

# STAAR CONNECTION™ Developmental Series™

Reading  
**4**  
teacher  
v2



**KAMICO®**  
Instructional Media, Inc.

# STAAR CONNECTION™

Reading  
**4**  
teacher

## Developmental Series™

XII/i/MMXX  
XXII/x/MMXX  
Version 2



**KAMICO®**

Instructional Media, Inc.

© 2020 KAMICO® Instructional Media, Inc. ("KAMICO®"). All Rights Reserved. No part of these materials may be reproduced, stored in a retrieval system, distributed, or transmitted in any way or by any means (electronic, mechanical, photocopying, recording, or otherwise) without prior written permission from KAMICO® Instructional Media, Inc., with the limited exceptions found below.

**Reproduction of these materials for use by an individual teacher solely in his or her classroom and not for sale or any other use is permissible. REPRODUCTION OF THESE MATERIALS FOR ANY OTHER USE (INCLUDING WITHIN ANY GRADE LEVEL, SCHOOL, OR SCHOOL SYSTEM) IS STRICTLY PROHIBITED.**

KAMICO® Instructional Media, Inc.

P.O. Box 1143

Salado, Texas 76571

Telephone: 254.947.7283 Fax: 254.947.7284

E-mail: [kmichael@kamico.com](mailto:kmichael@kamico.com) Website: <https://www.kamico.com>

**KAMICO® Instructional Media, Inc.**  
**STAAR CONNECTION™**  
**Introduction**

KAMICO® Instructional Media's program is validated by scientifically based research. **STAAR CONNECTION™ Diagnostic Series™** and **Developmental Series™** can be used in tandem to ensure mastery of Texas reporting categories and TEKS. The *Diagnostic Series™* consists of a bank of assessments. Each assessment covers a mixture of reporting categories and TEKS. This research-based format provides continual reinforcement for and ensures retention of mastered concepts. To take full advantage of this series, administer an assessment to students. After they have completed the assessment, use it as an instructional tool. Go over each item with the class, discussing all correct and incorrect answers. Then, use the assessment as a diagnostic tool to determine a standard for which students need remediation. Find that standard in the *Developmental Series™*.

Each book in the *STAAR CONNECTION Developmental Series™* consists of isolated activities and assessments to allow for the development of specific TEKS. For every TEKS, there is at least one individual or group activity. The activities provide a fun, challenging, yet nonthreatening, way to develop mastery of the TEKS. In addition to these activities, each *Developmental Series™* book has assessments on isolated standards to be used to identify mastery or the need for further skill development or reinforcement. Continue to alternate between the *STAAR CONNECTION™ Diagnostic Series™* and the *Developmental Series™*.

KAMICO's **DATA CONNECTION®** software prints student answer sheets on plain paper using a standard laser printer, scans answer sheets using a TWAIN-compliant scanner, scores assessments, and disaggregates student academic data, showing which goals and objectives are mastered and which goals and objectives are in need of reinforcement. The software is preprogrammed to work with all KAMICO® assessments. It is easily customized to work with other instructional materials and assessments as well as teacher-, school-, district-, or state-created assessments. **DATA CONNECTION®** analyzes academic data from individual students, classes, grade levels, and demographic groups. Reports are presented in tabular and graphic form. Item analysis is provided to help determine the most effective method of instruction.

KAMICO® Instructional Media, Inc., supports efforts to ensure adequate yearly progress and eliminate surprises in high-stakes test results.

---

© 2020 KAMICO® Instructional Media, Inc. ("KAMICO®"). All Rights Reserved. No part of these materials may be reproduced, stored in a retrieval system, distributed, or transmitted in any way or by any means (electronic, mechanical, photocopying, recording, or otherwise) without prior written permission from KAMICO® Instructional Media, Inc., with the limited exceptions found below.

**Reproduction of these materials for use by an individual teacher solely in his or her classroom and not for sale or any other use is permissible. REPRODUCTION OF THESE MATERIALS FOR ANY OTHER USE (INCLUDING WITHIN ANY GRADE LEVEL, SCHOOL, OR SCHOOL SYSTEM) IS STRICTLY PROHIBITED.**

KAMICO® Instructional Media, Inc.  
P.O. Box 1143  
Salado, Texas 76571  
Telephone: 254.947.7283 Fax: 254.947.7284  
E-mail: kmichael@kamico.com Website: <https://www.kamico.com>

**KAMICO® Instructional Media, Inc.**  
**STAAR CONNECTION™**  
**Developmental Series™**  
**Grade 4 Reading**  
**Table of Contents**

