

# Wonders

California

Grade 6  
Unit 2

An ELA/ELD  
Program



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Hill  
Education



Master the California  
Common Core  
State Standards!

TEACHER'S EDITION

# WEEKLY OVERVIEW

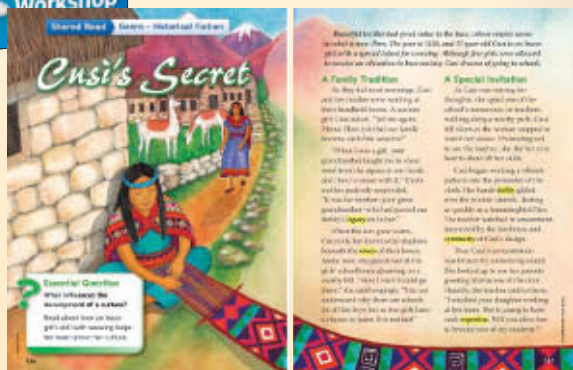
## Build Knowledge Influences

**?** Essential Question:  
What influences the development  
of a culture?

### Teach and Model Close Reading and Writing

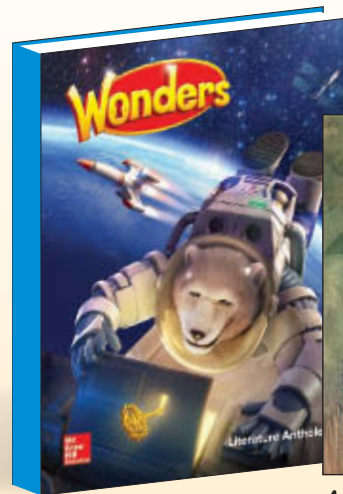


Reading/Writing  
Workshop



"Cusi's Secret," 136-143  
Genre Historical Fiction Lexile 840L ETS *TextEvaluater* 50

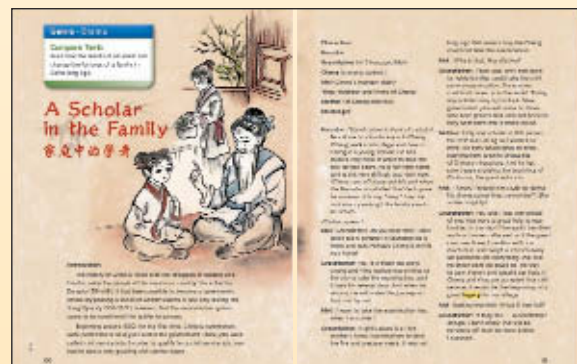
### Practice and Apply Close Reading and Writing



Literature Anthology



*A Single Shard*, 152-167  
Genre Historical Fiction Lexile 920L ETS *TextEvaluater* 48



"A Scholar in the Family," 170-173  
Genre Drama Lexile N/A ETS *TextEvaluater* N/A

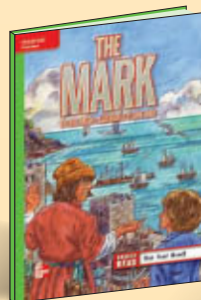
## Differentiated Texts



**APPROACHING**  
Lexile 730L  
ETS *TextEvaluater* 45



**ON LEVEL**  
Lexile 890L  
ETS *TextEvaluater* 47



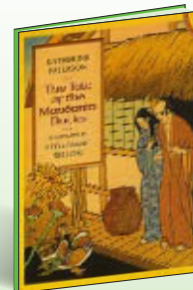
**BEYOND**  
Lexile 900L  
ETS *TextEvaluater* 51



**EL**  
Lexile 690L  
ETS *TextEvaluater* 25

### Leveled Readers

## Extended Complex Texts



*The Tale of the Mandarin Ducks*  
Genre Fiction  
Lexile 930  
ETS *TextEvaluater* 61



*A Single Shard*  
Genre Fiction  
Lexile 920  
ETS *TextEvaluater* 48

### Classroom Library

THE TALE OF THE MANDARIN DUCKS by Katherine Paterson, illustrated by Leo & Diane Dillon. Text copyright © 1995 Katherine Paterson, illustration copyright © 1995 Leo & Diane Dillon. Reprinted by arrangement with Ruffin Books, a division of Penguin Young Readers Group, a member of Penguin Group (USA) Inc.



## Student Outcomes

### Meaning Making

- Cite relevant evidence from text
- Identify point of view
- Make Predictions

RL.6.1, RL.6.3, RL.6.6

### Effective Expression

#### Write to Sources

- Draw evidence from literature
- Write narrative text
- Conduct extended research on ancient Egypt

#### Writing Process

- Prewrite a Formal Letter

#### Speaking and Listening

- Engage in collaborative discussions about influences
- Paraphrase portions of "Aban and the Physician"
- Present information on cultural influences

SL.6.1b, SL.6.1d, SL.6.2, SL.6.3, W.6.3a, W.6.9a, W.6.10

### Content Knowledge

- Explain how the geography of China isolated it from the world.



**HSS** HSS 6.6.2

### Language Development

#### Conventions

- Form and use possessives

#### Vocabulary Acquisition

- Acquire and use academic vocabulary  
benefit      deftly      derision      eaves  
expertise      impudence      legacy      symmetry
- Use Greek and Latin suffixes as clues to the meaning of a word

L.3.2d, L.6.4b, L.6.6

### Foundational Skills

#### Phonics/Word Study

- Open syllables

#### Spelling Words

brutal	secure	panic	cabin
fever	voter	vanish	nylon
detect	resist	labor	focus
rival	recite	topic	amid
unit	rotate	vital	lament

#### Fluency

- Expression

RF.5.3a, RF.5.4b, RL.6.10



### Professional Development

Support to make the most of your instructional time:

- See lessons in action in real classrooms.
- Get expert advice on instructional practices.
- Collaborate with other teachers.
- Access PLC Resources.



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# INSTRUCTIONAL PATH

1

## Talk About Influences

Guide students in collaborative conversations.

Discuss the essential question: *What influences the development of a culture?*

Develop academic language.

Listen to “Aban and the Physician” and discuss the story.



2

## Read “Cusi’s Secret”

Model close reading with a short complex text.

Read

“Cusi’s Secret” to learn about the importance of wool and weaving in the Inca culture, citing text evidence to answer text-dependent questions.

Reread

“Cusi’s Secret” to analyze text, craft, and structure, citing text evidence.



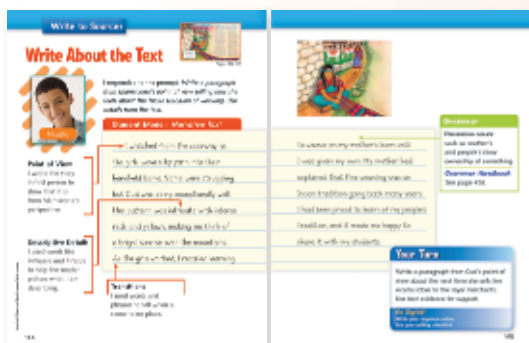
3

## Write About “Cusi’s Secret”

Model writing to a source.

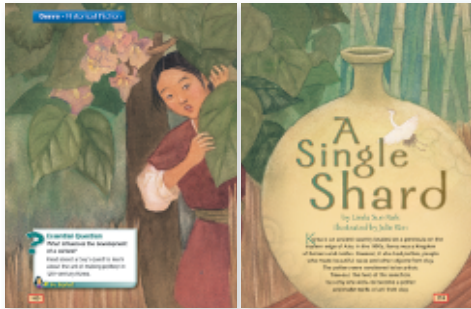
Analyze a short response student model.

Use text evidence from close reading to write to a source.



## 4

### Read and Write About *A Single Shard*



Practice and apply close reading of the anchor text.

#### Read

*A Single Shard* to learn how the location of a village and type of clay in the soil influenced the culture.

#### Reread

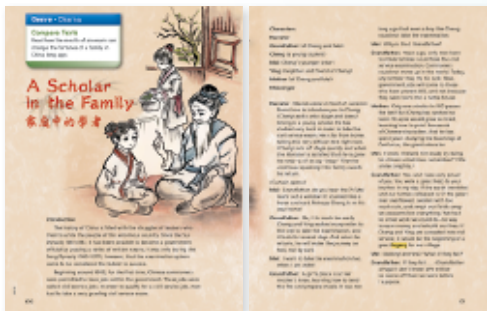
*A Single Shard* and use text evidence to understand how the author uses text, craft, and structure to develop a deeper understanding of the story.

Write a short response about *A Single Shard*.

#### Integrate

Information about how learning new things and developing new opportunities influence the development of a culture.

Write to Two Sources, citing text evidence from *A Single Shard* and “A Scholar in the Family.”



## 5

### Independent Partner Work

Gradual release of support to independent work



- Text-Dependent Questions
- Scaffolded Partner Work
- Talk with a Partner
- Cite Text Evidence
- Complete a Sentence Frame
- Guided Text Annotation

## 6

### Integrate Knowledge and Ideas

#### Connect Texts

**Text to Text** Discuss how each of the texts answers the question: What influences the development of a culture?

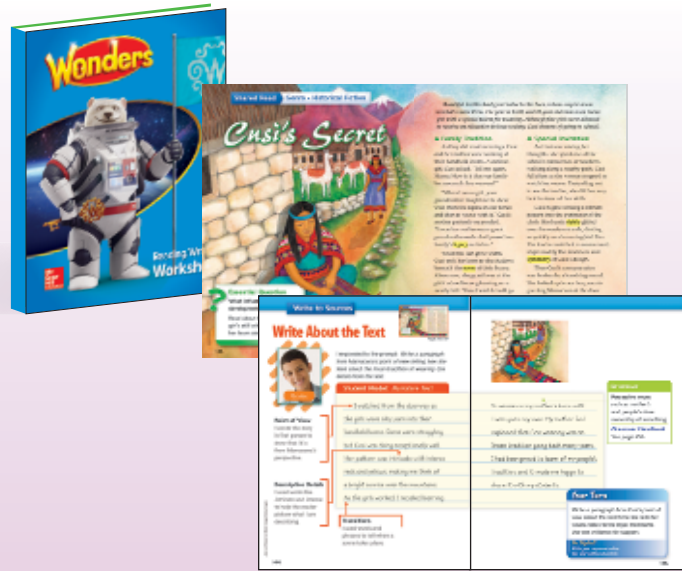
**Text to Photography** Compare information about influences in the texts read with the reproduction of the photo.

#### Performance Task

Prewrite and draft.

# DEVELOPING READERS AND WRITERS

## Write to Sources



### Day 1 and Day 2

#### Build Writing Fluency

- Quick write on “Cusi’s Secret,” p. T220

#### Write to a Source

- Analyze a student model, p. T220
- Write about “Cusi’s Secret,” p. T221
- Apply Writing Trait: Transitions, p. T220
- Apply Grammar Skill: Possessive Nouns, p. T221



### Day 3

#### Write to a Source

- Write about *A Single Shard*, independent practice, p. T217R
- Provide scaffolded instruction to meet student needs, p. T222



### Day 4 and Day 5

#### Write to Two Sources

- Analyze a student model, pp. T222-T223
- Write to compare *A Single Shard* with “A Scholar in the Family,” p. T223

WEEK 4: PREWRITE

WEEK 5: DRAFT AND REVISE WEEK 6: PROOFREAD/EDIT, PUBLISH, EVALUATE

Writing Process

Go Digital



Writer's Workspace

## Genre Writing: Informative Text

### Formal Letter Expert Model

- Discuss features of informational writing
- Discuss the expert model

### Prewrite

- Discuss purpose and audience
- Plan the topic

Expert Model • Formal Letter • 31

#### Invitation to Coach Brooks

Liam Harris  
Soccer Team Captain  
Smith Avenue Middle School  
1070 Smith Avenue  
Hillsdale, NJ 08521

October 1, 2014  
Mr. Roger Brooks, Coach  
Kearney High School  
2242 Lincoln Avenue  
Hillsdale, NJ 08551

Dear Coach Brooks:

On behalf of our soccer team, I would like to invite you to attend and give a short motivational speech at our All-Academic Soccer Game and Lunch on Saturday, October 25. The game will take place at 10:00 that morning on the field directly behind our school, with lunch (and your speech) to follow in the school cafeteria.

This is an important event because it is a fundraiser for the school and a great way for present students to gain a sense of history by connecting with adults who once were students here. It also gives adults an enjoyable link to their childhood and a renewed sense of team spirit.

Expert Model



Features of a Formal Letter



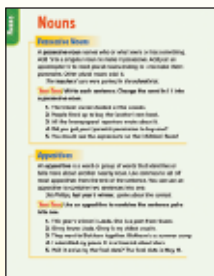
Model Graphic Organizer



Graphic Organizer

## Grammar and Spelling Resources

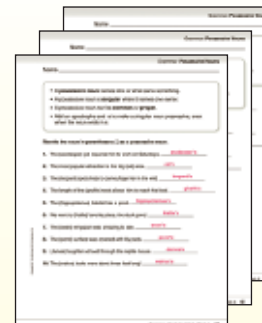
Online PDFs



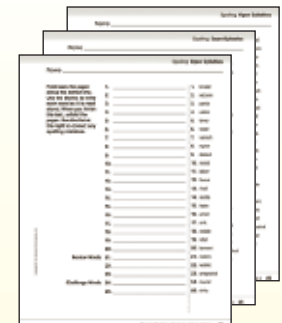
Reading/Writing Workshop Grammar Handbook, p. 456



Online Spelling and Grammar Games



Grammar Practice, pp. 41–45



Phonics/Spelling Practice, pp. 49–54



For additional support for Standard English Learners, see the online SEL Handbook.

# SUGGESTED LESSON PLAN

READING		DAY 1	DAY 2
<b>Teach, Model and Apply</b>  <b>Reading/Writing Workshop</b>	<b>Core</b>	<b>Introduce the Concept</b> T202–T203 <b>Vocabulary</b> T206–T207 <b>Close Reading</b> “Cusi’s Secret,” T208–T209	<b>Close Reading</b> “Cusi’s Secret”, T208–T209 <b>Strategy</b> Make Predictions, T210–T211 <b>Skill</b> Point of View, T212–T213 <b>Vocabulary Strategy</b> Greek and Latin Suffixes, T216–T217
	<b>Options</b>	<b>Listening Comprehension</b> T204–T205	<b>Genre</b> Historical Fiction, T214–T215
<b>LANGUAGE ARTS</b>			
<b>Writing</b> <b>Grammar</b> <b>Spelling</b> <b>Build Vocabulary</b>	<b>Core</b>	<b>Grammar</b> Possessive Nouns, T224 <b>Spelling</b> Open Syllables, T226 <b>Build Vocabulary</b> T228	<b>Write About the Text</b> Model Note-Taking and Write to a Prompt, T220–T221 <b>Grammar</b> Possessive Nouns, T224 <b>Build Vocabulary</b> T228
	<b>Options</b>	<b>Write About the Text</b> Writing Fluency, T220 <b>Genre Writing</b> Informative: Read Like a Writer, T350	<b>Genre Writing</b> Informative: Discuss the Expert Model, T350 <b>Spelling</b> Open Syllables, T226
 <b>Writing Process: Informative Formal Letter, T350–T355</b> Use with Weeks 4–6			
<b>Differentiated Instruction</b> Use your data dashboard to determine each student’s needs. Then select instructional support options throughout the week.			
<b>APPROACHING LEVEL</b>		<b>ON LEVEL</b>	
<b>Small Group</b> <b>Leveled Reader</b> <i>Wrought By Fire</i> , T232–T233 “That’s Music,” T233 Literature Circle, T233 <b>Phonics/Decoding</b> Decode Words with Long Vowels, T234 Build Words with Open Syllables, T234 Practice Open Syllables, T235	<b>Vocabulary</b> • High-Frequency and Vocabulary Words, T236 • Answer Yes/No Questions, T237 Greek and Latin Suffixes, T237	<b>Leveled Reader</b> <i>The Little Golden Llama</i> , T240–T241 “All Work and No Play,” T241 Literature Circle, T241	<b>Comprehension</b> Review Point of View, T243 Self-Selected Reading, T243
	<b>Comprehension</b> • Identify Narrator’s Influence, T238 • Review Point of View, T239 Self-Selected Reading, T239	<b>Vocabulary</b> Review Vocabulary Words, T242 Greek and Latin Suffixes, T242	<b>Fluency</b> Expression, T238
<b>DESIGNATED ELD SEE PAGES 218–243 OF THE ELD TEACHER’S EDITION.</b>			
<b>Emerging, Expanding, Bridging</b> 	<b>Oral Language/Vocabulary</b> • Explore the Essential Question: What Influences the Development of a Culture? • Develop Vocabulary and Academic Language		








DAY 3	DAY 4	DAY 5
<p><b>Close Reading</b> <i>A Single Shard</i>, T217A-T217R</p>  <p><b>Literature Anthology</b></p>	<p><b>Fluency</b> T155</p> <p><b>Close Reading</b> "A Scholar in the Family," T217S-T217V</p> <p><b>Integrate Ideas</b> Inquiry Space, T230-T231</p>	<p><b>Integrate Ideas</b> T230-T231</p> <ul style="list-style-type: none"> <li>• Text Connections</li> <li>• Inquiry Space</li> </ul> <p><b>Weekly Assessment</b></p> 
<p><b>Phonics/Decoding</b> T218-T219</p> <ul style="list-style-type: none"> <li>• Open Syllables</li> </ul>	<p><b>Close Reading</b> <i>A Single Shard</i>, T217A-T217R</p>	

<p><b>Grammar</b> Possessive Nouns, T225</p>	<p><b>Write About Two Texts</b> Model Note-Taking and Taking Notes, T222</p>	<p><b>Write About Two Texts</b> Analyze Student Model and Write to the Prompt, T223</p> <p><b>Spelling</b> Open Syllables, T227</p>
<p><b>Write About the Text</b> T222</p> <p><b>Genre Writing</b> Informative: Prewrite, T351</p> <p><b>Spelling</b> Open Syllables, T227</p> <p><b>Build Vocabulary</b> T229</p>	<p><b>Genre Writing</b> Informative: Teach the Prewrite minilesson, T351</p> <p><b>Grammar</b> Possessive Nouns, T225</p> <p><b>Spelling</b> Open Syllables, T227</p> <p><b>Build Vocabulary</b> T229</p>	<p><b>Genre Writing</b> Informative: Choose Your Topic, T351</p> <p><b>Grammar</b> Possessive Nouns, T225</p> <p><b>Build Vocabulary</b> T229</p>



**Writing Process: Informative Formal Letter, T350-T355** Use with Weeks 4-6

BEYOND LEVEL	ENGLISH LEARNERS
<p><b>Leveled Reader</b> <i>The Mark</i>, T244-T245 "Use Your Head!," T245 Literature Circle, T245</p>  <p><b>Vocabulary</b> Review Domain-Specific Words, T246 • Greek and Latin Suffixes, T246 • Synthesize, T246</p> 	<p><b>Shared Read</b> "Cusi's Secret," T248-T249</p> <p><b>Leveled Reader</b> <i>The Little Golden Llama</i>, T250-T251 "All Work and No Play," T251 Literature Circle, T251</p>  <p><b>Phonics/Decoding</b> Decode Words with Long Vowels, T234 Build Words with Open Syllables, T234 Practice Open Syllables, T235</p> <p><b>Vocabulary</b> • Preteach Vocabulary, T252 • Review High-Frequency Words, T236 Review Vocabulary, T252 Greek and Latin Suffixes, T253 Additional Vocabulary, T253</p> <p><b>Spelling</b> Words with Open Syllables, T254</p> <p><b>Writing</b> Writing Trait: Sentence Fluency, T254</p> <p><b>Grammar</b> Possessive Nouns, T255</p>

<p><b>Close Reading</b></p> <ul style="list-style-type: none"> <li>• Read Aloud: "Aban and the Physician"</li> <li>• "Cusi's Secret"</li> <li>• Differentiated Texts: <i>Cusi's Bold Plan</i></li> </ul>	<p><b>Writing/Grammar</b></p> <ul style="list-style-type: none"> <li>• Write to One Source</li> <li>• Write to Two Sources</li> <li>• Grammar: Possessive Nouns</li> </ul>	<p><b>Progress Monitoring</b></p> <ul style="list-style-type: none"> <li>• Written Production</li> <li>• Oral Production</li> <li>• Diagnose and Prescribe</li> </ul>
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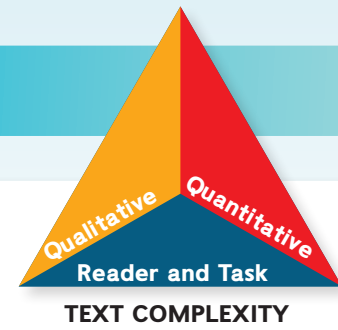
# DIFFERENTIATE TO ACCELERATE



