species. Consider how this description parallels with how the majority of the fishermen exist as a community. This being so, determine how a fisherman intentionally injuring a pelican would be an incomprehensible act.
- Notice the metaphoric use of the term drifting feathers in the quote above. Determine the metaphor’s connection with Ana’s tone and the intent of her message.

“Now that you know about your parents, there is absolutely, positively, no way you can refuse to help with the campaign.” (Chapter 14)

- Identify how the following themes are represented in the statement above as well as the story, in general:
 - ~ Family honor
 - ~ Integrity
 - ~ Loyalty
 - ~ Friendship
 - ~ Respect
- Angelo’s mother would have died if it were not for the pelicans. In turn, many of Key West’s pelicans will suffer and die without Angelo’s attention. Discuss how the weaving of the past and present serve to tangle the story’s plotlines.

“So clear I can read your face, *Ángel*. You question my decision. But I ask you to show this man compassion. Out of respect for me, for your mother.” (Chapter 27)

- From Angelo’s perspective, define the conflict he must endure between participating in the campaign and honoring his father’s request.
- The word compassion means charity, mercy, and sympathy. And, yet, at this point in the story Kenzie has told Angelo about the feeding incident at the Historic Dock, and Angelo suspects Croc may be mistreating pelicans in other ways. If Angelo is right, does Croc deserve to be shown compassion? How so?
- Determine what the acts of forgiveness, tolerance and, understanding have to do with the expression of compassion.



“Lex is seriously boat challenged. He had no idea what a tangled mess Croc was making of the lines. That’s when I realized Croc was helping me, buying me time. I think he’d noticed you driving my boat, because he looked right at the tarp and gestured toward the water. I got the message, *Go! Jump overboard!*” (Chapter 31)

- In this scene, Croc is protecting Angelo by intentionally distracting Lex long enough for him to get away. Consider how tangling lines in this way was both risky and beneficial to Angelo and to Croc, as well.
- Explain how this scene in which Croc protects Angelo serves as a defining moment in the story.
- Explore the repetition of the the words *tangled* and *lines* at this critical point in the story. Discuss how the use of these terms serves to highlight the importance of this scene.
- Determine if Angelo’s father’s assessment of Croc was correct. Is Croc worthy of respect and compassion? How so?

What if it had only one letter *T*? If it was B-E-T-A? The first four letters of the name, *Betancourt*? (Chapter 31)

- Examine the author’s metaphoric use of the betta fish. This fish is described as being richly vibrant, beautiful, and graceful. And, yet, bettas are famous for their fighting nature in which they will relentlessly attack an opponent betta until death. Explore the parallel between the richness of the fish’s physical features and Betancourt’s prosperous public persona. Discuss the connection between the betta fish’s fighting nature and Betancourt’s intention to destroy pelican habitats.
- Contrast Betancourt’s motivation for gain with Steph’s character. Determine how her family name is a misrepresentation of her true nature.

“We’ll be okay,” he said. “We always are.” (Chapter 33)

- Discuss how the statement above sums up Kenzie and Angelo’s relationship.
- Examine instances when their character differences tangled and became a strength to each other.
- An activist is someone who has identified a need or a problem and is willing to work to assure that change takes place. Consider ways that Kenzie and Angelo served as activists in defense of pelican abuse. Discuss their commitment to the cause and to each other.



CHARACTER ANALYSIS

Objective: To analyze characterization through the identification of unique character traits and to explore the connection between them.

Materials:

- *Tangled Lines*
- List of Character Traits (Guide, pg. 7)
- Characterization Analysis Graphic Organizer (Guide, pg. 8)
- *Tangled Lines* - Character Connections Graphic Organizer (Guide, pg. 9)
- Pencil
- Writing materials

Procedure 1 - The Character Traits Analysis Graphic Organizer:

- Print six copies of the Character Traits Analysis Graphic Organizer - one for each of the following characters: Kenzie, Angelo, Ana, Mark, Harry, and Stef.
- Use the List of Character Traits as a reference when describing each character's unique behavior tendencies.
- Analyze each aspect of characterization listed on graphic organizer. Identify their wants, needs, strengths, weaknesses, and obstacles. Consider how these traits were demonstrated in the text.
- Determine the role the secondary characters such as Croc, the Betancourts, parents - both living and deceased, the KTC organization and others affected the primary characters' wants, needs, strengths, weaknesses, and obstacles.
- Upon completion of each Characterization Analysis Graphic Organizer, determine which one trait best defines the character in an overall sense. Circle it in preparation to explore Procedure 2.
- Discuss your discoveries with the class.

