

THE SECRET GARDEN HIGHLIGHTING DIRECTIONS FOR THE INSTRUCTOR'S BOOK

Use three colors of highlighters to mark the teacher copy of the novel:
 Orange = Vocabulary Pink = Modeling/Guided Practice Yellow = Important Quote (Entry Task)

Page #	Color	Word or Sentence
4	Yellow	<i>The Secret Garden</i> narrates the story of Mary Lennox, a contrary, aggressive, and unloved ten-year-old who goes to live with her uncle after her parents' death.
8	Pink	So if Mary had not chosen to really want to know how to read books, she would never have learned her letters at all.
10	Yellow	She had been angry because no one seemed to remember that she was alive.
11	Orange	<u>Neglected</u> : She looked an ugly, cross little thing and was frowning because she was beginning to be hungry and feel disgracefully <u>neglected</u> .
12	Pink	It was true that there was no one in the bungalow but herself and a little rustling snake.
17	Pink	Colonel McGrew said he nearly jumped out of his skin when he opened the door and found her standing by herself in the middle of the room.
18	Yellow	She had begun to wonder why she had never seemed to belong to anyone even when her father and mother had been alive. Other children seemed to belong to their fathers and mothers, but she had never seemed to really be anyone's little girl.
21	Orange	<u>Locked</u> : A house with a hundred rooms, nearly all shut up and with their doors <u>locked</u> . . .
27	Yellow	. . . it is just miles and miles and miles of wild land that nothing grows on but heather and gorse and broom, and nothing lives on but wild ponies and sheep.
27	Yellow	. . . the wide bleak moor was a wide expanse of black ocean through which she was passing on a strip of dry land.
27	Pink	It's a wild, dreary enough place to my mind, though there's plenty that likes it—particularly when there's heather in bloom.
27	Orange	<u>Contrary</u> : It was in this way Mistress Mary arrived at Misselthwaite Manor and she had perhaps never felt quite so <u>contrary</u> in all her life.

29	Pink	It was in this way Mistress Mary arrived at Misselthwaite Manor and she had perhaps never felt quite so contrary in all her life.
38	Orange	<u>Locked</u> : One of th' gardens is <u>locked</u> up.
50	Yellow	She was not sorry she had come to Misselthwaite Manor. In India she had always felt hot and too languid to care much about anything. The fact was that the fresh wind from the moor had begun to blow the cobwebs out of her young brain and waken her up a little.
50	Pink	"It is the garden" she said. "I am sure it is."
52	Yellow	At that moment, a very good thing was happening to [Mary]. Four good things had happened it her, in fact, since she came to Misselthwaite Manor. She had felt as if she had understood a robin and that he had understood her; she had run in the wind until her blood had grown warm; she had been healthily hungry for the first time in her life; and she had found out what it was to be sorry for someone.
51	Orange	<u>Wuthering</u> : Listen to th' wind <u>wutherin'</u> round the house . . . You could bare stand up on the moor if you was out on it tonight.
51	Orange	<u>Wuthering</u> : She looked at the red fire and listened to the wind <u>wutherin'</u> . It seemed to be <u>wutherin'</u> louder than ever.
52	Pink	She did not believe she was speaking the truth.
68	Orange	<u>Contrary</u> : Mistress Mary forgot that she had even been <u>contrary</u> in her life when he allowed her to draw closer and closer to him and bend down and talk and try to make something like robin sounds.
71	Yellow	. . . if Mary liked [the garden] she could go in it every day and shut the door behind her . . . nobody would ever know where she was but would think the door was still locked and the key buried in the earth.
72	Pink	. . . so that if she ever should find the hidden door, she would be ready.
72	Orange	<u>Contrary</u> : Already she felt less <u>contrary</u> , though she did not know why.
78	Pink	She was standing inside the secret garden.
91	Yellow	She liked the name (the Secret Garden) and she liked still more the feeling that when its beautiful old walls shut her in no one knew where she was. It seemed almost like being shut out of the world . . .

