



# ReadQuest

## *Meet the Cast*

STANDARD EDITION

# Spark & Anvil

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This book collects 6 chapter books from the Readquest cast — each character embodies a different curricular primitive; together they teach the full subject.

Methodology: distributed-narrative learning per Bruner narrative-cognition + Habgood intrinsic-integration + SAMHSA TIP 57 trauma-informed register.

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*For everyone who learns by hearing a story first.*

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# Introduction

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The Readquest cast was authored to embody the curriculum, not decorate around it. Each of the 6 characters you'll meet in this book teaches a specific primitive — a particular tactic, a particular technique, a particular way of seeing. Together they form an ensemble: the cast IS the curriculum.

Read in any order. Each chapter stands alone.

Each character also appears in the matching Spark & Anvil app (free, forever) where you can practice what they teach.

— *The editors at Spark & Anvil*



# Anchor

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*EVIDENCE* — supporting any reading-claim with specific evidence from the text. Without textual evidence, a claim is unsupported. The strength of a reading is the strength of its citations.

Anchor is a *small, heavy crab kid*. She always carries a *small ship's-anchor*. It's real metal and very heavy. The anchor is her special tool. It helps her teach.

Anchor will not believe what you say about a story unless you can *show proof from the book*. If a student says, "The character is sad," Anchor asks, "Where in the text?" The student must *point to a certain sentence or phrase*. It has to be right there in the story. This sentence must *back up their idea*. Only then will Anchor *lift her small ship's-anchor*. It's a little teaching trick. The anchor stays tied to her body with a short rope. But she can *raise* it a bit when she agrees with a student's proof.

If there's no proof, the anchor *stays down*. Your idea is just floating. It has no tie to the book. The student *must find the proof*.

Anchor grew up in a town by the sea. It was called Bollard. That's a funny name, because bollards are the big posts ships tie up to in a harbor. Her family had been harbor-masters for ages. They were the people who kept the harbor safe. They made sure ships were tied up tight before big storms came. Their family motto was: "Show me the line. Show me where it ties. Then I will trust the anchor."

Anchor's real name was Quill. She learned this lesson deep down, right from when she was a little crab kid. By the time she was ten, she knew it well. Every idea about a ship's safety needed *proof you could see*. Saying "the ship is safe" was not enough. The harbor-master had to *see the rope*. They had to *see the knot*. They had to *see the anchor on the bottom*. Only then could they truly believe the ship was safe.

When she was sixteen, Quill started using this idea for books. She found out the *same rule worked*. An idea about a story — like "the character is sad" or "the author is being funny" or "the place is scary" — wasn't enough. Not without *words from the book* to back it up. The reader needed to *point to the exact words* that proved their idea. If not, the idea was just *floating*. It had no anchor.

Quill walked to the ReadQuest academy when she was twenty. She changed her name to Anchor. That happened when the master gave her the job of finding proof in books. She has been Anchor for twelve years now.

In her classroom, she starts every first day the same way. She sits at the front. Her small ship's-anchor rests on the floor by her feet. She looks at the class.

"I am Anchor," she says. Her voice is deep and steady. "I do not believe ideas about stories without proof from the book. If you say *the character is sad*, I will ask *where in the text?* If you can point to a sentence, the anchor lifts. If you cannot, the anchor stays down. Your idea is unanchored."

She shows them how it works. She reads a short passage from a book:

*"Marco sat on the kitchen step. The dog whined at the door. He did not move."*

She looks at a student. "What is Marco feeling?" she asks.

The student thinks for a moment. "He is sad," they say.

Anchor nods slowly. "Show me where in the text," she says. Her eyes are serious.

The student leans forward. They try to point to a word. But the story doesn't actually say, "Marco is sad." The student looks stuck. Their finger hovers over the page. They frown. Then their eyes light up. They had an idea!

"Wait!" the student says. "The proof is in what he *does!* Or, what he *doesn't* do." They point to the last sentence. "Marco did not move when the dog whined. That is proof of sadness. Or at least, he feels something very strong."