## Scaffold to Access Complex Text

**IF** the text complexity of a particular selection is too difficult for students

**THEN** see the references noted in the chart below for scaffolded instruction to help students Access Complex Text.



	Reading/Writing Workshop	Literature Anthology	Leveled Readers	Classroom Library
<b>Quantitative</b>	 <p><b>“Cusi’s Secret”</b> Lexile 840 TextEvaluator™ 50</p>	 <p><b>A Single Shard</b> Lexile 920 TextEvaluator™ 45</p> <p><b>“A Scholar in the Family”</b> Lexile N/A TextEvaluator™ N/A</p>	 <p><b>Approaching Level</b> Lexile 730 TextEvaluator™ 45</p> <p><b>Beyond Level</b> Lexile 900 TextEvaluator™ 51</p> <p><b>On Level</b> Lexile 890 TextEvaluator™ 47</p> <p><b>EL</b> Lexile 690 TextEvaluator™ 25</p>	 <p><b>The Tale of the Mandarin Ducks</b> Lexile 930 TextEvaluator™ 61</p> <p><b>A Single Shard</b> Lexile 920 TextEvaluator™ 48</p>
<b>Qualitative</b>	<p><b>What Makes the Text Complex?</b></p> <ul style="list-style-type: none"> <li>• <b>Purpose</b> Factual/Fictional Details T209</li> <li>• <b>Specific Vocabulary</b> Context Clues T217</li> </ul> <p><b>ACT</b> See Scaffolded Instruction in Teacher’s Edition T209 and T217.</p>	<p><b>What Makes the Text Complex?</b></p> <ul style="list-style-type: none"> <li>• <b>Prior Knowledge</b> Potters and Pottery T217A; Cranes T217C; Honorifics T217N</li> <li>• <b>Genre</b> Historical Fiction T217E; Setting and Narrator T217U</li> <li>• <b>Specific Vocabulary</b> Unfamiliar Word Strategies T217G, T217K, T217M</li> <li>• <b>Purpose</b> Entertain and Inform T217I, T217L</li> <li>• <b>Connection of Ideas</b> Inferences T217O, T217S</li> </ul> <p><b>ACT</b> See Scaffolded Instruction in Teacher’s Edition T217A–T217V.</p>	<p><b>What Makes the Text Complex?</b></p> <ul style="list-style-type: none"> <li>• <b>Specific Vocabulary</b></li> <li>• <b>Sentence Structure</b></li> <li>• <b>Connection of Ideas</b></li> <li>• <b>Genre</b></li> </ul> <p><b>ACT</b> See Level Up lessons online for Leveled Readers.</p>	<p><b>What Makes the Text Complex?</b></p> <ul style="list-style-type: none"> <li>• <b>Genre</b></li> <li>• <b>Specific Vocabulary</b></li> <li>• <b>Prior Knowledge</b></li> <li>• <b>Sentence Structure</b></li> <li>• <b>Organization</b></li> <li>• <b>Purpose</b></li> <li>• <b>Connection of Ideas</b></li> </ul> <p><b>ACT</b> See Scaffolded Instruction in Teacher’s Edition T360–T361.</p>
<b>Reader and Task</b>	<p>The Introduce the Concept lesson on pages T202–T203 will help determine the reader’s knowledge and engagement in the weekly concept. See pages T208–T217 and T230–T231 for questions and tasks for this text.</p>	<p>The Introduce the Concept lesson on pages T202–T203 will help determine the reader’s knowledge and engagement in the weekly concept. See pages T217A–T217V and T230–T231 for questions and tasks for this text.</p>	<p>The Introduce the Concept lesson on pages T202–T203 will help determine the reader’s knowledge and engagement in the weekly concept. See pages T232–T233, T240–T241, T244–T245, T250–T251, and T230–T231 for questions and tasks for this text.</p>	<p>The Introduce the Concept lesson on pages T202–T203 will help determine the reader’s knowledge and engagement in the weekly concept. See pages T360–T361 for questions and tasks for this text.</p>

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## Universal Access

### Monitor and Differentiate

#### Quick Check

To differentiate instruction, use the Quick Checks to assess students' needs and select the appropriate small group instruction focus.

**Comprehension Strategy** Make Predictions T211

**Comprehension Skill** Point of View T213

**Genre** Historical Fiction T215

**Vocabulary** Strategy Greek and Latin Suffixes T217

**Phonics/Fluency** Open Syllables, Expression T219

**If No** → **Approaching Level** Reteach T232-T239

**EL** Develop T248-T255

**If Yes** → **On Level** Review T240-T243

**Beyond Level** Extend T244-T247

#### Using Weekly Data

Check your data Dashboard to verify assessment results and guide grouping decisions.



### Level Up with Leveled Readers

**IF** → students can read their leveled text fluently and answer comprehension questions

**THEN** → work with the next level up to accelerate students' reading with more complex text.



## EL ENGLISH LEARNERS

### Integrated ELD

#### Language Development

Develop academic vocabulary related to ancient societies and participate in collaborative conversations about ancient societies.

#### Making Meaning

Read "Cusi's Secret" and *A Single Shard* using scaffolded prompts to support accessing meaning of the complex texts.

#### Effective Expression

Write about "Cusi's Secret" and *A Single Shard* to show understanding of influences.

### Designated ELD

#### Extended Language Interactions

Participate in conversations about influences, using academic vocabulary, supported by sentence frames and sentence starters.

#### Focus on Meaning

Annotate "Cusi's Secret" and *Cusi's Bold Plan* differentiated texts using differentiated scaffolded prompts.

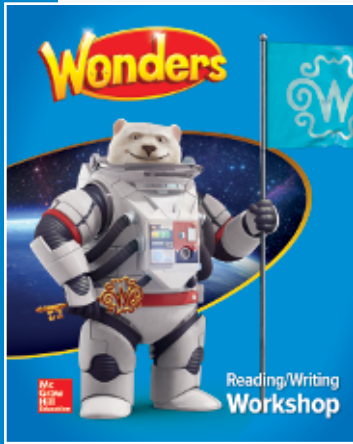
#### Focus on Forms

Write about the texts "Cusi's Secret" and *Cusi's Bold Plan* using scaffolded support to understand text structure and using text evidence.



Wonders for ELs Teacher Edition and Companion Worktexts

# → Introduce the Concept



## Reading/Writing Workshop

### OBJECTIVES

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts. **RH.6.7**

Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing. **SL.6.1d**

Build background knowledge on cultural influences.

### ACADEMIC LANGUAGE

- *legacy*
- Cognate: *legado*



## Build Background

### ESSENTIAL QUESTION

*What influences the development of a culture?*

Have students read the Essential Question on page 132 of the **Reading/Writing Workshop**.

Discuss the photograph of the rice fields with students. Focus on the reasons why terrace farming is necessary in the Longji Mountain region.

- Because mountains do not provide good surfaces for farming, the Yao people of China developed an **expertise** in terrace farming.
- For around 700 years the **legacy** of terrace farming has enabled the region to grow a staple of the food supply: rice.

### Talk About It



**Ask:** *Why did the Yao people develop an **expertise** in terrace farming? How has the **legacy** of terrace farming affected the food supply in the region?* Have students discuss in pairs or groups.

- Model using the graphic organizer to generate details about how the landscape of Longji Mountain influences its inhabitants. Add students' contributions.
- Have students complete the graphic organizer. Then have partners discuss what they have learned about how living on Longji Mountain has affected the culture of the Yao people.

### Collaborative Conversations

**Listen Carefully** As students engage in partner, small-group, and whole-class discussions, encourage them to

- always look at the person who is speaking.
- show respect for the speaker by not interrupting.
- repeat peers' ideas to indicate that they've been listening and to check their comprehension of the ideas.

## Go Digital



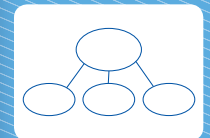
Discuss the Concept



Watch Video



View Photos



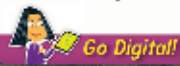
Use Graphic Organizer

Weekly Concept Influences



Essential Question

What influences the development of a culture?



# Cultural Legacies

The rice fields curving along the slopes of Longji Mountain in China are often called "Dragon's Backbone" because of their appearance.

- ▶ The legacy of terrace farming by the Yao people began here some 700 years ago.
- ▶ Because rice fields must be flooded each spring, flat "steps" are needed to hold the water.

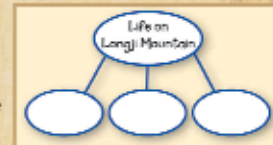
This agricultural expertise ensures the food supply in a region not well suited to farming.

## Talk About It



Write words you have learned about the influence of a landscape on its inhabitants.

Then talk with a partner about how the culture of the Yao people is affected by



living on Longji Mountain.

READING/WRITING WORKSHOP, pp. 132–133



## ENGLISH LEARNERS SCAFFOLD

### Emerging

**Use Visuals** Point to the farmers. *These farmers know how to grow rice on the side of a mountain. They learned from farmers before them.* Ask students to describe the rice fields using single words or short phrases. Repeat correct responses.

### Expanding

**Describe** Have students describe the rice fields. Ask: *How did the Yao people learn to make more room for farming? Why did they need to farm this way?* Encourage students to use a concept word in their responses.

### Bridging

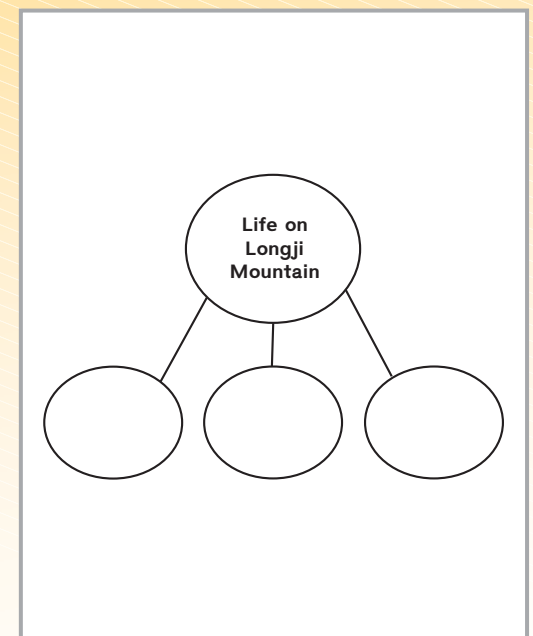
**Discuss** Ask students to discuss the farming methods that the Yao people passed down through the generations. Ask questions to help them elaborate. *How does the farming expertise of the Yao people affect their culture?*

ELD ELD.PI.6.I.Em

ELD.PI.6.I.Ex

ELD.PI.6.I.Br

## GRAPHIC ORGANIZER 140





# Listening Comprehension



## Interactive Read Aloud

### OBJECTIVES

Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. **SL.6.2**

**CCSS**

Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL.6.1**

- Listen for a purpose.
- Identify characteristics of historical fiction.

### ACADEMIC LANGUAGE

- *historical fiction, make predictions*
- Cognates: *ficción histórica, predicciones*

### Connect to Concept: Influences

Tell students that the cultural development of a region is influenced by its geography and by the ideas and accomplishments of its people. Let students know that you will be reading aloud a story about a real physician, Ibn Sina, and his fictional student, Aban, that takes place during a time period known as the Golden Age of Islam.

### Preview Genre: Historical Fiction

Explain that the story you will read aloud is historical fiction. Discuss features of historical fiction:

- is set in a real time and place in the past
- uses facts from history to develop realistic characters and plot events
- may include dialogue and flashbacks

### Preview Comprehension Strategy: Make Predictions

Explain that readers can use details in a story to make predictions about what will happen next. As readers learn new information about the characters, setting, and plot from the story, they can confirm the predictions they've made or revise them as needed.

Use the Think Alouds on page T205 to model the strategy.

### Respond to Reading

**Think Aloud Clouds** Display Think Aloud Master 3: *I predicted \_\_\_\_\_ because . . .* to reinforce how you used the make predictions strategy to understand content.

**Genre Features** With students, discuss the elements of the Read Aloud that let them know it is historical fiction. Ask them to think about other texts that you have read or they have read independently that were historical fiction.

**Summarize** Have students restate the most important events from "Aban and the Physician" in their own words.

## Go Digital



View Illustrations



Model Think Alouds



Use Graphic Organizer

## Aban and the Physician

Aban was born in 1005 in what is now Iran. It was a time of great advances in medicine and science in the Islamic world. Even as a very young boy, Aban loved science. **1**

When he was eleven, Aban learned of Ibn Sina, one of the most influential physicians in his culture. Already a doctor at eighteen, the young Ibn Sina had done what much older physicians could not do—he had cured Prince Mansur, the ruler of Bukhara, of a serious illness. The story had spurred Aban’s desire to become a physician. He dreamed of one day studying medicine with Ibn Sina. **2**

Aban’s dream came true at seventeen when he travelled to Hamadan to study with the great man. On the first night, Ibn Sina observed Aban. “You look nervous, my young student,” Ibn Sina said, with a hint of amusement in his eyes. Aban admitted that his heart was racing at the prospect of meeting the great doctor. Ibn Sina laughed. “Ah, your first lesson in medicine! Always observe the emotions of your patients and take their pulse! Both can tell you much about their condition.”

The days became weeks, and then months. The young man worked hard and listened intently as his teacher read from *The Canon*, the book he was writing. Aban learned that tiny organisms in the water and air transmitted some diseases. He also learned of Ibn Sina’s fears about his future in Hamadan now that his current patron was dead. **3**

Although Aban was well aware of Ibn Sina’s concerns, the young man was still shocked when his teacher leaned close one night and whispered, “Tonight I am planning to leave. I want you to come with me to Isfahan. The prince there will surely protect me.” When Ibn Sina came in dressed to go, Aban stared, barely recognizing the famous physician. Ibn Sina was disguised as a religious man, a Sufi. “If the soldiers recognize us, we will not likely escape,” Ibn Sina warned. Aban gulped. When they reached the city gates, they slipped through, keeping a close eye on the guards. They made their way across the desert to Isfahan, where the prince did indeed give them a royal welcome. Aban went on to become a respected physician.

**1** **Think Aloud** I read that Aban’s culture experienced great scientific advances. I think this influenced Aban’s love of science. I **predict** he will become a scientist.

**2** **Think Aloud** Now that I know that Aban has learned about Ibn Sina, I will revise my **prediction**. I think Aban will grow up to study with Ibn Sina and become a physician.

**3** **Think Aloud** This information about Aban studying with Ibn Sina confirms my **prediction** that Aban would grow up to study with the great physician. I still **predict** that Aban will become a physician.



# → Vocabulary



Reading/Writing  
Workshop

## OBJECTIVES

**CCSS** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. **L.6.6**

## ACADEMIC LANGUAGE

- *legacy*
- Cognate: *legado*



## Words in Context

### Model the Routine

Introduce each vocabulary word using the Vocabulary Routine found on the **Visual Vocabulary Cards**.

### Visual Vocabulary Cards



Vocabu

Define:

Example:

Ask:

### Vocabulary Routine

Define: **Eaves** are the lower overhanging edges of a roof.

Example: The birds built a nest under the eaves of our roof.

Ask: Why might birds build a nest under the eaves?

### Definitions

- **benefit** A **benefit** is an advantage.
- **deftly** Something that is done **deftly** is done in a skillful, quick, and clever way.
- **derision** **Derision** is ridicule or a lack of respect.
- **expertise** A person has **expertise** when he or she has mastered a skill.
- **impudence** **Impudence** is behavior that is rude, bold, or disrespectful.
- **legacy** A **legacy** is something handed down from the past.  
**Cognate:** *legado*
- **symmetry** **Symmetry** is beauty and balance in shape and appearance.  
**Cognate:** *simetría*

### Talk About It



Have students work with a partner to review each photograph and discuss the definition of each word. Then ask students to choose three words and write questions for their partner to answer.

Go  
Digital




Use Visual  
Glossary




Words to Know

# Vocabulary

Use the picture and the sentences to talk with a partner about each word.



**benefit** One **benefit** of being tall is that you can see over high walls.  
What is a benefit of studying hard?



**deftly** The juggler **deftly** kept the apples in the air for several minutes.  
Describe something that you do deftly.




**derision** When the team played badly, fans reacted with **derision**.  
How might people show derision for a sports team?




**eaves** The birds built a nest under the **eaves** of our roof.  
Why might birds build a nest under the eaves?




**expertise** The carpenter's **expertise** could be seen in the fine detailing.  
What expertise does a chef in a fine restaurant have?



**impudence** Laughing at someone shows a lot of **impudence**.  
How are the meanings of the words impudence and behavior related?



**legacy** My grandmother's scrapbooks preserve a **legacy** of family memories.  
How else might a legacy be preserved?



**symmetry** The butterfly's wings show beautiful **symmetry**.  
What else in nature shows symmetry?

## Your Turn

Pick three words. Write three questions for your partner to answer.

Go Digital! Use the online visual glossary

READING/Writing WORKSHOP, pp. 134–135

## EL ENGLISH LEARNERS SCAFFOLD

### Emerging

**Use Visuals** Look at the photo for the word eaves. Point to the overhang of the roof. Explain that the eaves are the part of a roof that sticks out over the side of the house. Ask: *What is it like under the eaves in a rainstorm?* Repeat correct responses.

### Expanding

**Describe** Have students describe the photograph. Ask: *What is the purpose of having eaves on a building?* Ask them to turn to a partner and discuss how eaves function in a rainstorm. Circulate and elaborate on their answers.

### Bridging

**Discuss** Ask students to talk about the photograph with a partner and write a definition for eaves. Then have them share their definition with the class. Correct students' definitions as needed.

ELD ELD.PI.6.6c.Em

ELD.PI.6.6c.Ex

ELD.PI.6.6c.Br

## ON-LEVEL PRACTICE BOOK p. 81

Name \_\_\_\_\_ Vocabulary

benefit	deftly	derision	eaves
expertise	impudence	legacy	symmetry

Use each pair of vocabulary words in a single sentence.  
Possible responses provided.

- benefit, expertise  
It was a huge benefit having a neighbor with the expertise to fix things.
- deftly, symmetry  
The artist deftly created a sculpture that had both beauty and symmetry.
- impudence, derision  
They acted with derision and impudence when the man tripped and fell.
- legacy, eaves  
The architect left a legacy of building beautiful homes with decorative eaves.

Approaching p. 81 | Beyond p. 81 | EL p. 81

Shared Read Genre • Historical Fiction

# Cusi's Secret

Beautiful textiles had great value to the Inca, whose empire arose in what is now Peru. The year is 1430, and 11-year-old Cusi is an Incan girl with a special talent for weaving. Although few girls were allowed to receive an education in Inca society, Cusi dreams of going to school.

## A Family Tradition

As they did most mornings, Cusi and her mother were working at their handheld looms. A curious girl, Cusi asked, "Tell me again, Mama: How is it that our family became such fine weavers?"

"When I was a girl, your grandmother taught me to shear wool from the alpaca in our herds and then to weave with it," Cusi's mother patiently responded. "It was *her* mother—your great grandmother—who had passed our family's **legacy** on to her."

When the sun grew warm, Cusi took her loom to the shadows beneath the **eaves** of their house. Alone now, she gazed over at the girls' schoolhouse gleaming on a nearby hill. "How I wish I could go there," she said longingly. "I do not understand why there are schools for all the boys but so few girls have a chance to learn. It is not fair!"

## A Special Invitation

As Cusi was voicing her thoughts, she spied one of the school's *mamaconas*, or teachers, walking along a nearby path. Cusi fell silent as the woman stopped to watch her weave. Pretending not to see the teacher, she did her very best to show off her skills.

Cusi began working a vibrant pattern into the perimeter of the cloth. Her hands **deftly** glided over the woolen strands, darting as quickly as a hummingbird flies. The teacher watched in amazement, impressed by the loveliness and **symmetry** of Cusi's design.

Then Cusi's concentration was broken by a knocking sound. She looked up to see her parents greeting Mamacona at the door. Humbly, the teacher said to them, "I watched your daughter working at her loom. She is young to have such **expertise**. Will you allow her to become one of my students?"

### Essential Question

What influences the development of a culture?

Read about how an Incan girl's skill with weaving helps her learn about her culture.

136

137



Reading/Writing  
Workshop

EL

See pages T248–T249 for Interactive Question-Response routine for the Shared Read.

## Shared Read

READING/WRITING WORKSHOP, pp. 136–137

Lexile 840L TextEvaluater™ 50

### Close Reading Routine

Read

DOK 1–2

- Identify key ideas and details about influences in Inca culture.
- Take notes and summarize.
- Use **ACT** prompts as needed.

Reread

DOK 2–3

- Analyze the text, craft, and structure.
- Use the **Reread** minilessons.

Integrate

DOK 4

- Integrate knowledge and ideas.
- Make text-to-text connections.
- Use the **Integrate** lesson.

Read

**Connect to Concept: Influences** Students will read a story about influences in Inca culture.

**Note Taking** Read page 137 together. Model how to take notes. *I will think about the Essential Question as I read and note key ideas and details.* Encourage students to also note words they don't understand.

**Paragraph 1:** Read the first paragraph of "A Family Tradition." Ask: *How do the details suggest that the story will tell about Inca culture? How does this culture compare with a personal value of yours? Cusi and her mother weave, suggesting its importance in Inca culture. Cultural values like weaving are like stories that all families share.*

Hearing this, Cusi wanted to rush forward and shout for joy, but she knew Incan girls should not display such **impudence**. So she remained still. After what seemed like hours, Cusi's father spoke. "We will miss her, but yes, we would be honored to have Cusi attend school. An education will be of great **benefit** to her."

That night, Cusi's parents made the arrangements for her to begin school. She would leave them in just one week. Cusi felt such optimism, but she was nervous, too.

### Much to Learn

Cusi found living at the school so different from being at home. She had to memorize the essentials of Incan history and beliefs, and she also learned to prepare foods, including *chicha morada*, a special drink made from purple corn.