<b>Strand 1</b>	<b>TE</b>	<b>SE</b>
<p>(3) <b>Developing and sustaining foundational language skills:</b> listening, speaking, reading, writing, and thinking—vocabulary. The student uses newly acquired vocabulary expressively. The student is expected to</p> <p>(A) use print or digital resources to determine meaning, syllabication, and pronunciation;</p> <p style="padding-left: 40px;">Word Bingo! . . . . . 11</p> <p style="padding-left: 40px;">Assessment . . . . . 29</p> <p>(B) use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words;</p> <p style="padding-left: 40px;">Escape from Context Island (context clues) . . . 34</p> <p style="padding-left: 40px;">Assessment . . . . . 45</p> <p style="padding-left: 40px;">Multiple-Meaning Mayhem (multiple-meaning words) . . . . . 49</p> <p style="padding-left: 40px;">Assessment . . . . . 57</p> <p>(C) determine the meaning of and use words with affixes such as <i>mis-</i>, <i>sub-</i>, <i>-ment</i>, and <i>-ity/ty</i> and roots such as <i>auto</i>, <i>graph</i>, and <i>meter</i></p> <p style="padding-left: 40px;">Three-Ring Circus (affixes) . . . . . 61</p> <p style="padding-left: 40px;">Assessment . . . . . 66</p> <p style="padding-left: 40px;">Greek and Latin Laundry Match (Greek and Latin combining forms) . . . . . 70</p> <p style="padding-left: 40px;">Assessment . . . . . 80</p> <p>(D) identify, use, and explain the meaning of homophones such as <i>reign/rain</i>.</p> <p style="padding-left: 40px;">You Can Say That Again . . . . . 84</p> <p style="padding-left: 40px;">Assessment . . . . . 86</p>	<p>11</p> <p>29</p> <p>34</p> <p>45</p> <p>49</p> <p>57</p> <p>61</p> <p>66</p> <p>70</p> <p>80</p> <p>84</p> <p>86</p>	<p>5</p> <p>10</p> <p>12</p> <p>16</p> <p>18</p> <p>22</p> <p>24</p> <p>28</p> <p>29</p> <p>33</p> <p>36</p>

<b>Strand 2:</b>	<b>TE</b>	<b>SE</b>
(6) <b>Comprehension skills:</b> listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to		
(A) establish purpose for reading assigned and self-selected texts;		
Reading with a Porpoise . . . . .	91	41
Assessment . . . . .	93	42
(B) generate questions about text before, during, and after reading to deepen understanding and gain information;		
Out of the Question . . . . .	106	55
Assessment . . . . .	108	58
(C) make and correct or confirm predictions using text features, characteristics of genre, and structures;		
Back from the Brink . . . . .	116	66
Assessment . . . . .	118	70
(E) make connections to personal experiences, ideas in other texts, and society;		
3-D Bingo . . . . .	122	74
Assessment . . . . .	132	77
(F) make inferences and use evidence to support understanding;		
Conclusive Connections . . . . .	138	83
Assessment . . . . .	151	88
(G) evaluate details read to determine key ideas.		
Mitchell the Main Idea Builder (main ideas) . . .	155	93
Assessment . . . . .	161	100
Hot and Cold (supporting details) . . . . .	166	105
Assessment . . . . .	174	106

<b>Strand 3</b>	<b>TE</b>	<b>SE</b>
(7) <b>Response skills:</b> listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to		
(C) use text evidence to support an appropriate response;		
Safe at Home . . . . .	179	111
Assessment . . . . .	195	113
(D) retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.		
That Just About Sums It Up (summary) . . . . .	201	119
Assessment . . . . .	203	124
Order Up (chronology) . . . . .	221	143
Assessment . . . . .	229	145
How-To Run-Through (procedure) . . . . .	235	151
Assessment . . . . .	237	153

**Strand 4**

(8) <b>Multiple genres:</b> listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to		
(A) infer basic themes supported by text evidence;		
Theme My Valentine. . . . .	242	158
Assessment . . . . .	247	160
(B) explain the interactions of the characters and the changes they undergo;		
Feeling Your Way . . . . .	262	175
What a Character . . . . .	265	176
Acting out of Character . . . . .	276	178
Assessment . . . . .	278	182
(C) analyze plot elements, including the rising action, climax, falling action, and resolution.		
Plotting a Course . . . . .	283	187
Assessment . . . . .	285	191

	TE	SE
(9) <b>Multiple genres:</b> listening, speaking, reading, writing, and thinking using multiple texts—genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to		
(A) demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales;		
Casting Call . . . . .	290	196
Assessment . . . . .	292	206
(B) explain figurative language such as simile, metaphor, and personification that the poet uses to create images;		
Poetry in Threes . . . . .	297	211
Assessment . . . . .	316	215
(C) explain structure in drama such as character tags, acts, scenes, and stage directions;		
The Play's the Thing . . . . .	321	220
Assessment . . . . .	331	224
(D) recognize characteristics and structures of informational text, including		
(i) the central idea with supporting evidence;		
Main Idea Mix and Match (main idea) . . . . .	336	229
Assessment . . . . .	339	251
Like Cats and Dogs (supporting details) . . . . .	344	256
Assessment . . . . .	354	257
(ii) features such as pronunciation guides and diagrams to support understanding;		
Space Race . . . . .	359	262
Assessment . . . . .	387	263
(iii) organizational patterns such as compare and contrast;		
Get Organized (organizational patterns) . . . . .	394	270
Assessment . . . . .	424	297
Dog Daze (graphic organizers) . . . . .	429	302
Assessment . . . . .	439	308
Compare and Contrast Combat Training (compare and contrast) . . . . .	448	317
Assessment . . . . .	451	339

	TE	SE
Climbing Cause-and-Effect Mountain (cause and effect) . . . . .	456	344
Assessment . . . . .	466	345
(E) recognize characteristics and structures of argumentative text by		
(i) identifying the claim;		
(ii) explaining how the author has used facts for an argument;		
(iii) identifying the intended audience or reader;		
It All Depends on Your Point of View . . . . .	472	351
Assessment . . . . .	475	354
(F) recognize characteristics of multimodal and digital texts.		
Trait Tag . . . . .	481	360
Assessment . . . . .	483	361