Anchor's small ship's-anchor *lifts slightly*. It makes a soft clinking sound. "The anchor lifts," she says. "Your idea has support. The book does not say *Marco is sad*. That is an idea you made up in your head. (Hunch would help you with that part!) But what Marco *did* — he did not move — that ties your idea down. Your reading is supported."

The students always — *always* — find this amazing. Their eyes get wide. They had often made ideas about books. But they never knew those ideas needed proof. Anchor's real ship's-anchor *shows them the rule*. It makes it easy to see.

Sometimes students ask Anchor if finding proof is hard. Anchor always says the same thing.

"It is not hard," she says. "It is just *showing where your idea ties to the book*. For every idea you have about a story, ask yourself: *what exact sentence proves this?* Point to it. Your idea is now anchored. If you don't show the proof, your idea is floating. Readers cannot trust floating ideas."

She still keeps the small ship's-anchor at her feet. It's always there. The children sometimes ask if they can *help her lift it*. It's too heavy for just one kid. But teamwork is allowed! She always lets them try. A few kids gather around. They grab the rope. They pull together. The anchor lifts a little higher with their help.

In twelve years, Anchor has helped thousands of kids. She has taught them to *tie* their ideas about books to the actual words.

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## Voice register

**Guidance:** Heavy, immovable until evidence is cited, fond of small specific citations. Crab-tween with small ship's-anchor at her feet. Friends with Crest + Hunch.

**Sample lines:**

- "Show me where in the text. The claim needs an anchor."
- "Without the citation, the claim is floating. Readers cannot trust floating claims."
- "The anchor lifts when the claim has support."
- "For every claim, ask: what specific sentence supports this?"

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## Arc across kits

- **Kit 1-2** — Cameo.
- **Kit 3** — **Anchor character**. Full chapter feature.
- **Kit 4-7** — Recurring (evidence-citation exercises across all comprehension primitives).
- **Kit 8-10** — Cameo (advanced evidence-pattern recognition).
- **Kit 11-16** — Recurring ensemble member.

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## Relationships

- **Alliance:** Crest (main idea needs evidence). Hunch (inferences need textual support; co-teaches frequently).
- **Tension:** None.

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## Cultural-context note

The coastal-harbor-village setting is a deliberate generic European-maritime tradition without specific cultural attribution. Bollard is invented. The harbor-master family-tradition framing is consistent with Western maritime trade. The crab-with-ship's-anchor visual is a kid-friendly physical embodiment of the evidence-as-anchor principle.



# Crest

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\*MAIN IDEA — the *peak* of the passage; the central message; the *one thing* the passage is most fundamentally about. Identifying the main idea is the foundation of reading comprehension.\*

Crest grew up on a mountain. It was called Mount Comprehension. This was a real mountain. It stood in the kingdom's word-woods region. The word-woods were thick and green. They smelled like pine needles and damp earth. Mount Comprehension was the tallest peak in its small range. The famous ReadQuest academy sat nearby.

The mountain had a clear, sharp peak. It looked like a giant pointy hat. You could see it for miles in every direction. Travelers used the peak to find their way. If you were lost, you just looked up. The peak was the most important part of the land. Other mountains were taller in some spots. But Mount Comprehension's peak was known by everyone. Map-makers always drew it first on their scrolls. Everything else went around it.

Crest grew up in a village. It sat right at the mountain's foot. The village was named Footpath. Footpath was on the mountain's sunny southern side. Little houses with red roofs huddled together. Smoke curled from chimneys. Crest and her friends spent their childhood looking up. The peak was always there. It was like a silent, watchful friend.

It was the first thing they saw each morning. Sunlight hit the very top early. The valley below was still dark and sleepy. The peak would glow bright gold. It was the last thing they saw at night. The peak still glowed pink and purple. The village was already tucked into shadows. The stars would start to twinkle around it.



# Frame

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*TEXT STRUCTURE* — the underlying organizational pattern of a passage: compare-contrast, sequence, cause-effect, problem-solution, description. Identifying the structure helps the reader anticipate and integrate the content.

Frame is a *beaver-tween carpenter*. She loves wood. She loves building.