But the highlight of Cusi's new life was weaving class. She relished learning to spin yarn from the precious wool of *vicuñas*. Cusi had glimpsed the tiny camels roaming distant hills, and once on market day she had even secretly stroked a garment made from their silky

wool. She knew only royal people could wear such robes. "It is a privilege just to touch fibers as fine as these," she sighed contentedly.

One afternoon, while the other girls were practicing techniques she had already mastered, Cusi began to daydream. Her thoughts drifted back to a day when she had seen a village elder using a *quipu* to count and record the number of alpacas in the herds. The counting tool, made by knotting strands of wool, had fascinated her.

"Excuse me, sir," she had said to the man. "Will you please show me how to use the counting threads?"

With a sneer of **derision**, the man had shouted angrily at Cusi. "Foolish girl! Has no one told you only men may use the *quipu*? Never speak such nonsense again!"

Cusi had run away as fast as her legs would take her, yet she never forgot about the *quipu*. Even now, as she recalled that long ago scene, her fingers worked at tying knots in a wool cord. She was convinced the secrets of this forbidden tool were the key to great knowledge.

Suddenly, a classmate's shout startled Cusi from her thoughts. "Cusi has fallen asleep!" The girls broke into laughter and, blushing, Cusi hid the knots in her lap.

"Enough!" the teacher said to quiet the class. "Cusi, please step outside."

### A Secret to Treasure

When they were alone, Mamacona gestured toward the knotted wool that Cusi held behind her back. "Show me what you have made," she said sternly. When Cusi gave her the knots, the woman's eyes widened in alarm. "Is this a *quipu*? Women should not possess these things. You take great risk!"



"But if I knew how to use the *quipu*," Cusi pleaded, "I could keep school records, and the royal merchants could no longer cheat us when buying our *vicuña* robes."

Mamacona struggled with her thoughts. She knew well the ban against women using the *quipu*, but she herself had possessed this thirst for knowledge when she was a girl. She recalled how her brother had secretly taught her to keep accounts with the *quipu*. In the end, she was won over by Cusi's hopeful plea.

"I will teach you to make a *quipu* properly," she whispered. Cusi's face lit up. "But...you must promise never to tell anyone!"

Cusi hugged her teacher. "Thank you, Mamacona. I promise. I will not disappoint you. I will learn, and I will forever keep our secret!"

### Make Connections

Talk about the importance of wool and weaving in the Inca culture. **ESSENTIAL QUESTION**

Describe a time when you learned something you had wanted to know for a long time. **TEXT TO SELF**

## READING/WRITING WORKSHOP, pp. 138–139

**Paragraph 2:** Ask: *What do we learn about Cusi's family and Inca culture? How are they like your own? Cusi's family has had herds of alpaca for generations and weaving is a skill passed down. The animals they raise influence Inca culture and Incan women maintain their cultural traditions. Inca culture is like mine because we also pass down traditions.*

### Make Connections



**Essential Question** Encourage students to cite text evidence as they discuss the influence of weaving in Inca culture. Use these sentence frames:

*In Inca culture, weaving was . . .*

*Women contributed to Inca culture by . . .*

## A C T Access Complex Text

### Purpose

Students may have trouble recognizing the difference between the story's factual information and its purpose, to entertain. Read "Much to Learn," on pages 138–139.

- Which details in the third paragraph tell about Cusi as an engaging character in a story? (She had mastered skills other girls hadn't; she daydreamed about the quipu.)
- Which detail is based on facts from the past? (A quipu is a counting tool made from knotted strands of wool.)



# Comprehension Strategy



Reading/Writing  
Workshop



## Make Predictions

### 1 Explain

Explain that as they read historical fiction, students can use details from the text to **make predictions** about what will happen later in the story. As they read on, students **confirm** the predictions they've made or **revise** them based on further events in the text.

- Students set a purpose for reading when they make predictions about a text. They continue reading to find out whether the text confirms a prediction or whether the prediction needs to be revised based on other story events.
- Tell students that making predictions will keep them engaged in reading and will focus their attention in ways that will allow them to remember what they've read.

### 2 Model Close Reading: Text Evidence

Model using text clues in the introduction of "Cusi's Secret" to make a prediction about Cusi's future. Then reread "A Special Invitation" on pages 137-138 and model how to confirm or revise the prediction.

### 3 Guided Practice of Close Reading



Have partners work together to reread "Much to Learn" on pages 138-139. Ask them to identify details they used to make a prediction. Then have pairs reread the last section "A Secret to Treasure" on page 139 and discuss what text evidence allowed them to confirm whether their prediction matched story events. Invite students to share the predictions they made with the class and discuss how making, confirming, and revising predictions engaged their interest and helped them remember the story.

#### OBJECTIVES

**CCSS** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL.6.1**

**CCSS** Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. **RL.6.3**

Make, confirm, and revise predictions about a fictional text.

#### ACADEMIC LANGUAGE

- *make predictions*
- Cognate:  
*predicciones*

Go  
Digital



Present the  
Lesson

Comprehension Strategy

# Make Predictions

As you read a story, use what you learn about the characters, setting, and plot to **confirm** or **revise** predictions you make. After each section of "Cusi's Secret," predict what will happen next. Use text evidence to confirm or revise your predictions.

## Find Text Evidence

You may have used what the introduction says about the lives of Incan girls to predict whether Cusi will be able to attend school. Reread "A Special Invitation" to help you confirm or revise your prediction.

page 138

remained still. After what seemed like hours, Cusi's father spoke. "We will miss her, but yes, we would be honored to have Cusi attend school. An education will be of great benefit to her."

That night, Cusi's parents made the arrangements for her to begin school. She would leave them in just one week. Cusi felt such

*It surprised me when Cusi's father agreed to let Cusi attend school. I had predicted that Cusi, like most Incan girls, would not get a formal education. So I revised my predictions about the rest of the story.*

**Your Turn**

What prediction did you make after reading "Much to Learn"? Identify the passages in the story that you used to confirm or revise your prediction.

READING/Writing WORKSHOP, p. 140



## ENGLISH LEARNERS SCAFFOLD

**Emerging**

Use visuals Help students reread "A Special Invitation" on pages 137–138. Point out difficult words and phrases such as *vibrant*, *perimeter*, *darting as quickly as a hummingbird flies*, and *symmetry*. Define them for students. Provide images of the words or concepts as you work with students to convey the words' meanings.

**Expanding**

Comprehend Have students reread "A Special Invitation" on pages 137–138. Ask: *Why is the teacher impressed with Cusi? (She is young to be such a good weaver.) Why is this detail important? (It is the reason she invites Cusi to come to school.)* To clarify, explain that weaving is part of Inca culture. An education for Cusi can help her maintain the cultural tradition.

**Bridging**

Demonstrate Comprehension Have students reread "A Special Invitation" on pages 137–138. Elicit from students how the details in the text describe influences on Inca culture. Ask: *Why does the teacher's invitation for Cusi to attend school come after she sees Cusi working at her loom? Turn to a partner and explain.*

# Monitor and Differentiate

## Quick Check

Do students use details in the text to make predictions? Do they confirm or revise predictions as they read on?



## Small Group Instruction

- If No → **Approaching Level** Reteach p. T232
- EL** Develop p. T249
- If Yes → **On Level** Review p. T240
- Beyond Level** Extend p. T244

## ON-LEVEL PRACTICE BOOK pp. 83–84

Comprehension and Fluency

Name \_\_\_\_\_

Read the passage. Use the make predictions strategy to make logical guesses about what will happen next.

**Approaching Zero**

71 Basu counted the steps, doing quick measurements as he walked along  
72 the south bank of India's Ganges River, kicking up the hot, dusty ground.  
73 He had arisen before daybreak, and the sun was now rising in the east.  
74 By his calculations, he had walked 12,563 steps and covered about  
75 one-quarter of the distance from his small village. By the time the sun was  
76 directly overhead, he should finally reach the university at Patna. There he  
77 hoped to find Aryabhata. Perhaps the great mathematician could help him  
78 with the questions he'd been pondering: How do you measure the passing  
79 of time and days? How do you determine the circumference of Earth? How  
80 far away is the moon?  
81 From what Basu had heard, Aryabhata had all of the answers, but the  
82 master did not like to be disturbed. Basu's parents had warned him not to  
83 go. "Why would a wise scholar want to waste his time with a twelve-year-  
84 old boy?" his father had chided. Basu had a burning desire to study math  
85 and so one day wrote a book like Aryabhata's. Aryabhata's masterpiece,  
86 According to the local scholars, the book described the earth as a  
87 sphere that rotated around the sun, and it explained mathematics, time,  
88 astronomy, and other mysteries of the universe.  
89 Basu dragged a stick along the dirt, drawing a line. Was it a straight line  
90 between where he just was and where he was going? He posed question  
91 after question to himself to pass the time, keeping a running step count as  
92 he went—18,231. The sun was just where Basu expected, casting a long  
93 shadow from his stick.

Practice • Grade 6 • Unit 2 • Week 4 83



# Comprehension Skill



Reading/Writing  
Workshop



## Point of View

### 1 Explain

Explain to students that when a narrator stands outside a story and describes the characters and action, the story has a **third-person point of view**. A third-person point of view allows readers to know the thoughts and feelings of each character.

- To identify narrative point of view, students must read closely to determine who is telling the story.
- Students look at what the narrator's relationship is to story events. Does the narrator take part in the events or observe and comment on the action and characters?
- Students can also look at how the narrator uses pronouns. A third-person narrator uses the pronouns *he, him, his, she, her, hers, they, them, and their*.

If readers have access to the thoughts and feelings of more than one character, the story uses third-person point of view.

### 2 Model Close Reading: Text Evidence

Point out details in the section "A Family Tradition" that indicate point of view. Then model using the details in the graphic organizer to determine the story's point of view.



**Write About Reading: Analysis** Model for students how to use the graphic organizer to write a brief analysis discussing how the story's point of view allowed you to understand the thoughts of both Cusi and her mother.

### 3 Guided Practice of Close Reading



Have partners complete a graphic organizer for the other sections of "Cusi's Secret," providing text details that show how readers find out characters actions, thoughts, and feelings. Ask pairs to discuss how the details support a third-person point of view.



**Write About Reading: Analysis** Have students work in pairs to write a brief analysis of the third-person point of view in "Cusi's Secret."

#### OBJECTIVES

CCSS

Explain how an author develops the point of view of the narrator or speaker in a text. **RL.6.6**

CCSS

Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. **RL.6.3**

#### ACADEMIC LANGUAGE

- *narrator, point of view*
- Cognate: *narrador*

#### SKILLS TRACE

##### POINT OF VIEW

Introduce U2W3

Review U2W4, U2W6, U3W6, U4W5, U4W6, U6W6

Assess U2, U4

Go  
Digital



Present the  
Lesson

Comprehension Skill

# Point of View

When a narrator who is *not* one of the characters tells the story, the story has a **third-person point of view**. A third-person narrator lets readers know what each of the characters thinks.

## Find Text Evidence

When I reread "A Family Tradition" on page 137 of "Cusi's Secret," I see that neither Cusi nor her mother is telling the story. The narrator is not participating in the action. I will learn about the events from the perspectives of more than one character.

Details	Point of View
The story is not told by one of the characters.	"Cusi's Secret" is told from a third-person point of view.
The narrator uses the third-person pronouns "she" and "her" to tell Cusi's thoughts and actions.	

The narrator knows more than any one of the characters can know.

**Your Turn**

Reread "Cusi's Secret." Identify more details that show how the reader learns about the characters and the plot. Then tell how you know the story has a third-person point of view.

*Go Digital!*  
Use the interactive graphic organizer.

READING/Writing WORKSHOP, p. 141

## Monitor and Differentiate

### Quick Check

Can students identify details that reflect the story's point of view? Do they recognize the relationship of the narrator to story events?



### Small Group Instruction

- If No → **Approaching Level** Reteach p. T239  
**EL** Develop p. T249
- If Yes → **On Level** Review p. T243  
**Beyond Level** Extend p. T247



## ENGLISH LEARNERS SCAFFOLD

### Emerging

**Identify** Reread the first sentence of the section "A Family Tradition." Ask: *Who is telling this sentence to you? Is it Cusi? Is it her mother? Is it a character in the story?* Help students state who is telling the story. *The narrator is \_\_\_\_\_.*

### Expanding

**Explain** Reread "A Family Tradition." Ask: *Who are the characters in this part of the story? (Cusi and her mother) Which of them is telling about their conversation? (neither) How do you know? Explain to a partner.* Then have partners tell about the point of view of the story. *The story is told from the point of view of \_\_\_\_\_.*

### Bridging

**Expand** Have students use text evidence to determine and talk about the point of view in the story. Then have them discuss with a partner how the story would be different if it were told from the point of view of either Cusi or her mother. How might the story be more or less engaging?

ELD ELD.PI.6.6a.Em

ELD.PI.6.6a.Ex

ELD.PI.6.6a.Br

## ON-LEVEL PRACTICE BOOK pp. 83-85

Comprehension: Point of View and Fluency

Name \_\_\_\_\_

**A. Reread the passage and answer the questions. Possible responses provided.**

1. What details from the first paragraph help you determine this story's point of view?  
*Basu is the only character in this paragraph. The narrator uses Basu's name and describes Basu's thoughts. The narrator uses the pronouns he, his, and him when referring to Basu.*

2. At the beginning of paragraph 5, what does the narrator say about Anyabata's thoughts?  
*The narrator says that Anyabata is immersed in his own thoughts and Basu is invisible to him.*

3. Is the person telling the story a character in the story? How do you know?  
*The person telling the story is not a character. I know because there are only two characters, and the narrator refers to them both by their names and describes both of their thoughts.*

4. What is the point of view of this story?  
*third person*

**B. Work with a partner. Read the passage aloud. Pay attention to expression. Stop after one minute. Fill out the chart.**

	Words Read	Number of Errors	Words Correct Score
First Read	--	--	--
Second Read	--	--	--

Practice - Grade 6 - Unit 2 - Week 4 85

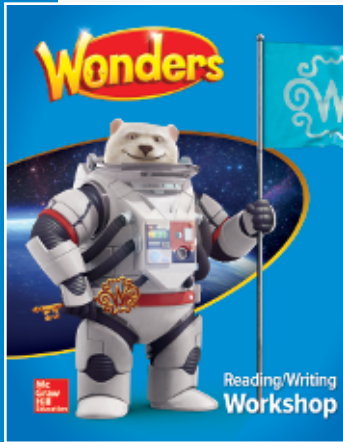
APPROACHING pp. 83-85

BEYOND pp. 83-85

EL pp. 83-85



# Genre: Literature



Reading/Writing  
Workshop



## Historical Fiction

### 1 Explain

Share with students the following key characteristics of **historical fiction**.

- Historical fiction is set in a real time and place in the past. It uses facts from history to develop plot events that could have happened in its realistic setting.
- Characters in historical fiction act in realistic ways. Their dialogue shows the speech of everyday life at the time. As with contemporary fiction, what the characters say and do reveals their thoughts and feelings as well as important plot details.
- Historical fiction may include flashbacks—brief interruptions in the story to tell about something that happened before that point in the story or before the story began.

### 2 Model Close Reading: Text Evidence

Point out in the introduction that the story takes place in the year 1430 in what is now Peru. Then model identifying the features of historical fiction found in the text on page 138 of “Cusi’s Secret.”

**Dialogue** Read aloud the dialogue in the fourth and fifth paragraphs of “Much to Learn” on page 138. Point out that Cusi’s speech sounds realistic. Ask: *What do you learn about Cusi and the man from what they say? What do you learn about Inca culture?*

**Flashback** Now reread the third paragraph in “Much to Learn” on page 138. Ask: *Did the conversation with the man take place in the present or in the past?* Point out that the flashback gives readers important information about Inca culture as well as about Cusi’s character.

### 3 Guided Practice of Close Reading



Have student partners work to find two examples in “Cusi’s Secret” that reflect facts from history. Then have them find another example of flashback that helps readers understand a character’s actions. Invite pairs to share with the class.

#### OBJECTIVES

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. **RL.6.10**

Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. **RL.6.3**

Recognize the characteristics and features of historical fiction.

#### ACADEMIC LANGUAGE

- *historical fiction, flashback, dialogue*
- Cognates: *ficción, histórica, diálogo*

Go  
Digital



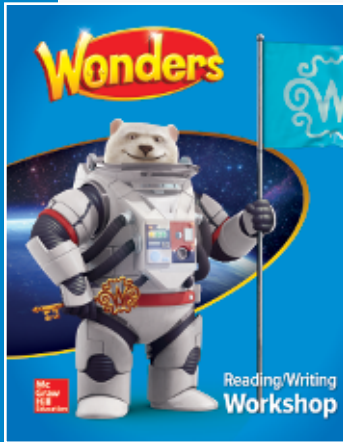
Present the  
Lesson







# Vocabulary Strategy



Reading/Writing  
Workshop



## Greek and Latin Suffixes

### 1 Explain

Remind students that suffixes are word parts attached to the ends of base words and that they often change the word's meaning. Students can frequently use the meaning of a common suffix to help figure out the meanings of unfamiliar words. Point out that many words in English have **Greek or Latin suffixes**.

- To use Greek and Latin suffixes as clues to the meanings of words, students need to identify the suffix and its meaning.
- Students look at the end part of the word to determine whether the suffix is one they know from other familiar words. Students can use a print or online dictionary to locate the meanings of unfamiliar suffixes.
- Then students use the meaning of the base word along with the meaning of the suffix to figure out what the unfamiliar word means.

### 2 Model Close Reading: Text Evidence

Model using the Latin suffix *-ion* to figure out the meaning of *concentration* on page 137.

### 3 Guided Practice of Close Reading



Have students work in pairs to use what they know about Greek and Latin suffixes to figure out the meanings of *optimism*, *nervous*, and *memorize* in "Cusi's Secret." Remind them to use the chart of Greek and Latin suffixes on page 143 to help them as they work.

#### OBJECTIVES

**CCSS** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience*, *auditory*, *audible*). **L.6.4b**

#### ACADEMIC LANGUAGE

- *suffix*
- Cognate: *sufijo*

#### SKILLS TRACE

##### GREEK AND LATIN SUFFIXES

Introduce U2W4

Review U2W4, U3W1, U6W1

Assess U2

Go  
Digital



Present the  
Lesson

Vocabulary Strategy

## Greek and Latin Suffixes

Common suffixes can help you define an unfamiliar word. Below are some Greek and Latin suffixes and their meanings:

Suffix	Meaning	Example
-ion, -tion, -sion	"the state of"	educating → education
-ism	"the state of"	being real → realism
-ize	"to make"	a summary → summarize
-ous	"full of"	fame → famous



### Find Text Evidence

I read the word *concentration* on page 137. If I know that the suffix *-ion* means "the state of," I can figure out that *concentration* means "the state of concentrating."

Then Cusi's *concentration* was broken by a knocking sound.

### Your Turn



Use a suffix from the chart above to help you find the meaning of each of these words from "Cusi's Secret."

*optimism* (*optim-* means "best, favorable"), page 138

*nervous*, page 138

*memorize*, page 138

Tell how you used the suffix to help you understand the meaning of each word.

## A C T Access Complex Text

### Specific Vocabulary

Review vocabulary strategies, such as using word parts or context clues to find the meanings of unfamiliar words.

- What Greek or Latin word parts do you recognize in the word *perimeter* on page 137? (*peri-* means "around" and *meter* means "measure.")
- What is another way to describe the *perimeter* of Cusi's cloth? (*edge*, *border*)
- Have students use the context clue *highlight* to help them figure out the meaning of *relished* on page 138.

## Monitor and Differentiate



### Quick Check

Can students identify and use Greek and Latin suffixes to determine the meanings of *optimism*, *nervous* and *memorize*?



### Small Group Instruction

If No → **Approaching Level** Reteach p. T237

**EL**

Develop p. T253

If Yes → **On Level** Review p. T242

**Beyond Level**

Extend p. T246

### ON-LEVEL PRACTICE BOOK p. 87

Vocabulary Strategy: Greek and Latin Suffixes

Name \_\_\_\_\_

Read each excerpt from the passage and the meaning of the suffix of the word in bold. Then write a possible meaning for the word in bold.

Possible responses provided.

- Basu counted the steps, doing quick measurements as he walked along the south bank of India's Ganges River, kicking up the hot, dusty ground.  
-ment means "act of" or "state of"  
**state of measuring**
- According to the local scholars, the book described the earth as a sphere that rotated around the sun, and it explained mathematics, time, astronomy, and other mysteries of the universe.  
-mory means "law"  
**laws of the universe**
- Basu dragged a stick along the dirt, drawing a line. Was it a straight line between where he just was and where he was going? He posed question after question to himself to pass the line.  
-tate means "state of"  
**the state of questioning or looking for an answer**
- Basu was so close, he could see the mysterious numbers and symbols.  
-ous means "full of" or "having"  
**full of mystery**
- Basu looked crushed with disappointment, but Anyahata laughed.  
-ment means "act of" or "state of"  
**the state of being disappointed**

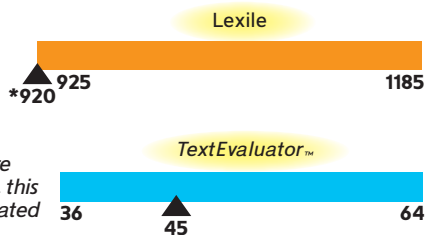
Practice • Grade 6 • Unit 2 • Week 4 87

**APPROACHING** p. 87    **BEYOND** p. 87    **EL** p. 87



## A Single Shard

### Text Complexity Range



#### Literature Anthology

\*Although the selection score falls below the Lexile range, this selection includes sophisticated themes. Some historical knowledge is assumed.

