



VOLUME 3

**MIDDLE SCHOOL
TEACHER'S GUIDE**

Novel Study **Rescuer** **Archetype**

For the Read Side by Side Reading Program

All Thirteen

Mrs. Frisby and the Rats of NIMH

One Wrong Step

Harriet Tubman

Sarah Collinge



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Welcome to the Middle-School Teacher’s Guide for the Rescuer Archetype, Volume 3!

This unit is the third volume in a series of between six and ten volumes for middle school. Specific grade levels have not been assigned to the units, allowing schools the flexibility to design their own curriculum sequence to best meet the needs of their students.

Each middle-school unit is built around a single character archetype—common across literature. Students will study one archetype throughout each unit, in both the whole-class and small-group lessons. As students read, they will think about the protagonist’s character arc and how the plot and character work together to create the story.

This third unit brings together books with a rescuer as the main character and includes a whole-class title to be used in the read-aloud portion and differentiated titles to be used in the book club portion. I recommend that the read-aloud title always be used ahead of the book club titles. This is because the read-aloud title will be used as an anchor text; it will introduce students to the text type and skills necessary for reading the book club titles with confidence and competence.

The novels for this unit are:

- *All Thirteen*, by Christina Soontornvat
- *Mrs. Frisby and the Rats of NIMH*, by Robert C. O’Brien
- *One Wrong Step*, by Jennifer A. Nielsen
- *Harriet Tubman*, by Ann Petry













The book *All Thirteen* has been selected for its gripping story and narrative nonfiction structure. Some students may already have some knowledge of the story because it has been popularized by documentary movie versions. A theme in the novel that is common across rescue books is that ordinary people can rise to extraordinary challenges. This theme is introduced to students in *All Thirteen* and revisited in the matched book club novels.

Before starting, lay the groundwork to optimize your success by taking the following steps:

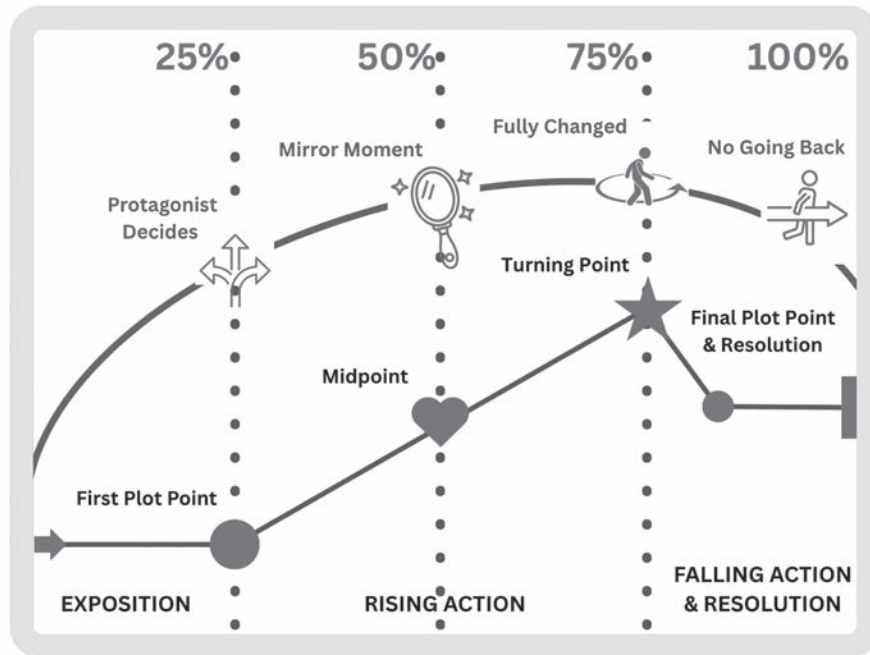
- get to know the CIA approach and how it has been elevated for middle school,
- purchase and prepare student books,
- set up your schedule,
- prepare for student engagement,
- plan for assessments, and
- input daily lessons into your plan book.

The CIA Approach

All lessons in the unit will explicitly teach the CIA (Collect-Interpret-Apply) approach—a text-structure approach to comprehension in which the reader divides the book into quadrants and reads the text using an explicit plan of action. This approach is designed to help readers overcome the feeling of being overwhelmed as they begin to read longer texts. It is also meant to increase students’ understanding of complex texts by helping readers see patterns in the text that will point them to the author’s messages or themes. If students have had the benefit of the *Read Side by Side Reading Program* in grades 3–6, this will be a “habit of mind” as they enter seventh grade.

C COLLECT CRITICAL INFORMATION	I INTERPRET THE TEXT	A APPLY TO YOUR LIFE
 <p>During this quadrant of text readers . . .</p> <ul style="list-style-type: none"> Name the important characters and infer character traits Name and visualize the setting Think about the problem and important events Use comprehension strategies to monitor comprehension 	 <p>During this quadrant of the text readers . . .</p> <ul style="list-style-type: none"> Use comprehension strategies to get to deeper thinking Recognize key repeated words/phrases Start to think about possible lines of thinking 	 <p>During this quadrant of the text readers . . .</p> <ul style="list-style-type: none"> Look for evidence to support a line of thinking
 <p>Readers read slowly and often reread.</p>	 <p>Readers increase their speed a little bit and reread less.</p>	 <p>Readers increase their speed even more and rarely, if ever, reread.</p>
 <p>At the end of the first quarter, readers stop and summarize to check comprehension and make sure they have the story in their head.</p>	 <p>At the end of the second quarter, readers stop and name a line of thinking.</p>	 <p>At the end of the third quarter, readers . . .</p> <ul style="list-style-type: none"> find the turning point consider how the turning point reveals the author’s message predict how the book will end
 <p>During this quadrant of the text readers . . .</p> <ul style="list-style-type: none"> Continue to look for evidence to support a line of thinking Confirm and revise predictions Think about problem/solution/results Evaluate how the author ties up all the loose ends Consider how the book will impact his/her life 	 <p>Readers read without interruption to the end.</p>	 <p>At the end of the book, readers confirm or reject their predictions and evaluate the author’s ending.</p> <p>Then readers reflect on their reading:</p> <ul style="list-style-type: none"> summarize synthesize evaluate

To elevate the *Read Side by Side Reading Program* for middle school, the program will continue to teach this CIA approach while turning students' attention toward analytical reading. Students will not only pay attention to and analyze the important events of the plot line, but they will also pay attention to how the protagonist changes and analyze the character's arc.



*This classroom poster shows the plot line and character arc divided into four quadrants.
(posters available at shop.readsidebyside.com)*

1. In the first quadrant, readers collect critical information, paying attention to the story elements. They focus on the character moments that reveal the protagonists' strengths and weaknesses and the events that foreshadow the first plot point (where the protagonist decides).
2. In the second quadrant, readers interpret the text and how the protagonist is changing. They focus on the author's craft and the events that foreshadow the midpoint or "mirror moment" (where the protagonist sees their true self reflected).
3. In the third quadrant, readers continue to interpret the text and how the protagonist is changing. They focus on the author's craft and the events that foreshadow the turning point (where the protagonist is fully changed).
4. In the fourth quadrant, readers apply the text to their life. They think about the author's central message and evaluate it. They notice how character moments demonstrate a complete change in the protagonist. They focus on the important events that foreshadow the resolution (where the protagonist proves they will not go back to their former self).



An example of a middle-school CIA bulletin board displayed above the classroom library.
(posters available at shop.readsidebyside.com)

In addition to the structure of the narrative plotline, students will also learn to read the following nonfiction text structures as they read the book *All Thirteen*:

- Main Idea and Details
- Problem and Solution

Analytical Reading

Analytical reading is the third of four levels of reading outlined by Mortimer J. Adler and Charles Van Doren in their book *How to Read a Book*. These stages, outlined in order, are

1. elementary reading,
2. inspectional reading,
3. analytical reading, and
4. comparative reading.

Elementary reading is defined as “basic reading” or “learning to read the words on the page.” This stage of reading is taught explicitly in the primary grades (K–2) when students are building their foundational skills and increasing their reading fluency.

As students transition from primary to intermediate grades (3–6), reading shifts toward *inspectional reading*. This level of reading is defined as “carefully observing the text looking for clues as to the author’s central message or theme.” Inspectional reading is foundational to the *Read Side by Side Reading Program* for grades 3–6 when students learn to “read like detectives.”

Now, as students transition to middle school, reading shifts again toward *analytical reading*. Thomas C. Foster (2014) refers to this analytical stage as “reading like a professor.” In this stage of reading, the reader must pay attention to symbol and pattern. This type of reading is more

thorough. The analytical reader “asks many questions of the text, in an organized fashion.” This type of thinking requires

- observation,
- memory,
- imagination, and
- an intellect trained in analysis and reflection (Adler and Van Doren, 14).

Analytical reading requires experience and an accumulation of preexisting knowledge. Analytical reading can be modeled and guided by the teacher in the intermediate grades; students typically don’t have enough experience and knowledge to practice it independently. When students engage in wide reading of literature throughout elementary school, they are then ready to engage in the work of analytical reading in middle school. The accumulation of knowledge and the sheer volume of reading have readied them.