Procedure 2 - *Tangled Lines* - Character Connections:

- Using the completed Characterization Analysis Graphic Organizer as a guide, write the defining trait of each character in the circles provided on the *Tangled Lines* - Character Connections Graphic Organizer.
- Consider how each secondary character's defining trait connected with protagonists Kenzie and Angelo.
- Explore how their weaknesses, or strengths affected how Kenzie and Angelo responded in key situations in the story.
- Notice how the characters' defining traits create a tangled connection with one another. Determine how the notion of 'tangled lines' serves as a metaphor representing the interconnectedness of these characters. Give examples of the characters' tangled interconnectedness from the text.

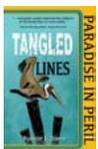
Procedure 3 - Write an informative essay:

- Using the Characterization Analysis Graphic Organizer and the *Tangled Lines* - Character Connections Graphic Organizer as references, write an informative essay analyzing the secondary characters' interconnectedness with either Kenzie (red straight-line arrows) or Angelo (green dotted arrows).
- Explore how the connection between the individual characters serves to set the emotional tone or the dramatic action in the story.



LIST OF CHARACTER TRAITS

able	demanding	hopeless	restless
active	dependable	humorous	rich
adventurous	depressed	ignorant	rough
affectionate	determined	imaginative	rowdy
afraid	discouraged	impatient	rude
alert	dishonest	impolite	sad
ambitious	disrespectful	inconsiderate	safe
angry	doubtful	independent	satisfied
annoyed	dull	industrious	scared
anxious	dutiful	innocent	secretive
apologetic	eager	intelligent	selfish
arrogant	easygoing	jealous	serious
attentive	efficient	kindly	sharp
average	embarrassed	lazy	short
bad	encouraging	leader	shy
blue	energetic	lively	silly
bold	evil	lonely	skillful
bored	excited	loving	sly
bossy	expert	loyal	smart
brainy	fair	lucky	sneaky
brave	faithful	mature	sorry
bright	fearless	mean	spoiled
brilliant	fierce	messy	stingy
busy	foolish	miserable	strange
calm	fortunate	mysterious	strict
careful	foul	naughty	stubborn
careless	fresh	nervous	sweet
cautious	friendly	nice	talented
charming	frustrated	noisy	tall
cheerful	funny	obedient	thankful
childish	gentle	obnoxious	thoughtful
clever	giving	old	thoughtless
clumsy	glamorous	peaceful	tired
coarse	gloomy	picky	tolerant
concerned	good	pleasant	touchy
confident	graceful	polite	trusting
confused	grateful	poor	trustworthy
considerate	greedy	popular	unfriendly
cooperative	grouchy	positive	unhappy
courageous	grumpy	precise	upset
cowardly	guilty	proper	useful
cross	happy	proud	warm
cruel	harsh	quick	weak
curious	hateful	quiet	wicked
dangerous	healthy	rational	wise
daring	helpful	reliable	worried
dark	honest	religious	wrong
decisive	hopeful	responsible	young



CHARACTERIZATION ANALYSIS FOR _____

Explain what the character wants and how this was revealed in the story.



Tell what the character needs and how these were revealed in the story.



Describe the character's strengths and how they were revealed in the story.



Explain the character's weaknesses and how they were revealed in the story.