### What makes this text complex?

- ▶ Prior Knowledge
- ▶ Genre
- ▶ Specific Vocabulary
- ▶ Purpose
- ▶ Connection of Ideas

This selection is suggested for use as an Extended Complex Text. See pages T356-T361.

### Close Reading Routine

#### Read DOK 1-2

- Identify key ideas and details about influences.
- Take notes and summarize.
- Use **ACT** prompts as needed.

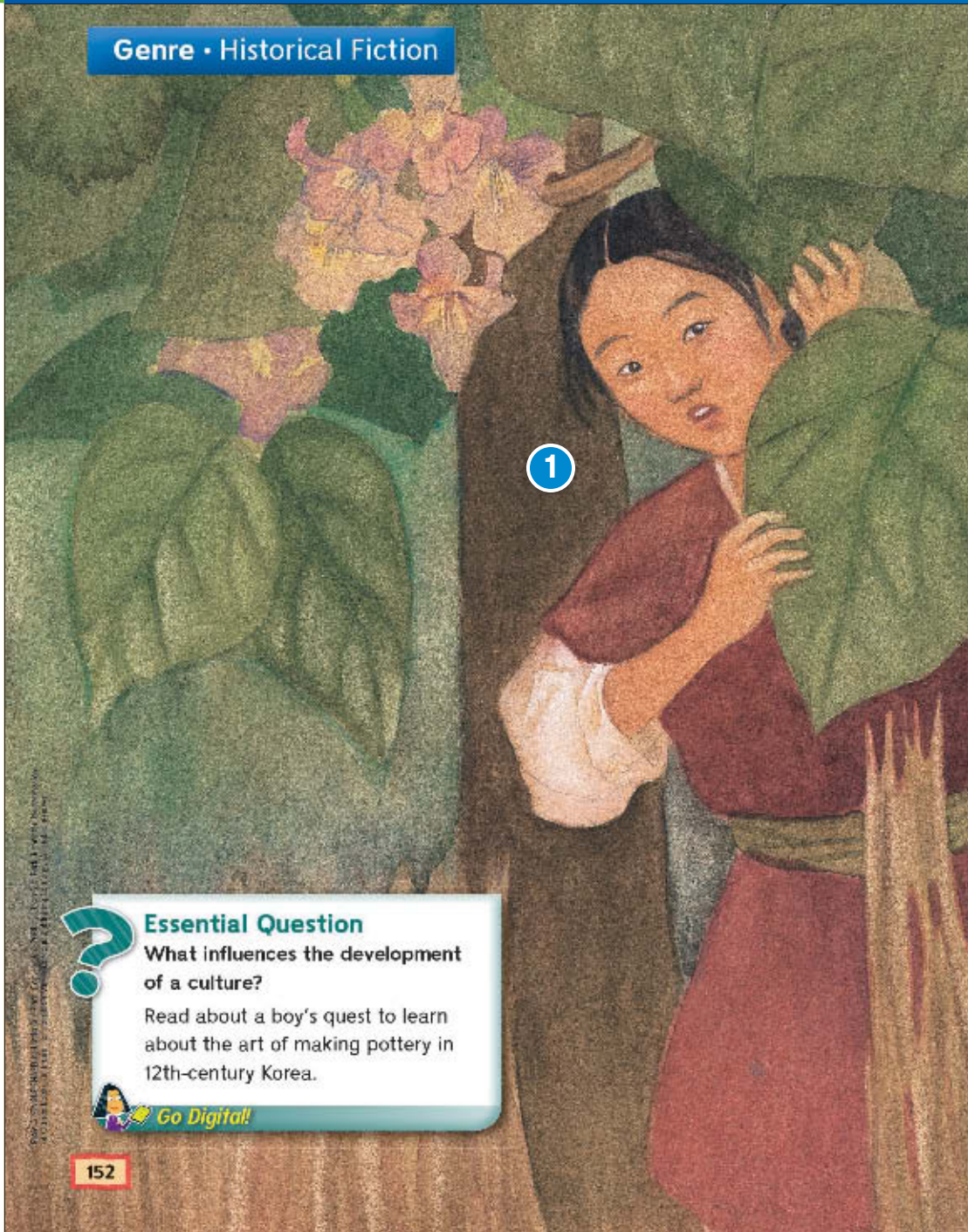
#### Reread DOK 2-3

- Analyze the text, craft, and structure.
- Use *Close Reading Companion*, pp. 55-57.

#### Integrate DOK 4

- Integrate knowledge and ideas.
- Make text-to-text connections.
- Use the Integrate lesson.

### Genre • Historical Fiction



#### Essential Question

What influences the development of a culture?

Read about a boy's quest to learn about the art of making pottery in 12th-century Korea.

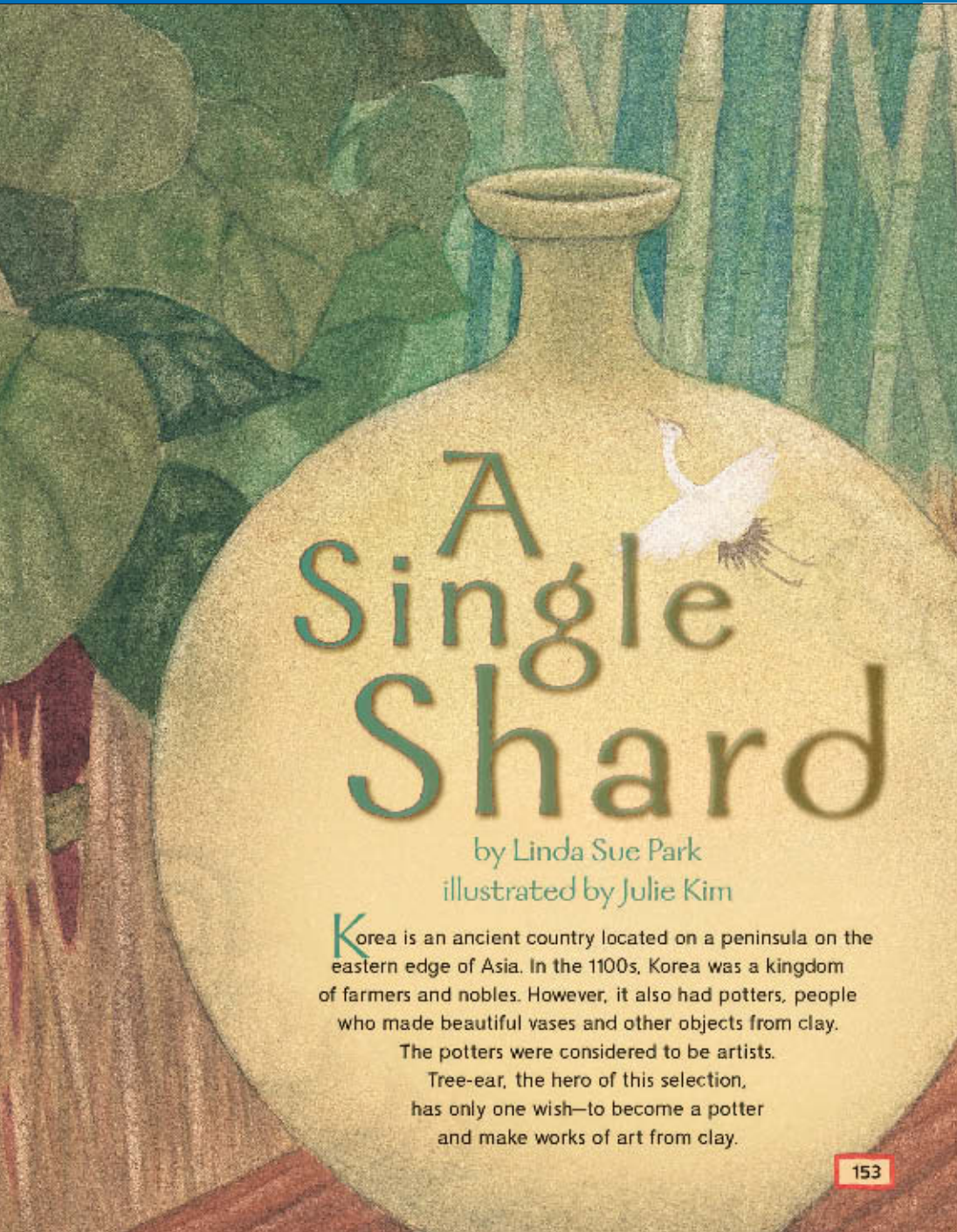
Go Digital!

## ACT Access Complex Text

### ▶ Prior Knowledge

Point out the sentence "The potters were considered to be artists." Explain that in some cultures, pottery is simply functional. The people who make pottery are not considered artists.

- *What is the purpose of most pottery? (to hold flowers, to carry water)*



LITERATURE ANTHOLOGY, pp. 152–153

### Read

Tell students they will be reading about life in Korea in the past. Ask students to predict how the selection will help them answer the Essential Question.

### Note Taking:

#### Use the Graphic Organizer

Remind students to take notes as they read. Have them fill in the graphic organizer on **Your Turn Practice Book** page 82 to record the point of view of the story and the supporting details. They can also note words they don't understand and questions they have.

### 1 Text Features: Illustrations

What does the illustration on page 152 tell you about the setting of the story?

- *How might potters who are considered artists be treated differently from functional potters? What evidence from page 153 hints at this? How is this cultural value similar to a personal value? (They might be more revered. Text evidence indicates this with words “beautiful vases” and “works of art.” Homemade crafts are still more cherished than factory-made items.)*

Read

**2 Skill: Point of View**

What pronouns does the narrator use? (*he, his, him*) Are either Tree-ear or Crane-man telling the story? (*no*) What does this tell you about the point of view of the story? (*The story is told from a third-person point of view.*) Add this information to your chart, along with text details that support your finding.

Details	Point of View
Narrator uses the pronouns <i>he, his, him</i> .	The story is told in third-person point of view.
Neither Tree-ear nor Crane-man are telling the story.	
The narrator tells which character is speaking.	


**A C T** Access Complex Text

**► Prior Knowledge**

Students may not understand the significance of cranes in traditional Korean culture. Explain that in addition to longevity, cranes symbolize spirituality and nobility. Help students understand that the author is conveying more than just the old man's disability when she names him Crane-man. She is also indicating something positive about his character.

- *What physical characteristics made people associate the old man with a crane? (He had a twisted and shriveled leg, forcing him to stand on one leg.)*
- *Cranes symbolize a long life. What evidence is there in the third paragraph on page 155 that Crane-man had lived a long life? (He outlived his family.)*

**T**ree-ear was so called after the mushroom that grew in wrinkled half-circles on dead or fallen tree trunks, emerging from the rotten wood without **benefit** of parent seed. A good name for an orphan, Crane-man said. If ever Tree-ear had had another name, he no longer remembered it, nor the family that might have named him so.

**2** Tree-ear shared the space under the bridge with Crane-man—or rather, Crane-man shared it with him. After all, Crane-man had been there first, and would not be leaving anytime soon. The shriveled and twisted calf and foot he had been born with made sure of that.

Tree-ear knew the story of his friend's name. "When they saw my leg at birth, it was thought I would not survive,"

Crane-man had said. "Then, as I went through life on one leg, it was said that I was like a crane. But besides standing on one leg, cranes are also a symbol of long life." True enough, Crane-man added. He had outlived all his family and, unable to work, had been forced to sell his possessions one by one, including, at last, the roof over his head. Thus it was that he had come to live under the bridge.

Once, a year or so earlier, Tree-ear had asked him how long he had lived there. Crane-man shook his head; he no longer remembered. But then he brightened and hobbled over to one side of the bridge, beckoning Tree-ear to join him.

155

**Build Vocabulary** page 155

**hobbled:** limped

**shriveled:** dried up, wrinkled, and/or shrunken

**Reread**

### Author's Craft: Word Choice

Think about the character names in the story. Why is the boy named "Tree-ear"? (The text says the boy was an orphan and tree-ear is the name for a mushroom that grows on dead trees and not from a parent seed. So neither the boy nor the mushroom has a parent.) How do the meanings behind the names add to your understanding of the characters? (Tree-ear's name emphasizes his humble beginnings, and Crane-man's name emphasizes his disability, which has led to his poverty.)

**Reread**

### Genre: Historical Fiction

How does historical fiction like this story help us understand a country's culture in ways that informational text could not? (Historical fiction lets readers step into the shoes of someone such as Tree-ear or Crane-man, people who are actually living through changes in a country's culture.)

LITERATURE ANTHOLOGY, pp. 154–155

**EL** Students may have difficulty making the connection between cranes and Crane-man's disability. Ask: *Who can tell me what a crane is? (a type of bird)* If students cannot describe a crane as standing on one leg, show students pictures of cranes, or stand on one leg to demonstrate their stance. Point out the

image of Crane-man's withered leg in the illustration on page 154.

## Read

**3 Literary Element: Illustration**

How does the illustration on page 156 support the text? (The illustration shows Crane-man and Tree-ear looking at the marks Crane-man made for each year Tree-ear lived under the bridge.)

**Build Vocabulary** page 156

**keen:** clearly aware

"I do not remember how long I have been here," he said, "but I know how long *you* have." And he pointed upward, to the underside of the bridge. "I wonder that I have not shown you this before."

On one of the slats was a series of deep scratches, as if made with a pointed stone. Tree-ear examined them, then shook his head at Crane-man. "So?"

"One mark for each spring since you came here," Crane-man explained. "I kept count of your years, for I thought the time would come when you would like to know how old you are."

Tree-ear looked again, this time with keen interest. There was a mark for each finger of both hands—ten marks in all.

Crane-man answered before Tree-ear asked. "No, you have more than ten years," he said. "When you first came and I began making those marks, you were in perhaps your second year—already on two legs and able to talk."

Tree-ear nodded. He knew the rest of the story already. Crane-man had learned but little from the man who had brought Tree-ear to the bridge. The man had been paid by a kindly monk in the city of Songdo to bring Tree-ear to the little seaside village of Ch'ulp'o. Tree-ear's parents had died of fever, and the monk knew of an uncle in Ch'ulp'o.

When the travelers arrived, the man discovered that the uncle no longer lived there, the house having been abandoned long before. He took Tree-ear to the temple on the mountainside, but the monks had been unable to take the boy in because fever raged there as well. The villagers told the man to take the child to the bridge, where Crane-man would care for him until the temple was free of sickness.



3

## ACT Access Complex Text

### ► Genre

Reread paragraphs 6 and 7 on page 156. Remind students that a historical fiction story is based on an actual time and place. Help students make inferences about Korean society in the 1100s.

- Who had Tree-ear taken to Ch'ulp'o? (a monk)
- What did the man do when he found the uncle's house abandoned? (took Tree-ear to the temple.)

- Why did the monks turn Tree-ear away? (There were people who had the same fever that had killed Tree-ear's parents at the temple.)
- What does this evidence tell you about the role monks played in Korea in the 1100s? (Monks took care of orphans and the sick.)

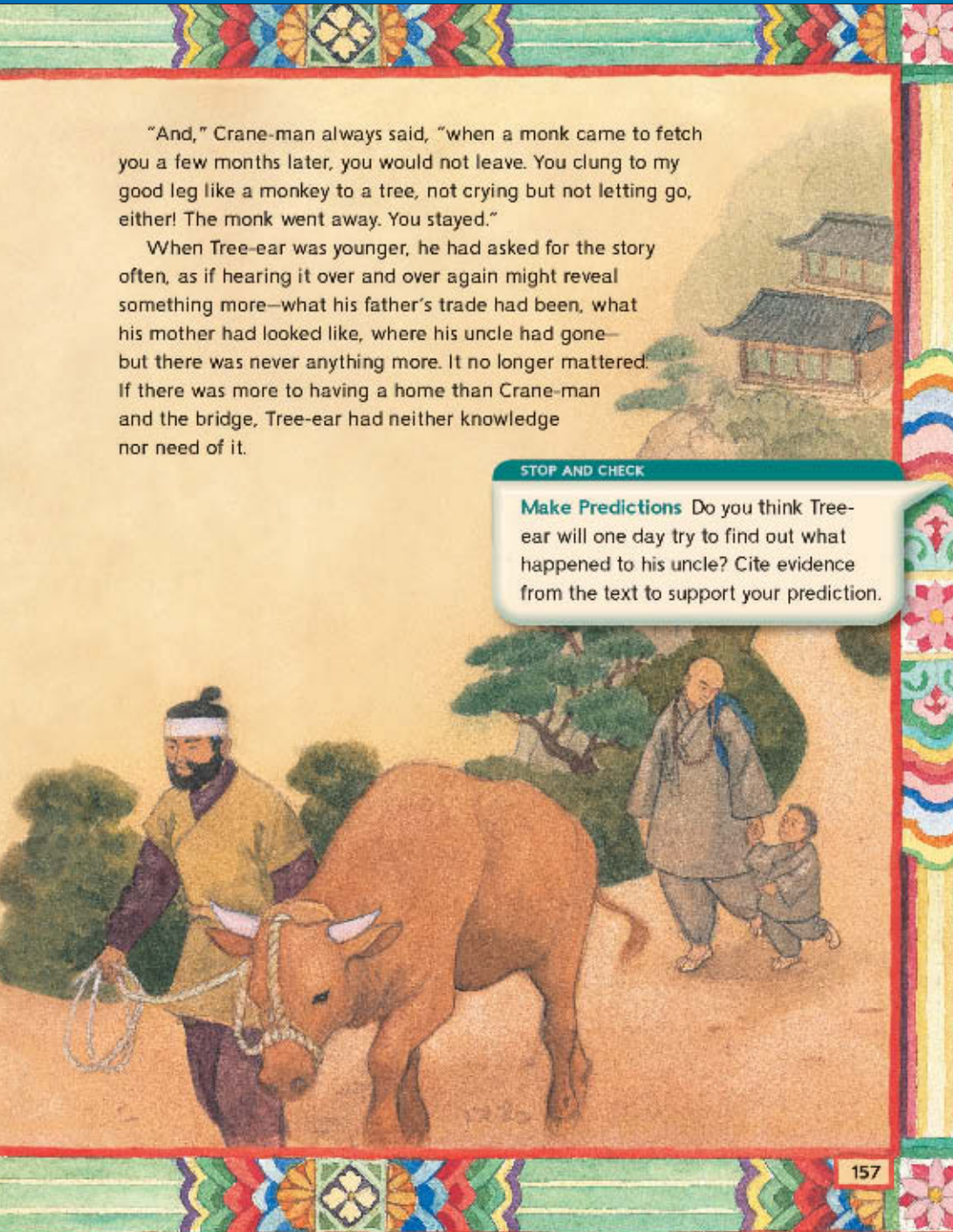


"And," Crane-man always said, "when a monk came to fetch you a few months later, you would not leave. You clung to my good leg like a monkey to a tree, not crying but not letting go, either! The monk went away. You stayed."

When Tree-ear was younger, he had asked for the story often, as if hearing it over and over again might reveal something more—what his father's trade had been, what his mother had looked like, where his uncle had gone—but there was never anything more. It no longer mattered. If there was more to having a home than Crane-man and the bridge, Tree-ear had neither knowledge nor need of it.

## STOP AND CHECK

**Make Predictions** Do you think Tree-ear will one day try to find out what happened to his uncle? Cite evidence from the text to support your prediction.



LITERATURE ANTHOLOGY, pp. 156–157

## STOP AND CHECK

**Make Predictions** Do you think Tree-ear will one day try to find out what happened to his uncle? (Students may predict that Tree-ear will not try to learn about his uncle because the text states he no longer needs to know about his relatives—"It no longer mattered.")

## Reread

*Close Reading Companion, 55*

## Author's Craft: Literary Device

How does the author's use of a flashback help you understand more of Crane-man and Tree-ear's story? (On page 156, we learn how Tree-ear's parents died and why he was unable to find the only other relative known to him. It tells how he came to live with Crane-man under the bridge. On page 157, we learn that when the monks returned to fetch Tree-ear a few months later, Tree-ear refuses to leave.)

**EL** Help students use nearby words, such as "the uncle no longer lived there," to find the meaning of *abandoned* on page 156.

- *When someone no longer lives in a house, what has he or she done?* (The person has moved or left the house.)

- *What do you think abandoned means?* ("left behind")
- Point out that *abandon* has a cognate: *abandonar*.

## Read

## 4 Skill: Character, Setting, Plot: Sequence

**Teacher Think Aloud** As I read, I use clues to make a prediction about the text. I remember reading that Tree-ear wishes to become a potter. I also read the description of Tree-ear: he “strode purposefully toward a small house.” When I think of those clues and the image of Tree-ear looking at the potter, I predict that Tree-ear is on his way to learn how to make pottery.

After reading page 159, revise the prediction. The potter doesn’t know Tree-ear is watching, so I can revise my prediction: Tree-ear will learn about pottery but he won’t be given a lesson.