Comparative reading is the last stage of reading and is the most complex and taxing. In this level of reading, “the reader reads many books and places them in relation to one another and to the subject about which they will revolve” (Adler and Van Doren, 20). Some say this is the most rewarding of all reading activities (and I agree!). I have scaffolded this stage for middle school by carefully selecting books in relation to one another for each unit in the program. I hope that eventually students will be able to do this work on their own—in high school or in college.

Student Books

The lessons in this teacher guide refer to the following:

- The 2020 hardback edition of *All Thirteen: The Incredible Cave Rescue of the Thai Boys’ Soccer Team*, written by Christina Soontornvat and published by Candlewick Press. This book is an appropriate read-aloud title for students grades 7–8.
- The 1986 paperback edition of *Mrs. Frisby and the Rats of NIMH*, written by Robert C. O’Brien and published by Aladdin. This book is an appropriate book club title for students reading at a sixth-grade level.
- The 2025 hardback edition of *One Wrong Step*, written by Jennifer A. Nielsen and published by Scholastic Press. This book is an appropriate book club title for students reading at a seventh-grade level.
- The 2018 revised paperback edition of *Harriet Tubman: Conductor on the Underground Railroad*, written by Ann Petry and published by Amistad, a division of HarperCollins Publishers. This book is an appropriate book club title for students reading at an eighth-grade level.

Each student will need a copy of the book *All Thirteen* to participate in lessons. The teacher will read aloud to students, modeling fluency and comprehension skill. As the teacher reads, students will follow along in their own copy of the text, participate in discussion, and take notes. The read-aloud is a necessary precursor to the book club portion of the curriculum.

For the book club instruction, each student will need a copy of one of the three titles (*Mrs. Frisby and the Rats of NIMH*, *One Wrong Step*, or *Harriet Tubman*). Although Lexile levels are provided for each title, I recommend matching students to the book club texts by interest. Begin by selecting

which of the three titles to allow your students to choose from; seventh-grade teachers may choose to use only the two lower titles, whereas eighth-grade teachers may choose to offer all three. Begin by sharing information about each book and give students time to preview them. Then ask students to pick a first- and second-choice title and place students in groups accordingly. Adjust as needed to accommodate their reading level, reading stamina, and skill. (This lesson is provided for you on Day 26.)

It is quite possible that you will not need to use all three novels. In fact, it is possible that all students might choose to read the same book. Be prepared to be flexible.

Text Analysis

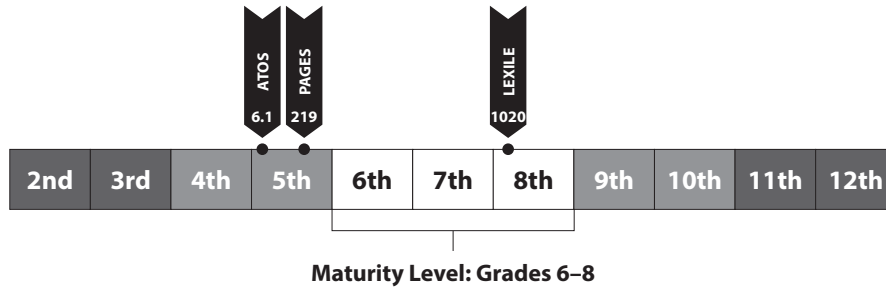
A text complexity analysis for each title is provided and uses the following grade-level quantitative measures recommended by the *Common Core State Standards*:

	ATOS (CCSS)	LEXILE (CCSS)	PAGE COUNT
2nd Grade	3.0–4.0	420–580	32–80
3rd Grade	4.0–5.0	580–740	80–150
4th Grade	5.0–6.0	740–830	150–200
5th Grade	6.0–7.0	830–925	200–250
6th Grade	7.0–8.0	925–970	250–300
7th Grade	8.0–9.0	970–1000	300–350
8th Grade	9.0–10.0	1000–1050	350–400
9th Grade	10.0–11.0	1050–1120	400–450
10th Grade	11.0–12.0	1120–1185	450–500
11th Grade	12.0–13.0	1185–1285	500–550
12th Grade	13.0–14.0	1284–1385	550–600+

Page counts in the chart above reference the average number of pages in books written for that grade level.

All Thirteen Text Complexity

All Thirteen is a Newberry Honor book that brings to life the story of the Thai cave rescue. The book is a true-life quest story, with themes of courage, teamwork, leadership, moral responsibility, and culture. This narrative nonfiction action/adventure story is enhanced with photos, charts, and diagrams. We recommend this book as a read-aloud for grades 7–8.



QUALITATIVE ANALYSIS—SUBSTANTIALLY COMPLEX (11/15)

Story Elements

- 1 Dynamic Characters/Extensive Character List
- 1 Sophisticated/Varied Setting
- 1 Multiple Themes
- 1 Mature Themes

Text Structure

- 0 Manipulations of Time/Gaps in Time
- 1 Manipulations of Sequence
- 0 Multiple Plots
- 1 Multiple Points of View

Language Conventinality and Clarity

- 1 Figurative Language
- 0 Historical Language
- 1 Unfamiliar Language/Dialect
- 1 Domain Specific Vocabulary

Knowledge Demands: The text assumes the reader has:

- 1 Content/Literary Knowledge
- 1 Cultural Knowledge
- 0 Extensive Life Experience

QUANTITATIVE ANALYSIS—8TH GRADE

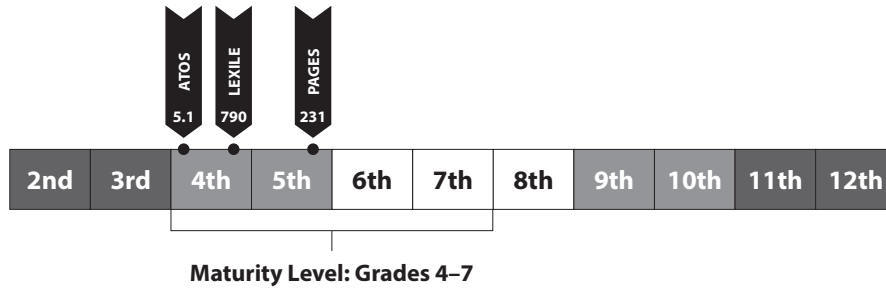
ATOS: 6.1
Lexile: 1020

READER AND TASK CONSIDERATIONS—7TH GRADE

Page Count: 219
Stamina Level: 6.5 hours
Maturity Level: Grades 6–8
ELA Standards: Grades 7–10
Other reader and task demands will be determined locally.

Mrs. Frisby and the Rats of NIMH Text Complexity

Mrs. Frisby and the Rats of NIMH is a Newberry Honor classic. The book is a fantasy rescue story that follows a quest pattern. It explores themes of family, courage, and risking one's life for others. The book presents a complex story structure with its story-within-a-story format. We recommend this book for students in grades 6–8 who are reading at a sixth-grade reading level.



QUALITATIVE ANALYSIS—MODERATELY COMPLEX (8/15)

Story Elements

- 1 Dynamic Characters/Extensive Character List
- 1 Sophisticated/Varied Setting
- 1 Multiple Themes
- 1 Mature Themes

Text Structure

- 1 Manipulations of Time/Gaps in Time
- 0 Manipulations of Sequence
- 1 Multiple Plots
- 0 Multiple Points of View

Language Conventinality and Clarity

- 1 Figurative Language
- 0 Historical Language
- 0 Unfamiliar Language/Dialect
- 0 Domain Specific Vocabulary

Knowledge Demands: The text assumes the reader has:

- 1 Content/Literary Knowledge
- 0 Cultural Knowledge
- 0 Extensive Life Experience

QUANTITATIVE ANALYSIS—5TH GRADE

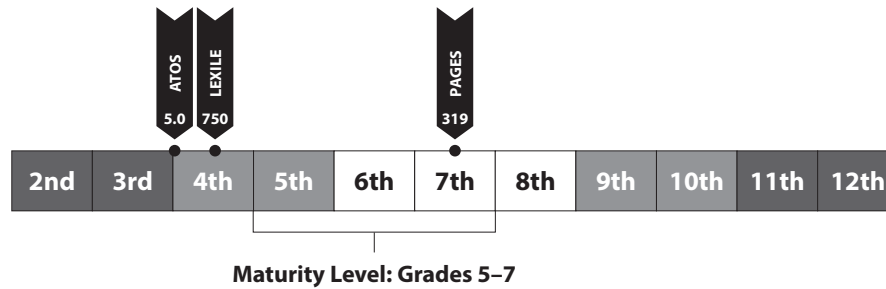
ATOS: 5.1
Lexile: 790

READER AND TASK CONSIDERATIONS—6TH GRADE

Page Count: 231
Stamina Level: 4 hours
Maturity Level: Grades 4–7
ELA Standards: Grades 7–10
Other reader and task demands will be determined locally.

One Wrong Step Text Complexity

One Wrong Step is an action-packed historical fiction title by popular middle-grade author Jennifer A. Nielsen. The book is a Mount Everest rescue story that takes place at the beginning of World War II. It explores the themes of deception, loyalty, courage, and resilience. Due to the topic and demands of the text, we recommend this book for students in grades 6–8 who are reading at a seventh-grade reading level.