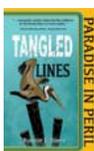
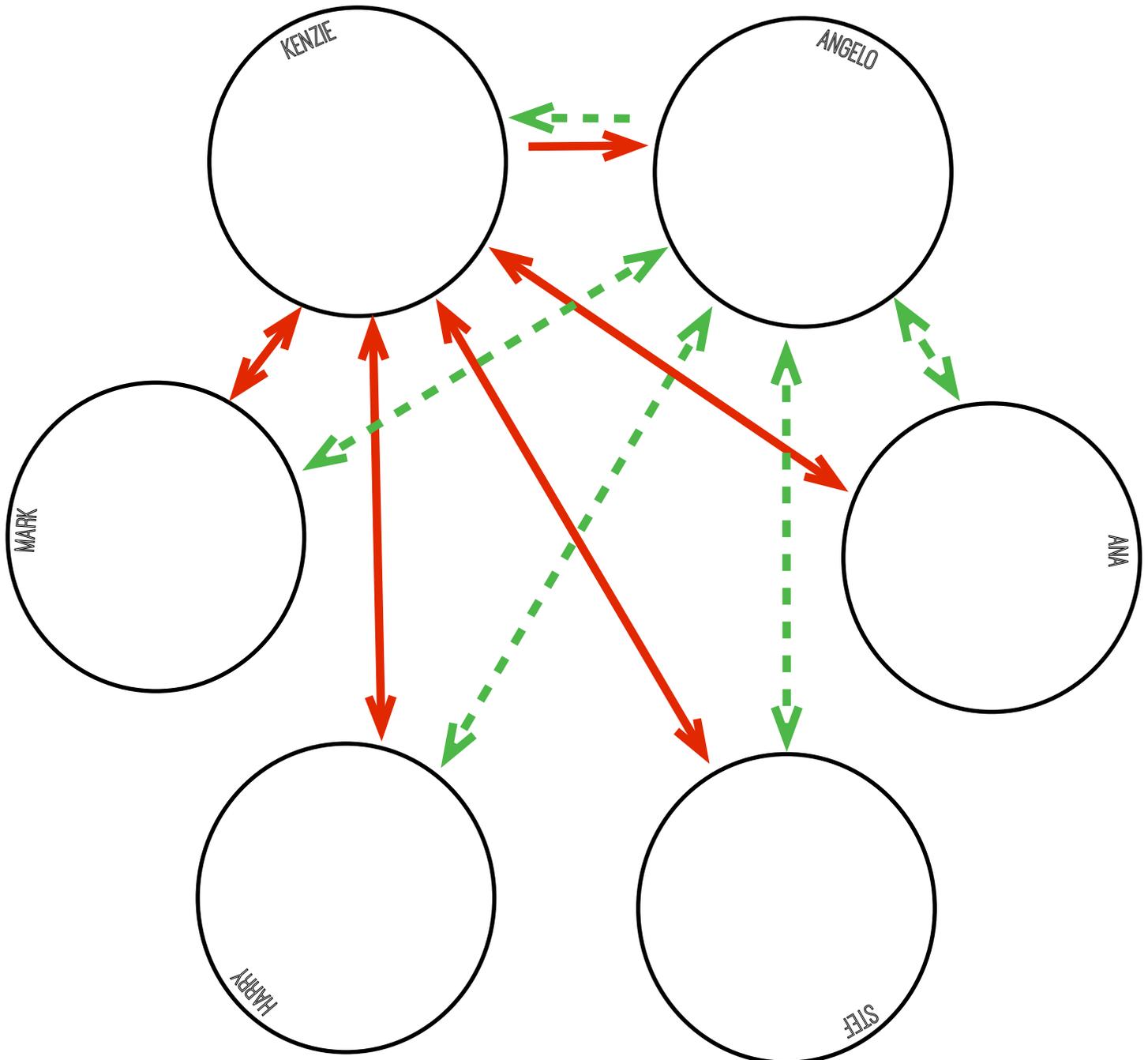


List the obstacles the character faced and how they were revealed in the story.