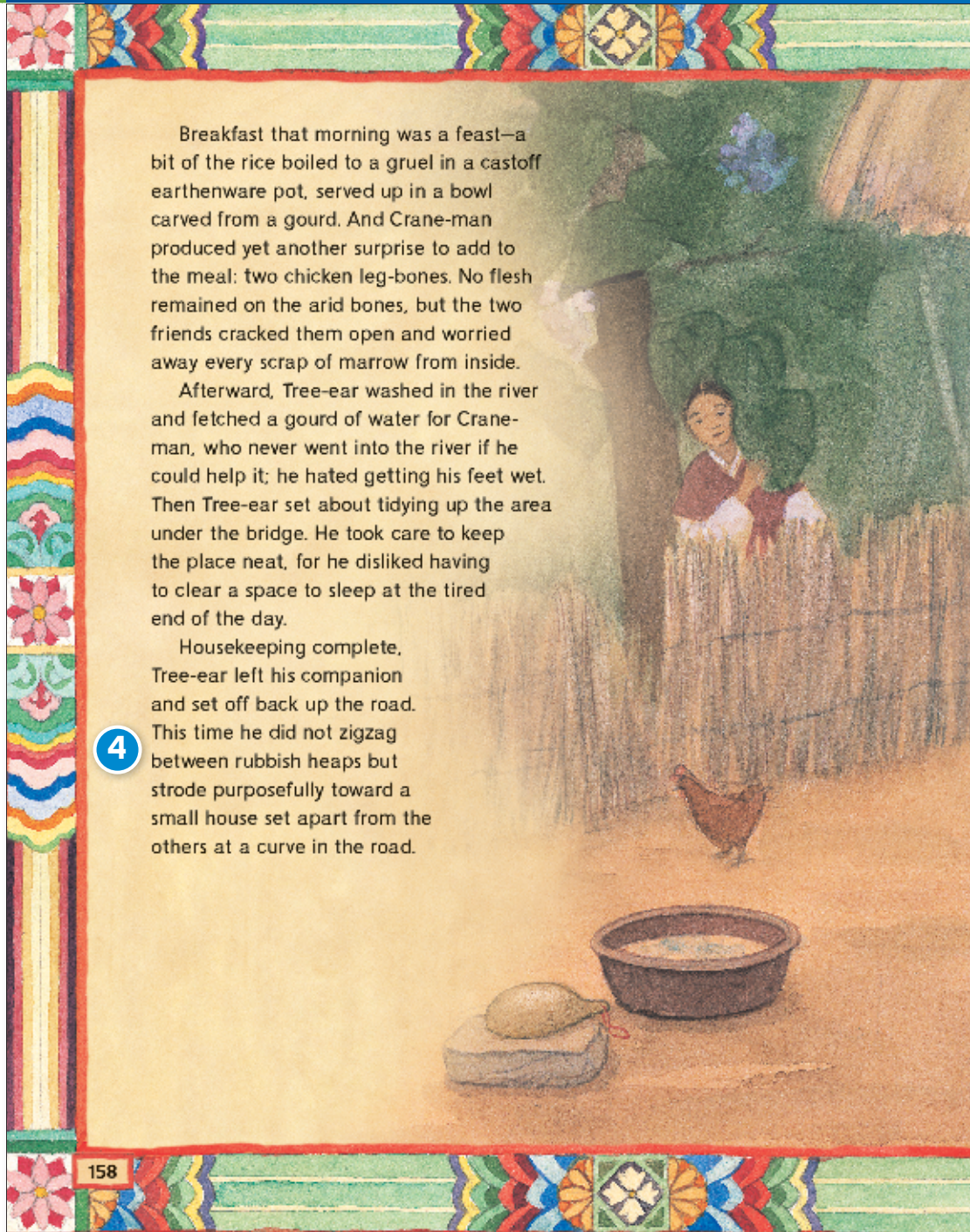
Breakfast that morning was a feast—a bit of the rice boiled to a gruel in a castoff earthenware pot, served up in a bowl carved from a gourd. And Crane-man produced yet another surprise to add to the meal: two chicken leg-bones. No flesh remained on the arid bones, but the two friends cracked them open and worried away every scrap of marrow from inside.

Afterward, Tree-ear washed in the river and fetched a gourd of water for Crane-man, who never went into the river if he could help it; he hated getting his feet wet. Then Tree-ear set about tidying up the area under the bridge. He took care to keep the place neat, for he disliked having to clear a space to sleep at the tired end of the day.

Housekeeping complete, Tree-ear left his companion and set off back up the road.

4 This time he did not zigzag between rubbish heaps but strode purposefully toward a small house set apart from the others at a curve in the road.

158



## ACT Access Complex Text

### ► Specific Vocabulary

Review strategies for finding the meaning of an unfamiliar word, such as using context clues. Point out the word *arid* in the first paragraph on page 158.

- What context clues tell you the meaning of *arid*? (“no flesh remained”) What does *arid* mean? (“dry” or “without life”)

Then point out *worried*. Explain that here *worried* does not have to do with anxiety or concern.

- What are Crane-man and Tree-ear doing to the bones? (getting every last scrap of marrow out)

## Read

5 Vocabulary:  
Greek and Latin Suffixes 

Have students find the word *cautiously* on page 159. Point out that *-ly* means “in a specific manner or way,” and the Latin suffix *-ous* means “full of.” Have students restate the sentence in which *cautiously* appears paraphrasing by replacing the word with its meaning. (Tree-ear made his way in a manner filled with caution to his favorite spot, behind a paulownia tree whose low branches kept him hidden from view.)

**Build Vocabulary** page 159

**droning:** making a low humming sound

## Reread

## Author’s Craft: Descriptive Language

How does the author use sensory language to help readers understand the culture of Ch’ulp’o? (Detailed descriptions about the actions of a potter and the look of his finished pieces play a large role in the story, showing the importance of pottery to the town. The sensory details telling what Tree-ear observes show us how involved the pottery process is and how devoted people in the village are to it.)

Tree-ear slowed as he neared the mud-and-wood structure. He tilted his head, listening, and grinned when the droning syllables of a song-chant reached his ears. The master potter Min was singing, which meant that it was a “throwing” day.

Min’s house backed onto the beginnings of the foothills and their brushy growth, which gave way to pine-wooded mountains beyond. Tree-ear swung wide of the house. Under the deep eaves at the back, Min kept his potter’s wheel. He was there now, his gray head bent over the wheel, chanting his wordless song.

Tree-ear made his way cautiously to his favorite spot, behind a paulownia tree whose low branches kept him hidden from view. He peeped through the leaves and caught his breath in delight. Min was just beginning a new pot. 5

Min threw a mass of clay the size of a cabbage onto the center of the wheel. He picked it up and threw it again, threw it several times. After one last throw he sat down and stared at the clay for a moment. Using his foot to spin the base of the wheel, he placed dampened hands on the sluggardly lump, and for the hundredth time Tree-ear watched the miracle.

In only a few moments the clay rose and fell, grew taller, then rounded down, until it curved into perfect symmetry. The spinning slowed. The chant, too, died out and became a mutter of words that Tree-ear could not hear.

159

LITERATURE ANTHOLOGY, pp. 158–159

- How can you get the marrow out of a chicken bone? (by sucking on the bone and scraping the inside of the bone)
- What do you think worried means in this context? (“chewed and picked at something”)

**EL** Help students understand the meaning of *castoff*.

- What can happen to a chipped bowl? (It gets thrown out.)
- How could Tree-ear get a bowl without any money? (from the trash) Elicit that *castoff* means “thrown out.”

Read

**6 Skill: Point of View**

Which character does the narrator share information about in the first paragraph on page 160? (Min) Even though Tree-ear is watching Min, how can you tell that the point of view is third person? (Only a third-person narrator can know that Min is inspecting the vase for invisible faults.) Add details to your chart.

Details	Point of View
Narrator knows that Min is inspecting the vase for invisible faults—Tree-ear couldn't know this.	The story is told in third-person point of view.

**Build Vocabulary** page 160

**oafish:** clumsy

**7 Skill: Make Inferences**

What does Tree-ear do with the rubbish from the potters? Use text evidence to support your answer. (Tree-ear sells the rubbish. The text says that the potters' trash had become valuable because of the popularity of the pottery. Tree-ear sells the trash and uses the money to buy food.)

6

Min sat up straight. He crossed his arms and leaned back a little, as if to see the vase from a distance. Turning the wheel slowly with his knee, he inspected the graceful shape for invisible faults. Then, "Pah!" He shook his head and in a single motion of disgust scooped up the clay and slapped it back onto the wheel, whereupon it collapsed into an oafish lump again, as if ashamed.

Tree-ear opened his mouth to let out his breath silently, only then realizing that he had been keeping it back. To his eyes the vase had been perfect, its width half its height, its curves like those of a flower petal. Why, he wondered, had Min found it unworthy? What had he seen that so displeased him?

Min never failed to reject his first attempt. Then he would repeat the whole process. This day Tree-ear was able to watch the clay rise and fall four times before Min was satisfied. Each of the four efforts had looked identical to Tree-ear, but something about the fourth pleased Min. He took a length of twine and slipped it **deftly** under the vase to release it from the wheel, then placed the vase carefully on a tray to dry.

As Tree-ear crept away, he counted the days on his fingers. He knew the potter's routine well; it would be many days before another throwing day.

The village of Ch'ulp'o faced the sea, its back to the mountains and the river edging it like a neat seam. Its potters produced the delicate celadon ware that had achieved fame not only in Korea but as far away as the court of the Chinese emperor.



160

**ACT Access Complex Text****Purpose**

Explain to students that the purpose of this historical fiction is to entertain while teaching about the culture of Korea in the 1100s.

- According to the text, how did Ch'ulp'o's location make it a good spot for the ceramics trade? (It was on the shore and had easy access to busy sea routes.)
- Why was Ch'ulp'o the ideal place for making the celadon? (It had just the right amount of iron in the soil to give the clay a greenish color.)
- How does the author teach these facts within an entertaining story? (She makes the details part of the story of Tree-ear, a made-up boy with an interesting past and a hopeful future.)

Ch'ulp'o had become an important village for ceramics by virtue of both its location and its soil. On the shore of the Western Sea, it had access both to the easiest sea route northward and to plentiful trade with China. And the clay from the village pits contained exactly the right amount of iron to produce the exquisite gray-green color of celadon so prized by collectors.

7 Tree-ear knew every potter in the village, but until recently he had known them only for their rubbish heaps. It was hard for him to believe that he had never taken the time to watch them at work before. In recent years the pottery from the village kilns had gained great favor among those wealthy enough to buy pieces as gifts for both the royal court and the Buddhist temples, and the potters had achieved new levels of prosperity. The pickings from their rubbish heaps had become richer in consequence, and for the first time Tree-ear was able to forget about his stomach for a few hours each day.

During those hours it was Min he chose to watch most closely. The other potters kept their wheels in small windowless shacks. But in the warm months Min preferred to work beneath the eaves behind his house, open to the breeze and the view of the mountains.

Working without walls meant that Min possessed great skill and confidence to match it. Potters guarded their secrets jealously. A new shape for a teapot, a new inscribed design—these were things that the potters refused to reveal until a piece was ready to show to a buyer.

Min did not seem to care about such secrecy. It was as if he were saying, *Go ahead, watch me. No matter—you will not be able to imitate my skill.*

**STOP AND CHECK**

**Confirm Predictions** Is Tree-ear interested in finding out about his past? Confirm or revise your prediction with text evidence.

161

LITERATURE ANTHOLOGY, pp. 160–161

**STOP AND CHECK**

**Confirm Predictions** Is Tree-ear interested in finding out about his past? Confirm or revise your prediction with text evidence. (Students may confirm their predictions that Tree-ear is not interested in finding out about his past. Tree-ear is now interested in the potters. According to the text, Tree-ear knew every potter in the village and now he closely watches Min as he works.)

**Build Vocabulary** page 161

**inscribed:** written or engraved

**Reread**

*Close Reading Companion, 56*

**Author's Craft: Word Choice**

How does the author use sensory language to help readers understand the culture of Ch'ulp'o? (Wording like "river edging it like a neat seam" evokes the image of a snug and protected place.)

**EL** Help students understand that when the author says that potters guarded their secrets jealously, it means that they tried very hard to keep or protect the secrets of how they made their pots and vases.

- *Have you ever guarded anything jealously? Use the phrase guarded jealously in your answer.*

## Read

**8 Skill: Point of View**

Reread the first paragraph on page 162. Is the second sentence a historical fact? (*no*) What is it? (*Tree-ear's opinion about Min's work.*) Who is telling Tree-ear's opinion? (*the third-person narrator*)

**9 Vocabulary: Greek and Latin Suffixes**

Which word on page 162 contains a Latin suffix? (*creations*) What is the base word? (*create*) Using what you know about how the Latin suffix *-ion* changes a word's meaning, turn to a partner and paraphrase the sentence in which *creations* appears. (*Some of the things that Min made were on some shelves against the wall.*)

**Build Vocabulary** page 162

**consistency:** the level of firmness of a material

**8** It was true, and it was also the main reason that Tree-ear loved watching Min. His work was the finest in the region, perhaps even in the whole country.

Tree-ear peered between the leaves of the paulownia tree, puzzled. Several days had passed since his last visit to Min's house, and he had calculated that it was time for another throwing day. But there was no sign of Min at his work, nor any wet clay on the wheel. The workshop area was tidy, with a few chickens in the yard the only signs of life.

**9** Emboldened by the silence, Tree-ear emerged from his hiding place and approached the house. Against the wall was a set of shelves holding a few of Min's latest creations. They were at the stage the potters called "leather-hard"—dried by the air but not yet glazed or fired. Unglazed, the work was of little interest to thieves. The finished pieces were surely locked up somewhere in the house.

Tree-ear paused at the edge of the brush and listened hard one last time. A hen clucked proudly, and Tree-ear grinned—Min would have an egg for his supper. But there was still no sign of the potter, so Tree-ear tiptoed the last few steps to stand before the shelves.

For the first time he was seeing Min's work at close range. There was a duck that would have fit in the palm of his hand, with a tiny hole in its bill. Tree-ear had seen such a duck in use before. A painter had been sitting on the riverbank, working on a water scene. The painter had poured water from the duck's bill onto a stone a single drop at a time, mixing ink to exactly the correct consistency for his work.

**ACT** Access Complex Text**► Specific Vocabulary**

Review strategies for finding the meaning of an unfamiliar word. Point out the word *emboldened* in the third paragraph on page 162.

- What familiar word do you see in the word *emboldened*? (*bold*)

- Explain that the prefix *em-* forms verbs. Ask: *Using what you know about the meaning of bold and the prefix em-, what do you think emboldened means?* (*"made bold by"*)

## Read

**10 Strategy: Make Predictions**

**Teacher Think Aloud** The text tells us that Tree-ear is interested in pottery. How can we use the illustration on page 163 and our knowledge of the structure of a story to make a prediction about what Tree-ear might do next?

Prompt students to apply the strategy in a Think Aloud by looking at the illustration and thinking about text structure to predict what might happen next in the story.

**Student Think Aloud** I predict that Tree-ear will pick up one of Min's creations. The text has shown that Tree-ear is very curious about Min and what he makes, and now he is alone with those things. The illustration shows him with his hand reaching for something on the shelf. A story's plot usually includes a problem, so I can add to my prediction and guess that Tree-ear will drop or break one of Min's creations.



LITERATURE ANTHOLOGY, pp. 162–163

**► Purpose**

Remind students that the purpose of this selection is to both entertain and teach about the culture of Korea. Reread the last paragraph on page 162.

- *What does the author describe in this paragraph? (a ceramic duck that is used by artists to help them mix water with ink)*

- *What does the duck tell you about functional objects? How is this cultural value similar to your belief? (Because the pitcher looks like a duck, it is clear that the culture thought functional things should be beautiful, too. Objects that are beautiful and useful are still the most valuable.)*

## Read

**11 Skill: Point of View**

Whose feelings are revealed in the second and third paragraphs? (*Tree-ear's*) Does the narrator reveal equally private thoughts and feelings about other characters? (*no*) Why? (*Because the story is mostly about Tree-ear, the point of view often reveals more about him.*) Add details to your chart.

Details	Point of View
We learn Tree-ear's thoughts and feelings, but not from Tree-ear himself.	The story is told in third-person point of view.

**12 Skill: Character**

What do Tree-ear's reactions as he looks at Min's work tell you? (*He's clever—he figures out there is more to the box; he finds pleasure in small things, like being right; he's curious—he asks himself many questions about how Min made the box.*)

**Build Vocabulary** page 164

**furrowed:** wrinkled

Tree-ear stared at Min's duck. Though it was now a dull gray, so detailed were its features that he found himself half listening for the sound of a quack. Min had shaped and then carved the clay to form curve of wing and tilt of head. Even the little tail curled up with an **impudence** that made Tree-ear smile.

He tore his gaze away from the duck to examine the next piece, a tall jug with ribbed lines that imitated the shape of a melon. The lines were perfectly symmetrical, curving so gracefully from top to bottom that Tree-ear longed to run his finger along the smooth shallow grooves. The melon's stem and leaves were cleverly shaped to form the lid of the jug.

The last piece on the shelf was the least interesting—a rectangular lidded box as large as his two hands. It was completely undecorated. Disappointed in its plainness, Tree-ear was ready to turn away when a thought struck him. Outside, the box was plain, but perhaps inside . . .

Holding his breath, he reached out, gently lifted the lid, and looked inside. He grinned in double delight at his own correct guess and at Min's skill. The plain box held five smaller boxes—a small round one in the center and four curved boxes that fit around it perfectly. The small boxes appeared to completely fill the larger container, but Min had left exactly the right amount of space to allow any of them to be lifted out.

Tree-ear put the lid of the large box down on the shelf and picked up one of the curved containers. On the underside of its lid was a lip of clay that held the lid in place. Tree-ear's eyes flickered back and forth between the small pieces in his hand and the larger container, his brow furrowed in thought.

How did Min fit them together so perfectly? Perhaps he made the large box, then a second one to fit inside, and cut the smaller boxes from that? Or did he make an inside box first and fit the larger box around it? Maybe he began with the small central box, then the curved ones, then—

**ACT Access Complex Text****► Specific Vocabulary**

Review strategies for finding the meaning of an unfamiliar word. Point out the word *furrowed* in the fifth paragraph on page 164.

- Use a dictionary to look up the noun *furrow*. What is the main definition? (*a trench in the earth, made by a plow*)
- Use this meaning to define the verb *furrowed* in the context used on the page. (*"to make the skin on your face form deep lines"*)



13

Someone shouted. The chickens squawked noisily and Tree-ear dropped what he was holding. He stood there, paralyzed for a moment.

It was the old potter. "Thief!" he screamed. "How dare you come here! How dare you touch my work!"

Tree-ear did the only thing he could think of. He dropped to his knees and covered in a deep formal bow.

"Please! Please, honorable sir, I was not stealing your work—I came only to admire it."

The potter stood over the boy.

"Have you been here before, beggar-boy?"

Tree-ear's thoughts scrambled about as he tried to think what to answer. The truth seemed easiest.

"Yes, honorable sir. I come often to watch you work."

"Ah!"

Tree-ear was still doubled over in his bow, but he allowed himself a single sigh of relief.

"So is it you who breaks the twigs and bruises the leaves of the paulownia tree just beyond?"

Tree-ear nodded, feeling his face flush. He had thought he was covering his tracks well.

"Not to steal, you say? How do I know you do not watch just to see when I have made something of extra value?"

Now Tree-ear raised his head and looked at Min. He kept his voice respectful, but his words were proud.

## STOP AND CHECK

**Ask and Answer Questions** Do you think Tree-ear would like to become a potter? Cite evidence from the text to support your answer.



165

LITERATURE ANTHOLOGY, pp. 164–165

## Read

## 13 Strategy: Confirm or Revise Predictions



Can you confirm the prediction you made on page 163, or do you need to revise it? Tell a partner how making that prediction and then reading to confirm or revise it affected your reading.

**Student Think Aloud** Now that I know that Tree-ear did, in fact, pick up and drop one of Min's creations, I can confirm my earlier prediction. By making the prediction I was excited to read on to find out whether I was right, or if the story would go a different way. It was fun to know that my understanding of Tree-ear and the way stories work led me to make a correct prediction.

## STOP AND CHECK

**Ask and Answer Questions** Do you think Tree-ear would like to become a potter? (Students may indicate yes, citing evidence that Tree-ear comes often to watch the potter and was excited to get a close look at the potter's work.)

## ► Prior Knowledge

Explain that many cultures show respect for their elders through the use of honorifics, such as the one Tree-ear uses on page 165: *honorable sir*.

- How might using this honorific help Tree-ear in this situation? (It shows Min that Tree-ear means no disrespect by coming in and touching his pottery. It might make Min less angry.)

**EL** Help students figure out the meaning of *covered*. Point out the illustration on page 165.

- Say: *When Tree-ear drops to his knees and bows he makes himself smaller. Is Tree-ear scared? (yes) What do you think cover means? ("to shrink away in fear")*

Have students use *covered* in a sentence.

Read

**14 Strategy: Make Predictions**

Use what you have read on page 166 to predict whether Min will accept Tree-ear's offer to work for him as payment. **(Students might predict that Min will accept Tree-ear's offer because he needs to make up for lost time. The text shows that Tree-ear has watched him many times, which may also lead Min to believe that the boy is sincere.)**

Have students read page 167 and ask them if their predictions match the events at the end of the story.

"I would not steal. Stealing and begging make a man no better than a dog."

The potter stared at the boy for a long moment. At last, Min seemed to make up his mind about something, and when he spoke again, his voice had lost the sharpest edge of its anger.