QUALITATIVE ANALYSIS—MODERATELY COMPLEX (9/15)

Story Elements

- 1 Dynamic Characters/Extensive Character List
- 1 Sophisticated/Varied Setting
- 1 Multiple Themes
- 0 Mature Themes

Text Structure

- 0 Manipulations of Time/Gaps in Time
- 1 Manipulations of Sequence
- 0 Multiple Plots
- 0 Multiple Points of View

Language Conventinality and Clarity

- 1 Figurative Language
- 0 Historical Language
- 0 Unfamiliar Language/Dialect
- 1 Domain Specific Vocabulary

Knowledge Demands: The text assumes the reader has:

- 1 Content/Literary Knowledge
- 1 Cultural Knowledge
- 1 Extensive Life Experience

QUANTITATIVE ANALYSIS—4TH GRADE

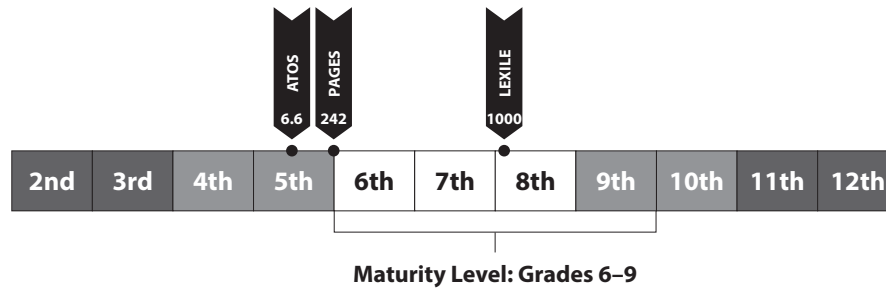
Estimated ATOS: 5.0
Estimated Lexile: 750

READER AND TASK CONSIDERATIONS—7TH GRADE

Page Count: 319
Stamina Level: 6 hours
Maturity Level: Grades 5–7
ELA Standards: Grades 7–10
Other reader and task demands will be determined locally.

Harriet Tubman Text Complexity

Harriet Tubman is a high-interest biography written by the famous African American author, Ann Petry. The book is a quest story telling about her life leading slaves to freedom on the Underground Railroad. The story explores the themes of slavery, freedom, bravery, and resilience. Additional information about the abolitionist movement is provided at the end of each chapter, adding further texture to the story. We recommend this book for students in grades 6–8 who are reading at an eighth-grade reading level.



QUALITATIVE ANALYSIS—SUBSTANTIALLY COMPLEX (13/15)

Story Elements

- 1 Dynamic Characters/Extensive Character List
- 1 Sophisticated/Varied Setting
- 1 Multiple Themes
- 1 Mature Themes

Text Structure

- 1 Manipulations of Time/Gaps in Time
- 0 Manipulations of Sequence
- 1 Multiple Plots
- 0 Multiple Points of View

Language Conventinality and Clarity

- 1 Figurative Language
- 1 Historical Language
- 1 Unfamiliar Language/Dialect
- 1 Domain Specific Vocabulary

Knowledge Demands: The text assumes the reader has:

- 1 Content/Literary Knowledge
- 1 Cultural Knowledge
- 1 Extensive Life Experience

QUANTITATIVE ANALYSIS—8TH GRADE

ATOS: 6.6
Lexile: 1000

READER AND TASK CONSIDERATIONS—8TH GRADE

Page Count: 242
Stamina Level: 7 hours
Maturity Level: Grades 6–9
ELA Standards: Grades 7–10
Other reader and task demands will be determined locally.

Matching Students to the Book Club Texts

If you use nationally normed data (*MAP Reading Growth Text*, *iReady*, *Star Assessment*, or others) to match students to the book club texts, we recommend using the students' percentile scores and follow these suggestions:

- Students who score at the 75th percentile or higher will read the high-level title.
- Students who score between the 74th and 30th percentile will read the mid-level title.
- Students who score below the 30th percentile will read the low-level title.

When using data from standardized tests, consider these placements to be tentative. Further experience with students might cause you to move them up to a more challenging text or down to an easier book. It is not just the level of the book that matters; the student's reading stamina and interest in the book should also be considered. Students who have a difficult time keeping up with assignments during the read-aloud may be more successful with the lower book club title.

Keep book club groups small, with no group larger than eight students. This ensures that each student gets a chance to share during book club meetings. I also recommend assigning each student in the group a partner. The partner will be someone they can go to for help during the daily work time and serve as an accountability partner for keeping up with daily assignments.

Schedule

Read-aloud and book club lessons have the following daily lesson structure, to fit within 55 minutes:

Read-Aloud—55 Minutes

Entry Task—10 minutes
Vocabulary Lesson—5 minutes
Read-Aloud Lesson—20 minutes
Scaffolded Work Time—20 minutes
Homework: Complete unfinished assignments.

Book Club—55 Minutes

Entry Task (Must-Do/May-Do)—5 minutes
Mini Lesson—10 minutes
Scaffolded Work Time—40 minutes
Homework: Complete unfinished assignments.

As the daily lesson structure shifts from the read-aloud lesson to the scaffolded work time, or from the book club mini lesson to the scaffolded work time, teachers will choose which level of scaffolding from the list (most to least) will be most appropriate for students:

- Complete the assignment together, as a class, with the teacher guiding.
- Complete the assignment in partners or groups.
- Complete the assignment independently.
- Complete the assignment outside of class.

Homework can be assigned daily for students who do not finish the assignment in class. If you would prefer not to assign homework, consider scheduling a couple days for students to catch up on assignments throughout the unit.

Student Engagement

Daily lessons will increase student engagement through the following routines:

- entry tasks,
- vocabulary exercises,
- book discussions,
- taking notes, and
- writing in response to reading: text-dependent questions and formal written analysis.

Entry Task

The most evidence-based reading skill proven to increase student comprehension is paraphrasing. When paraphrasing a text, the reader must synthesize what was read and rephrase the text using their own vocabulary. It is considered a crucial reading skill because it demonstrates the reader's ability to understand the material being read.

To help students develop this skill, each lesson will begin with an entry task. This entry task will provide two direct quotes from the text. Students will evaluate which of the two important quotes is the most powerful and then paraphrase the quote by rewriting it in their own words. Both quotes are strong examples; students may select either quote to paraphrase.

This daily entry task will provide a list of ten or twelve most-important passages that can be used as a tool for composing an analytical essay at the conclusion of each book.

Sample Entry Task:

Provided are two direct quotes pulled from chapter 3. Choose the quote that most effectively describes the setting and contributes to the mood of the story. Put the quote in your own words by paraphrasing.

A. *"A mountain holds power, and a cave provides a way to tap into that power. But as the story of the Sleeping Lady shows, that power can be both enticing and dangerous"* (p. 15).

B. *"In Tham Luang, if you hold quite still, you can feel it 'breathing,' a light whisper of air flowing through the system . . . [giving you] a sense that you are a very tiny part of a very large universe"* (p. 17).

In your own words/paraphrase:

In the Tham Luang cave, if you hold real still, you can hear the air coming through like breath flowing through lungs. This gives you the feeling that you are a small part of a much larger world or universe.

Before starting the unit, either photocopy the *Students Entry Task* booklet, one for each student, or provide students the electronic version.

Vocabulary

Throughout the unit, students will study key vocabulary. They will learn that some words in the book are more important than others. These are the words that repeat across the text, words that are used both literally and figuratively. Students will learn to notice the key repeated words in the text and use the context to determine the meaning or the shifts in meaning.

Vocabulary lessons will require the use of an online dictionary. I suggest the Merriam-Webster online dictionary and thesaurus. I like this resource because it is easy to toggle between the dictionary and thesaurus from the home screen. This online dictionary also provides other helpful tools including both academic and student-friendly definitions.

To conduct the vocabulary exercise, teachers will use the following 10-minute routine:

1. Circle the prefix, box the suffix, underline the root.
2. Write other forms of the word.
3. Read the context where the word is found in the text.
4. Read the definition (Merriam-Webster online dictionary).
5. Write a student-friendly definition using a vocabulary stem.
6. Read a list of synonyms (Merriam-Webster online dictionary).
7. Choose several strongly matched synonyms.
8. Write a complex sentence using the target word. (The sentence should connect to your personal life.)

Sample Vocabulary Exercise:

<u>Enticing</u>				Adjective
Forms of the Word:	entice	entices	enticed	enticingly
Context:	<p><i>“A mountain holds power, and a cave provides a way to tap into that power. But as the story of the Sleeping Lady shows, that power can be both <u>enticing</u> and dangerous” (p. 15).</i></p> <p><i>“. . . [the Wild Boars] fall into the allure that all cavers know well: What if we go just a little farther?” (<u>enticing</u> inferred, p. 17).</i></p>			
Definition:	<p><u>Enticing</u> means <i>arousing a strong attraction or interest</i> such as . . . an advertisement that makes you want to buy the item, even if you don’t need it.</p>			
Synonyms:	tempting	alluring	appealing	enchancing
Complex Sentence: (Although _____, _____.)	<p>Although I didn’t need it, the bright packaging was <u>enticing</u> me to buy it.</p>			

At the beginning of the year, I recommend conducting the vocabulary routine together as a whole class. Later in the year, it is possible that the vocabulary routine could be incorporated into the entry task; students might work on the vocabulary routine with a partner or independently.

Before starting the unit, either photocopy the *Vocabulary* booklet, one for each student, or provide students the electronic version.

