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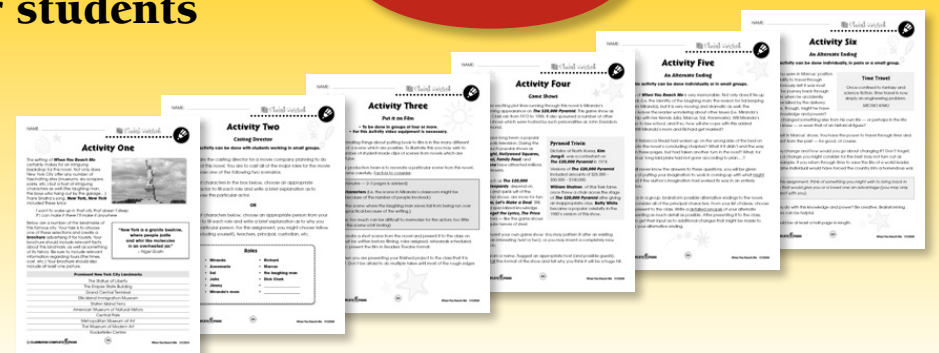
EASY MARKING™ ANSWER KEY

GRAPHIC ORGANIZERS

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Rebecca Stead

Well, it's simple to love someone," she said. "But it's hard to know when you need to say it out loud."

— Rebecca Stead (*When You Reach Me*)

Sometimes you never feel meaner than the moment you stop being mean."

— Rebecca Stead (*When You Reach Me*)



Rebecca Stead was born January 16, 1968 in New York City (the setting of *When You Reach Me*). She attended Vassar College where she obtained her bachelor's degree in 1989. When she was a young girl, although she enjoyed writing, she felt this was not a practical career, so she became a lawyer instead.

Some years later, after she married and had welcomed two sons into the world, she began to seriously consider writing. "I went to a bookstore and bought an armload of books that I remembered loving as a kid. I read them. I went back to the store and bought more books. I read them. And then I began to write, and I began to love writing. That's when I became a writer."

Her first novel, *First Light* (a young adult science fiction and mystery novel) was published in 2007. (She started writing it in 2002.) *When You Reach Me* was her second novel. It proved to be very popular with both her readers and critics, winning the Newbery Award in 2010.

Did You Know?

- Stead remembers fondly the way to make and enjoy tacos from her elementary school years.
- Credits her son with inspiring her to write children's novels when he accidentally pushed her laptop off the table, losing all her "serious" writing.
- Believes the most important thing to know about writing is that there are no rules.



Part Two: Things That Get Tangled to Things That Burn

Answer the questions in complete sentences.

1. List three things that you already know are different between your world and Miranda's.

2. Sometimes it is dangerous to *get one's hopes up*. Why might this be true? Why is it hard not to get one's hopes up sometimes?

Vocabulary

With a straight line, connect each word on the left with its meaning on the right.

1	clove	guess	A
2	predator	resentment	B
3	predict	noticeable	C
4	hunch	six-sided figure	D
5	stroll	not real	E
6	obvious	dried flower bud	F
7	nonexistent	four-sided figure	G
8	grudge	pact; agreement	H
9	conference	marauder	I
10	treaty	amble	J
11	hexagon	foretell	K
12	rectangle	meeting	L



Part Two: Things That Get Tangled to Things That Burn

1. Circle **T** if the statement is TRUE or **F** if it is FALSE.

- T F a) Miranda had created a poster on the topic of "Why Do We Yawn?"
- T F b) One of Miranda's mother's rules was, "never show your money on the street".
- T F c) Miranda blamed her dad for her curly brown hair.
- T F d) Miranda knew it wasn't wise to get her hopes up about her mother winning on the game show, so she never gave it a thought.
- T F e) When Miranda pressed Sal for an answer, he admitted that he still wanted to be friends with her.
- T F f) Miranda hated Annemarie but never gave Julia much thought.

2. Number the events from 1 to 5 in the order they occurred in these chapters.

- a) Sal gets punched in the stomach.
- b) Miranda has lunch with Annemarie.
- c) Miranda and Sal witness a fight between two boys who hung out by the garage.
- d) Miranda goes to Annemarie's apartment after school.
- e) Miranda practices the speed round with her mother.
- f) Miranda talks to the boy who punched Sal.



Part Two: Things That Get Tangled to Things That Burn

Answer each question with a complete sentence.