Her *small workshop* smells like fresh-cut pine and sawdust. It is packed with *every kind of wooden frame* you can imagine. There are tall stacks of wood planks. Tiny wood shavings curl on the floor. Frame hums a little tune as she works.

She has parallel-bar frames. These look like two long, straight pieces of wood. They have smaller cross-supports holding them together. They stand side-by-side, like train tracks.

Then there are staircase frames. These frames step up, one piece a little higher than the last. They look like tiny wooden stairs. Each step leads to the next.

She also has funnel frames. These are wide at the top. They get narrower and narrower at the bottom. They push everything towards one small point.

Some frames are broken-fixed frames. You can see where they were once snapped. But Frame has carefully glued and clamped them. Now they are strong again. You can still see the repair, though.

And her favorite: expanding frames. These start small in the middle. Then they *grow* outward in every direction. They spread out like a splash in a puddle.

Each of these special frame-shapes *matches a text structure*. Frame uses them to show kids how stories and articles are built.

The parallel-bar frames match *compare-contrast* passages. These passages talk about two things. They show how they are alike. They show how they are different.

Staircase frames match *sequence* passages. These passages tell things in order. First this happened. Then that happened.

Funnel frames match *cause-effect* passages. These passages show why something happened. One thing causes another. Or many things cause one big thing.

Broken-fixed frames match *problem-solution* passages. These passages tell about a problem. Then they show how to fix it.

Expanding frames match *description* passages. These passages tell all about one thing. They give many details from all sides.

Frame shows these frames to her students. She holds up the right frame. It makes the structural shape easy to see.

Frame grew up in a *beaver-family of dam-builders*. Her parents were famous. They built real, strong dams in the kingdom's small rivers. Young Frame loved to watch them work. She saw them choose logs. She saw them pack mud.

By age six, Frame knew that *dams have special shapes*. She knew these shapes were important. Some dams were *straight-bar dams*. They stretched in a single line across a narrow river. Others were *staircase dams*. These were many small, stepped dams going down a slope. They looked like giant stairs for the water. Some were *V-shaped dams*. These pushed the river's flow toward a central spillway. They focused the water's power.

The shape of a dam *showed how it worked*. Frame learned this early. She grew up thinking that *structures had their own shapes*. And those shapes told you everything.

She was thirteen when she thought about passages. Her village schoolteacher was a kind old badger. He had big, bushy eyebrows. He would pace the classroom.

"Some passages are put together in special ways," he explained one day. "Some are compare-contrast. Some are sequence. Others are cause-effect. Some show a problem and a solution. And some just describe things." He tapped his chin. "Knowing the way a passage is built helps you read it better."

Frame's ears perked up. She sat up straight in her wooden desk. "Like dams!" she blurted out. The other students looked at her. The teacher stopped pacing.

"What do you mean, Frame?" he asked, a small smile starting.

"Each dam has a shape," Frame explained. She thought about her parents' work. "Each shape does something special. Passages must work the same way!"

The teacher's smile grew wide. He clapped his paws together. "Exactly, Frame! Exactly!" He looked so happy. He even gave her a gold star sticker. It was the biggest one he had.

Frame walked to the ReadQuest academy when she was nineteen. It was a long walk. She carried her tools in a big wooden box. She has been the academy's text-structure teacher for eleven years now. She loves her job.

In her classroom, she starts every first-day lesson the same way. Her workbench is right at the front. On it, she has *one of each kind of frame*. They sit there, waiting.

She clears her throat. "Hello, everyone," she says. Her voice is calm and clear. "I am Frame. I build wooden frames in different shapes. Each shape matches a text structure. Watch."

She picks up the *parallel-bar frame*. The wood feels smooth in her paws. "This is the compare-contrast structure," she says. She holds it up high. "Two things are placed side by side. Their similarities are listed. Their differences are listed. The parallel-bar frame shows this. Two parallel pieces. Cross-supports between them. Easy to see."

Next, she picks up the *staircase frame*. She runs a paw along its stepped pieces. "This is the sequence structure," she explains. "Events are listed in order. First, then, next, finally. Each event builds on the one before it. The staircase frame shows this. Stepped rising pieces. One after the other."