**Strand 5**

(10) **Author's purpose and craft:** listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to

(A) explain the author's purpose and message within a text;		
For All Intents and Purposes . . . . .	501	379
Assessment . . . . .	509	380
(B) explain how the use of text structure contributes to the author's purpose;		
Building with a Purpose . . . . .	515	386
Assessment . . . . .	517	388
(C) analyze the author's use of print and graphic features to achieve specific purposes;		
Hunting Down the Facts . . . . .	525	396
Assessment . . . . .	528	400



	<b>TE</b>	<b>SE</b>
(D) describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes;		
Metaphorically Speaking . . . . .	533	405
Assessment . . . . .	543	408
(E) identify and understand the use of literary devices, including first- or third-person point of view;		
On First and Third (point of view) . . . . .	549	414
Assessment . . . . .	573	415
Flashforward Flipback Flipbook Frenzy (foreshadowing and flashback) . . . . .	586	428
Assessment . . . . .	589	441
(F) discuss how the author's use of language contributes to voice.		
Raise Your Voice . . . . .	594	446
Assessment . . . . .	597	450
Answer Key . . . . .	603	
Student Bubble Answer Sheet . . . . .		457
Bubble Answer Key . . . . .	612	
KAMICO® Product Information . . . . .	616	

## TEKS 4/9C

*Explain structure in drama such as character tags, acts, scenes, and stage directions.*

### ACTIVITY

#### The Play's the Thing

##### Materials

*The Play's the Thing* activity sheet (student edition)

*The Play's the Thing* play (student edition)

*The Play's the Thing* tic-tac-toe board for each pair of students

*The Play's the Thing* game cards for each pair of students

##### Procedure

Discuss drama, or plays, with students. Explain that while plays are meant to be acted out on a stage for an audience, they can also be read as literature. Like other types of literary stories, they have characters, settings, and plots with climaxes and resolutions. However, they also have unique structures and elements such as specified scenes, cast lists, and stage directions. Plays are different from other types of stories in other important ways, too. For example, the settings of plays are usually restricted by what can be shown on a stage. Also, in plays, there is rarely a narrator, which means that much of the plot has to be revealed through the dialogue and actions of the characters. Furthermore, for most plays (except theater-in-the-round), the audience can only watch the action from one vantage point, so the props, actors, and staging must be situated so that the audience can see and understand the play.

Students turn to the *The Play's the Thing* activity sheet in their student editions. Working alone or with partners, students read the information on the activity sheet and complete it. When they have finished, use the answer key to evaluate the students' answers as a class. Discuss any missed responses or questions students have.

Next, students turn to the *The Play's the Thing* play in their student editions. Students read the play individually. Then, pair students, and distribute the *The Play's the Thing* game cards and *The Play's the Thing* tic-tac-toe board to each pair. The object of this portion of the activity is to connect three Xs or three Os in a row, column, or diagonal before one's opponent. Players earn their Xs and Os by answering questions correctly.

Students shuffle the game cards and place them in pile faceup (i.e., question-side up). Player A reads the question on the top game card without drawing it from the deck. Player B answers the question on the game card, consulting the play as a resource if needed. Player A then checks Player B's answer with the answer on the back of the game card. If Player B is correct, (s)he earns the right to place one X (or O) on any square of the tic-tac-toe board. If (s)he answered incorrectly, (s)he does not

get to place a mark on the game board. In either case, the card is placed aside in a discard pile, and it is Player B's turn to ask a question of Player A. Play continues in this manner, with players earning marks for correctly answered questions. The first player to connect three of his or her marks in a row, column, or diagonal wins.

**Note:** If players run out of cards, the player with more marks on the board wins. If the game is still tied, players reshuffle the cards in the discard pile and continue playing, trying to connect three marks in a row.

### Answer Key

1. F
2. E
3. D
4. C
5. H
6. B
7. I
8. A
9. G
10. *Any three of the following are acceptable:* The setting of a play is limited to what can be shown on a stage. There is usually no narrator, so the plot must be revealed through dialogue and action. Stage directions are used to tell actors and stage hands what to do. Stage directions are also used to describe the setting. A list of characters is provided at the beginning of the play. Plays have well-defined scenes. Most plays are shown from only one physical vantage point.

### Enrichment

To implement project-based learning, consider the following enrichment activity. Students will use independent and collaborative research to create and produce a play dealing with the life of a famous American.

Divide the class into groups of four to six students, or allow students to select their own groups. Each group collaborates to select a subject for a short (e.g., one- to three-act) drama. The subject must be a well-known American from the past or present. The subject can be someone with whom students are already familiar, or (s)he can be someone students would like to learn about. If desired, limit students' available choices to a list of people, perhaps from an upcoming or recently completed social studies or science unit.

Next, students decide which section of this subject's life to portray in the drama. (Given the scope of the assignment, they will likely not portray the subject's entire life.) They may need to conduct research to make a decision. If so, they should use library or Internet resources to learn more about their subject.