"So you were not stealing. It is the same thing to me—with one part damaged, the rest is of no use." He gestured at the misshapen pottery box on the ground, badly dented from its fall. "Get on your way, then. I know better than to ask for payment for what you have ruined."

Tree-ear stood slowly, shame hot in his breast. It was true. He could never hope to pay Min for the damaged box.

Min picked it up and tossed it on the rubbish heap at the side of the yard. He continued to mutter crossly. "Ai, three days' work, and for what? For nothing. I am behind now. The order will be late . . ."

Tree-ear had taken a few dragging steps out of the yard. But on hearing the old potter's mutterings, he lifted his head and turned back toward him.

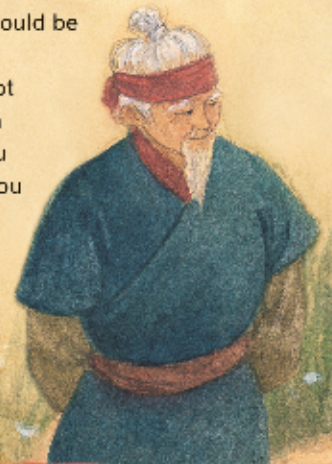
"Honorable potter? Sir? Could I not work for you, as payment? Perhaps my help could save you some time . . ."

Min shook his head impatiently. "What could you do, an untrained child? I have no time to teach you—you would be more trouble than help."

Tree-ear stepped forward eagerly. "You would not need to teach so much as you think, sir. I have been watching you for many months now. I know how you mix the clay, and turn the wheel—I have watched you make many things . . ."

14

166



## ACT Access Complex Text

### ► Connection of Ideas

Remind students that they learned about the way the culture of Korea in the 1100s revered both the beauty of art and its usefulness. Then point out what Min mutters to himself in the fifth paragraph on page 166.

- *What does Min say? (He complains about keeping a schedule and filling orders.)*
- *What does this evidence tell you about being an artist in this time period? (that creating art was also a job)*

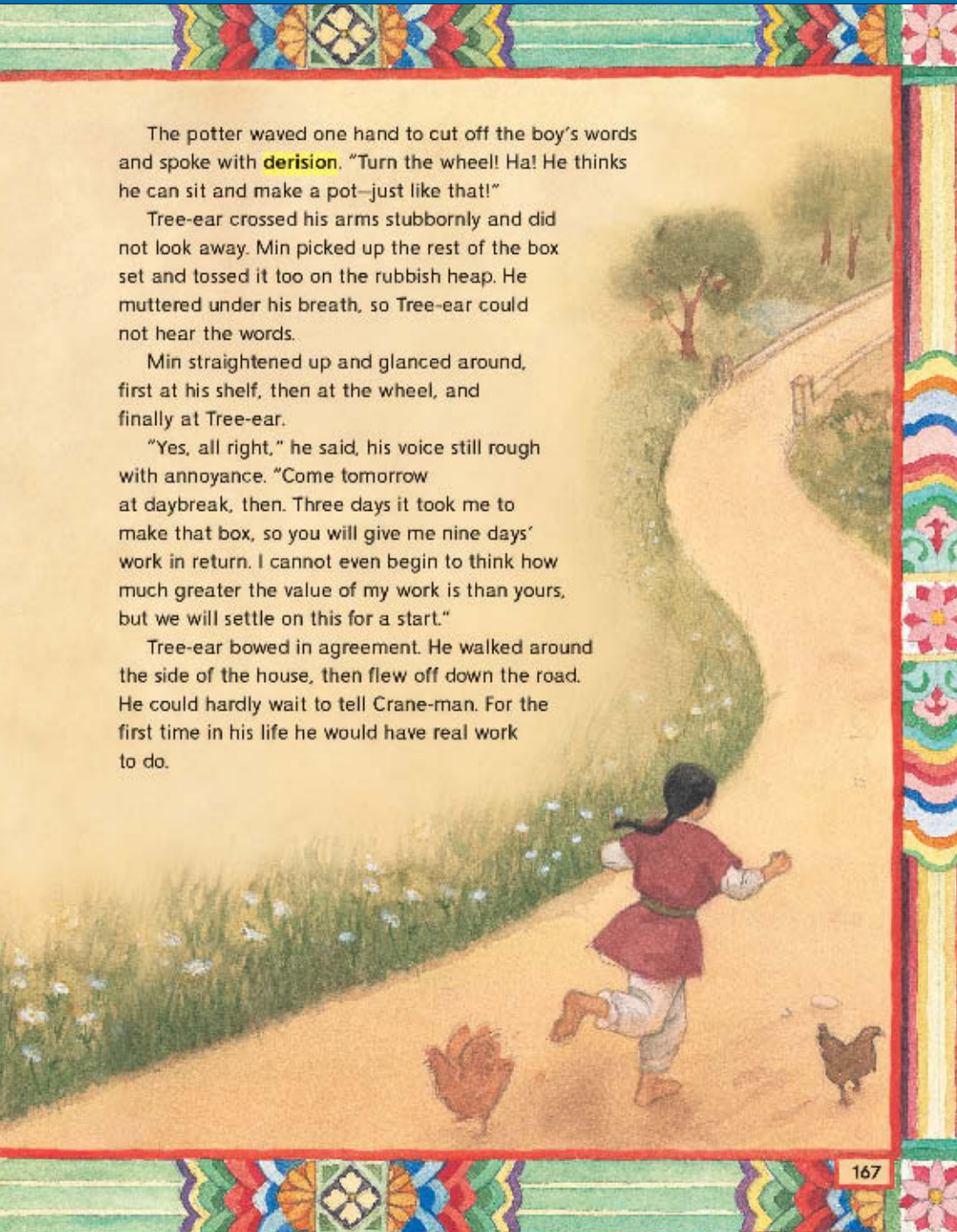
The potter waved one hand to cut off the boy's words and spoke with **derision**. "Turn the wheel! Ha! He thinks he can sit and make a pot—just like that!"

Tree-ear crossed his arms stubbornly and did not look away. Min picked up the rest of the box set and tossed it too on the rubbish heap. He muttered under his breath, so Tree-ear could not hear the words.

Min straightened up and glanced around, first at his shelf, then at the wheel, and finally at Tree-ear.

"Yes, all right," he said, his voice still rough with annoyance. "Come tomorrow at daybreak, then. Three days it took me to make that box, so you will give me nine days' work in return. I cannot even begin to think how much greater the value of my work is than yours, but we will settle on this for a start."

Tree-ear bowed in agreement. He walked around the side of the house, then flew off down the road. He could hardly wait to tell Crane-man. For the first time in his life he would have real work to do.



LITERATURE ANTHOLOGY, pp. 166–167

**Return to Purposes** Review students' predictions and purposes for reading. Ask them to use text evidence to answer the Essential Question. (The location of Ch'ulp'ó between the sea and a river helped it develop into a place where the ceramics trade was very active. Because the ceramics were so popular, the potters became respected artists and the art of pottery became an important part of the culture.)

#### Reread

#### Genre: Historical Fiction

What literary device of historical fiction does the author use to share the details about how Tree-ear will make up for breaking the box? (dialogue) Does the dialogue strike you as realistic? Why? (Yes, it makes sense that Tree-ear would want to repay the potter.)

#### Reread

*Close Reading Companion, 57*

#### Author's Purpose: Text Structure

How does the way the author ends the story show how Tree-ear and the town will change? (Tree-ear will be part of a growing ceramics industry in the village. Readers can imagine that good things are ahead for both the village and for Tree-ear.)

**EL** Help students understand that when Tree-ear feels "shame hot in his breast," it doesn't mean that he feels physically warm—it means his heart aches because he feels terrible about what he's done. Have students use the word *shame* in a sentence.

Read

# About the Author

## Linda Sue Park and Julie Kim

Have students read the biographies of the author and the illustrator. Ask:

- Why do you think Linda Sue Park chose to write a story set in Korea?
- What do you think Julie Kim researched to create the illustrations for *A Single Shard*? How do the illustrations reflect the period?

## Author's Purpose

**To Entertain:** Remind students that while the main purpose of this historical fiction is to entertain readers, it also serves to inform them about the culture of Korea in the 1100s. Students may say that the details about the ceramics show how Korea became a center for ceramics and help explain why art and artists were respected.

Reread

## Author's Craft: Figurative Language

Personification gives human qualities to abstract concepts or inanimate objects. Find an example of personification in the text and explain what effect it has on the story. (Possible answer: On page 159, the clay "rose and fell, grew taller, then rounded down..." This example helps readers understand that clay changes shape as a potter works it on the wheel.

## About the Author and Illustrator



### Linda Sue Park

began to earn money for her writing when she was just nine years old. She received a check for one dollar in payment for a haiku poem that was published in a children's magazine. Her proud father promptly framed the check.

Linda was born in Urbana, Illinois to Korean parents. Her novel *A Single Shard* was awarded the Newbery Medal in 2002. Since then, the author has published several other novels. Today, Linda lives with her husband and two children in New York State.



### Julie Kim

sees things that aren't there. At least, she sees the things she plans to draw before she puts anything on paper. Julie carefully researches costumes and other period details of the story settings for her illustrations. Julie has illustrated several magazines and books for children and lives in Seattle, Washington, with her family.

### Author's Purpose

In *A Single Shard*, Linda Sue Park goes into great detail about the ceramics produced in Ch'ulp'o, as well as the delicate features of Min's pottery. How does this information help you to understand the culture of 12th-century Korea?

LITERATURE ANTHOLOGY, pp. 168–169

## Respond to the Text

### Summarize

Use key details from *A Single Shard* to summarize what you have learned about the influences behind the development of a culture. Information from your Point of View Chart may help you.

Details	Point of View

### Write

Think about Tree-ear's character and the culture of Ch'ulp'o. What parallels does Linda Sue Park draw between the development of a culture and the development of the main character? Use these sentence frames to organize your text evidence.

Linda Sue Park describes Tree-ear and Ch'ulp'o by ...  
 She uses sensory language to ...  
 This helps me understand how ...

### Make Connections



How did the location of the village and the type of clay found in its soil influence the development of its culture?

#### ESSENTIAL QUESTION

Explain whether or not you would like to work for a potter or other artist as an apprentice. What part of the work would or would not appeal to you? **TEXT TO WORLD**

### Integrate

## Make Connections



**Essential Question Answer:** Soil around Ch'ulp'o contained clay that had the right amount of iron to produce a popular gray-green color. **Evidence:** The first paragraph on page 161 details the reasons behind the village's development of a ceramics industry.

**Text to World** Answers may vary, but encourage students to cite evidence about how Min works and what he produces, described on pages 159-163.

### Read

## Respond to the Text

### Summarize

Tell students they will use the details from their Point of View Chart to summarize.

*As I read *A Single Shard*, I collected details about the most important events about character and culture in the story: for example, the moment when Tree-ear breaks the box. I will put those details in order. Then, I can retell, or paraphrase the story.*

### Reread



## Analyze the Text

After students summarize the selection, have them reread for a deeper

understanding of the text and answer the questions on **Close Reading Companion** pages 55-57. For students who need support in citing text evidence, use the Reread prompts on pages 217D-217P.

## Write About the Text

Review the writing prompt and sentence frames. Remind students to use their response from the **Close Reading Companion** to support their answers. For a full lesson on writing a response using text evidence, see page T222.

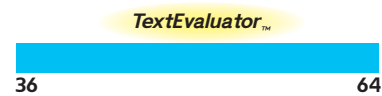
**Answer:** The culture of the village is based around its ceramics, so the village is filled with skilled potters. In the past, Tree-ear was a homeless orphan. By the end of the story, he is on his way to becoming a skilled potter.

**Evidence:** On pages 160 and 161, the author describes how the pottery in the town is highly prized. The story ends on page 167, with Min facing a bright future as a potter.



## “A Scholar in the Family”

### Text Complexity Range



NP Non-Prose\*

### Literature Anthology

\*Lexile and TextEvaluator scores are not provided for non-prose selections, such as poetry and drama.

### What makes this text complex?

- ▶ Connection of Ideas
- ▶ Genre

### Compare Texts

As students read and reread “A Scholar in the Family,” encourage them to take notes and think about the Essential Question: *What influences the development of a culture?* Tell students to think about how this text compares with *A Single Shard*.

### Reread

### Author’s Craft: Text Structure

Why is an Introduction needed to accompany a play like this? (The introduction gives readers historical information that they probably don’t know. Even though Grandfather tells Mei some of this information, his dialogue doesn’t cover all of it. The Introduction also establishes the setting in a way that the text of the play cannot.)

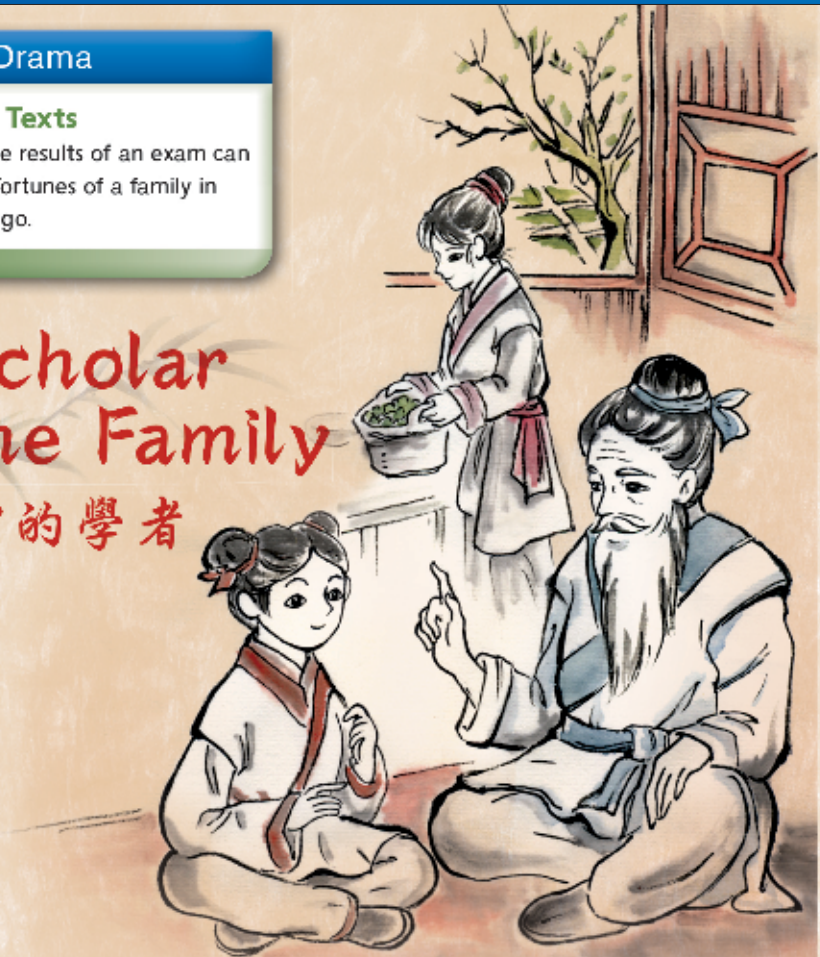
### Genre • Drama

### Compare Texts

Read how the results of an exam can change the fortunes of a family in China long ago.

## A Scholar in the Family

### 家庭中的學者



### Introduction

The history of China is filled with the struggles of leaders who tried to unite the people of this enormous country. Since the Sui Dynasty (581-618), it had been possible to become a government official by passing a series of written exams. It was only during the Song Dynasty (960-1279), however, that the examination system came to be considered the ladder to success.

Beginning around 1000, for the first time, Chinese commoners were permitted to have jobs within the government. These jobs were called civil service jobs. In order to qualify for a civil service job, men had to take a very grueling civil service exam.

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## ACT Access Complex Text

### ▶ Connection of Ideas

Explain to students that the motivations and feelings of characters may be implied rather than explicit.

- *Do you think the exam is important to Cheng? How do you know? (I think it is important to him. The text reveals that Grandfather tells Mei that Cheng walked many miles to the city to take the exam and that he will be walking back.)*

## Read

**Characters**  
**Narrator**  
**Grandfather** (of Cheng and Mei)  
**Cheng** (a young student)  
**Mei** (Cheng's younger sister)  
**Ying** (neighbor and friend of Cheng)  
**Mother** (of Cheng and Mei)  
**Messenger**

long ago that even a boy like Cheng could not take the examination.

**Mei:** Why is that, Grandfather?

**Grandfather:** Years ago, only men born to noble families could take the civil service examination. Commoners could not move up in the world. Today, any scholar may try his luck. Now, government jobs will come to those who have proven skill, and not because they were born into a noble house.

**Mother:** Only one scholar in 100 passes the test! But Cheng has worked so hard. His eyes would grow so tired, learning how to print thousands of Chinese characters. And he has spent years studying the teachings of Confucius, the great educator.

**Mei:** I know. I helped him study by doing his chores sometimes, remember? *(She smiles brightly.)*

**Grandfather:** Yes, and I was very proud of you. You were a great help to your brother. In my day if the earth trembled and our homes collapsed or if the great river overflowed, swollen with too much rain, and swept our fields away we peasants lost everything. We had no other work we could do—no way to earn money and rebuild our lives. If Cheng and Ying are accepted into civil service, it would be the beginning of a great **legacy** for our village.

**Mei** *(looking worried):* What if they fail?

**Grandfather:** If they fail . . . *(Grandfather shrugs)* I don't know. We will be no worse off than we were before I suppose.

**1** **Narrator** *(Stands alone in front of curtain.):* Permit me to introduce you to Cheng. *(Cheng walks onto stage and bows.)* Cheng is a young scholar. He has studied very hard in order to take the civil service exam. He is far from home, taking this very difficult test right now. *(Cheng runs off stage quickly and when the Narrator is satisfied that he is gone he nods—as if to say “okay.” Then he continues speaking.)* His family awaits his return.

*(Curtain opens.)*

**Mei:** Grandfather, do you hear that? *(Mei leans out a window)* It sounded like a horse and cart. Perhaps Cheng is on his way home!

**Grandfather:** No, it is much too early. Cheng and Ying walked many miles to the city to take the examination, and it lasts for several days. And when he returns, he will make the journey on foot, not by cart.

**Mei:** I want to take the examination too, when I am older!

**Grandfather:** A girl's place is at her mother's knee, learning how to tend the fire and prepare meals. It was not

**1 Skill: Main Idea and Key Details**

How has Cheng prepared for the exam? Why has he done this? **(Cheng has studied for years and learned to write all the Chinese characters until his eyes have gotten tired. He did this so he could pass the newly available government exam and get a job that pays well and will provide for the family.)**

## Reread

*Close Reading Companion, 60*

**Author's Craft: Word Choice**

How does the author help you understand how important the test is to Cheng's family? **(Grandfather describes many disasters, using words like “earth trembled.” This language shows that natural disasters threaten the family. The test could be a way for them to feel safer about their future.)**

**Genre: Historical Fiction/Drama**

What elements of historical fiction does this play have? **(The play uses fictional characters to explore a real part of history: in China in 1000, commoners were allowed to take the civil service exam for the first time.)**

LITERATURE ANTHOLOGY, pp. 170–171

- How do the other characters feel about Cheng taking the exam? How do you know? **(The other characters are excited about Cheng taking the exam. I know this because Grandfather tells Mei that commoners weren't allowed to take the test when he was young. Mother says that only 1 in 100 scholars passes the test.)**



Explain that stage directions tell actors what to do and help readers “see” the action. Read aloud Mei's first piece of dialogue on page 171 and mimic leaning out a window. Then have a student perform Mei's fourth piece of dialogue.

- What does Mei's smile tell you? **(She didn't mind doing chores to help Cheng.)**

## Read

## 2 Paraphrase

How does Cheng feel about Ying cheating? Use the stage directions and Cheng's dialogue to paraphrase his feelings to a partner. **(Cheng is disappointed in his friend as he stares in the direction where Ying exited. He is also embarrassed by his friend's actions.)**

## Reread

## Genre: Drama

How does the play format present the story differently from that of a straight narrative? **(Most of the story can be told through dialogue, and the stage directions are clear about the emotions the characters are feeling.)** How does the author incorporate background information? **(By having Grandfather explain the test to Mei.)**

**Narrator:** We will soon find out how the boys did! After traveling for many miles along numerous dusty roads, they have finally arrived at the entrance of Cheng's home.

**Mother:** You look so thin! *(She embraces her son.)*

**Mei:** Did you pass?

**Cheng:** I do not know yet, but the examination was very difficult. We each sat in our own small stone cell and wrote about Confucius's writings for three days and three nights!

**Mei:** You wrote the whole time? Were you allowed to use your books?

**Cheng:** Oh, no! They even made sure we were not carrying any notes.

**Ying** *(who has been standing quietly next to Cheng):* Don't forget. You promised. *(Ying exits.)*

**Mother:** Promised what?

**Cheng** *(looking embarrassed and shaking his head):* It is nothing. *(Cheng turns away from his family and stares in the direction of the front door, where Ying has just exited.)*

**Grandfather:** It will be a miracle if your score is among the highest. People have invented so many ways to cheat on this exam. Some even pay the officials to get a better score.

**Mother:** What is wrong, my son?

**Cheng** *(speaking softly):* I promised not to tell.

**Grandfather** *(beginning to get angry):* You should not keep secrets from us.

**Cheng** *(Quietly, almost whispering):* Ying cheated on the exam.

**Mother** *(gasping):* Cheated?

**Cheng** *(Hesitating):* It became hot on the walk home. Ying pulled a small fan out of his bag to fan his face. As he fanned himself I could see tiny notes on the fan's folds. I accused him of cheating and he admitted to me that he had. He simply opened his fan, pretending to cool himself, and copied his notes!