Must-Do/May-Do

When students move from the read-aloud novel to the book club novel, students will find these same paraphrasing and vocabulary tasks within the must-do/may-do list. A different must-do/may-do list is provided for each of the three book club titles. Before starting the book club lessons, you will want to photocopy the must-do/may-do list for each student in each group.

Students will use the list as an entry task at the beginning of the reading block and/or as a task list to keep them working while the teacher is meeting with groups on the book club meeting days. The must-do tasks provided on the list include:

1. paraphrasing important quotes and
2. selecting words from the text to look up in the dictionary and thesaurus.

The may-do tasks provided on the list include:

3. fluency practice (phrase-cued reading),
4. reading “outside text” nonfiction articles, and
5. writing in response to reading.

Discussion

Collaboration while reading has been proven to be one of the highest motivators. Moreover, discussing the text in partners or groups is an effective way to keep students engaged in their learning. Throughout the read-aloud and book club lessons, turn and talk will be used to increase collaboration and provide support for peers.

I suggest pairing students with an assigned partner, ensuring that one of the partners is slightly higher in reading level than the other. Students will stay with the same partner for the duration of each book. This will allow students the opportunity to grow their thinking across the text.

Throughout the 3–6 program, lessons incorporate turn and talk stems to increase academic conversation. Students are taught to share their thinking using the stem and respond to each other’s thinking using the response stems. This share and respond structure will not be directly referenced in the middle-school lessons. However, this structure can be easily added for students who need extra scaffolding. I suggest using the following turn and talk stems throughout the lessons as appropriate:

Share Stem:	When the book said _____ I was thinking _____ because _____. This helps me understand _____.
Response Stems:	<ul style="list-style-type: none">• I agree/disagree with you because . . .• I am also thinking . . .• It sounds like you are saying . . .

Throughout the book club portion of the unit, students will participate in formal book club meetings. These meetings will occur once students have finished reading quadrants 1, 3, and 4. Book club meetings provide an opportunity for students to meet with their peers and their teacher to discuss the book and respond to one another’s thinking. The bulk of the book club meeting will

be teacher facilitated, with an option for student-led discussion at the conclusion. Teachers can anticipate spending about 15–20 minutes meeting with each group.

Taking Notes

Taking notes while reading is a skill Adler and Van Doren encourage, even for adult readers. They argue that taking notes helps the reader stay engaged with the text, prevents the reader from falling asleep or getting distracted, and encourages thinking and remembering. A strategy for taking notes is outlined in their book, focusing on

- important story elements,
- the sequence of events or points,
- the repetition of key words and phrases,
- 10–12 most important passages, and
- a one-sentence summary of each chapter.

These suggestions for taking notes are used throughout the lessons. Instead of annotating the text, I suggest using vertically ruled note cards that fit into a library pocket. I like this method of taking notes for middle-school students (rather than using a composition book) because it makes the reading experience more portable and like real-world reading habits.

If you choose to use this method for taking notes, you will need to purchase

- vertically ruled note cards (5" x 3") and
- library pockets (self-adhesive).

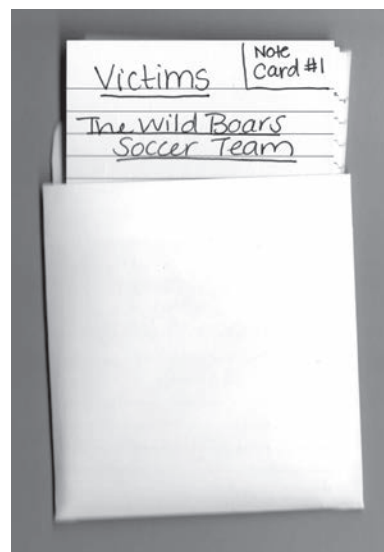
These items can be purchased from Amazon.com, and each student will need about ten note cards per book. Stick a library pocket to the inside of the front cover of each student novel. Students will keep note cards in the pocket.

Text-Dependent Questions

Text-dependent questions build students' comprehension skill by requiring them to identify textual evidence to support thinking. Students will practice this skill daily as they read; for each reading assignment, students will respond to short-answer, analytical questions.

I recommend that students compose their text-dependent questions in a Word or Google document. This will make it easy for them to use the content of their answers to compose the analytical essay. Students will simply copy and paste the ideas they want to use.

Text-dependent questions will align to the CIA (Collect-Interpret-Apply) approach with the same questions being used repetitively for each book. This repetition is intentional; it will help readers create a habit of analytical thinking.



A novel with a library pocket affixed to the inside of the front cover and note cards placed in the pocket.

For each reading assignment, there are two text-dependent questions. If it is difficult for students to complete both questions in the time given, consider making the second question a bonus question.

Sample Text-Dependent Question:

How does the setting contribute to the mood of the story?

The setting contributes to the dark, cold, and threatening mood of the story in several ways. The cave is dark—you can't see at all without a flashlight. When they reach the room called the Hidden City, it is an eerie and haunting place. The water coming into the cave is threatening and blocks their escape.

Is the setting a positive or negative environment for the protagonist, or both? Explain.

I think the setting of the story is both positive and negative. It is positive because the cave gives the boys an adventure, and they feel proud of themselves when they reach the Hidden City. It is negative because the cave is dark and threatening. The boys are trapped by the rising water.

Written Analysis

Writing in response to reading facilitates reading comprehension and reveals text connections. Throughout the unit, students will be prompted to stop at the end of each quadrant of reading, where they will synthesize their thinking by writing two or three analytical paragraphs. These paragraphs will later combine to create a seven-paragraph analytical essay. A writing frame is provided to support students' success, as well as a checklist for grading the final piece. Samples of student writing are provided in the appendix.

Assessment Tools

The units in this program are aligned to the CCSS for grades 7–10. The standards at each grade level have been combined and edited to create a common list to meet the demands of tenth-grade reading. Teachers can adjust the rigor of the standards (up or down) by assigning a book club novel to match a student's reading level. A complete list of standards taught in the units is provided in the appendix.

Daily assignments will capture students' skill in practicing these standards. For each of the daily assignments, assessment tools are provided. You will be formally grading the following student assignments:

- entry tasks,
- vocabulary exercises,
- must-do/may-do responses,
- reading guides that are used as quizzes at the end of each quadrant,
- responses to text-dependent questions, and
- analytical writing.

Entry tasks, vocabulary exercises, must-do/may-do activities, and participating in book club meetings will be graded using a 3-point scale:

0 = no response

1 = partial response

2 = complete response

3 = wow!

Grading sheets for these assignments are provided in the appendix, and all assessments and assessment tools can be downloaded from readsidebyside.com/ms-resources.

Scope and Sequence: *All Thirteen*

DAY	TITLE	CCSS	E.T.	VOCABULARY	ASSIGNMENT
1	Classify Book	4, 5, 9	NA	N/A	
2	Mark Text	3, 5	1	1. Pivotal	Read “The Rescuer Archetype” and respond to questions.
3	Character Analysis	3, 4	2	2. Typical	Read chapters 1–2 and respond to questions.
4	Text Structure Analysis	3, 5	3	3. Tirelessly	Read pages 3–5 and 16 and respond to questions.
5	Setting Analysis	3, 4, 6	4	4. Enticing	Read chapter 3 and respond to questions.
6	Character Analysis	3, 4	5	5. Protocol	Read chapters 4–5 and respond to questions.
7	Plot Analysis	1, 2, 3, 4	6	6. Vigil	Read chapters 6–7 and respond to questions.
8	Theme Analysis	1, 2, 3, 4	7	7. Succumb	Read chapters 8–9 and respond to questions. Take the Quadrant 1 quiz.
9	Written Analysis	1, 2, 3	NA	NA	Write a two-paragraph analysis of Quadrant 1.
10	Text Structure Analysis	3, 5	8	8. Daunting	Read chapter 10 and respond to questions.
11	Character Analysis	3, 4	9	9. Sobering	Read chapters 11–12 and respond to questions.
12	Plot Analysis	1, 3, 4	10	10. Innovation	Read chapters 13–14 and respond to questions.
13	Theme Analysis	1, 2, 3, 4	11	11. Dire	Read chapters 15–16 and respond to questions. Take the Quadrant 2 quiz.

14	Symbolism and Genre	1, 4, 5, 9	12	12. Diversion	Read chapter 17 and respond to questions.
15	Plot Analysis	1, 3, 4	13	13. Harrowing	Read chapters 18–19 and respond to questions.
16	Text Structure Analysis	3, 5	14	14. Riveted	Read chapters 20–21 and respond to questions.
17	Text Structure Analysis	3, 5	15	15. Perilous	Read chapters 22–23 and respond to questions.
18	Theme Analysis	1, 2, 3, 4	16	16. Gravely	Read chapters 24–25 and respond to questions. Take the Quadrant 3 quiz.
19	Written Analysis	1, 2, 3, 5, 9	NA	NA	Write a three-paragraph analysis of Quadrants 2 and 3.
20	Plot Analysis	1, 2, 3	NA	NA	Read chapters 26–28 and respond to questions.
21	Theme Analysis	1, 2, 3, 4	NA	NA	Read chapters 29–31 and respond to questions. Take the Quadrant 4 quiz.
22	Written Analysis	1, 2, 3, 5, 9	NA	NA	Write a two-paragraph analysis of Quadrant 4.
23	Analytical Essay	NA	NA	NA	Combine your written analysis into one seven-paragraph analytical essay.
24–25	Jigsaw Activity	1, 5, 9	NA	NA	Complete a KWL and present to a group.