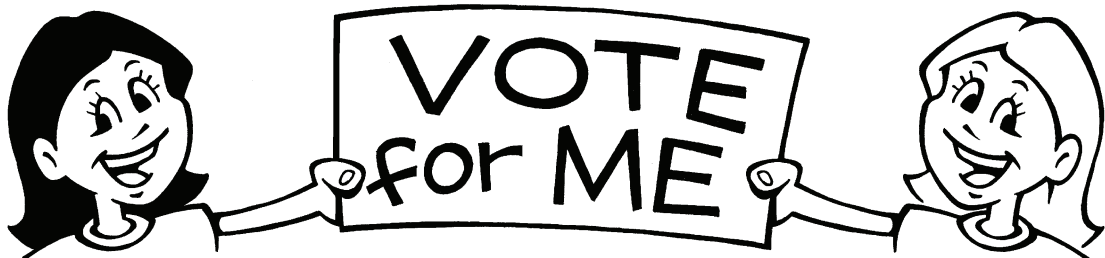
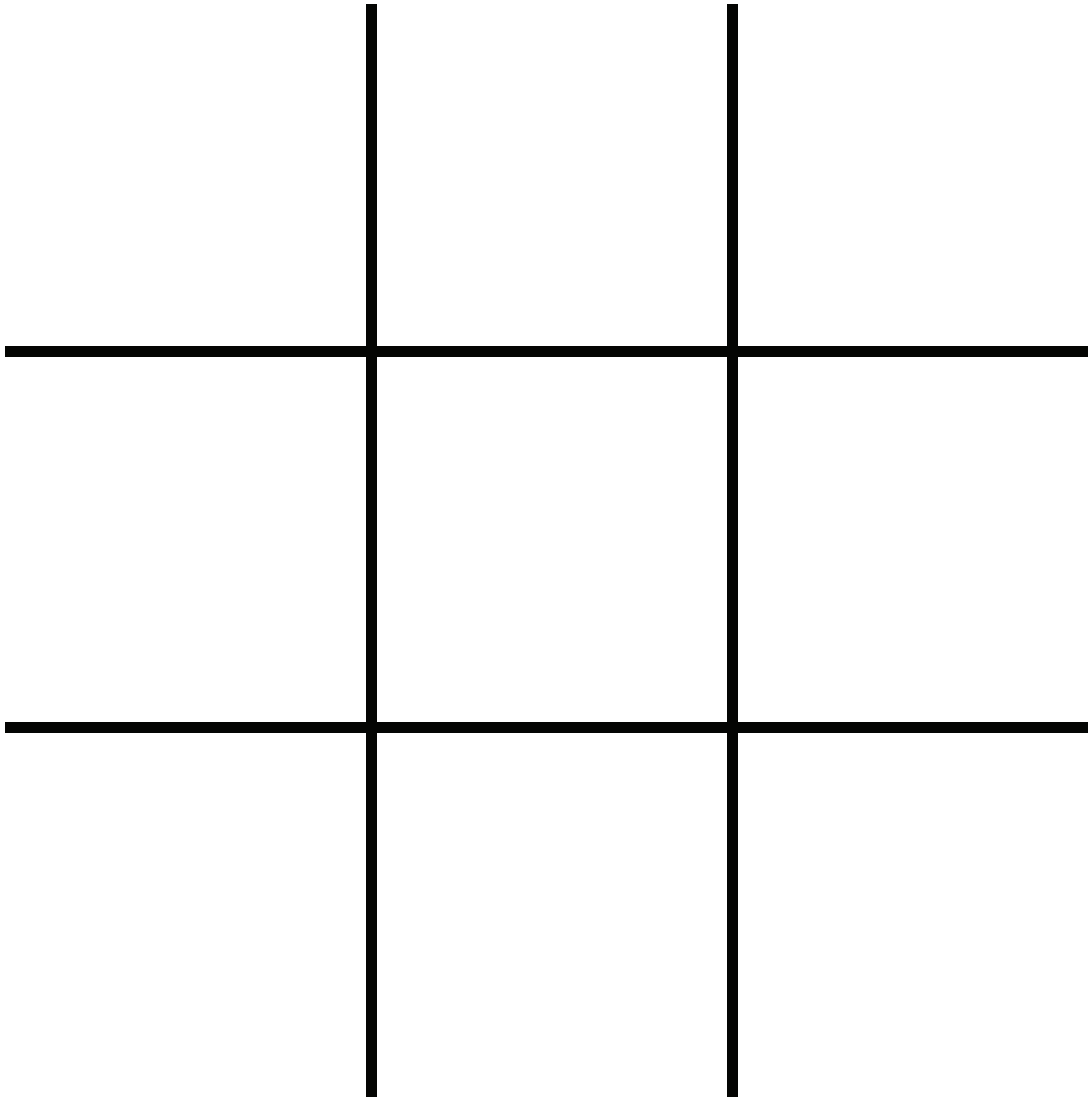
Once they have decided which part of the subject's life to portray, they decide as a group how they will draft their drama. They may choose to create the entire work collaboratively. Or, they may choose to delegate roles. For example, one student may write each of three scenes and one student might conduct fact-checking. Or, one student may research the play to identify factual information, two may write the play, and one may edit it. Regardless of how the students decide to write the play, it must include the basic elements of drama. That is, it needs characters/cast; a setting with scene descriptions; a plot with rising action, a problem, a climax, and a problem resolution; and stage directions. Students must ensure that their finished product follows the formatting conventions for drama. In other words, it should have dialogue tags, a section for cast, a device such as brackets and/or italics to indicate stage directions, and section headings for each scene. Students should keep in mind that this play will actually be produced, so they need to remember the practical limitations of the stage when describing scenes and sets. Finally, students type their play using word processing software to facilitate formatting and editing, to improve readability, and to easily generate multiple copies of the final product.