1. Miranda mentions a couple of strategies used by two of the characters in these chapters. What strategy does Richard use when he's trying to solve a problem?

2. What was Miranda's strategy when confronted with someone on the street that she is afraid of?

3. "Things That Get Tangled" ends with the words "the day Sal got punched". How might this be considered a cliffhanger?

4. Why do you think Sal no longer wanted to hang out with Miranda?

5. Miranda relates the occurrence of three important events in the chapter entitled, "Things That Get Tangled": the day the laughing man showed up; the day Mom met Louisa. What was the third event she mentioned and why do you think she regarded it as significant?

6. Miranda leaves the reader with a definite impression of Julia. Describe the impression of Julia you were left with.

Journaling Prompt

Getting punched in the stomach and then crying in front of Miranda must have been a horrible experience for Sal. Imagine you are Sal and write a journal entry describing this day's experience. Make sure to describe how all this made you feel.



Part 1

Anagrams

An **anagram** is a word that is formed by changing the order of the letters of another word. For example, the letters in the word **FROM** can also form the word **FORM**. Follow these directions to form the anagrams:

- Read the clue in the right-hand column.
- Using the word in the left-hand column, move the letters around in any order, but you must use all the letters. Each of the words in the left-hand column are found in the first two chapters of *When You Reach Me*.

Word	Anagram	Clue
timers		- earns
words		- an ancient weapon
told		- an idiot
name		- cranky; ornery
wakes		- crooked; out of line
below		- part of the arm



Parts 2 to 3

A Child's Garden of Verses

Madeleine L'Engle's classic novel, *A Wrinkle in Time*, is subject to much discussion between Miranda and Marcus. Find a copy of this novel in your school library (or the public library), and write a brief review of the book. One or two paragraphs should briefly describe the plot and another paragraph or two should describe your impression of the book — how much you enjoyed it (or didn't).

In your reading, pay particular attention to the point of discussion in the novel regarding the "mistake" made by Madeleine L'Engle with regard to time travel brought up by Marcus in the chapter "Things You Keep Secret". Is Marcus correct?

You may want to post your review on a website such as www.amazon.com.

Your report should be approximately a half-page in length.



Word Search Puzzle

Find the following words from the story. The words are written horizontally, vertically, diagonally, and some are written backwards.

anesthesia	deliberate	hysterical	origami	teleportation
assumption	frantic	mimeograph	pyramid	tenant
conspiracy	gesture	monitor	symbolize	tesser

Q	W	E	R	H	P	A	R	G	O	E	M	I	M	R
R	T	G	T	Y	U	I	O	P	N	L	M	K	J	H
Z	L	E	X	C	V	B	N	O	M	A	F	G	E	G
C	A	S	L	P	I	O	I	J	G	F	Y	T	T	R
O	C	T	X	E	S	T	D	I	F	R	G	N	A	E
N	I	U	M	N	P	B	R	V	C	A	A	X	R	A
S	R	R	F	M	G	O	H	J	K	N	L	Z	E	I
P	E	E	U	Q	W	E	R	R	E	T	T	Y	B	S
I	T	S	L	K	J	E	H	T	G	I	R	R	I	E
R	S	P	O	I	S	U	Y	T	A	C	O	R	L	H
A	Y	L	K	S	J	H	G	F	D	T	W	E	E	T
C	H	M	E	N	B	V	C	X	I	C	I	M	D	S
Y	K	T	H	G	F	D	X	N	C	V	B	O	N	E
J	K	L	S	Y	M	B	O	L	I	Z	E	P	N	N
J	H	G	F	D	I	M	A	R	Y	P	O	P	U	A



Comprehension Quiz

Answer each question in a complete sentence.

- What was the name of Miranda's favorite novel?

- Describe how Sal getting punched in the stomach by Marcus affected Miranda's relationship with Sal.

- What caused Miranda to have a problem with becoming friends with Julia?

- What were the two parts to *The \$20,000 Pyramid*?

- According to Miranda's mom, why did Mr. Tomkins become a teacher?

- Miranda and two friends found a part-time job to do during their lunch hour. Who were the two friends and for whom did they work, and where?

- What unpleasant thing did Miranda and her friends learn about the owner of the sandwich shop?