Then she lifts the *funnel frame*. It feels heavy in her hands. "This is the cause-effect structure," she says. "Many things can happen. They all lead to one big result. Or one thing happens. It makes many other things happen. The funnel matches this. Wide at the input. Narrow at the output. It pushes things to a point."

She carefully picks up the *broken-fixed frame*. She points to the mended spot. "This is the problem-solution structure," she tells the class. "A problem is presented. Then a way to fix it is proposed. The broken-fixed frame shows this. A damaged piece. Visibly repaired. It's fixed!"

Finally, she holds up the *expanding frame*. She turns it slowly. It looks like a wooden starburst. "This is the description structure," she says, her voice soft. "You start with one main subject. Then you describe it from many angles. You add details. The expanding frame matches this. A small center. It grows outward in all directions. It just keeps getting bigger."

The students always — *always* — find the frame-and-structure pairing *clear*. Their eyes get wide. They nod their heads. Before Frame, they often read passages. But they didn't see how they were built. Frame makes the patterns *visible*. They learn to *find the frame-shape* of each passage. This helps them guess what comes next. It helps them put all the information together.

Frame also teaches the *signal-words* for each structure. These words are like little clues.

For compare-contrast, look for: *like / unlike / similarly / however*.

For sequence, look for: *first / then / next / finally*.

For cause-effect, look for: *because / since / therefore*.

For problem-solution, look for: *problem / solution / however / instead*.

For description, look for: *for example / such as / specifically*.

Sometimes, students ask Frame if finding these text shapes is hard. Frame always says the same thing. She smiles.

"It is not hard," she says. "It is just *seeing the shape*. Read the passage. Ask yourself: what shape does this make? Is it compare-contrast? Sequence? Cause-effect? Problem-solution? Description?" She pauses. "Each shape has signal-words. Each shape has a wooden frame right here in my workshop. Pick the frame. Then you've found the structure."

She still keeps the five frames on her workbench. They are always there. The children sometimes ask to hold them. Frame always lets them. They feel the smooth wood. They trace the shapes with their fingers. It helps them remember.

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## Voice register

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**Guidance:** Practical, builder, fond of small structural matches. Beaver-tween carpenter with workshop of wooden frames. Friends with all cast.

**Sample lines:**

- *"Identify the shape. The shape is the structure."*
- *"Compare-contrast: parallel-bar. Sequence: staircase. Cause-effect: funnel. Problem-solution: broken-fixed. Description: expanding."*
- *\*"Each structure has signal-words. Like / first / because / problem / for example. The signals tell you the shape."\**
- *"Knowing the shape helps you anticipate the content."*

## Arc across kits

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- **Kit 1-4** — Cameo.
- **Kit 5** — **Anchor character**. Full chapter feature.
- **Kit 6-9** — Recurring (structure-identification drills across fiction + nonfiction).
- **Kit 10-13** — Cameo (mixed-structure passages).
- **Kit 14-16** — Recurring ensemble member.

## Relationships

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- **Alliance:** All cast (structure underlies any passage).
- **Tension:** None.

## Cultural-context note

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The beaver-family dam-builder framing is a deliberate generic European-rural-craft tradition without specific cultural attribution. The wooden-frames teaching prop is consistent with the chunky-cartoon hands-on register. The dam-and-passage structural parallel is the chapter's load-bearing pedagogical move.



# Hunch

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\*INFERENCE — reading between the lines; understanding what the text *implies* without stating directly. The text gives *signals*; the reader assembles them into \*implied meaning.\*\*

Hunch is a *hound-tween* with an *unusually sensitive nose*. His nose is super important. It helps him teach. Hunch can *smell what is not on the page*. He reads with his eyes. Just like any other ReadQuest student. But his nose also sniffs out things. Things the text hints at. Things it doesn't say. Implied facts. Unstated feelings. Hidden details. Hunch's nose finds them all. His tail wags slowly when he smells an *inference*. It wags faster when the *inference* is strong.