When the students in each group are finished with their play, they exchange plays with another group. Students in each group will produce and perform the play they receive. First, students read the play. Then they offer feedback and suggestions to the group that authored it. They may wish to point out impractical set designs or seek clarification about certain characters. The authoring group makes any needed changes to the script and returns the revised script to the performing group.

## Activity Components Provided in Student Edition

<p>Name _____</p> <p style="text-align: right;">TEKS 4-9C</p> <p style="text-align: center;"><b>The Play's the Thing Activity Sheet</b></p> <p><i>Match the description on the left with the term on the right.</i></p> <ol style="list-style-type: none"> <li>This is a list of characters in the play. Sometimes, this list will briefly describe the characters or their relationships.</li> <li>This text is set off from dialogue, often with brackets and italics. It tells what is happening or gives directions to the actors or set crew.</li> <li>These are the words spoken by the actors. Each begins with the name of the actor who speaks it.</li> <li>These are different sections of the play, sometimes taking place in different locations. There is usually a break in action between them.</li> <li>This is often provided at the beginning of a scene using stage directions or a separate section to explain when and where a scene takes place.</li> <li>This is the writer of a play.</li> <li>This is the written text of a play.</li> <li>These are things that the actors use to perform their parts.</li> <li>This is the place where the play is performed.</li> <li>List three ways a play is different from other types of writing.</li> </ol> <p style="text-align: center;">© KAMICO® Instructional Media, Inc. All Rights Reserved.</p>	<p style="text-align: right;">TEKS 4-9C</p> <p style="text-align: center;"><b>The Play's the Thing Play</b> page 1 of 3</p> <p style="text-align: center;"><b>Election Lessons</b></p> <p><b>Cast</b>  <b>MARGIE:</b> a fourth-grade girl who is running for student council president  <b>XANA:</b> a fourth-grade girl who is running against Margie  <b>LOU:</b> a fourth-grade boy  <b>GREG:</b> a fourth-grade boy  <b>SLEEPING XANA:</b> a stand-in for Xana  <b>Other fourth-grade students</b></p> <p style="text-align: center;"><b>SCENE 1</b></p> <p>1 [The curtain opens in a hallway at Grove Elementary School. There are posters, water fountains, and classroom doors. Lou, Greg, and other fourth-grade students are moving about. Students wear backpacks, carry books, and talk with friends. There are posters and banners for the upcoming student council election. Half tall students to vote for Margie. The other half show support for Xana. Xana stands on a short box with pamphlets in her hand.]</p> <p>2 <b>XANA:</b> [handing out pamphlets to passing students and shouting] Vote for Xana! The election is tomorrow! Xana for student council president!</p> <p>3 <b>LOU:</b> [approaching Xana with Greg] Hey, Xana, tell Greg here what you told me. Tell him what you said you'd do for him.</p> <p>4 <b>XANA:</b> I'm happy to, Lou! Greg, I promise that if you help put me in office, I will make Grove Elementary the school of your dreams. I'll replace all that yucky health food in the vending machines with candy. In fact, I'll have a separate candy line in the cafeteria. I'll get rid of the cross code. Who needs it? I will update all the playground equipment and even add a water slide for those hot days. I will shorten the school day and let every student have ten unexcused absences every term. Read about all my plans in this pamphlet.</p> <p>5 [Xana hands Greg a pamphlet. All students crowd around Xana to grab pamphlets. Enter Margie. Margie picks up one of Xana's pamphlets that has fallen on the floor and looks at it.]</p> <p>6 <b>MARGIE:</b> [confused] What is this? [reads] This is crazy! [walks to Xana] Hey, Xana, what is all this nonsense? You won't be able to make these changes even if you are elected! These things aren't part of student council's job. You're just tricking voters to win the election.</p> <p style="text-align: center;">© KAMICO® Instructional Media, Inc. All Rights Reserved.</p>	<p style="text-align: right;">TEKS 4-9C</p> <p style="text-align: center;"><b>The Play's the Thing Play</b> page 2 of 3</p> <p>7 <b>XANA:</b> [snug and defiant] Maybe so, and maybe not, Margie. Sounds to me like you're just upset that you're going to lose the election to me! You should spend more time on your own campaign and less time criticizing mine.</p> <p>8 <b>MARGIE:</b> This is going to come back to haunt you, Xana—unless you change.</p> <p>9 [Curtain.]</p> <p style="text-align: center;"><b>SCENE 2</b></p> <p>10 [At rise, stage left is set as Xana's bedroom at night. There is bedroom furniture. Discarded letters spelling "XANA" are arranged on the back wall. Lighting on stage left is low and blue. Stage right is blackout out. Sleeping Xana is lying in the bed, far left. [The actress should resemble the actress playing Xana, but her face can be mostly concealed with bedsheet and low lighting.] Children are heard offstage. After several seconds, dreamy music plays softly, and a spotlight slowly illuminates stage right, which is set at school. A brief blast of fog may help establish this as a dream sequence. Xana emerges from stage right, followed by Greg, Lou, and other angry students. Xana is wearing a suit and a red, white, and blue sash with the word "PRES" on it.]</p> <p>11 <b>XANA:</b> It's not my fault! I can't help it if I can't change the school schedule!</p> <p>12 <b>LOU:</b> But you promised! That's why we voted for you!</p> <p>13 <b>GREG:</b> Yeah! It says so right here! [holds up her pamphlet]</p> <p>14 <b>XANA:</b> I'm sorry, guys. I tried to make those things happen. I just couldn't.</p> <p>15 <b>LOU, GREG, and other students:</b> You lied to us!</p> <p>16 <b>LOU:</b> If we had known this, we would have voted for Margie. She should be president, not you.</p> <p>17 [Xana bends down and puts her head in her hands. She starts to cry. School gosses checks out. Sleeping Xana wakes and sits up in bed with a start. Curtain.]</p> <p style="text-align: center;">© KAMICO® Instructional Media, Inc. All Rights Reserved.</p>	<p style="text-align: right;">TEKS 4-9C</p> <p style="text-align: center;"><b>The Play's the Thing Play</b> page 3 of 3</p> <p style="text-align: center;"><b>SCENE 3</b></p> <p>18 [At rise, the stage is set the same as at rise for Scene 1, except the banners and signs for Xana have been replaced with banners and signs supporting Margie. There is a ballot box near where Xana stood in Scene 1. Lou, Greg, and other students roll about in the hallway. Enter Margie stage right. She looks around at the new posters, confused. Some classmates approach her and put her on the seat or shake her hand. Enter Xana stage right.]</p> <p>19 <b>MARGIE:</b> [welcoming us to Xana] What happened to your posters?</p> <p>20 <b>XANA:</b> I look them all down. I replaced them with ones I made for you. I dropped out of the race.</p> <p>21 <b>MARGIE:</b> Why? Why would you do that?</p> <p>22 <b>XANA:</b> You were right. I shouldn't have made those promises. You are the one who deserves to be president. I am dropping out and asking my supporters to vote for you instead. I don't want to be elected on lies.</p> <p>23 <b>MARGIE:</b> How, thanks, Xana. I'm glad you realized that making those kinds of promises wasn't the right thing to do.</p> <p>24 <b>XANA:</b> Yes, I never dreamed how much trouble I could have gotten into—that is, until last night.</p> <p>25 [Xana hugs and Margie smiles confusedly. Xana takes her hand and leads her to the ballot box. Both girls fill out the ballot and drop them in the box as the curtain closes.]</p> <p style="text-align: center;">© KAMICO® Instructional Media, Inc. All Rights Reserved.</p>
---	--	--	---