2

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## ACT Access Complex Text

## ► Genre

Explain to students that this play has seven characters and is organized as one act with two scenes, each one introduced by the narrator. Tell students that each scene may be set at a different time and place.

- **Where and when does the first scene take place?** **(inside Cheng's house, after he has gone away to take the exam)**

- **Where and when does the second scene take place?** **(at the entrance of Cheng's house, when he and Ying have returned from the exam)**
- **How do you know the narrator doesn't interact with other characters?** **(The narrator addresses only the audience and describes the scene and characters.)**



**Grandfather** (*angrily*): If Ying secures a position and you don't, I will have something to say to those officials!

**Mother**: I would rather have my son fail honestly than cheat.

**Cheng**: But mother, someone from our village must develop **expertise** beyond being a simple farmer! It's the only way we will be protected if disaster destroys our crops.

**Mei** (*who has been looking out the window*): Look! A messenger has arrived on horseback. He looks like a soldier. I wonder what he wants.

**Messenger**: Is this the home of scholar Cheng?

**Grandfather**: It is.

**Messenger**: I bring news of the civil service examination exam.

**Mother** (*anxiously*): What is it?

**Messenger**: Cheng's score is among the highest of all those who took the exam. Confucius would be proud!

**Mei**: Here comes Ying. He must have heard the messenger arrive.

(*Cheng and his family all look angrily at Ying as he approaches.*)

**Ying**: What about me, Ying? Didn't I score well?

**Messenger** (*consulting his list*): Ying, Ying. Wait a moment. Ah, here it is. (He scowls.) You were observed using a small fan in your chamber. You were seen cheating on the exam. Your examination was thrown out.

**Mother** (*turning and embracing Cheng*): I am so proud of you, my son. We will have a feast to celebrate.

**Messenger**: After your feast, Cheng will accompany me to the city to begin his new position.

**Mei**: I wish I could take the exam. I've already learned 1,000 Chinese characters!

**Cheng**: Maybe by the time you learn all the others you will be permitted to be a civil service worker too!

[Curtain comes down]

**Narrator**: All is well with the family of Cheng tonight. Not so for the family of Ying. (*Ying frowns, bows his head, and walks off stage. Cheng watches him go, shaking his head.*)

### Make Connections

How did allowing Chinese commoners to compete for civil service jobs influence Chinese culture?

#### ESSENTIAL QUESTION

In what ways can learning new things and developing new opportunities for people influence the development of a culture? **TEXT TO TEXT**

173

LITERATURE ANTHOLOGY, pp. 172–173

**EL** Encourage students to notice cognates on page 173: protected/*proteger*; disaster/*desastre*. Ask if anyone can find another cognate. (*examination/examen*)

- What is a shorter way to say examination? (*exam*)

### Read

## Summarize

Guide students to summarize the selection.)

### Reread



## Analyze the Text

After students read and summarize, have them reread to develop a deeper understanding of the text by annotating and answering questions on pages 58–60 of the **Close Reading Companion**. For students who need support citing text evidence, use the scaffolded instruction from the Reread prompts on pages T217T–T217U.

### Integrate

## Make Connections



**Essential Question Answer:** Letting a variety of people compete for civil service jobs allowed a wider range of people to make more money and contribute to the country's culture. **Evidence:** Grandfather says on page 171 that it would be a great legacy for the village if the boys pass the test because they will have the means to build successful lives.

**Text to Text Answer:** When people have few opportunities, they spend much of their time worrying about daily survival. If they are allowed to apply their skills in new areas, they can make major improvements in the community around them. **Evidence:** Tree-ear and the family in this play are shown to have few opportunities, so they spend most of their time worrying about things like meals or natural disasters. With chances to do new things, the boys in these stories can use their talents to improve their country or create art.



# Phonics/Fluency



## Open Syllables

### OBJECTIVES

CCSS

Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. **RF.5.3a**

CCSS

Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. **RF.5.4b**

Rate: 117–137 WCPM

### ACADEMIC LANGUAGE

- *expression*
- Cognate: *expresión*

### 1 Explain

Remind students that every syllable in a word has one vowel sound. Explain that when a syllable ends in a vowel, it is called an open syllable. Open syllables usually have long-vowel sounds. Remind students that when a vowel is long, the vowel says its name.

### 2 Model

Write the word *bonus* on the board. Underline the letters *bo*. Model how to pronounce the first syllable and then how to read the full word. Tell students that the word divides into syllables between the letter *o* and the letter *n*. Explain that since the first syllable ends in a vowel, it is an open syllable, and the *o* has a long-vowel sound.

Write the following words on the board. Run your finger under the open syllable, emphasizing the long-vowel sound. Then read the full word aloud.

<b>ba</b> as in <i>bacon</i>	<b>co</b> as in <i>cozy</i>	<b>mi</b> as in <i>minus</i>
<b>pre</b> as in <i>prefix</i>	<b>su</b> as in <i>super</i>	<b>be</b> as in <i>before</i>

### 3 Guided Practice

Write the following words on the board. Help students pronounce each open syllable and then read each full word.

silent	local	future	beside	famous
duplex	return	baby	human	tiger

Go Digital



Present the Lesson



View "Cusi's Secret"

EL

Refer to the sound transfers chart in the **Language Transfers Handbook** to identify sounds that do not transfer in Spanish, Cantonese, Vietnamese, Hmong, and Korean.

ELD ELD.PIII.6

## Read Multisyllabic Words

**Transition to Longer Words** Draw a T-chart on the board. Write the following word parts in the first column: *ra, la, de, so, ro, hi, re, fla, me, mi*. In the second column, write the following words: *radar, labor, decently, sonar, rodeo, hibernate, reliable, flavoring, meteorite, microwave*.

Have students chorally read each of the open syllables in the first column. Help students to correctly pronounce the syllables. Then ask students to underline the open syllable(s) in each of the longer words in the second column. Model how to read each complete word. Then have students chorally read both the open syllables and the words.

## FLUENCY



### Expression

**Explain/Model** Explain that when you read aloud text that includes speech, you should be attentive to the expression in your voice. Your voice should reflect the emotions of the person speaking. When you read a question, your voice should carry a hint of curiosity, and when you read a statement, it should sound more definitive. Using expression when you read aloud also means changing the expression you use between narrative or explanatory text and characters' speech.

Turn to "Cusi's Secret," **Reading/Writing Workshop** pages 136–139. Model reading the first two paragraphs in the section "A Family Tradition." Read with emotion and strong expression all of the text in quotations.

**Practice/Apply** Have students chorally read the passage in groups. Ask one group to read aloud, paying special attention to expressive speech, while the other listens. Then have the groups switch roles so that the second group can chorally read aloud. Guide students to discuss the kind of expression they heard. Offer feedback as needed.

### Daily Fluency Practice **FLUENCY**

Students can practice fluency using **Your Turn Practice Book** passages.

## Monitor and Differentiate



### Quick Check

Can students decode multisyllabic words with open syllables? Can students read words fluently and with proper expression?



### Small Group Instruction

- If No → **Approaching Level** Reteach pp. T234, T238
- EL** Develop pp. T251, T254
- If Yes → **On Level** Apply pp. T240–T241
- Beyond Level** Apply pp. T244–T245

### ON-LEVEL PRACTICE BOOK p. 88

Name \_\_\_\_\_ Phonics: Open Syllables

vicer brutal favor focus vital

A. Read each word below. Choose a word from the box that rhymes with it and write the word on the line. Then underline the open syllable in both words.

1. syllable \_\_\_\_\_ brutal

2. favor \_\_\_\_\_ favor

3. orrour \_\_\_\_\_ focus

4. side \_\_\_\_\_ vital

5. motor \_\_\_\_\_ vicer

B. Read each sentence. Circle the two-syllable word with an open syllable.

6. My soccer shorts are made of nylon.

7. How can you lose a picnic on a warm day?

8. The football team plays on Saturday.

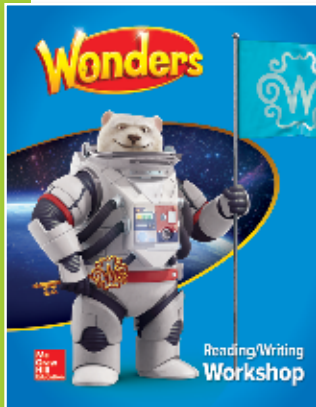
9. It is brave to stand on stage and recite poetry.

10. My dad could detect the smell of onions in the house.

88 Practice • Grade 6 • Unit 2 • Week 4

**APPROACHING** p. 88 **BEYOND** p. 88 **EL** p. 88

# → Write to Sources



Reading/Writing Workshop

### OBJECTIVES

**CCSS** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. **W.6.10**

**CCSS** Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. **W.6.3c**

### ACADEMIC LANGUAGE

- *transitions, event, signal*
- Cognate: *transición*

## Go Digital



U2W4 Sentence Fluency: Transitions

DAY

1

## Writing Fluency

**Write to a Prompt** Provide students with the prompt: *Describe Cusi.* Have students share their ideas about the main character of the story. *What traits does Cusi have? What do Cusi's actions tell us about her as a character?* When students finish sharing ideas, have them write continuously for seven minutes in their Writer's Notebook. If students stop writing, encourage them to keep going.



When students finish writing have them work with a partner to compare ideas and make sure that they both have a clear understanding of the story.

DAY

2

## Write to the Reading/Writing Workshop Text

**Analyze the Prompt** Read aloud the first paragraph on page 144 of the **Reading/Writing Workshop**. Ask: *What is the prompt asking? (to write a paragraph from Mamacona's point of view)* Say: *Let's reread to find details from the story. We can note text evidence.*

**Analyze Text Evidence** Display Graphic Organizer 17 in Writer's Workspace. Say: *Let's see how one student, Nicolás, took notes to gather ideas for his paragraph. He notes the sentence that describes Mamacona watching Cusi weave. This sentence shows what Mamacona is doing and how she reacts to what she sees.* Guide the class through the rest of Nicolás's notes.

**Analyze the Student Model** Explain how Nicolás used examples from his notes to tell part of the story from a different point of view.

- **Point of View** The prompt asks to tell part of the story from Mamacona's point of view, so Nicolás identifies her as a first-person narrator. Trait: Voice
- **Descriptive Details** The story contains many descriptive details, so Nicolás was careful to add details to help readers visualize the story. Trait: Ideas
- **Transitions** Transitional words and phrases like *As the girls worked* signal connections between events and ideas in the story. Trait: Sentence Fluency

For additional practice with sentence fluency and transitions, assign **Your Turn Practice Book** page 89.

Writing Process

## Genre Writing

**Formal Letter, pp. T350–T355**

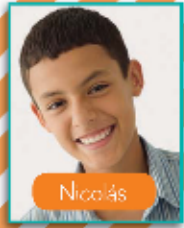
**Fourth Week Focus:** Over the course of the week, focus on the following stages of the writing process:

**Expert Model** Discuss the Expert Model and Features of a Formal Letter, found online at Writer's Workspace. Work with students to identify the features of a formal letter.

**Prewrite** Distribute and discuss the Model Graphic Organizer found online at Writer's Workspace. Have students brainstorm ideas and organize their thoughts on the blank Graphic Organizer found online at Writer's Workspace.

Write to Sources

Write About the Text



Nicolás

I responded to the prompt: *Write a paragraph from Mamacona's point of view telling how she feels about the Incan tradition of weaving. Use details from the text.*

Student Model: Narrative Text

Point of View

I wrote the story in first person to show that it is from Mamacona's perspective.

Descriptive Details

I used words like *intricate* and *intense* to help the reader picture what I am describing.

I watched from the doorway as the girls wove silky yarn into their handheld looms. Some were struggling, but Cusi was doing exceptionally well. Her pattern was intricate with intense reds and yellows, making me think of a bright sunrise over the mountains. As the girls worked, I recalled learning

Transitions

I used words and phrases to tell when a scene takes place.



Grammar

Possessive nouns such as *mother's* and *people's* show ownership of something.

**Grammar Handbook**  
See page 456.

Your Turn

Write a paragraph from Cusi's point of view about the next time she sells her vicuña robes to the royal merchants. Use text evidence for support.

Go Digital!

Write your response online. Use your editing checklist.

READING/WRITING WORKSHOP, pp.144–145

**Your Turn Writing** Read the Your Turn prompt on page 145 of the Reading/Writing Workshop aloud. Discuss the prompt with students. If necessary, review with students that authors use transitions to connect their ideas.

Have students take notes as they look for text evidence to answer the prompt. Remind them to include the following elements as they craft their response from their notes:

- Point of View
- Descriptive Details
- Transitions

Have students use **Grammar Handbook** page 456 in the Reading/Writing Workshop to edit for errors with possessive nouns.

EL ENGLISH LEARNERS SCAFFOLD

Emerging

**Write** Help students complete the sentence frames.

*The royal merchants used to \_\_\_\_.*

*With my new skills, I was able to \_\_\_\_.*

Expanding

**Describe** Ask students to complete the sentence frames. Encourage students to provide details.

*Before, the royal merchants \_\_\_\_, but because of my new skills, \_\_\_\_.*

Bridging

**Discuss** Check for understanding. Ask: *How could Cusi use a quipu when dealing with the royal merchants? How would the school benefit?*

# Write to Sources

DAY

3

For students who need support to complete the writing assignment for the Literature Anthology, provide the following instruction.

## Write to the Literature Anthology Text

**Analyze the Prompt** Explain that students will write about *A Single Shard* on **Literature Anthology** pages 152–167. Provide the following prompt: *Think about Tree-ear’s character and the culture of Ch’ulp’o. What parallels does Linda Sue Park draw between the development of a culture and the development of the main character? Ask: What is the prompt asking you to do? (to make connections between the development of a culture and a character)*

**Analyze Text Evidence** Help students note evidence.

**Page 161** Read the first two paragraphs. Ask: *How has the village changed because of the pottery trade? (It has made the village prosperous.)*

**Page 166** Read the last paragraph. Ask: *How is Tree-ear’s growth as a character connected to the town’s growth? (Tree-ear asks for a job that might be able to get him out of poverty. This is similar to the village flourishing because of its pottery.)*

Encourage students to look at other places in the text where the author communicates ideas about change in the village and in Tree-ear. Then have them craft a short response. Use the conference routine below.

DAY

4

## Write to Two Sources

**Analyze the Prompt** Explain that students will compare *A Single Shard* and “A Scholar in the Family.” Provide students with the following prompt: *Write a short narrative from Min’s point of view as he decides to trust Tree-ear and offers to teach him. Use text evidence from two sources to write your narrative. Ask: What is the prompt asking you to do? (to write a narrative from a different point of view)* Say: *I read on page 159 that Tree-ear watched Min work and was amazed by his skill. I will write: Tree-ear is fascinated by Min’s skills as a potter. I will also note the page number and the title of the source. On page 171, I read that Cheng had a chance to earn a better life through his skills and intelligence. I will add this to my notes.*

**Analyze Text Evidence** Display online Graphic Organizer 18 in Writer’s Workspace. Say: *Let’s see how one student took notes to answer the prompt. Here are Nicolás’s notes.* Read through the text evidence for each selection and have students point out the different points of view.

## Teacher Conferences

### STEP 1

Talk about the strengths of the writing.

*You address both the culture of the town and the development of Tree-ear as a character. You make connections between the two and use transitions effectively.*

### STEP 2

Focus on how the writer uses text evidence.

*The text evidence you cite in this sentence supports your topic sentence. It would help if you included a few more details from the text so that all your sentences support your topic.*

### STEP 3

Make concrete suggestions.

*A few more transitions could help the text flow more easily and connect your ideas for readers. Look for places to use phrases such as “for example,” or “on the other hand.”*

## DAY

## 5

**Share the Prompt** Provide the following prompt to students: *Write a short narrative from Mei’s point of view as she tries to persuade the Messenger to allow her to take the Civil Service exam. Use text evidence from A Single Shard and “A Scholar in the Family” to write your narrative.*

**Find Details** Have students take notes to find examples of details in the play and give guidance where needed. In necessary, review that the stage directions indicate actions that Mei might see. Remind them to write the page number and source of the detail.

**Analyze the Student Model** Review the prompt and Nicolás’s notes from Day 4. Display the student model on page 90 of the **Your Turn Practice Book**. Explain to students that Nicolás used his notes as a model as he wrote his response to the prompt. Discuss the page together with students or have them do it independently.

**Write the Response** Review the prompt from Day 4 with students. Remind them that they took notes on this prompt on Day 4. Have students use their notes to craft a narrative. Tell students to include the following elements:

- Point of View
- Descriptive Details
- Transitions



**Share and Reflect** Have students share their narratives with a partner. Use the Peer Conference routine below.

## Suggested Revisions

Provide specific direction to help focus young writers.

### Focus on a Sentence

Read the draft and target one sentence for revision. *Rewrite this sentence and add a good transition to link the ideas.*

### Focus on a Section

Underline a section that needs to be revised. *The topic sentence of this paragraph is strong. Add more details to support it.*

### Focus on a Revision Strategy

Underline a section. Have students use a specific revision strategy, such as using transitions. *If you use words such as next and finally, the sentences will be stronger and more logical.*

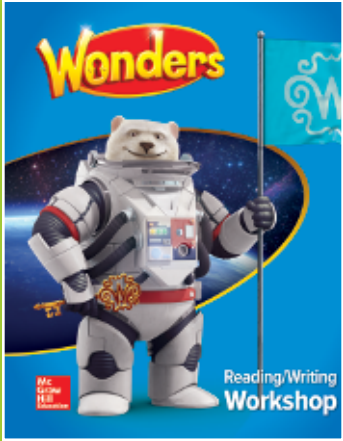
## Peer Conferences

Focus peer responses on descriptive details and transitions. Provide these questions:

- Is the point of view clear?
- Are the details in the narrative precise and descriptive?
- Do transitions make the narrative flow smoothly?



# Grammar: Possessive Nouns



Reading/Writing  
Workshop

## OBJECTIVES

**CCSS** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. Form and use possessives. **L.3.2d**

- Form singular and plural possessive nouns with apostrophes.
- Distinguish between plural and possessive nouns.
- Proofread sentences.

**EL**

Pair students of different proficiency levels for the Talk About It activities. Students can ask questions about holidays and special foods using possessive nouns and switching to the plural possessive noun forms as necessary.

**ELD** ELD.PI.6.1.Em, •  
ELD.PI.6.1.Ex, •  
ELD.PI.6.1.Br

DAY

1

## DAILY LANGUAGE ACTIVITY

Some of the buildings flooded in the storm? the rain washed away the bridges.

(1: buildings; 2: storm.; 3: The)

## Possessive Nouns

- A **possessive noun** names who or what owns something. *That is the boy's bike.*
- A possessive noun is **singular** when it names one owner. *The girl's bike is blue.*
- A possessive noun can be **common** or **proper**: *my sister's bike; Lana's jacket.*
- Add an **apostrophe** and an **-s** to a singular noun to make it possessive, even when it ends in **-s**: *Chris's backpack.*

Have partners discuss possessive nouns using page 456 of the Grammar Handbook.

DAY

2

## DAILY LANGUAGE ACTIVITY

the banks alarm went off this afternoon. Peters brother was there when it happened.

(1: The; 2: bank's; 3: Peter's)

## Review Possessive Nouns

Review possessive nouns. Have students explain how to make a singular noun possessive.

## Plural Possessive Nouns

- A possessive noun is **plural** when it names more than one owner.
- If a plural noun is **regular** and ends in **-s**, add an apostrophe to make it possessive: *the trees' leaves.*
- If a plural noun is **irregular** and does not end in **-s**, add an apostrophe and an **-s** to make it possessive: *the children's shoes.*



## TALK ABOUT IT

COLLABORATE

### USE POSSESSIVE NOUNS

Have student pairs use possessive nouns to talk about aspects of their family's culture. They might discuss customs, holidays, special foods, and so on. Have partners listen to be sure they use possessive nouns correctly.

### REPLACE POSSESSIVE NOUNS

Have one student in a pair use a singular possessive noun in a sentence about an invention from the past that has influenced modern times. Then have the other partner repeat the sentence, replacing the singular possessive noun with a plural possessive noun.



DAY

3

**DAILY LANGUAGE ACTIVITY**

The mens' section is in the Stores basement. Jons shoes are old, so he needs a new pair.

(1: men's; 2: store's; 3: Jon's)

### Mechanics and Usage: Forming Plural and Possessive Nouns

- Be careful not to confuse plural nouns with possessive nouns.
- Plural nouns do not use apostrophes. They are formed by adding an *-s* or *-es* to a singular noun: *cars* (*car*); *dresses* (*dress*).
- Possessive nouns are formed by adding an apostrophe or an apostrophe and an *-s*: *cars' tires* *children's lunches*.

As students write, refer them to Grammar Handbook pages 455, 456, and 477.

DAY

4

**DAILY LANGUAGE ACTIVITY**

One of the buses tire's was flat. The driver asked all of the passengers' to get off.

(1: bus's; 2: tires; 3: passengers)

**Proofread**

Have students correct errors in these sentences.