Hunch grew up in a *small village*. It was near the academy's word-woods. His family were all hounds. They were the village trackers. They found lost sheep. They found missing children. They found stolen things. Hunch was the youngest of seven hound-children. He was supposed to be a tracker too. But Hunch loved books more. He liked them more than tracking things. He would read in the family workshop. His older brothers and sisters practiced tracking. Books were the only things. They gave his sensitive nose a real workout. Tracking lost sheep was too easy for Hunch. The sheep-trails were *obvious*. Books were different. They were *full of small implied things*. The words didn't say them outright. Hunch's nose was secretly excited by these hints.

At fourteen, he knew it. *His nose was perfect for finding inference*. Following scent trails was one kind of work. But finding *implied facts in text*? That was the kind he loved.

When he was nineteen, he walked to ReadQuest Academy. The academy master talked to him. The master said: "*Read this passage. Tell me what is implied.*"

The passage had been:

*"Sara walked into the kitchen at 6:00 a.m. The coffee was already brewed. Her mother's car was gone."*

Hunch read the passage. His nose twitched. His tail wagged slowly. He said: *"This passage implies many things. First, Sara's mother woke up before 6 a.m. Second, she had time to make coffee. She also left before Sara woke up. Third, Sara's mother left in a car. That tells us how the family gets around. Fourth, the mother left without waking Sara. This means she wanted to leave quietly. Maybe Sara was sleeping soundly. Or maybe her mother had a secret reason to leave. Fifth, coffee was brewed. So the mother probably drinks coffee. That's a small family fact. The text doesn't say any of this directly. You have to infer them. From what the text did say."*

The master said: "*You are appointed.*"

Hunch has been the academy's *inference*-teacher for thirteen years.

In his classroom, Hunch starts every first lesson the same way. He sits on a small cushion. It's at the front of the room. He has a *small book* on his lap. He says: "*I am Hunch. My nose smells what the text hints at. But it doesn't say it. Watch closely.*"

He reads a short passage aloud. It's usually the Sara-and-coffee story. His nose twitches. His tail wags. He says: *"My nose found these inferences: The mother woke before 6. She brewed coffee. She left in a car. She didn't want to wake Sara. The text didn't say any of this. It only told us the time. And about the coffee. And the missing car. The hints came from those facts."*

Then he teaches the students to read like he does. With their eyes and their noses. He shows them his main way of doing things. First, read what the text says directly. Second, ask questions. What does this hint at? What must be true for this to happen? How would someone feel to act this way? What would explain this detail? These implied facts are real understanding. They are not just guesses.

He always warns them: *Inferences* need to be backed up. By the text itself. Don't infer things the text doesn't hint at. For example, "Sara's mother was happy" is *not* a good *inference*. The story doesn't tell us how she felt. But "Sara's mother left before Sara woke" IS a good *inference*. The car was gone. Sara just walked in. Those facts tell us.

(Anchor — you'll meet her later — often helps Hunch teach this. *Inferences* need anchors. Like a boat needs one. Hunch and Anchor often show this together. Hunch finds the *inference*. Anchor points to the words that prove it.)

When students ask Hunch if *inference* is hard, he always says the same thing:

\*"It's not hard. It's *reading what isn't on the page*. The text gives you hints. The reader puts the hints together. They find the hidden meaning. What must be true for this to happen? What would explain this detail? The answers are *inferences*. His nose finds them. With practice, your eyes will too."\*

He still keeps the small book on his lap. The children sometimes ask to read from it. He always lets them.

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## Voice register

**Guidance:** Alert, sniffing, fond of small detected inferences. Hound-tween with sensitive nose; tail wags slowly when an inference registers. Friends with Crest + Anchor.

**Sample lines:**

- *"What the text does not say is also information. Sniff it out."*
- *"What background fact is needed for this to be true? The answer is an inference."*
- *"Inferences must be supported by the text. Without textual support, an inference is a guess."*
- *"My nose detects what the text implies. With practice, your eye will too."*

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## Arc across kits

- **Kit 1** — Cameo.
- **Kit 2** — **Anchor character**. Full chapter feature.
- **Kit 3-6** — Recurring (inference exercises across fiction + nonfiction).
- **Kit 7-9** — Cameo (advanced inference with literary techniques).
- **Kit 10-16** — Recurring ensemble member.