# The Play's the Thing Tic-Tac-Toe Board



## The Play's the Thing Game Cards

What is the main problem in this play?

- A Xana has to get the school day shortened.
- B Xana must learn a lesson about honesty.
- C Xana needs to be elected president.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

What is the setting of scene 2?

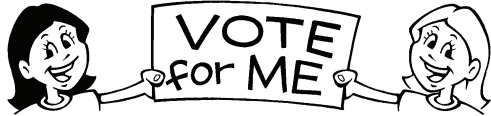
- A The scene takes place in Xana's bedroom but with a dream sequence set at school.
- B The scene takes place in school but with a flashback to Xana's room.
- C The scene takes place in the morning but changes to nighttime.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

The stage directions at the beginning of scene 1 help the reader understand —

- A the plot.
- B the setting.
- C the climax.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

How can you tell this is a play?

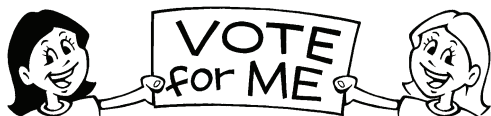
- A It has a plot.
- B It has characters.
- C It has stage directions



© KAMICO® Instructional Media, Inc. All Rights Reserved.

How is the setting of scene 3 important?

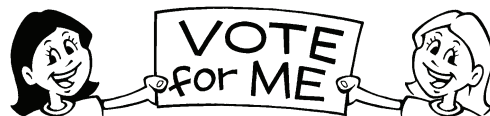
- A It is where the voting takes place, which is important to the solution.
- B It is where the vending machines are, which is important to the problem.
- C It is where the lockers are, which is important to the climax.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

What does the reader learn from the stage directions in paragraph 17?

- A Xana is excited about what might happen if she were elected.
- B Xana is worried about what might happen if she were elected.
- C Xana is angry at Margie for running against her.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

A

B

C

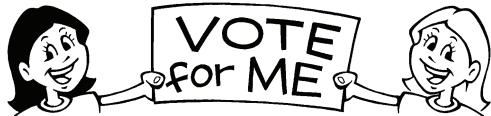
B

B

A

What is the setting of scene 1?

- A Xana's room
- B school hallway
- C school cafeteria



© KAMICO® Instructional Media, Inc. All Rights Reserved.

What information can you get from the cast section?

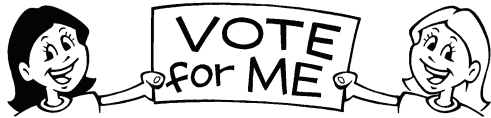
- A how many students are in the play
- B what school Xana and Margie go to
- C what grade Xana and Margie are in



© KAMICO® Instructional Media, Inc. All Rights Reserved.