Scope and Sequence: *Book Clubs*

DAY	TITLE	CCSS	ASSIGNMENT 1. MRS. FRISBY AND THE RATS OF NIMH 2. ONE WRONG STEP 3. HARRIET TUBMAN
26	Classify and Choose a Book	4, 5, 9	All: Pick a first- and second-choice book.
27–28	Character Analysis	3, 4	<ol style="list-style-type: none"> 1. Read chapters 1–4 and respond to questions. 2. Read chapters 1–4 and respond to questions. 3. Read chapters 1–4 and respond to questions.
29	Setting Analysis	3, 4	<ol style="list-style-type: none"> 1. Read chapters 5–6 and respond to questions. 2. Read chapters 5–7 and respond to questions. 3. Read pages 1–3 and chapter 5 and respond to questions.
30	Plot Analysis	1, 3, 4	<ol style="list-style-type: none"> 1. Read chapters 7–8 and respond to questions. 2. Read chapters 8–10 and respond to questions. 3. Read chapters 6–7 and respond to questions. All: Take the Quadrant 1 quiz.
31–32	Book Club Meetings	1, 2, 5	All: Must-Do/May-Do List.
33	Written Analysis	1, 2, 3	Write a two-paragraph analysis of Quadrant 1.
34	Symbolism and Genre	1, 4, 5, 9	<ol style="list-style-type: none"> 1. Read chapters 9–11 and respond to questions. 2. Read chapters 11–13 and respond to questions. 3. Read chapters 8–9 and respond to questions.
35	Plot Analysis	1, 3, 4	<ol style="list-style-type: none"> 1. Read chapters 12–13 and respond to questions. 2. Read chapters 14–19 and respond to questions. 3. Read chapters 10–11 and respond to questions.
36–37	Plot Analysis	1, 3, 4	<ol style="list-style-type: none"> 1. Read chapters 14–16 and respond to questions. 2. Read chapters 20–22 and respond to questions. 3. Read chapter 12 and respond to questions. All: Take the Quadrant 2 quiz.

38–39	Plot Analysis	1, 4, 5, 9	<ol style="list-style-type: none"> 1. Read chapters 17–20 and respond to questions. 2. Read chapters 20–30 and respond to questions. 3. Read chapters 13–17 and respond to questions.
40	Theme Analysis	1, 2, 3, 4	<ol style="list-style-type: none"> 1. Read chapter 21–22 and respond to questions. 2. Read chapters 31–34 and respond to questions. 3. Read chapter 18 and respond to questions. <p>All: Take the Quadrant 3 quiz.</p>
41–42	Book Club Meetings		All: Must-Do/May-Do List.
43–44	Written Analysis	1, 2, 3, 5, 9	Write a three-paragraph analysis of Quadrants 2 and 3.
45–46	Plot Analysis	1, 2, 3	<ol style="list-style-type: none"> 1. Read chapters 23–25 and respond to questions. 2. Read chapters 35–43 and respond to questions. 3. Read chapters 19–21 and respond to questions.
47	Plot Analysis	1, 2, 3, 4	<ol style="list-style-type: none"> 1. Read chapter 26–27 and epilogue and respond to questions. 2. Read chapters 44–47 and respond to questions. 3. Read chapters 22 and respond to questions. <p>All: Take the Quadrant 4 quiz.</p>
48–49	Book Club Meetings and Written Analysis		All: Write a two-paragraph analysis of Quadrant 4.
50–51	Culminating Project	1, 2, 3, 5, 9	Research Project Prompt: Research another real-life rescue operation.

Read-Aloud Lesson Plans

All Thirteen

NOTE: The lessons for *All Thirteen* refer to the Candlewick Press hardcopy edition published in 2020.

C

Collect Critical Information

Analyze the story elements:

- Characters (character moments),
- Setting (mood),
- Main Events (first plot point), and
- Theme (thematic question).



In the first quadrant, readers read slowly and often reread to monitor comprehension.



After finishing the first quadrant, readers stop to check their understanding. They write a two-paragraph analysis.

Days 1–9, Chapters 1–9

DAY 1, CLASSIFYING A BOOK AND OUTSIDE TEXT: AUTHOR BIOGRAPHY

In this lesson . . . you will be teaching students a set of steps for classifying a book before reading. This will include reading the title, cover, publisher’s blurb, table of contents, and front/back pages.

Standards practiced in this lesson include but are not limited to

- Word Choice/Vocabulary (R4)
- Text Structure/Genre (R5)
- Influences/Intertextuality (R9)

To prepare for this lesson . . . Copy the list of text-dependent questions for *All Thirteen* and the seven basic novel types, one for each student. These resources can be downloaded from <https://www.readsidebyside.com/ms-resources>.

Also, copy the transcript of the video “*All Thirteen* for Scholastic *Scope* and *Storyworks*” and prepare to watch the video (6:52). This video is produced by Allison Friedman and available to watch on YouTube.com. A link is also provided at <https://www.readsidebyside.com/MS-resources>.

Student assignment:

1. Read the transcript and/or watch the video “*All Thirteen* for Scholastic *Scope* and *Storyworks*” and respond to questions.

For this assignment, choose which levels of scaffolding from the list (most to least) will be most appropriate for students:

- Complete the assignment together as a class, with the teacher guiding.
- Complete the assignment in partners or groups.
- Complete the assignment independently.
- Complete the assignment outside of class.

Lesson Introduction:

Today we will be starting a new literature unit! We will be reading the narrative nonfiction book *All Thirteen: The Incredible Cave Rescue of the Thai Boys' Soccer Team* by Christina Soontornvat. You may already know something about this story; it has been widely documented by news media, books, and movies.



Discuss: *What do you know about the Thai cave rescue? Have you read about it, watched news coverage, or seen a movie documentary? Turn and talk with a partner.*

As we read the book together, you will learn to read analytically and thoroughly.

After we have finished the book together, you will practice the same analytical reading strategies again, this time in a book you will read on your own. In this way, you will learn to make analytical reading a habit of mind. These skills of habit will benefit you beyond middle school—in high school, college, and life.

Teach:

In our lesson today, we will learn how to classify a book before reading.

WHO, WHAT, and WHEN:

Good readers know what kind of book they are reading and determine this very early in the reading process, typically before they begin reading a book (Adler and Van Doren, 60).

WHY:

Knowing what kind of a book you will be reading will help you in several ways:

- It will help you focus your attention on what is important.
- It will activate your memory, allowing you to classify this book with other books you have read.
- It will draw your attention to symbols and patterns found throughout this book and across literature.

WHERE and HOW:

How do good readers determine the type of book they are reading? They follow several simple steps and make them a reading habit.

Today we will practice these steps together:

1. Read the title(s) and observe the cover.
2. Read the publisher's blurb.
3. Skim the table of contents.
4. Read the front pages and/or back pages.

Teach (continued):

As we do this we will

- determine what type of novel this is (from the list of Seven Basic Novel Types) and
- pay attention to key words and phrases that allude to the novel type.

We will use the list of Seven Basic Novel Types (provided at the end of this lesson).



Discuss: *What do you know about each of these novel types?
Can you think of a book or movie as an example of each?*

Turn and talk with a partner.

OR

Play Novel Type Bingo!

(This game is provided at the end of the lesson.)

Model and Guide:

Watch me as I model how I classify the book before reading. Notice how I look for relevant details in the title, cover, publisher's blurb, table of contents, and front and back pages.

1. Title and Cover

- The title of the book *All Thirteen: The Incredible Cave Rescue of the Thai Boys' Soccer Team* provides a clue as to the novel type. A rescue story tells how a victim or victims are saved from peril and brought to safety. These stories are about hope, courage, and overcoming impossible odds. This clue makes me think that the book will fit into the novel type of a quest because the rescuers will have to overcome challenges to achieve the goal of rescuing the victims.
- The cover of the book shows people in uniforms working together, representing the rescuers. It also shows sandals left on the ground, presumably at the front of the cave, representing the victims.
- The back of the book shows the mountainous area surrounding the cave, the entrance to the cave, and rescuers working both in and outside the cave.
- An excerpt on the back of the book shares the moment the boys first understood they were trapped:

June 23, 2018:

The boys should be approaching Sam Yaek, the three-way junction, but now there is a pool of swirling water that wasn't there before, completely blocking the way forward. The passage they came through is somewhere under the turbulent water, but they can't see it.

Tham Luang is flooding.

Model and Guide (continued):



Discuss: *Do you think this novel type is a quest?*

Why or why not?

Turn and talk with a partner.

2. Publisher's Blurb

On the inside front of the book jacket, the publisher provides a blurb. This will give us further clues as to what type of book this is.

Blurb

It's June 23, 2018—a hot, cloudy day in northern Thailand. Twelve young players of the Wild Boars soccer team and their coach head into a local cave to explore. But when they turn to leave, rising floodwaters block their path. The boys are trapped.

Before long, news of the missing team spreads, launching a seventeen-day rescue operation involving thousands of rescuers from around the globe. Above ground, a team of military personnel, engineers, medics, cave divers, and other volunteers races to find the trapped boys. Almost half a mile below, a similarly heroic effort is taking place as the Wild Boars focus on conserving their energy and oxygen and—most importantly—keeping their hopes up. Both the boys and their rescuers will soon prove to the world that even in the face of impossible odds, the human spirit is an irrepressible force.