27

1

2

2

2

2

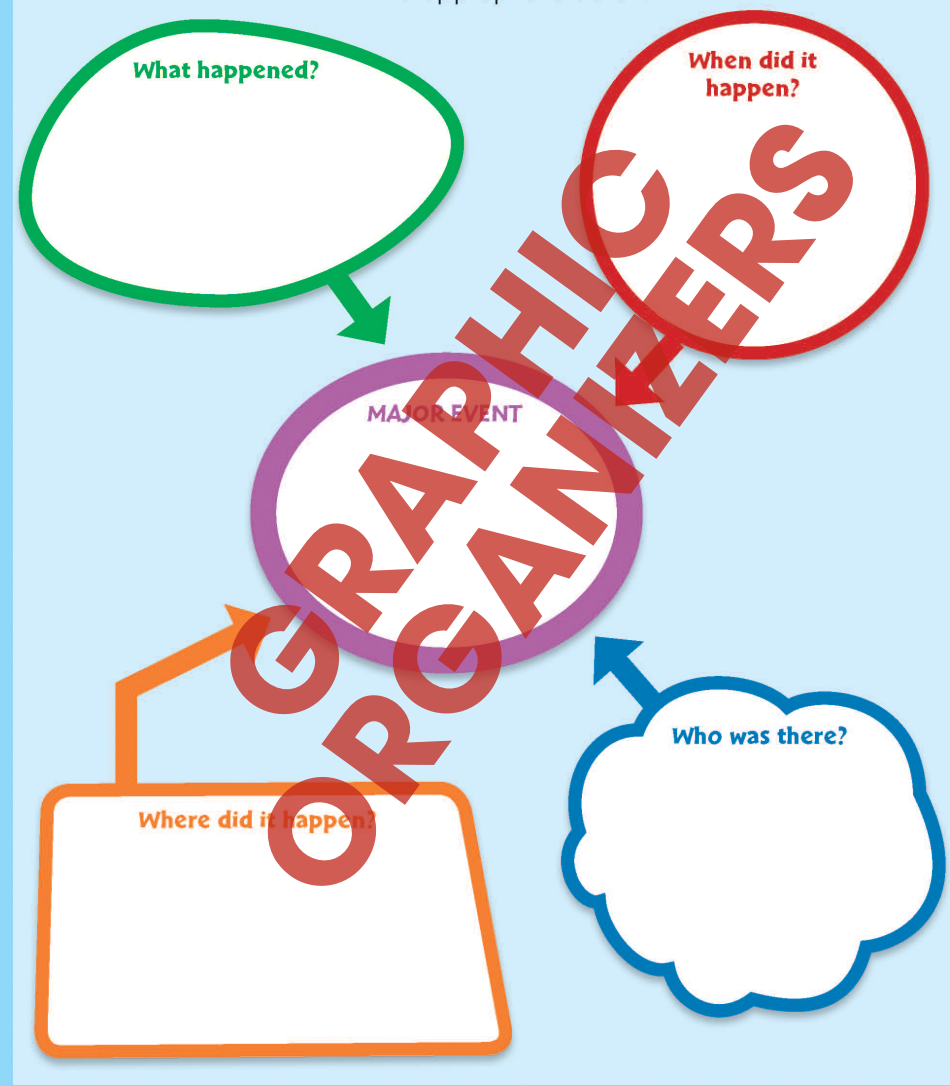
3

1

SUBTOTAL: /13

Concept Map

Choose a major event from the novel and complete the following map with the appropriate details.



NAME: _____

After You Read 



Part Five: Invisible Things to Things That Make No Sense

Answer each question with a complete sentence.

- Why do you think Jimmy made Julia leave his store?

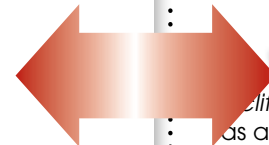
- Miranda's mother tells her that jails can make a person feel like *a mistake is all they are. Like they aren't even people anymore.* Describe your feelings about this statement. Do you think she is accurate? Why or why not?

- Why did Miranda still like to hear the sound of Sal's basketball?

- Why would the concluding sentence of the chapter entitled "Salty Things" be considered a **cliffhanger**?

- Describe the incident in the cafeteria involving Annemarie. How did Julia react? What might this reveal about Julia's personality?

- What strategy did Sal adopt when he passed Marcus on the sidewalk?