How is the main problem solved?

- A Margie tricks Xana into giving up the election.
- B Xana realizes she cannot get enough votes to win.
- C Xana realizes her plan will not be good for her or the other students.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

Why do many of the lines in this play begin with character names?

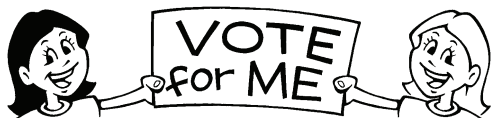
- A The names show who is to speak the following lines.
- B The names show whom the actors are to speak to.
- C The names show whom the audience is supposed to watch.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

The stage directions in paragraph 18 help the reader by —

- A describing the play's main problem.
- B telling readers what to do when running for student council.
- C explaining how the scene changed from the start of the play.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

What do all three scenes have in common?

- A All have scenes from school.
- B All include Xana and Margie.
- C All take place in Xana's dream.



© KAMICO® Instructional Media, Inc. All Rights Reserved.



C

B

A

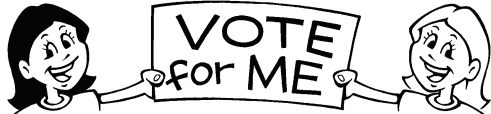
C

A

C

The stage directions in paragraph 2 —

- A tell the stage hands what to do.
- B tell the actress playing Margie what to say.
- C tell the actress playing Xana what to do.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

Which sentence shows that the story's main problem has been solved?

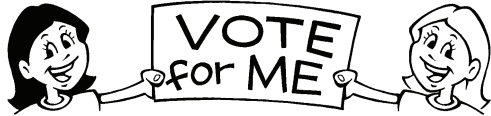
- A *I don't want to be elected on lies.*
- B *If we had known this, we would have voted for Margie.*
- C *I'll get rid of the dress code.*



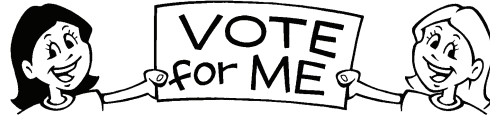
© KAMICO® Instructional Media, Inc. All Rights Reserved.

What stage direction is used to show that someone comes onto the stage?

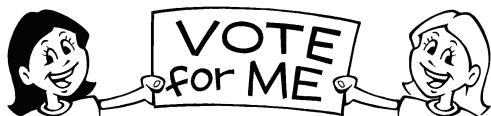
- A curtain
- B enter
- C stage right



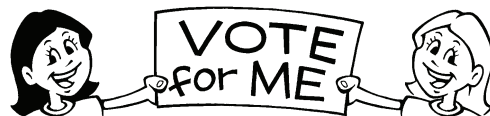
© KAMICO® Instructional Media, Inc. All Rights Reserved.



© KAMICO® Instructional Media, Inc. All Rights Reserved.



© KAMICO® Instructional Media, Inc. All Rights Reserved.



© KAMICO® Instructional Media, Inc. All Rights Reserved.

A

C

B

Read the selection, and choose the best answer to each question. Then fill in the answer on your answer document.

### The Great Gourd Hunt

#### Cast

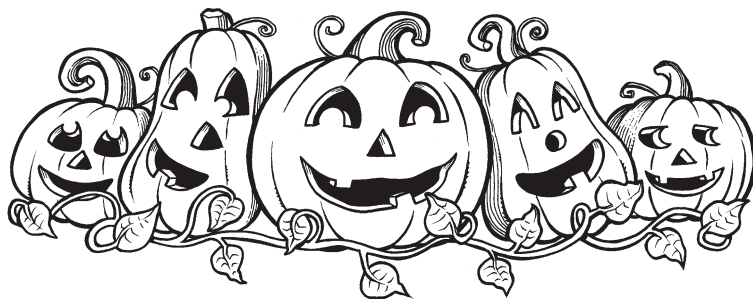
DIYA: a fourth-grade girl  
AVERY: a fourth-grade girl  
KEENAN: a fourth-grade boy  
JUSTIN: a fourth-grade boy  
MARIA: a fourth-grade girl  
MS. BLY: a fourth-grade teacher

#### SCENE

- 1 *[The play takes place in a large pumpkin patch during an afternoon in October. It is the week of Halloween, and MS. BLY has taken her fourth-grade class on a field trip to pick out pumpkins to carve for a class contest. Each group of students must carve one pumpkin for their Halloween party. The group who carves the best pumpkin wins a Halloween surprise. DIYA, AVERY, KEENAN, JUSTIN, and MARIA are working as a group, looking for the perfect pumpkin to help them win.]*
- 2 **DIYA:** *[taking charge]* Okay, everyone, keep your eyes peeled. We're looking for the perfect pumpkin here, and we're not alone. Don't forget this is a competition.
- 3 **AVERY:** *[excited]* This is so much fun. I just love carving pumpkins. It's my favorite Halloween custom!
- 4 **KEENAN:** *[surprised]* Really? I've always thought that the best part of Halloween was dressing up like a superhero and getting free candy.
- 5 **JUSTIN:** I'm with Keenan. Free candy is the best!
- 6 **MARIA:** Look at this one. It's so round and fat.
- 7 **AVERY:** That sure is a fine-looking pumpkin.
- 8 **DIYA:** It's got a good shape, but it's not orange enough. Come on, team, we don't want a "fine-looking pumpkin." We want the best gourd in this field.
- 9 **KEENAN:** *[worried]* Diya, don't you think you're taking this whole pumpkin-carving contest a bit too seriously?