Discuss: *Do you think this novel type is a quest?*

Turn and talk with a partner.

3. Table of Contents

Now we will skim the table of contents looking for key words and phrases that point to the novel type—quest. (Model skimming the table of contents.)

Model and Guide (continued):

As I skim the table of contents, a few of the chapter titles stand out to me:

Chapter 5: Trapped

Chapter 7: The Dangers of Cave Diving

Chapter 9: At War with the Water

Chapter 10: The Problem Solvers

Chapter 14: The Rescue Stalls

Chapter 16: Going Back In

Chapter 18: One Last Try

Chapter 24: Risking it All

Chapter 29: Mission Possible: How the Rescuers Got the Boys Out

Chapter 31: It Should Not Have Worked

These chapter titles demonstrate the risk and danger of the rescue operation and the miracle of its success. The fact that there are thirty-one chapters indicates that the rescue operation was not quick or easy.



Discuss: *Based on the table of contents, what do you think you will learn about the Thai cave rescue?*

Turn and talk with a partner.

4. Front and/or Back Pages

Oftentimes the front or back pages will provide a brief biography of the author. Learning about the author before reading the book can help us learn more about his or her life, point of view, and inspiration for writing the book. Even when the publisher does not provide a brief biography, it may be helpful to find one online to read before starting a book.

- On the inside back of the book jacket, the publisher provides information about the author:

Christina Soontornvat is the author of several books for young readers, including the middle-grade fantasy novel *A Wish in the Dark*. She holds both a bachelor's degree in mechanical engineering and a master's degree in science education and lives with her family in Austin, Texas.

About *All Thirteen*, Christina Soontornvat says, "I was visiting family in northern Thailand when the Wild Boars went missing, and like so many others, I became obsessed with following the story. It has been an honor to write this book and to share the Thai perspective, which I feel is vital to understanding how this unprecedented rescue unfolded."

Model and Guide (continued):

- And on the inside front of the book jacket:

Christina Soontornvat says, “It is the heroism of regular people that made this rescue possible. Many stories focus on the brave divers who pulled the boys out of the cave, but I also want to tell you about the thousands of Thai people who were pivotal to saving the boys’ lives. The Wild Boars are both extraordinary and totally ordinary at the same time. They defied impossible odds and taught me that we are capable of much more than we can even imagine.”

- The author’s note at the back of the book provides more information about her and what inspired her to write the story. Instead of reading this section, we will watch a short video interview with Christina Soontornvat that provides much of the same information.

Assignment:

Watch the video “*All Thirteen* for Scholastic *Scope* and *Storyworks*,” then answer these questions:

- What inspired the author to write the book?
- What message does the author hope the reader will take away from the story?

(Hand out the list of text-dependent questions for *All Thirteen*.)

Seven Basic Novel Types:

1. **Overcoming the Monster:** The protagonist must defeat an antagonist that threatens them and the wider world.

Example(s): _____

2. **Rags to Riches:** The protagonist achieves something they lack, loses what they've gained, and then gets it back again.

Example(s): _____

3. **The Quest:** The protagonist must set out in pursuit of a treasure, place, or other goal, overcoming challenges along the way.

Example(s): _____

4. **Voyage and Return:** The protagonist travels to a strange new place, experiences hardships and makes discoveries, and then returns home with lessons learned.

Example(s): _____

5. **Comedy:** The protagonist experiences a series of lighthearted or confusing events, and the story resolves into a happy ending.

Example(s): _____

6. **Tragedy:** The protagonist has a central trait or flaw or has made a mistake resulting in catastrophe.

Example(s): _____


7. **Rebirth:** The protagonist undergoes a transformation and ends up a better person as a result.

Example(s): _____

(Booker, 2004)

Novel Type Bingo

Move around the room and ask students if they know a book or movie for one of the novel types on your bingo board. Write the name of the book or movie in the space and have the students sign their initials in the spaces. Continue to fill the board until it is full or the time runs out. **Rule:** Each student is only allowed to sign one space on your board.

Comedy	The Quest	Rags to Riches
Rebirth	FREE SPACE 	Voyage and Return
Overcoming the Monster	Tragedy	Comedy

Text-Dependent Questions, *All Thirteen*

Answer each text-dependent question completely and thoroughly. Use key vocabulary, complex sentence structure, and give attention to grammar and spelling to receive three points (wow!).

Grading Scale:

0 = no response

1 = partial response

2 = complete response

3 = Wow!

Quadrant 1

Day 1: Watch the video and/or read the transcript “*All Thirteen* for Scholastic *Scope* and *Storyworks*” and respond to questions.

1. What inspired the author to write the book?
2. What message does the author hope the reader will take away from the story?

Day 2: Read the article “The Rescuer Archetype” and respond to questions.

3. What are common characteristics of the rescuer archetype?
4. Why does this archetype resonate with readers?

Day 3: Read chapters 1–2 and respond to questions.

5. What scene best dramatizes the personality of the Wild Boars soccer team?
6. How is the changing climate making the seasons less predictable in Thailand?

Day 4: Read pages 3, 4, 5, and 16 respond to questions.

7. By reading the green sections, what information can the reader gain? Why did the author choose to mark these sections green?
8. Look back at the photographs in chapters 1–2. How do the photographs contribute to the story?

Day 5: Read chapter 3 and respond to questions.

9. How does the setting contribute to the mood of the story?
10. Is the setting a positive or negative environment, or both? Explain your answer.

Day 6: Read chapters 4–5 and respond to questions.

11. What are the strengths and weaknesses of the rescuers?
12. The author alternates between talking about what is happening above ground (the rescuers) and what is happening below ground (the victims). Why do you think the author chose to structure the story this way?

Day 7: Read chapters 6–7 and respond to questions.

13. What details in the story explain why Vern Unsworth has a passion for caving?
14. Look back at the photographs in chapters 6–7. How do the photographs contribute to the story?

Day 8: Read chapters 8–9 and respond to questions.

15. What decision do the Wild Boars make at the end of Quadrant 1? How does this decision show hopefulness?
16. What decision do the rescuers make at the end of Quadrant 1? How does this decision show faithfulness?

Quadrant 2

Day 10: Read chapter 10 and respond to questions.

17. What solution to the problem do you think is the *least* risky? Why?
18. What solution to the problem do you think is the *riskiest*? Why?

Day 11: Read chapters 11–12 and respond to questions.

19. What scene in chapter 11 best dramatizes the courage of the sump divers?
20. What details in chapter 12 best explain why Coach Ek can stay strong even while suffering?

Day 12: Read chapters 13–14 and respond to questions.

21. How do the rescue volunteers show determination and bravery?
22. Look back at the photographs in chapters 13–14. How do the photographs contribute to the story?

Day 13: Read chapters 15–16 and respond to questions.

23. What is the midpoint? How does it reveal the author’s central message?
24. Answer each of the thematic questions.

Quadrant 3

Day 14: Read chapter 17 and respond to questions.

25. How does the setting of the story change after the midpoint?
26. What symbolism does the author use throughout the book? How does the symbolism point to the genre and/or theme?

Day 15: Read chapters 18–19 and respond to questions.

27. How do the boys express their happiness and gratefulness to the rescuers? Why is this significant?
28. Look back at the photographs in chapters 18–19. How do the photographs contribute to the story?

Day 16: Read chapters 20–21 and respond to questions.

29. How has the problem in the book changed? What do you think will happen next?
30. How do the rescue volunteers continue to show determination and bravery?

Day 17: Read chapters 22–23 and respond to questions.

31. What is the mood at this point in the story? What words in chapter 22 contribute to the mood?
32. How do the Wild Boars continue to show determination and bravery?

Day 18: Read chapters 24–25 and respond to questions.

33. What is the turning point? How does it reveal the author’s central theme?

34. Rewrite the answer to each of the thematic questions making them general rather than specific.

Quadrant 4

Day 20: Read chapters 26–28 and respond to questions.

35. How has the mood of the story changed from the beginning of the book to now?

36. What is the final plot point?

Day 21: Read pages 98–106 and respond to questions.

37. How does the author resolve the plot? Are you satisfied with the way the author presented the ending?

38. Which characters (the victims and the rescuers) have changed in the story and how?

Questions	Points (0–3)
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34	
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36	
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Total (114):	

Transcript: “*All Thirteen* for Scholastic *Scope* and *Storyworks*”

Hi *Scope* readers! My name is Christina Soontornvat and I’m so excited to take a look behind the scenes of my narrative nonfiction story for this issue, *Trapped in a Cave*. The article is based on my book *All Thirteen*, about an incredible cave rescue in Thailand on June 23, 2018.

Twelve young players from a soccer team called the Wild Boars went for a hike in a cave with their coach. All of a sudden, the cave flooded, trapping them inside. As the team fought for survival, thousands of people from across Thailand and around the world came together to help save them. Over two weeks, they made the impossible happen. All twelve boys and their coach were brought to safety.