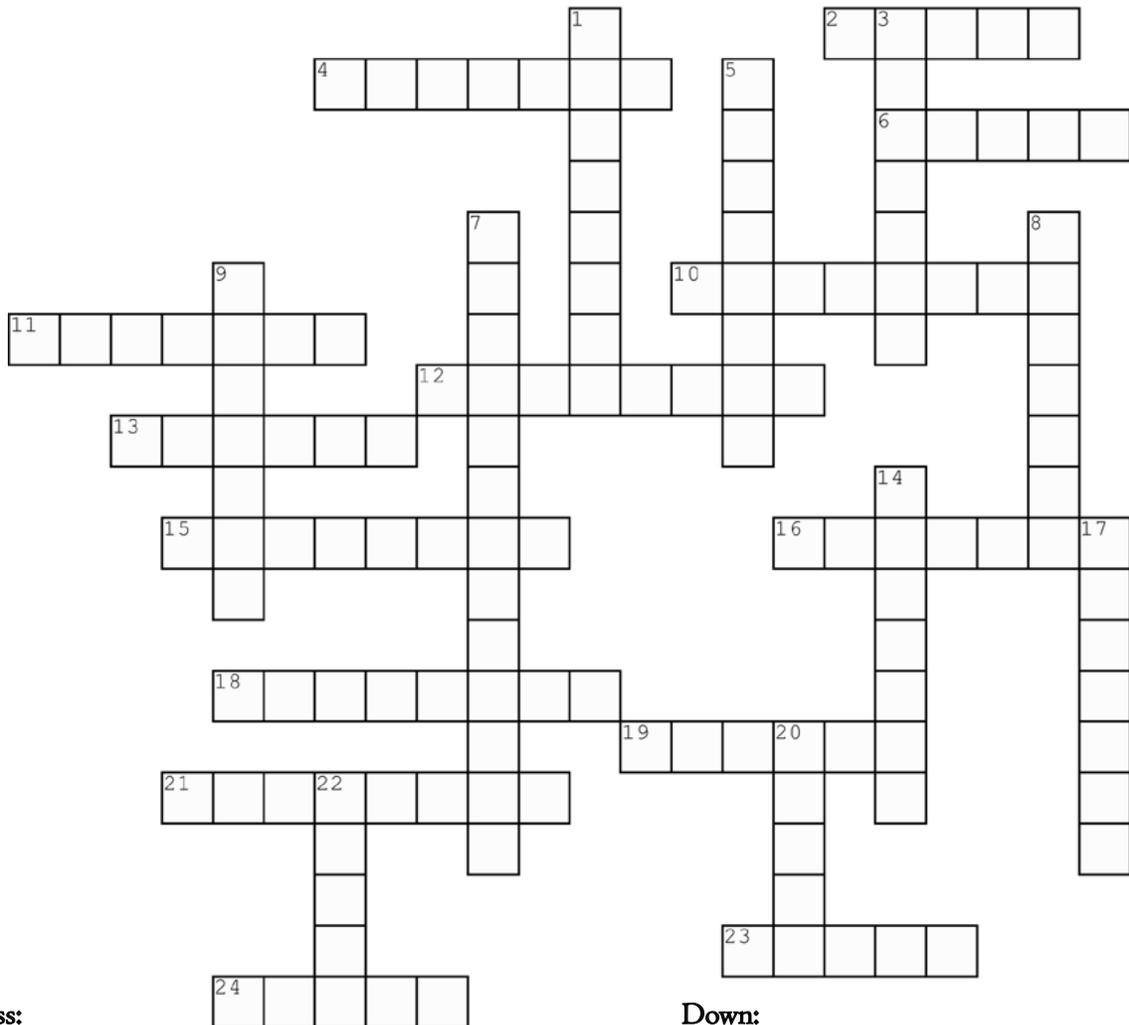


TANGLED LINES - CHARACTER CONNECTIONS

Directions: After completing the Character Traits Graphic Organizer, choose a defining trait that best describes each character depicted in the labeled circles below. Consider how the characters' defining traits - be they strengths, deep desires, or weaknesses - contributed to the creation of a tangled plot line connection with the story's protagonists. Write an informative essay analyzing how the characters' interconnectedness with either Kenzie (red solid-line arrows) or Angelo (green dotted arrows) set the emotional tone or propelled the dramatic action of the story.



TANGLED LINES CROSSWORD PUZZLE



Across:

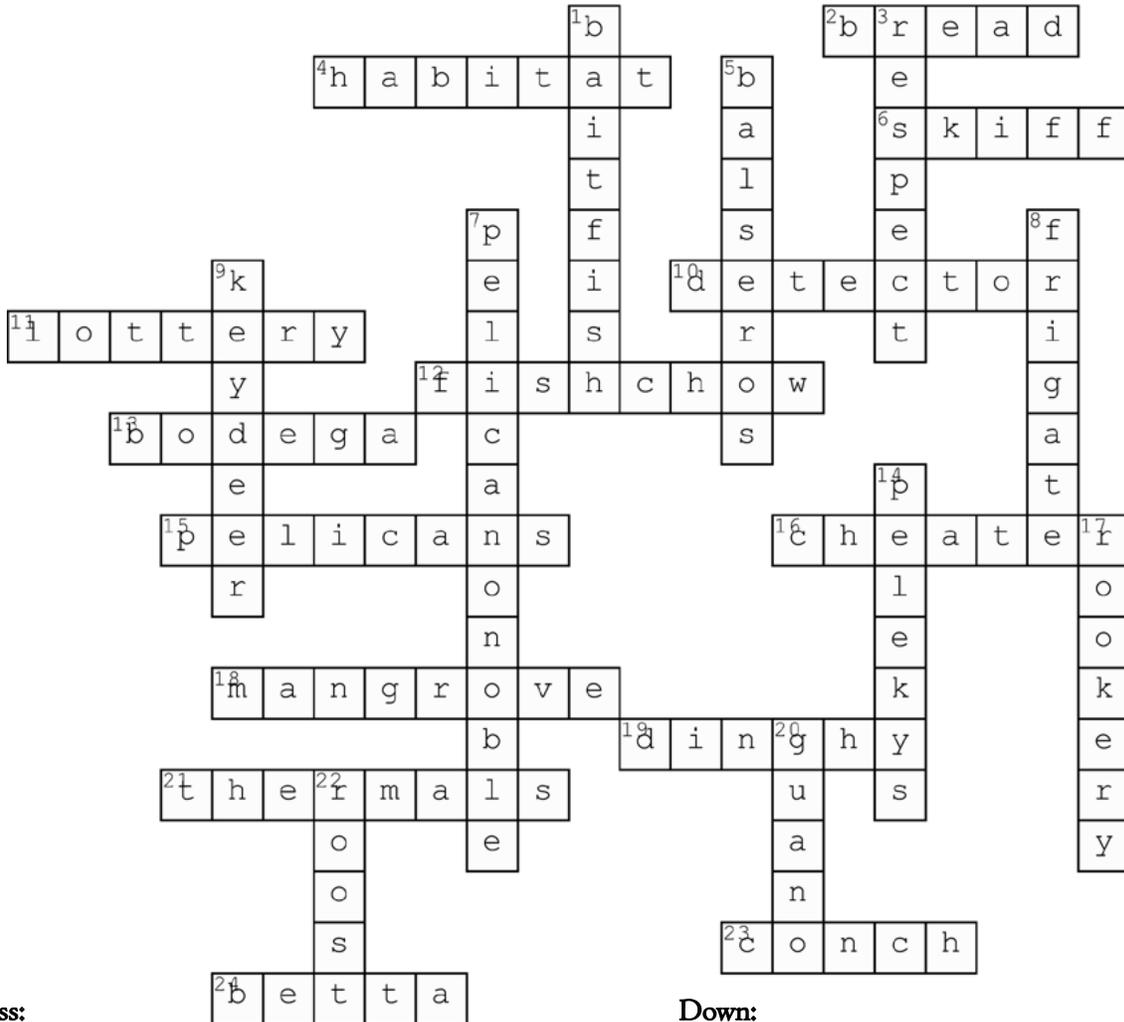
- 2. Even starving pelicans will not eat this food
- 4 . Natural environment in which a species lives
- 6. A shallow, flat-bottomed open boat with sharp bow and square stern
- 10. Used to discover and locate ingested fish hooks in a pelican's body
- 11. The Cuban _____ was not for money. It was for freedom.
- 12. Name of Croc's boat
- 13. Small grocery store in a Spanish-speaking neighborhood
- 15. Known as 'flying rats'
- 16. English for 'es un tramposo'
- 18. Tree or shrub that grows in tropical coastal swamps
- 19. Small boat for recreation or racing
- 21. Upward current of warm air, used by birds to gain height
- 23. Name for people born and raised in Key West
- 24 . Siamese fighting fish

Down:

- 1. Ideal food for pelicans
- 3. The first 'r' in the Sanchez standards
- 5. The name given to people who emigrate illegally in self-constructed or precarious vessels
- 7. Spanish for Noble Pelican
- 8. Tropical predatory seabirds
- 9. Miniature white-tailed deer native to the Florida Keys
- 14 . Greek for ax beaks
- 17. Breeding colony, a collection of nests high in a clump of trees
- 20. Seabird excrement
- 22. Place where birds regularly settle to rest at night



TANGLED LINES CROSSWORD PUZZLE ANSWERS



Across:

- 2. Even starving pelicans will not eat this food
- 4. Natural environment in which a species lives
- 6. A shallow, flat-bottomed open boat with sharp bow and square stern
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MAKE A DIFFERENCE – BECOME AN AGENT FOR CHANGE

Kenzie launched into a lecture on how feeding pelicans was against the law. Period. And that Ana was already designing a publicity flyer to get the word out (Chapter 22).