- 10 **JUSTIN:** Honestly, I've never understood why we carve pumpkins.
- 11 **AVERY:** Well, that's easy. We carve pumpkins because it's a custom, silly.
- 12 **JUSTIN:** I know, but why?
- 13 **MARIA:** Yeah, whoever thought that carving a spooky face in a little ol' pumpkin and putting a candle inside would be such a hot trend?
- 14 **DIYA:** Does it really matter why? What's important is that we do it and do it better than the other teams and win that surprise. So, keep those peepers peeled for prized pumpkins!
- 15 **KEENAN:** My dad says that you should never do something just because. He says that you should know why you do things.
- 16 **AVERY:** Maybe Ms. Bly knows why we carve pumpkins for Halloween.
- 17 **KEENAN, JUSTIN, MARIA, AVERY:** [*shouting*] Ms. Bly! Ms. Bly!
- 18 **MS. BLY:** [*coming over to the group*] What's up, guys? Have you found a pumpkin, yet?
- 19 **DIYA:** [*annoyed*] I tried to get them to look for one, but they're too busy worrying about *why* we carve them.
- 20 **MARIA:** We were just wondering how such an odd custom got started.
- 21 **JUSTIN:** We hoped that you would know.
- 22 **MS. BLY:** That's a very good question, guys. Do you remember what we learned in social studies about how the United States was settled?
- 23 **AVERY:** [*excited*] I remember that! You asked us to ask our parents where our ancestors came from. Then in class, we put sticky notes on all the different countries. There were sticky notes everywhere!
- 24 **KEENAN:** Yeah, and we talked about how the United States is called the "Great Melting Pot" because of all of the different immerg—immger—immega—
- 25 **MS. BLY:** [*helping KEENAN*] Immigrants. That's right! Well done, guys! Anyway, the United States is made up of different people from different countries, and each group of settlers brought their customs with them. Halloween comes from different Irish, Scottish, and English customs.

- 26 **AVERY:** [*interrupting*] That must be why I love carving pumpkins so much. I have all kinds of Irish, Scottish, and English ancestors!
- 27 **MS. BLY:** Not so fast, Avery. The custom we have today is not the same as the customs they had then. They didn't used to carve pumpkins at all. Instead, they carved their jack-o'-lanterns out of turnips.
- 28 **JUSTIN:** [*confused*] But, why did people carve faces into vegetables at all?
- 29 **MARIA:** Yeah, my mom always gets mad when I play with my food.
- 30 **MS. BLY:** Well, it all goes back to an old Irish ghost story about a man named Stingy Jack.
- 31 **KEENAN:** [*excited*] I love ghost tales!
- 32 **MS. BLY:** Well, you'll have to ask your family about it because there's no time to tell you the story today. The bus will be here in twenty minutes to pick us up! But, I will tell you that the carved vegetable lanterns, which came to be called jack-o'-lanterns, were thought to scare away evil spirits and keep people safe.
- 33 **DIYA:** [*panicking*] We only have twenty minutes? Okay, people, spread out!
- 34 **KEENAN:** [*sighing*] I guess we're back to hunting for gourds.
- 35 **JUSTIN:** Cheer up, Keenan. Maybe we'll find this Stingy Jack fellow.
- 36 **MARIA:** [*scared*] You don't think he's really out here, do you?
- 37 **AVERY:** Don't worry, Maria. I bet he's still in Ireland. Everyone knows that ghosts can't swim.
- 38 [*All laugh. Close curtain.*]



- 1 Why do many of the lines in this play begin with character names?
- A to remind the reader about the names of the characters in the play
  - B to show whom the characters are talking to
  - C to show what the characters are thinking
  - D to show which characters are to speak the words following the name

- 2 Read paragraph 33.

**DIYA:** [*panicking*] We only have twenty minutes?  
Okay, people, spread out!

What does the stage direction in this paragraph tell the reader about Diya?

- F She is nervous about not finding the perfect pumpkin.
  - G She is scared of running into a ghost.
  - H She is worried about missing the bus back to school.
  - J She is sure that she will win the carving contest.
- 3 The stage directions in paragraph 1 help the reader by —
- A giving facts about how the characters' costumes should look.
  - B describing the setting and background information.
  - C telling the people in the audience what they are supposed to do.
  - D giving the actors tips on how to be better actors.

- 4** What information can be found in the cast section?
- F** the setting of the play
  - G** brief descriptions of the characters
  - H** instructions on how to build the play's set
  - J** dialogue
- 5** How is the setting important to the play?
- A** The pumpkin patch is hot, which makes the characters cranky.
  - B** The pumpkin patch is hard to walk through, which creates the play's main problem.
  - C** The pumpkin patch makes the characters curious about Halloween traditions.
  - D** The pumpkin patch is very spooky, which adds to the creepy mood of the play.
- 6** Which of the following features shows that "The Great Gourd Hunt" is a play?
- F** rhyme and rhythm
  - G** characters and setting
  - H** stage directions and dialogue
  - J** plot and conflict

BE SURE YOU HAVE RECORDED ALL OF YOUR ANSWERS  
ON THE ANSWER DOCUMENT.