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## Relationships

- **Alliance:** Crest (main idea + inference often pair). Anchor (inferences need textual evidence).
- **Tension:** None.

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## Cultural-context note

The hound-tracker family framing is a deliberate generic European-rural tradition without specific cultural attribution. The seven-hound-children + youngest-going-academic detail is a small humanizing family-arc moment. The sensitive-nose-for-inference is a clear physical embodiment of the inference primitive.



# Pith

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\*VOCABULARY IN CONTEXT — deriving the meaning of an unfamiliar word from the *surrounding text* rather than from a dictionary. The surrounding sentences usually give enough signal to derive the word's meaning \*in this context.\*\*

**Pith** is a small anthropomorphic coconut-tween.

He's a bit unusual. But this helps him teach a big lesson. The inside of a coconut is sometimes called the **pith**. Most people call it the *meat*. But **Pith** likes his name. It fits his job. **Pith's** body is a *small round coconut*. The outside is the *husk*. The inside is *the meat*. He teaches a big lesson. The meaning of a new word is like the coconut's meat. You find it in the words around it. Not in the word alone.

**Pith** grew up in a warm village. It was by the sea. Coconuts were the main food there. His family picked coconuts every day. They split the hard husk. Then they dug out the white meat. They used small tools. **Pith** watched them do this. He watched his whole life.

By age six, he knew a secret. You could not see the meat from outside. You couldn't tell how much meat was inside. You couldn't tell if it was good meat. Not just by looking at the whole coconut. You had to crack it open. You looked at the husk. Was it thick? Did it have good fibers? What about the eyes? These clues told you about the meat. The outside clues told you what was inside.

When **Pith** was eleven, he had a big idea. New words were like coconuts. The meaning was the meat inside. The sentences around it were the husk. You can't see the meaning just by looking at the word. You must look at the husk. The words around it. They tell you about the meat.

**Pith** walked to ReadQuest Academy. He was eighteen then. For nine years, he has taught there. He teaches how to find word meanings.

In his class, he starts every first lesson the same way. He has a real coconut on his desk. It's small. He cracks it open. Right in front of everyone. He shows them the outside *husk*. Then he shows them the white *meat* inside.

He says, "You couldn't see the meat before. Not when the coconut was whole. The husk didn't tell you the meat's taste. But the husk *thickness...* the fibers... the eyes... they gave clues. They told you if the meat was good. That's *outside information*. Words work the same way."

He shows them how. He writes on the board:

*"The hiker felt his quadriceps burning as he climbed the steep slope, the muscles in his thighs straining with every step."*

He points to *quadriceps*. He says, "This word is new to many of you. Don't look it up yet. Look at the words around it. The sentence says: *muscles in his thighs*. That's the *husk*. It's the surrounding context. The *meat* — the meaning of *quadriceps* — is *muscles in the thigh*. The words around it told you the meaning. No dictionary needed!"

He gives another example.

*"The sun was beginning to wane as evening approached, its light dimming and the sky darkening."*

He points to *wane*. He says, "Look at the husk. *Beginning to \_\_\_ as evening approached, light dimming, sky darkening*. What does that tell you? The meat — *wane* means to *get smaller or dimmer*. The words around it gave you the meaning."

The students always love this. It makes them feel smart. They used to think every new word needed a dictionary. **Pith** shows them something else. Most new words don't need a dictionary. The words around them are usually enough. They tell you what you need to know.

**Pith** teaches different kinds of clues. He calls them *context clues*.

- *Definition* clues: The text tells you exactly what it means.
- *Example* clues: The text gives examples of the word.

- *Synonym* clues: The text uses a similar word nearby.
  - *Antonym* clues: The text uses an opposite word. It shows you by contrast.
  - *General sense* clues: The feeling of the words helps you guess.
- Each clue is a different way the husk helps you. It surrounds the meat.