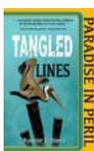
Objective: To strategize and determine the steps required to establish a real or imagined program and/or service dedicated to the betterment of others.

Materials:

- *Tangled Lines*
- SAMPLE - Project Planner (Guide, pg. 13)
- Project Planner (Guide, pg. 14)
- Pencil
- Writing materials

Procedure:

- Discuss how Kenzie, Angelo, Ana, and Stef possessed the desire to make a difference in valuable and tangible ways. Explore some of the service project ideas these characters considered organizing for the benefit of others. Below is a list of a few of the options presented in the text:
 - ~ Lead a campaign to switch to biodegradable serving products in the school cafeteria.
 - ~ Organize a Keys Teens Care benefit to raise money for Croc's medical bills.
 - ~ Organize a campaign to help selected refuge centers by enlisting volunteers to clean cages and kennels, do laundry, and wash dishes for the organization.
 - ~ Raise money to help selected refuge centers by watering plants or doing yard work for others.
 - ~ Donate paper towels to selected refuge centers.
 - ~ Donate shredded newspaper to selected refuge centers.
 - ~ Design, create, and distribute Awareness Cards and brochures communciating selected refuge centers' need for support.
- Consider how the options listed above apply to the statements below:
 - ~ Identify the need or problem that the project meets.
 - ~ Determine how each project provides a solution to a problem.
 - ~ Brainstorm the steps and materials required to implement these ideas as a course of action.
- Explain that the intention of this lesson is to brainstorm a plan in which, like Kenzie and Angelo, the students can effectively become agents of change. Refer to the SAMPLE - Project Planner for more detailed instruction.
- Using Project Planner, encourage the students to identify a problem that they feel most compelled to address through the development of a project or service. Their options are not limited to those issues presented in the text. Instruct students to elaborate upon their ideas in the spaces provided on the graphic organizer.
- Using the Project Planner, instruct students to define the benefits of their project. Have them explain how it will solve a problem or meet a particular need.
- Instruct students to develop a plan of action by defining the mission of their program or service, listing the resources and people required to embark upon their plan.
- Summarize the plan by writing a proposal clarifying the problem identified and defining the steps required to meet the specific need presented.



SAMPLE - PROJECT PLANNER

Instruct students to create a service project founded on their personal interests. Encourage students to consider each aspect of this Project Planner as if they were in charge of seeing their idea through to fruition. Explain that the information gathered in their Project Planner will serve as the the data required to write their Project Proposal.

IDENTIFY A
PROBLEM/NEED



Describe a problem or need that you'd like to address. Briefly explain how you'd like to meet the need you described.

DEFINE
BENEFITS



State three reasons why your project will be helpful to others. Identify who or what organization will be the focus of your project.



PLAN OF
ACTION



Mission Statement:

Clarify the purpose of your project and how your plan will be beneficial to others.



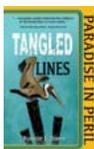
Resources:

List the supplies needs to complete project. State how you intend to acquire the necessary materials.



Staff Required:

How many people will be needed to complete the project? List each staff member's responsibilities.

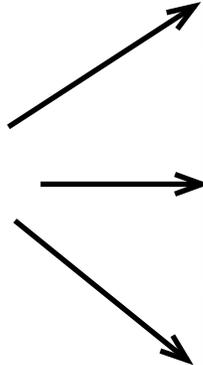


SAMPLE - PROJECT PLANNER

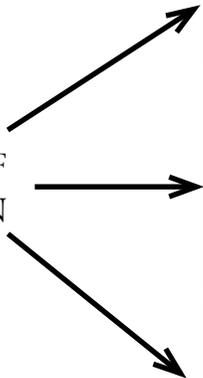
IDENTIFY A
PROBLEM/NEED



DEFINE
BENEFITS



PLAN OF
ACTION



MEET THE AUTHOR - BONNIE J. DOERR

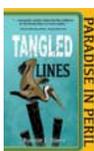
Bonnie J. Doerr, an avid traveler, gardener, and nature lover, is the author of eco-mystery novels for tweens and teens. She is a former middle grade science teacher and language arts instructor. *Island Sting* received the 2011 EPIC award for children's books and *Stakeout* was a finalist for the 2012 Green Earth award. Her work has been honored by the National Oceanic and Atmospheric Administration for its value to environmental education, and has been included in Milkweed Editions literary field guides. She lives with her husband and the real Salty dog in a log cabin on the edge of a historic park in North Carolina.