91	Yellow	She was becoming wider awake every day which passed at Misselthwaite. She was beginning to like to be out of doors; she no longer hated the wind, but enjoyed it. She could run faster, and longer, and she could skip up to a hundred.
94	Pink	But because he kept breaking into a slow grin now and then, Mary was not afraid to talk to him.
96	Pink	Also she began to believe that he knew everything in the world about flowers.
103	Orange	<u>Recovered</u> : “Did you know about the garden?” she asked again when she had <u>recovered</u> herself.
106	Yellow	“I’m growing fatter, and I’m growing stronger. I used always to be so tired. When I dig I’m not tired at all. I like to smell the earth when it’s turned up.”
110	Orange	<u>Encouraging</u> : His poppy-colored cheeks were distended with his first big bite of bacon, but he managed to smile <u>encouragingly</u> .
129	Yellow	He was too much like herself. He too had had nothing to think about and the idea of a hidden garden attracted him as it had attracted her.
129	Yellow	Mary had not known that she herself had been spoiled, but she could see quite plainly that this mysterious boy had been.
140	Yellow	I wonder if it would not do [Colin] good to go out into a garden and watch things growing. It did me good.
145	Yellow	Mary talked more than she had ever talked before—and Colin both talked and listened as he had never done either before. And they both began to laugh over nothing as children will when they are happy together.
145	Pink	. . . instead of a hard, little, unloving girl and a sickly boy who believed that he was going to die.
147	Pink	“Tell me about Rajahs.”
149	Orange	<u>Amused</u> : When he was <u>amused</u> and interested she thought he scarcely looked like an invalid at all.
152	Yellow	She unchained and unbolted and unlocked and when the door was open she sprang across the step in one bound, and there she was standing on the grass, which seemed to have turned green . . .

152	Orange	<u>Tender</u> : There were <u>tender</u> little fluting sounds here and there and everywhere, as if scores of birds were beginning to tune up for a concert.
158	Yellow	“I was thinking that if [Colin] was [in the garden] he wouldn’t be watchin’ for lumps to grow on his back; he’d be watchin’ for buds to break on th’ rose-bushes, an’ he’d likely be healthier.”
173	Pink	. . . she was softened too and met him half-way with her hand, so that it was a sort of making up.
175	Pink	And Colin was asleep.

Print this sheet on Avery 18661 labels. Place labels in the book according to page #.

Page 2: Highlighting Color Key

Pink = stop to model/guide, Orange = Vocabulary,
Yellow = important quotes (Entry Task)

Back of Front Cover: Day 1—Good readers classify a book before reading. Read the cover, blurb, table of contents, front and back pages. Pay attention to the key words and phrases that allude to the novel type (7 Basic Novel Types).

Back of Front Cover: Day 2—Good readers divide the text into quadrants before reading. They think about the story structure and character arc. Outside Text: *The Orphan Character Archetype*.

Page 7: Day 3—Good readers note the important characters and identify the character moment(s). They do this in the first part of quadrant 1. Read: Chapters 1–2.

Page 25: Day 4—Good readers note important details about the setting and analyze how the author uses descriptive language to create mood. They do this in the first part of quadrant 1. Read: Chapters 3–4.

Page 47: Day 5—Good readers note important details that foreshadow the first plot point and the beginning of the character arc. They do this in the second half of quadrant 1. Read: Chapters 5–6.

Page 63: Day 6—Good readers generate a thematic question and read to see how the first plot point answers the thematic question. Read: Chapter 7.

Page 71: Day 8—Good readers pay attention to symbolism and pattern as they read. They use the repetition of symbolism to classify the book into genres (*The 12 Common Genres*). Read: Chapters 8–9.

Page 91: Day 9—Good readers note important details that foreshadow the midpoint. Read: Chapters 10–12.

Page 123: Day 10—Good readers analyze the theme at the midpoint; they think about how the midpoint answers the thematic question. Read: Chapter 13.

Page 137: Day 11—Good readers pay attention to symbolism and pattern as they read. They use the repetition of symbolism to classify the book into genres (*The 12 Common Genres*). Read: Chapters 14–16.

Page 169: Day 12—Good readers note important details that foreshadow the turning point. Read: Chapters 17–19.

Page 197: Day 13—Good readers analyze the theme at the turning point; they think about how the turning point answers the thematic question and marks a complete change in the protagonist. Read: Chapter 20.

Page 207: Day 15—Good readers analyze how the style of the book changes and analyze the meaning of the change. Read: Page 207 and poetry.

Page 207: Day 16—Good readers note important details that foreshadow the final plot point. Read: Chapters 21–24.

Page 208: Day 17—Good readers note important details that foreshadow the resolution. Read: Chapters 25–27.