Students often ask **Pith**. "Is finding meanings this way hard?" **Pith** always says the same thing.

"It's not hard at all," **Pith** says. "It's about *looking at the husk*. Not just the meat. The new word is the meat. You can't see it alone. The words around it are the husk. You *can* see them. Look at the husk. The meaning will pop out."

He still keeps a fresh coconut on his desk. He cracks one open each school year. It's for the first-day lesson. After he cracks it, he shares it. The students eat the coconut meat. They really like that part.

## Voice register

**Guidance:** Extracting, fond of small contextual derivations. Coconut-tween whose body is literally a small round coconut with an inside (meat) and outside (husk). Friends with all cast.

**Sample lines:**

- *"The word's meaning is in the surrounding text. Look around the word, not at it."*
- *"The meat is the meaning. The husk is the context. The husk tells you about the meat."*
- *"Definition\* clues, example clues, synonym clues, antonym clues, general sense clues — five ways the husk surrounds the meat."\**
- *"Most unfamiliar words do not need a dictionary. The context is usually sufficient."*

## Arc across kits

- **Kit 1-5** — Cameo.
- **Kit 6** — **Anchor character**. Full chapter feature.
- **Kit 7-9** — Recurring (vocabulary-in-context drills).
- **Kit 10-12** — Cameo (advanced context-clue patterns).
- **Kit 13-16** — Recurring ensemble member.

## Relationships

- **Alliance:** All cast (vocabulary threads through everything).
- **Tension:** None.

## Cultural-context note

The tropical-coconut-village setting is a deliberate generic tropical-coastal tradition without specific cultural attribution. **Pith** is rendered as an anthropomorphic small-round-coconut character in the chunky-cartoon visual register. The coconut-and-meat analogy is the chapter's load-bearing pedagogical move — it makes the *unfamiliar-word-meaning-comes-from-surrounding-text* principle viscerally graspable through a familiar food.



# Plume

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\*AUTHOR'S PURPOSE — what the author is *trying to do* with this passage: inform, persuade, entertain, reflect, warn. TONE — how the author *sounds* while doing it: joyful, somber, ironic, urgent, neutral.\*

Plume is a *peacock-tween* whose *plumage shifts color* depending on the author's tone.

His feathers are amazing. They change right before your eyes. Bright cheerful gold means the author is joyful. Cool deep blue means the author is sad or serious. Sharp red means the author is angry or urgent. Muted brown means the author is just giving facts. Soft mauve means the author is thinking deeply. The feathers shift all by themselves. Plume does not make them change. His plumage simply *shows* what the author feels.

Plume grew up in a house full of actors. His mom and dad were *touring actors*. They traveled from town to town. They performed in market squares. They played in big town halls. They even put on shows at tiny village fairs. Plume spent his whole childhood watching people in the crowd. He saw how they reacted to different kinds of plays.

By the time he was eight, Plume knew a secret. The same story could be told in many ways. A happy story made people laugh. A sad story made people cry. An urgent story made them lean forward. It made them hold their breath. A tricky, funny story made them smile a special knowing smile. The *way* a story was told was just as important as the words.

When Plume was fifteen, he thought about books and stories. He figured out that writers had tones too. It wasn't just actors. The tone wasn't only in the words themselves. The same words could feel different at different times. The tone was in the writer's choices. They picked certain words. They made sentences long or short. They showed some things clearly. They hid other things. They put some ideas in. They left some ideas out. You could almost hear the writer's tone. Even without any sound at all.

Plume walked to the ReadQuest academy when he was eighteen. He has taught there for ten years. He teaches about why writers write. He teaches about how they sound.

In his classroom, Plume starts every first-day lesson the same way. He stands at the front. His feathers are *neutral-brown*. This is their resting color. "I am Plume," he says. His voice is calm. "My plumage shifts color with the author's tone. Watch."

He picks up a book. He reads a passage aloud. It's from a science textbook. It explains how plants make their own food. His feathers stay *neutral brown*. They don't change at all. "Informational tone," Plume says. "The author is just giving facts. No big feelings. My plumage stays neutral. That tells you the author's purpose: *to inform*." The students nod. They scribble notes.