Talk about your interest in environmental issues. Were you interested in topics such as these as a child?

My happiest times were spent playing outdoors, exploring woods, lakes, and fields. Wildlife fascinated me, and I spent hours observing insects, snakes, turtles, frogs, birds, and whatever four-legged furry critters didn't flee at the sight of me. Each time I returned from an outdoor adventure, Mother searched me to be certain I hadn't smuggled creatures home. I wanted to identify every critter and plant I encountered. I still keep a collection of flora and fauna reference books.

My family camped around the country. When we weren't traveling, we spent weekends and summers at a state park in the Pennsylvania mountains. Dad was a dedicated Boy Scout leader who instilled in me a scout's appreciation, deep respect for living things, and an awareness of my connection to nature. As we traveled I was awestruck by the beauty and wonder of nature. It was unimaginable that anyone would spoil or damage our environment. But on one trip, I was sickened by the black soot covering everything in Pittsburgh. Something I couldn't understand would be permissible. My family never left a sign of our presence behind unless it was an improvement. If we encountered litter, I often heard Mother say, "Fools' deeds and fools' faces are often seen in public places."



TANGLED LINES
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So, looking back, I'd have to say yes, I've always been interested in environmental issues. But as a child I would've simply said, "Nature is awesome, and no one should mess it up!"

Discuss the inspiration for your eco-mystery series. How did the idea for the series develop?

For years I lived in the fragile Florida Keys where humans and wildlife live in close proximity. When you live on a small island surrounded by the Gulf of Mexico and the Atlantic Ocean, natural resources are limited and environmental issues are impossible to ignore. Put my two greatest passions, justice and ecology, together with my love of mystery novels especially those which teach me something, and I suppose the eco-mystery series was inevitable.

While I lived in the Keys there were often environmental threats and crimes against local wildlife. Such crimes are highly publicized in tight knit Keys communities with their numerous wildlife agencies. These depressing news reports inspired plot details.

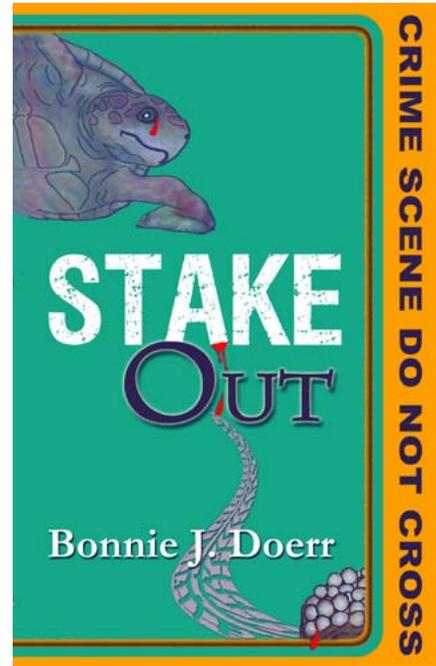
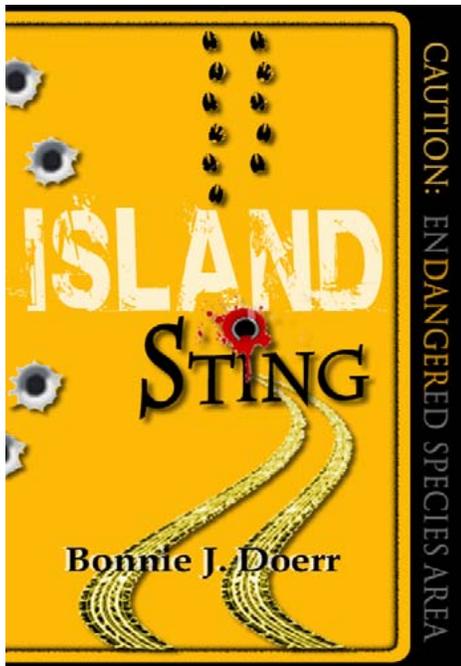
But developing characters was fun. Island residents come from all over the world. Many are colorful, quirky, and distinctive. They provide a rich supply of traits, talents, and backgrounds to pick from when creating characters. I didn't realize it until much later, but one character came to me already formed with no piecing together of traits. An amazing child lived next-door to me when I began writing. She was caring, feisty, athletic, confident, smart, savvy, and I suspected part mermaid considering the time as she spent in the water. She became Kenzie. And today that child is an Officer in the U.S. Coast Guard!