On the day the Wild Boars went missing, I had actually just arrived in Northern Thailand. I’d flown there from my home in Texas to visit my family. They lived just a few hours away from Tham Luang, the cave where the boys were trapped. In fact, we had talked about going to that area to visit some caves, but the weather didn’t look so good. Those same rainstorms that put off our family outing created the crisis in Tham Luang. For the rest of our vacation in Thailand, I watched the story of the rescue unfold on the Thai TV. I felt the sense of worry and hope thick in the air around me.

I had to return to the U.S. before the boys were safely rescued. Like most of the world, I was glued to my phone waiting to see if the rescuers could pull off a miracle. When they did, I just knew this had to be a book.

I wanted kids like you to learn about the incredible, impossible rescue. Having followed the story from both Thailand and the U.S., I felt that there was a big piece missing from the news coverage here: the role that thousands of Thai people played in saving the boys. I wanted to help bring that important part of the story to light for you.

Until then, I had only written fiction books. This would be my first nonfiction book and as I soon learned, it would take a lot of research! I started out by reading every book I could possibly find on caves, cave diving, geology, survival, and even soccer. But to truly understand the rescue, I knew I had to visit the scene where it happened.

So, in October of that year, I flew back to Northern Thailand. Because I don’t speak Thai, my dad came with me to help translate. Together we visited the small close-knit town where the boys live with their families. We hiked through the beautiful mountains they like to explore together after school, and we made the dusty drive up to Tham Luang. More than two months later, it was still flooded with water.

Walking through the parking lot, I could imagine the thousands of people who had gathered there, working day and night to get the boys out. I was lucky enough to interview many of them over the course of my trip—from the boys’ parents, to an expert on the Tham Luang cave, to volunteers who gave whatever they could to the rescue mission. Then, toward the end of my trip, I got exciting news. I’d been invited to join the boys for a dinner they were attending back in the U.S.!

Because they had survived such an intense experience, I think I’d expected them to be more serious but here they were playing goofy pranks on each other at the dinner table! I was struck by how they were both extraordinary and totally ordinary at the same time.

Finally, it was time to start writing. How would I possibly fit all the cool stuff I learned and the amazing people I'd met into one book? Of course, I couldn't! I had to make some tough decisions about who and what to include or this book would have weighed 100 pounds! To do that, I thought about the main theme of my story, the big idea that I wanted you to take away from reading it.

I talked with the Wild Boars who pushed through extreme hunger, cold, and fear to keep themselves alive in the dark. I had talked to dozens of people who defied impossible odds to rescue them. They had all taught me that impossible exists only in your mind. You are capable of so much more than you can imagine. I decided that this was the message I most wanted to share with you.

Keeping it in mind helped me decide what to include in my book and later my *Scope* article. Writing the story helped me realize that we're all so much stronger than we think we are. I hope you feel the same way when you read it! I feel lucky to have learned this powerful lesson and to be able to share it with you.

DAY 2, MARKING THE TEXT AND OUTSIDE TEXT: THE RESCUER ARCHETYPE

In this lesson . . . you will be teaching students to divide the book into quadrants and read using the CIA (Collect-Interpret-Apply) approach. This will include learning about the plot and character arcs. This lesson will also introduce the rescuer archetype.

Standards practiced in this lesson include but are not limited to

- Story Elements (R3)
- Text Structure/Genre (R5)

To prepare for this lesson . . . hang the quadrant posters and plotline poster where they will be visible to the students. Provide the “Read Like a Professor” bookmark for each student. Download and print the

- entry task packet,
- vocabulary exercises packet, and
- article “The Rescuer Archetype.”

These resources can be downloaded from <https://www.readsidebyside.com/ms-resources>. Also provide three sticky notes for each student to mark their book.

Student assignments:

1. Entry task 1.
2. Vocabulary 1: *pivotal*.
3. Read the article “The Rescuer Archetype” and respond to questions.

For these assignments, choose which levels of scaffolding from the list (most to least) will be most appropriate for students:

- Complete the assignment together as a class, with the teacher guiding.
- Complete the assignment in partners or groups.
- Complete the assignment independently.
- Complete the assignment outside of class.

Entry Task 1:

(Students will complete the entry task independently in the first 5 minutes of class.)

Vocabulary 1 Mini Lesson:

1. Our target word today is **pivotal**.
 - Box the suffix: -al.
 - Underline the root: pivot.



Discuss: *What other forms of the word can you think of?*
Turn and talk with a partner.

2. Yesterday we learned that Christina Soontornvat wrote the book *All Thirteen* to show the heroism of regular people.

“Many stories focus on the brave divers who pulled the boys out of the cave, but I also want to tell you about the thousands of Thai people who were pivotal to saving the boys’ lives” (blurb).

The word *pivotal* is an adjective. In the blurb, the word is used to describe the actions of the Thai people.

3. Let’s look up the word *pivotal* using an online dictionary (Merriam-Webster) and write a definition.

Pivotal means *extremely important or critical*
such as _____.



Discuss: *What example might you provide for this definition?*
Turn and talk with a partner.

4. Now let’s look at synonyms of the word in the online thesaurus (Merriam-Webster).



Discuss: *Which words from the list best align?*
Turn and talk with a partner.

Assignment: Write a complex sentence to help you remember the meaning of the word pivotal or one of its forms. (When _____, _____.)

Lesson Introduction/Connect:

Yesterday you learned that good readers classify a book before reading. They determine the novel type and learn a little bit about the book and the author before reading.



Discuss: *What interesting details did you learn about Christina Soontornvat?*
What inspired her to write the book?
Turn and talk with a partner.

Teach:

In our lesson today, we will learn how to divide the book into quadrants before reading.

WHO, WHAT, and WHEN:

Good readers pay attention to *where* they are in the book and use different strategies accordingly.

WHY:

Knowing the story structure helps the reader to know what is most important to pay attention to or think about. Knowing where you are and what to think about will help you in several ways:

- It will help you focus your attention on what is important.
- It will help you recognize when you have lost focus and need to reread.
- It will keep you interested and engaged with the text.

WHERE:

How do good readers mark the text before reading? They divide the text into four quadrants.

Today we will practice these steps together:

1. Determine the total number of pages in the book (subtracting front and end pages).
2. Divide that number by four.
3. Use sticky notes to divide the text into four quadrants.
4. Adjust these divisions if needed, to mark the end of a chapter.

We will be dividing the book approximately every fifty-five pages. Please use sticky notes to mark pages:

- 59
- 113
- 173

HOW:

The Plot and Character Arcs

Every narrative story, even a narrative nonfiction text, will have a plot or story arc. The plot is composed of the interrelated series of events that create a story. Every story has a character arc, which is the change the character will go through in the story. The protagonist (main character) will start out one way, learn a lesson, and (probably) end in a better place. The major events of the plot revolve around the character's actions. The character drives the plot, and the plot molds the character.

Teach (continued):

This book is a narrative nonfiction story; both the events and the people are real. The author tells the story in an engaging way, strategically explaining the events so that they create a plot, and strategically building that plot around key people who will reveal the author's message. The events of the Thai cave rescue will make up the plot of this narrative, and the victims and rescuers will represent the character arc.

As we get ready to read the first quadrant of *All Thirteen*, let's prepare to think about what will happen in the plot and character arc. (Refer to the CIA and plotline posters as you go over the section below.)

Quadrant 1

The first quadrant of the text is the exposition of the plot and the beginning of the character arc. Here the author introduces the reader to *the victims and rescuers* and reveals their strengths and weaknesses through one (or more) **key moments**. The author also introduces the setting of the story and sets the **mood** of the story. The mood is the general feeling or atmosphere that a piece of writing creates in the reader. Important events and details in the first quadrant of the book will foreshadow the **first plot point**, the place where a decision is made (*refer to the Quadrant 1 poster and plotline poster*).

Quadrants 2 and 3

The second and third quadrants of the text are the rising action and the high point of the character arc. Readers pay attention to the **change in the characters**. They analyze the author's craft including **symbolism** and **theme**. They look for the events that foreshadow the **mirror moment** and the **turning point**. At the mirror moment, the truth is reflected, and at the turning point a **change** has fully taken place. Here, the book's central **theme** is fully revealed to the reader (*refer to the Quadrants 2 and 3 posters and plotline poster*).

Quadrant 4

The fourth quadrant of the text is the falling action and resolution of the plot and the character arc. This is the place where the author brings the story to a close, resolving the major conflicts. The setting reveals a change in the mood. Readers look for the events that foreshadow the **final plot point** and the **resolution** (*refer to the fourth quadrant poster and plotline poster*).



Discuss: *Is this CIA approach new or familiar?*

Turn and talk with a partner.

Model and Guide:

Character Archetype

Rescuer

This novel study will focus on the character archetype of a rescuer. Character archetypes represent universal patterns of human nature. In *All Thirteen*, Christina Soontornvat tells the story of thousands of rescuers from all over the globe who played a pivotal role in saving the lives of the twelve boys and their soccer coach. Building the story around this character archetype helps to create a human and emotional connection for the reader.

Assignment:

1. Entry task 1.
2. Vocabulary 1: *pivotal*.
3. Read the article “The Rescuer Archetype” and respond to questions.
 - What are common characteristics of the rescuer archetype?
 - Why does this archetype resonate with readers?

CIA

Collect-Interpret-Apply



Read like a professor!

- 1** Divide the number of pages in the book by four.
- 2** Put sticky notes in the book to mark the quadrants.
- 3** Read using the CIA approach!