Then he reads a second passage. This one is a children's story. It's about a tiny puppy's first time playing in the snow. Plume's feathers burst into *bright cheerful gold*. They sparkle like sunshine. "Joyful tone," he says. "The author is happy about the puppy's fun. My plumage brightens. The author's purpose: *to entertain and to share delight*." A few students giggle. They love the golden feathers.

He reads a third passage. It's a news article. It tells about a town after a big flood. Plume's feathers shift to *cool deep blue*. A little bit red shows at the edges. It's like a warning. "Somber tone with urgency," Plume explains. "The author is telling sad news. But also showing how brave people were. My plumage shows both feelings. The author's purpose: *to inform with appropriate emotional weight*." The room grows quiet. The students look at the blue feathers. They understand.

Next, Plume reads a fourth passage. It's a funny, tricky newspaper story. It makes fun of something silly. His feathers shift to *sharp red*. They have a special, sneaky shimmer. It's like a secret joke. "Ironic tone," Plume says. "The author is saying one thing. But they really mean the opposite. My plumage shimmers with that sneaky feeling. The author's purpose: *to persuade through indirect critique*." A few students frown. Then their eyes light up. They get the joke.

The students always — *always* — find the feather-shifting amazing to look at. They had heard about "author's tone" before. But Plume *shows* them what tone looks like. It's a live signal. Right there. They learn to notice tone. It's like learning to notice if it's sunny or rainy. They watch Plume's feathers. They start to guess the color before it changes.

Plume then teaches the main ways writers use tone. "Inform means neutral," he says. "Persuade means urgent or ironic. Entertain means joyful. Reflect means thoughtful. Warn means somber or urgent." He tells them these are not strict rules. A story can mix feelings. But these pairings are a good way to start thinking.

Sometimes students ask Plume if reading for author's tone is hard. Plume always says the same thing.

"It is not hard," he says. "It is *listening for the author's voice*. The author has a purpose. That's a thing they are trying to do. The author has a tone. That's a way of sounding while doing it. The purpose and the tone together make the story feel a certain way. Listen for both."

He still stands at the front of the room. His feathers shift gently. Students read aloud from their own books. Plume's plumage changes with each new voice. The students see the shifts. They watch. They learn. They figure it out.

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## Voice register

**Guidance:** Theatrical, color-aware, fond of small register-distinctions. Peacock-tween with color-shifting plumage. Friends with all cast.

**Sample lines:**

- *"The author is trying to do something specific. The tone tells you what."*
- *"Inform / neutral. Persuade / urgent or ironic. Entertain / joyful. Reflect / contemplative. Warn / somber."*
- *"The same words in different tones produce different reading-experiences."*
- *"Listen for the author's voice. The voice tells you the purpose."*

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## Arc across kits

- **Kit 1-3** — Cameo.
- **Kit 4** — **Anchor character**. Full chapter feature.
- **Kit 5-8** — Recurring (author-purpose / tone exercises).
- **Kit 9-12** — Cameo (advanced tonal-analysis).
- **Kit 13-16** — Recurring ensemble member.

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## Relationships

- **Alliance:** All cast (tone threads through everything).
- **Tension:** None.

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## Cultural-context note

The touring-actor family framing is a deliberate generic European-theatrical-tradition without specific cultural attribution. Plume is rendered as an anthropomorphic peacock-tween in the chunky-cartoon visual register. The color-shifting plumage is a real-time visual signal of author's tone — a clear physical embodiment.

# About Spark & Anvil

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- **QuillSpell** — spelling craft through the Word Wizard cast
- **SynaForge** — sensory-affirming creative tools through Lull, Soften, and the Quiet that is Also Creating

## Methodology

Distributed-narrative pedagogy per Jerome Bruner (narrative-cognition) + Sebastian Habgood (intrinsic-integration in educational games) + SAMHSA TIP 57 (trauma-informed register).

Trauma-informed-design framework per Eggleston et al. (2025) and Stoltenburg et al. (2024).

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