My eco-story ideas first showed up in print as an assignment when I was studying children's literature. I wrote a short story that was later published in a Milkweed Editions anthology. In that story an endangered animal was rescued, but a criminal remained free to kill again. That was unacceptable! The thug had to be stopped, and so he was, in the novel Island Sting.

After I wrote Island Sting, news about injured wildlife in the Florida Keys continued. So did news about heroic wildlife rescue organizations. And since Kenzie, Angelo, and friends had crime-cracking success in Island Sting, they couldn't ignore subsequent environmental crimes especially if they could assist wildlife rescue operations. And there you have it. The Florida Keys eco-mysteries continued even though I moved to North Carolina.



ENJOY TWO MORE ECO-MYSTERY
ADVENTURES WRITTEN BY
BONNIE J. DOERR



TANGLED LINES
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COMMON CORE STATE STANDARDS ALIGNMENT

English Language Arts Standards » Reading: Literature

		Discussion Questions	Character Analysis	Crossword Puzzle	Agents of Change
CCSS.ELA-Literacy.RL.5.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	●			
CCSS.ELA-Literacy.RL.5.2	Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.	●			
CCSS.ELA-Literacy.RL.5.3	Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).	●	●		
CCSS.ELA-Literacy.RL.5.4	Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.	●		●	
CCSS.ELA-Literacy.RL.5.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.	●	●	●	●
CCSS.ELA-Literacy.RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	●			
CCSS.ELA-Literacy.RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	●			
CCSS.ELA-Literacy.RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	●	●		
CCSS.ELA-Literacy.RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	●		●	
CCSS.ELA-Literacy.RL.6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	●	●	●	●
CCSS.ELA-Literacy.RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	●			
CCSS.ELA-Literacy.RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	●			
CCSS.ELA-Literacy.RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	●	●		
CCSS.ELA-Literacy.RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	●			
CCSS.ELA-Literacy.RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	●	●		
CCSS.ELA-Literacy.RL.8.2	Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	●	●		
CCSS.ELA-Literacy.RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	●	●		
CCSS.ELA-Literacy.RL.8.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	●		●	
CCSS.ELA-Literacy.RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	●	●		
CCSS.ELA-Literacy.RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	●			
CCSS.ELA-Literacy.RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	●	●		
CCSS.ELA-Literacy.RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	●		●	



English Language Arts Standards » Speaking & Listening

		Discussion Questions	Character Analysis	Crossword Puzzle	Agents of Change
CCSS.ELA-Literacy.SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 5 topics and texts</i> , building on others' ideas and expressing their own clearly.	●	●		
CCSS.ELA-Literacy.SL.5.2	Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.	●	●		
CCSS.ELA-Literacy.SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.	●	●		
CCSS.ELA-Literacy.SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	●	●		
CCSS.ELA-Literacy.SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	●	●		
CCSS.ELA-Literacy.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	●	●		

English Language Arts Standards » Writing

CCSS.ELA-Literacy.W.5.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.		●		●
CCSS.ELA-Literacy.W.5.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.		●		●
CCSS.ELA-Literacy.W.5.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.		●		●
CCSS.ELA-Literacy.W.6.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.		●		●
CCSS.ELA-Literacy.W.6.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.		●		●
CCSS.ELA-Literacy.W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.		●		●
CCSS.ELA-Literacy.W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.		●		●
CCSS.ELA-Literacy.W.7.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.		●		●
CCSS.ELA-Literacy.W.8.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.		●		●
CCSS.ELA-Literacy.W.8.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.		●		●
CCSS.ELA-Literacy.W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.		●		●
CCSS.ELA-Literacy.W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.		●		●