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Collect

- Character Moments
- Setting Mood
- Theme Question
- Events Foreshadowing
- **First Plot Point**
Protagonist Decides

Interpret

- Character Change
- Genre Symbolism
- Theme Analysis
- Events Foreshadowing
- **Midpoint**
Mirror Moment

Interpret

- Character Change
- Genre Symbolism
- Theme Analysis
- Events Foreshadowing
- **Turning Point**
Fully Changed

Apply

- Character Moments
- Setting Mood
- Theme Analysis
- Events Foreshadowing
- **Resolution**
No Going Back

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The Rescuer Archetype

This article is part of a series on [understanding character archetypes](#). In this article, we'll cover:

- the characteristics of the rescuer archetype,
- the role of the rescuer in storytelling,
- why the rescuer resonates with readers, and
- developing rescuer archetypes in your writing.

Characteristics of the Rescuer Archetype

The rescuer is a character archetype found in many stories where a person steps into danger to help others. The rescuer may be saving someone from physical danger, injustice, oppression, or impossible odds. Although rescuers are often brave, they are not always fearless or powerful. What sets them apart is their willingness to act when others are in need.

The rescuer is motivated by empathy and responsibility rather than personal gain. In many stories, the rescuer sacrifices personal safety to save others.

Characteristics of the rescuer include

- a strong sense of compassion and empathy,
- courage in dangerous or uncertain situations,
- a willingness to sacrifice personal comfort or safety,
- persistence in the face of obstacles, and/or
- a belief that helping others is the right thing to do.



The Role of the Rescuer in Storytelling

The rescuer's adventure is often intense and has high stakes. These characters are placed in situations where failure could result in loss of life, freedom, or hope. The rescuer must make difficult decisions, often under pressure, and continue forward even when success is uncertain.

Rescuer stories frequently explore themes of courage, teamwork, leadership, and moral responsibility. In some stories, the rescuer works alone; in others, rescue depends on cooperation and trust. Whether fiction or nonfiction, these stories highlight how ordinary people can rise to extraordinary challenges.

Why the Rescuer Resonates with Readers

The time traveler archetype is powerful because it asks:

- *What would you risk to help someone else?*
- *How far would you go to do what is right?*
- *Can one person really make a difference?*

Readers are drawn to rescuers because they represent hope in moments of fear and uncertainty. These characters remind us that bravery is not the absence of fear but the decision to act anyway. Rescue stories inspire us to care about others, stand up for justice, and believe in the power of compassion.

Developing the Rescuer in Your Writing

When crafting a rescuer character, it is important to think about motivation and challenge.

- Who needs to be rescued and why?
- What risks does the rescuer face?
- What personal fears or limitations must the rescuer overcome?
- How does the act of rescuing change the character?

Rescuers come from many backgrounds and circumstances. Some rescue through bold action, others through planning, persistence, or leadership, but all demonstrate courage rooted in the values of care and compassion for others.

DAY 3, CHARACTER ANALYSIS

In this lesson . . . you will be teaching students to note important details about the characters (the victims and the rescuers) and identify the key moments that show their strengths and weaknesses.

Standards practiced in this lesson include but are not limited to

- Story Elements (R3)
- Word Choice/Vocabulary (R4)

To prepare for this lesson . . . print an enlarged copy of the map found on page 16. Hang this on the wall to refer to it throughout the lesson and throughout the unit. Students should also mark this page with a sticky note for easy reference.

Student assignments:

1. Entry task 2.
2. Vocabulary 2: *typical*.
3. Read chapters 1–2 and respond to questions.

For these assignments, choose which levels of scaffolding from the list (most to least) will be most appropriate for students:

- Complete the assignment together as a class, with the teacher guiding.
- Complete the assignment in partners or groups.
- Complete the assignment independently.
- Complete the assignment outside of class.

Entry Task 2:

(Students will complete the entry task independently in the first 5 minutes of class.)

Vocabulary 2 Mini Lesson:

1. Our target word today is **typical**.
 - Box the suffix: -al.
 - Underline the root: type (Latin root meaning *a kind*).
2. This word is important to our book because it is in the title of the first chapter, “A Typical Saturday.”

“On the soccer fields of Mae Sai, Thailand, it sounds like a *typical* Saturday morning . . .” (p. 1).
The word *typical* is an adjective.

Vocabulary 2 Mini Lesson (continued):

3. Let's look up the word *typical* using an online dictionary (Merriam-Webster) and write a definition.

Typical means *showing the special characteristics of a group or kind*
such as _____.



Discuss: *What example might you provide for this definition?*
Turn and talk with a partner.

4. Now let's look at synonyms of the word in the online thesaurus (Merriam-Webster).



Discuss: *Which words from the list best align?*
Turn and talk with a partner.

Assignment: Write a complex sentence to help you remember the meaning of the word typical.
(Before _____, _____.)

Lesson Introduction/Connect:

Yesterday you learned to divide your book into quadrants to draw your attention to the plot and character arcs. You learned to read using the CIA (Collect-Interpret-Apply) approach.

You also learned the characteristics of the rescuer archetype.



Discuss: *What are some common characteristics of the rescuer archetype?*
What books or movies come to mind that describe a rescue?
Turn and talk with a partner.

Today we will begin reading *All Thirteen*. Christina Soontornvat chose to write the story from the point of view of a third-person objective narrator, which means the story is told from the perspective of a detached observer. Even though Christina was in Thailand when the boys became trapped in the cave and watched the news as it unfolded, she chose not to include herself in the story. Instead, she lets the facts and details she gathered in her research tell the story.



Discuss: *Why might the author have chosen to tell the story from this point of view?*
Turn and talk with a partner.

Teach:

Today as we start Quadrant 1 of *All Thirteen*, we will learn that good readers collect critical information about the book. They pay attention to the important story elements: the characters (the victims and the rescuers), the setting, and the plot (important events).

In our lesson today, we will learn how to analyze the key people as we read.

WHO, WHAT, and WHEN:

Good readers note the important people and identify the key moments that show their strengths and weaknesses. They do this in the first part of Quadrant 1.

WHY:

Noting the key people and creating a list will help you in several ways:

- It will help you focus your attention on what is important.
- It will help you recognize when you have lost focus and need to reread.
- It will keep you interested and engaged with the text.
- The list will become a reference tool that you can refer to whenever you forget who someone is.

WHERE and HOW:

Authors introduce the important characters to the reader right away—and they only have one chance to make a first impression. In the first event of the story, the author must introduce them and make them appealing to the reader. *And* the author must accomplish this while keeping the plot moving forward.

Today we will be reading pages 1–11 of *All Thirteen*. As we read, we will be writing down information about the victims (the Wild Boars) on the front of note card #1.

We will pay attention to the key moments that reveal the boys’

- ages,
- interests,
- religious beliefs, and
- personalities (strengths and weaknesses).

The author will tell us the names of each of the boys and a few unique details about each of them, but we are going to keep our attention focused on the details and characteristics the boys have in common.

Teach (continued):

We will pay special attention to Coach Ek.



Notes: Label the front of note card #1, Victims.
Also write “The Wild Boars Soccer Team” at the top of the card.
Label the back of note card #1, Coach Ek.

Model:



Begin reading chapter 1 of *All Thirteen*—“A Typical Saturday,” starting on page 1.

Stop after: *“Everyone agrees. They’ll go for only an hour or so, and then they’ll head back”* (p. 2).

I like how the author chose to start the story on the soccer field. This helps us understand the relationship the boys have with one another and their coach. They are dedicated to their sport and to each other; they know how to work as a team.

We learned several important details about the boys. They are:

- ages 11–17,
- tight knit,
- adventurous, and
- outdoorsy.
- Most of the boys are Buddhist, and Adul is a Christian.
- They are all good friends.



Notes: Add details about the Wild Boars soccer team to the front of note card #1.

We also learned some important details about Coach Ek. We learned that he:

- “encourages the boys to be athletes beyond the soccer field” (p. 2).

He also is:

- trustworthy,
- wise, and
- mature.



Notes: Add details about Coach Ek to the back of note card #1.

Guide:



Continue reading chapter 1 of *All Thirteen*.

Stop after: “. . . when they can leave behind their stacks of homework and get into the fresh green hills that hover over their neighborhoods” (p. 7).



Discuss: What details about victims were revealed in this section? Do you think the boys are typical teenage boys? Why or why not?

Turn and talk with a partner.



Notes: Add details about the victims to the back of note card #1.

Assignment:

The boys are typical teenage boys. In contrast, you will learn that the climate is changing, and the seasons are not typical. For your assignment, you will finish chapter 1 and then read chapter 2, “A Sky Full of Water.” Entry task 2.

1. Vocabulary 2: *typical*.
2. Take notes while reading (note card #1).
3. Read chapters 1–2 and respond to questions. (The green sections are not part of this reading assignment.)
 - Which scene best dramatizes the personality of the Wild Boars soccer team?
 - How is the changing climate making the seasons less predictable in Thailand?

Note card #1 (Front):

Victims | Note Card #1

The Wild Boars Soccer Team

- ages 11-17
- tight-knit
- adventurous
- outdoorsy
- Buddhist/
Christian
- good friends

Note card #1 (Back):

Coach EK

- "encourages the boys to be athletes beyond the soccer field" (p. 2).
- organizes excursions
- trustworthy
- wise
- mature