EASY MARKING

ANSWER

KEY



Imagine you are Miranda. Read over her third mysterious letter again and see if you can gain any clues as to who the writer might be from this message (and the previous two messages). Write your observations as a journal entry compiling a list of potential suspects and the reason(s) for each.

1.

Answers will vary (i.e. he found her annoying).

2.

Answers will vary.

3.

It was like the last thread connecting them.

4.

A cliffhanger is defined as an episode ending in suspense. Here we wondered what had been stolen from the apartment.

5.

Annemarie had a epileptic seizure. Julia was concerned. Perhaps she's not as self-absorbed as we'd thought.

6.

He bent down to tie his shoe.



1.

Answers will vary.

2.

Answers will vary.

Vocabulary

- gutter
- hysterical
- justification
- teleportation
- approve
- exhale
- oblivious
- dissolved
- mystified
- triumphant



1.

a) T

b) T

c) F

d) F

e) T

f) F

2.

a) 5

b) 3

c) 1

d) 6

e) 2

f) 4



1.

Answers will vary (i.e. perhaps she thought that Marcus got the best of her previously).

2.

Answers will vary.

3.

To see what would happen.

4.

Answers will vary. Colin took them.

5.

Answers will vary (i.e. jealousy — she liked Colin).

6.

Miranda's mother was stuck in a rut.



When You Reach Me

- **RSL.5.1** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RSL.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.
- **RSL.5.3** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text.
- **RSL.5.4** Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
- **RSL.5.5** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.
- **RSL.5.6** Describe how a narrator's or speaker's point of view influences how events are described.
- **RSL.5.9** Compare and contrast stories in the same genre on their approaches to similar themes and topics.
- **RSL.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.
- **RSL.6.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **RSL.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.
- **RSL.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.
- **RSL.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.
- **RSL.6.5** Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- **RSL.6.6** Explain how an author develops the point of view of the narrator or speaker in a text.
- **RSL.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.
- **RSFS.5.3** Know and apply grade-level phonics and word analysis skills in decoding words. **A)** Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology to read accurately unfamiliar multisyllabic words in context and out of context.
- **RSFS.5.4** Read with sufficient accuracy and fluency to support comprehension. **A)** Read grade-level text with purpose and understanding. **B)** Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. **C)** Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- **WS.5.1** Write opinion pieces on topics or texts, supporting a point of view with reasons and information. **A)** Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. **B)** Provide logically ordered reasons that are supported by facts and details. **C)** Link opinion and reasons using words, phrases, and clauses. **D)** Provide a concluding statement or section related to the opinion presented.
- **WS.5.2** Write informative/explanatory texts to examine a topic and convey ideas and information clearly. **A)** Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting, illustrations, and multimedia when useful to aiding comprehension. **B)** Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. **C)** Link ideas within and across categories of information using words, phrases, and clauses. **D)** Use precise language and domain-specific vocabulary to inform about or explain the topic. **E)** Provide a concluding statement or section related to the information or explanation presented.
- **WS.5.3** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. **B)** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations. **C)** Use a variety of transitional words, phrases, and clauses to manage the sequence of events. **D)** Use concrete words and phrases and sensory details to convey experiences and events precisely. **E)** Provide a conclusion that follows from the narrated experiences or events.
- **WS.5.4** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- **WS.5.7** Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
- **WS.5.8** Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- **WS.5.9** Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- **WS.6.1** Write arguments to support claims with clear reasons and relevant evidence. **A)** Introduce claim(s) and organize the reasons and evidence clearly. **B)** Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text. **C)** Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons. **D)** Establish and maintain a formal style. **E)** Provide a concluding statement or section that follows from the argument presented.
- **WS.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. **A)** Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting, graphics, and multimedia when useful to aiding comprehension. **B)** Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. **C)** Use appropriate transitions to clarify the relationships among ideas and concepts. **D)** Use precise language and domain-specific vocabulary to inform about or explain the topic. **E)** Establish and maintain a formal style. **F)** Provide a concluding statement or section that follows from the information or explanation presented.
- **WS.6.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. **A)** Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. **B)** Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. **C)** Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. **D)** Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. **E)** Provide a conclusion that follows from the narrated experiences or events.
- **WS.6.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **WS.6.7** Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
- **WS.6.8** Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.
- **WS.6.9** Draw evidence from literary or informational texts to support analysis, reflection, and research. **A)** Apply *grade 6 Reading standards* to literature. **B)** Apply *grade 6 Reading standards* to literary nonfiction.