1. Fender's are meant to protect a cars' tire's. (1: Fenders; 2: car's; 3: tires)
2. Alices cats' meow when they're hungry. (1: Alice's 2: cats)
3. Many sea turtle's eggs fall prey to hunting bird's. (1: turtles'; 2: birds)
4. My motheres dinner's are always delicious. (1: mother's; 2: dinners)

Have students check their work using Grammar Handbook pages 455, 456, and 477.

DAY

5

**DAILY LANGUAGE ACTIVITY**

Most cities library's have computers. The librarian's can help you use them.

(1: cities'; 2: libraries; 3: librarians.)

**Assess**

Use the Daily Language Activity and Grammar Practice Reproducibles page 45 for assessment.

**Reteach**

Use Grammar Practice Reproducibles pages 41–44 and selected pages from the Grammar Handbook for additional reteaching. Remind students that it is important to use possessive nouns correctly as they speak and write.

Check students' writing for use of the skill and listen for it in their speaking. Assign Grammar Revision Assignments in their Writer's Notebooks as needed.

See Grammar Practice Reproducibles pp. 41–45.

**CALL IT**

Provide small groups with a variety of magazine photos or illustrations of people, places, or things. As one member holds up a picture, another member calls out both the singular and plural forms of the items pictured.

**FORM POSSESSIVE NOUNS**

Have small groups write 1 and 2 on paper scraps and pile them face down, then make another pile with singular nouns (both regular and irregular). Students pick a number and a noun, form a possessive, and use it in a sentence.

**RETELL A STORY**

Have students in small groups take turns retelling stories they have read in class that involve the influences of a celebration, custom, or holiday. As one student speaks, have the others correctly write the possessive nouns they hear.



# Spelling: Open Syllables

DAY

1

DAY

2

## OBJECTIVES

CCSS

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. Spell correctly. **L.6.2b**

## Spelling Words

brutal	nylon	topic
secure	detect	amid
panic	resist	unit
cabin	labor	rotate
fever	focus	vital
voter	rival	lament
vanish	recite	

**Review** victim, wallet, snapshot

**Challenge** mural, civic

## Differentiated Spelling

### Approaching Level

brutal	radar	topic
secure	decode	amid
open	resists	unit
cabin	labor	related
fever	basic	favor
voter	rival	relay
forest	retire	

### Beyond Level

brutality	nylon	amidst
security	resistance	malamute
panicked	laden	rotation
rabies	locus	vital
feverish	rivalry	lament
serum	recite	mural
banish	epidemic	

## Assess Prior Knowledge

Read the spelling words aloud, segmenting the words syllable by syllable.

Point out the spelling patterns in *voter* and *rival*. Draw a line between the syllables: *vo/ter*, *ri/val*. Say each syllable; point out that the first syllables are open syllables because they end with a vowel and have a long vowel sound.

Demonstrate sorting the spelling words by pattern under key words *table*, *secret*, *tiny*, *total*, and *ruler*. (Write the words on index cards or the IWB.) Point out that some words do not fit under any of these vowel sounds because they have short vowels in closed syllables.

Then use the Dictation Sentences from Day 5. Say the underlined word, read the sentence, and repeat the word. Have students write the word and check their papers.

## Spiral Review

Review the spelling patterns for closed syllables. Then read each sentence below, repeat the review word, and have students write the word.

1. The victim identified the thief.
2. I have some photos in my wallet.
3. The snapshot was not in focus.

Have students trade papers and check the spellings.

**Challenge Words** Review this week's open-syllable spelling patterns. Then read each sentence below, repeat the challenge word, and have students write the word.

1. A famous artist painted the mural.
2. It is your civic duty to vote.

Have students write the words in their word study notebooks.



## WORD SORTS

COLLABORATE

### OPEN SORT

Have students cut apart the **Spelling Word Cards** in the Online Resource Book and initial the back of each card. Have them read the words aloud with a partner. Then have partners do an **open sort**. Have them discuss why they sorted the words the way they did.

### PATTERN SORT

Complete the **pattern sort** using the key words, pointing out the single vowel used to spell the long vowel sound in each first syllable. Have students use Spelling Word Cards to do their own pattern sort. A partner can compare and check their sorts.

DAY

3

**Word Meanings**

Have students copy the words below into their word study notebooks. Say the words aloud and ask students to name a synonym from this week's word list.

1. rough, harsh (*brutal*)
2. work, toil (*labor*)
3. revolve, spin (*rotate*)
4. needed, crucial (*vital*)

Challenge students to generate synonyms for other spelling, review, or challenge words. Ask them to use the above format to write the synonyms in their word study notebooks and trade notebooks with a partner to complete them.

See Phonics/Spelling Reproducibles pp. 49–54.

**SPEED SORT**

Have partners do a **speed sort** to see who is faster. Then have them find words for each open-syllable spelling pattern in the week's reading. Have them record the words they find in their Day 2 pattern sort in their word study notebooks.

DAY

4

**Proofread and Write**

Write these sentences on the board. Have students circle and correct each misspelled word. Make sure students have access to a print or digital dictionary to check and correct their spelling.

1. My rivel had to laber to win the race. (*rival; labor*)
2. I did not ditect any pannic in her voice. (*detect; panic*)
3. It is vietal that we get her fiever down. (*vital; fever*)
4. I left my nilon sleeping bag at the cabbin. (*nylon; cabin*)

**Error Correction** Remind students to say a word syllable by syllable when spelling it, listening carefully for closed or open syllables. After writing each syllable, have them slowly reread the word to determine if it looks and sounds correct.

**BLIND SORT**

Have partners do a **blind sort**. One person reads a Spelling Word Card; the other tells under which key word it belongs. Then have partners use their word cards to play Spelling Fish, matching pairs by vowel sound.

DAY

5

**Assess**

Use the Dictation Sentences for the posttest. Have students list misspelled words in their word study notebooks. Look for students' use of these words in their writings.

**Dictation Sentences**

1. The brutal player hurt others.
  2. The lock makes my door secure.
  3. There was panic as the ship sank.
  4. My cabin is made of logs.
  5. My fever made me feel hot.
  6. The voter went to the polls.
  7. A magician makes things vanish.
  8. The nylon rope was very strong.
  9. Did he detect smoke in the room?
  10. People will resist a cruel ruler.
  11. Factory work is one kind of labor.
  12. He could not focus his camera.
  13. My rival defeated me in chess.
  14. Some people like to recite poems.
  15. The topic of her speech was peace.
  16. I saw flowers amid the weeds.
  17. An ounce is a unit of weight.
  18. The planets rotate around the sun.
  19. Oxygen is vital for life on Earth.
  20. Their cries were a sad lament.
- Have students self-correct the tests.

# Build Vocabulary

DAY

1

**OBJECTIVES**

CCSS

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience*, *auditory*, *audible*).  
L.6.4b

Expand vocabulary by adding inflectional endings and suffixes.

**Vocabulary Words**

benefit	expertise
deftly	impudence
derision	legacy
eaves	symmetry

EL

Provide sentence frames to help students practice using the different forms of this week's vocabulary words they generate on Day 2.

**ELD** ELD.PII.6.3.Em, •  
ELD.PII.6.3.Ex, •  
ELD.PII.6.3.Br

**Connect to Words**

Practice this week's vocabulary.

1. What is one **benefit** of studying for an exam?
2. Name a leader who has **deftly** handled a challenge.
3. How might you react to people speaking with **derision**?
4. Where would you look to find **eaves**?
5. Why might you seek the advice of someone with **expertise**?
6. How might a teacher respond to a student's **impudence**?
7. What **legacy** has been passed down in your family?
8. Name one way in which a car has **symmetry**.

DAY

2

**Expand Vocabulary**

Help students generate different forms of this week's words by adding, changing, or removing inflectional endings.

- Draw a T-chart on the board. Write *benefit* in the first column and *benefits* in the second column.
- Have students share sentences using each form of *benefit*.
- Students can add to the chart doing the same with *legacy* and then share sentences using the two forms of the word.
- Have students copy the chart into their word study notebooks.



COLLABORATE

**BUILD MORE VOCABULARY****ACADEMIC VOCABULARY**

Discuss important academic words.

- Display *culture*, *region*, *develop*.
- Define the words and discuss their meanings with students.
- Write *culture* and *cultural* on the board. Have partners look up and define other related words with the same root. Write related words under *culture*. Have partners ask and answer questions using the words.
- Repeat with *region* and *develop*.

**LATIN ROOTS**

- Remind students that they can use Latin roots to help them figure out the meaning of unknown words.
- Display *benefit* and underline the root, *bene*.
- Have pairs look up other words with this root, list the words in their word study notebooks, and use the meaning of the root (well) to define them.

DAY

3

### Reinforce the Words

Review this week's vocabulary. Have students orally complete each sentence stem.


1. When Paul \_\_\_\_ with derision, the teacher \_\_\_\_ for his impudence.
2. One benefit to having \_\_\_\_ eaves is \_\_\_\_.
3. The artist deftly \_\_\_\_ with \_\_\_\_.
4. An object has symmetry when it \_\_\_\_.

Display last week's vocabulary: *alcove, exotic, fluent, stifling, upheaval, utmost*. Have partners ask and answer questions using each of the words.

DAY

4

### Connect to Writing

- Have students write sentences in their word study notebooks using this week's vocabulary.
- Tell them to write sentences that show what each word means.
-  Provide the Day 3 sentence stems 1-4 for students needing extra support.

**Write About Vocabulary** Have students write something they learned about influences from this week's words in their word study notebooks. For example, they might write about how a *legacy* has affected their family or how a friend's *expertise* has convinced them to pursue the subject as well.

DAY

5

### Word Squares

Ask students to create Word Squares for each vocabulary word.

- In the first square, students write the word (e.g., *symmetry*).
- In the second square, students write their own definition of the word and any related words, such as synonyms (e.g., *even, equality, design*).
- In the third square, students draw an illustration to help them recall the word (e.g., something that is the same on both halves).
- In the fourth square, students write nonexamples, including antonyms (e.g., *uneven, abstract, free-form*).
- Have partners discuss the squares.

### GREEK AND LATIN SUFFIXES

Remind students they can use what they know about Greek and Latin suffixes to figure out the meaning of unfamiliar words.

- Display **Your Turn Practice Book** pages 83-84. Read the first sentence. Model using the suffix *ment* to figure out the meaning of the word *measurements*.
- Have students complete page 87.
- Students can confirm meanings in a print or online dictionary.

### SHADES OF MEANING

Help students generate words related to *deftly*. Write *deftly* on the board, followed by four blank lines, and ending with the word *clumsily*.

- Have partners generate words to fill in the blanks, working down the synonym scale from *deftly* and then up the antonym scale to *clumsily*. (possible answers: *skillfully, ably, adequately, awkwardly*)
- Ask students to copy the scale into their word study notebooks.

### MORPHOLOGY

Use the word *impudence* to learn other words with the same prefix.

- Draw a word web on the board.
- Have students look up the root and prefix of *impudence*. Write *im- = not* in the center circle. Write *impudence = not + ashamed* in an outer circle.
- Have partners find other words with the prefix *im-* and add them and their meanings to the web.

# → Integrate Ideas

## Close Reading Routine

**Read** DOK 1-2

- Identify key ideas and details about Influences.
- Take notes and summarize.
- Use **ACT** prompts as needed.

**Reread** DOK 2-3

- Analyze the text, craft, and structure.
- Use the **Close Reading Companion**.

**Integrate** DOK 4

- Integrate knowledge and ideas.
- Make text-to-text connections.
- Use the Integrate lesson.
- Use *Close Reading Companion*, p. 61.

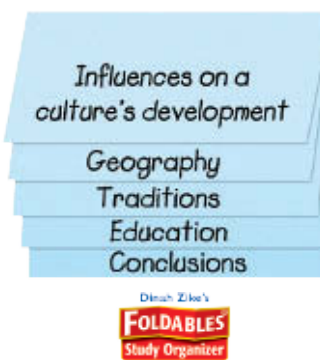


## TEXT CONNECTIONS

### Connect to the Essential Question

Write the essential question on the board: What influences the development of a culture? Divide the class into small groups. Tell students that each group will compare the information that they have learned about what influences the development of a culture. Model how to compare this information by using examples from this week's **Leveled Readers** and "Cusi's Secret," **Reading/Writing Workshop** pages 136-139.

**Evaluate Text Evidence** Have students review their class notes and completed graphic organizers before they begin their discussions. Encourage students to compare information from all the week's reads. Have each group pick one student to take notes. Explain that each group



## Inquiry Space

LEVEL

1

2

3

4

5

6

## INFORMATIVE PERFORMANCE TASK

### Investigate: Ancient Egypt



### Write an Outline and Draft

**PREVIEW LEVEL 4** Display Level 4 of the Informative Performance Task to students. Explain to them that in this level they will use their notes to write an outline and draft for their presentation on ancient Egypt.

- 1 Organize Your Notes** Explain to students the importance of organizing their notes before writing a paper. Tell them that to organize their notes, they must identify their main ideas and supporting details. Organizing notes means grouping related facts and details together. Tell students that organizing their notes will help them create their outline. You may wish to show students the **Organize Notes: Informative** animation from the **Toolkit**.

will use a Layered Book Foldable® to record their ideas. You may wish to model how to use a Layered Book Foldable® to record comparisons.

### Text to Photography

As students discuss the information from all the week’s reads, have them include the photograph recording the driving of the last spike of the transcontinental Pacific Railroad at Promontory Point, Utah, on page 61 of the Unit 2, Week 4 Close Reading Companion as part of their discussion. Guide students to see connections between the photograph and text. Ask: *How does the photograph connect to what you read this week?*



#### OBJECTIVES

**CCSS** Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics. **RL.6.9**

### Present Ideas and Synthesize Information

When students finish their discussions, ask for a volunteer from each group to read his or her notes aloud.

- 2 Write an Outline** Tell students that outlines begin with a topic sentence. A topic sentence for a research report can be a thought-provoking question or an interesting fact. Explain that the body of the outline is divided into sections, with each section flowing from one main idea and each main idea supported by at least two supporting details. Display and discuss the **Student Model: Outline: Informative** from the Toolkit.
- 3 Draft** Display the **Student Model Draft: Informative** from the Toolkit. Discuss how the writer introduced the topic. Point out that an introduction may consist of both a topic sentence and the sentences that follow in the first paragraph. Ask: *Is this a strong introduction? Did it get your attention? Does the introduction give a sense of the ideas the writer will present in the body of the essay?* Have students tell how they would make improvements and skim the draft to identify main ideas and supporting details.

**ASSIGN LEVEL 4** Have students begin Level 4 by reviewing their notes. You may wish to have them watch the **Outline to Draft** animation before they start writing. Before students move on to Level 5, you may wish to evaluate their work to make sure they remain on track.

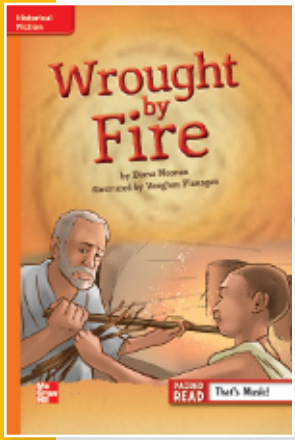
#### OBJECTIVES

**CCSS** Introduce a topic or thesis statement; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. **W.6.2a**



**HSS** HSS 6.2.5

# → Approaching Level



Lexile 730  
TextEvaluators™ 45

## OBJECTIVES

**CCSS** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL.6.1**

**CCSS** Explain how an author develops the point of view of the narrator or speaker in a text. **RL.6.6**

**CCSS** Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. **RF.5.4b**

Read historical fiction.

## ACADEMIC LANGUAGE

- predictions, point of view, historical fiction
- Cognates: predicciones, ficción histórica

## Leveled Reader: *Wrought by Fire*

### Before Reading

#### Preview and Predict

- Read the Essential Question with students: *What influences the development of a culture?*
- Have students read the title and table of contents and preview the illustrations. Ask them to predict what they think *Wrought by Fire* will be about.

#### Review Genre: Historical Fiction

Review that historical fiction is set in a real time and place in the past and includes facts from history. Everyday dialogue containing words or phrases from the era in which the story is set reveals how the characters think and feel and helps advance the plot. Historical fiction may also include flashbacks that provide information about a character's past. Have students identify evidence that *Wrought by Fire* is historical fiction.

### During Reading

#### Close Reading

**Note Taking:** Ask students to use the graphic organizer in the **Your Turn Practice Book**, page 82, while they read the selection.

**Page 2** *With a partner, discuss the point of view. What text evidence tells you the point of view? (The story is told from the third-person point of view. The pronouns he, his, and him indicate the third-person.)*

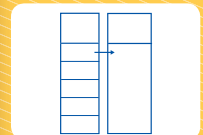
**Pages 3–7** *When does the main scene on these pages take place? (in the past) What important information is provided in this flashback? (Ayzize's father, a successful herder, is dead. Ayzize was forced to work for a potter so his family wouldn't starve.)*

**Pages 8–10** *Will Ayzize's attitude about pottery and the work he's doing change? How? Paraphrase text evidence to support your prediction. (He'll see how hard work at pottery pays off. He notices how useless the broken pots are [p. 8]; he feels proud when he thinks of his father seeing him work hard [p. 9]; the work soon becomes easier and he thinks the pots could be beautiful with decoration [p. 10].)*

Go Digital



Leveled Readers



Use Graphic Organizer



**Pages 11–13** *The Latin suffix -ity forms nouns meaning the “state or quality of” something. What word on page 12 has this suffix, and what does the word mean? (possibility: the state of being possible) Paraphrase evidence that confirms or leads you to revise the prediction you made earlier. (Ayzize forgets his aches and how tired he is when he runs to Naeem’s to see the firing [pp. 11–12].)*

**Pages 14–15** *Whose thoughts does the narrator reveal the most about? Provide evidence to a partner. (Ayzize, who felt too proud to speak.)*

## After Reading

### Respond to Reading

Revisit the Essential Question and ask students to complete the Text Evidence Questions on page 16.

**Analytical Writing** **Write About Reading** Check that students can recognize Naeem’s point of view and can imagine his feelings about Ayzize’s anger.

### Fluency: Expression

**Model** Model reading page 14 with expression. Next, reread the page aloud and have students read along with you.

**Apply** Have students practice reading with a partner.

## PAIRED READ

### “That’s Music!”

#### Make Connections:

#### Write About It **Analytical Writing**

Before reading, ask students to note that “That’s Music!” is a drama that includes historical facts about influences on a culture. Discuss the Essential Question. Then have students write about the connections between the cultural influences in *Wrought by Fire* and “That’s Music!”



Leveled Reader

## FOCUS ON LITERARY ELEMENTS

Students can extend their knowledge of the use of flashback in fiction and nonfiction by completing the literary elements activity on page 20.

## Literature Circles

Ask students to conduct a literature circle using the Thinkmark questions to guide the discussion. You may wish to have a whole-class discussion on what students learned about the influences that affect development of a culture from both selections in the Leveled Reader.

## Level Up



Level-up lessons available online.

**IF** students read the **Approaching Level** fluently and answered the questions

**THEN** pair them with students who have proficiently read the **On Level** and have students

- echo-read the **On Level** main selection.
- use self-stick notes to mark features of historical fiction in the text.

## A C T Access Complex Text

The **On Level** challenges students with a more **complicated organization** and more **complex sentence structures**.

# → Approaching Level

## Phonics/Decoding

ELD ELD.PIII.6

### DECODE WORDS WITH LONG VOWELS

TIER  
2**OBJECTIVES**

**CCSS** Know and apply grade-level phonics and word analysis skills in decoding words. **RF.5.3**

Decode words with long vowels.

I Do

Explain that when a syllable ends in a vowel, the vowel usually has a long-vowel sound. Remind students that a long-vowel sound says its name. Write *gate* on the board and read it aloud. Underline the letter *a*. Point out that in *gate*, the letter *a* stands for /ā/, a long-vowel sound. Repeat with *me*, *go*, *note*, and *tube*. Review the letter and sound for each long vowel.

We Do

Write *bake*, *he*, *bite*, *nose*, and *flute* on the board. Model how to decode the first word. Have students identify the vowel sound, telling if it is short or long. Students can read the rest aloud and identify the vowel sounds.

You Do

Add these words to the board: *race*, *be*, *fine*, *role*, and *cute*. Have students read each word aloud and identify its vowel sound. Then point to the words in random order for students to read chorally. Repeat several times.

ELD ELD.PIII.6

### BUILD WORDS WITH OPEN SYLLABLES

TIER  
2**OBJECTIVES**

**CCSS** Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. **RF.5.3a**

Build words with open syllables.

I Do

Remind students that multisyllabic words are made up of smaller word parts, or syllables. Tell them they will be building longer words containing open syllables. Remind students that open syllables end in a vowel and usually have a long-vowel sound.

We Do

Display these **Word-Building Cards** one at a time: *per*, *ca*, *pa*, *ments*, *mo*, *tors*. Write the syllable *ter* on the board. Have students chorally read each syllable. Repeat at varying speeds and in random order. Next, display all six cards and the syllable *ter*. Work with students to combine the Word-Building Cards to form two-syllable words with open syllables. Have students chorally read the words: *cater*, *paper*, *moments*, *motors*.

You Do

Write other open syllables and word parts on the board, such as *mu*, *de*, *ba*, *ti*, *le*, *bate*, *sic*, *ger*, *by* and *gal*. Have students work with partners to build words with open syllables. Then have partners share the words they built and make a class list.

ELD ELD.PIII.6

## PRACTICE OPEN SYLLABLES

**OBJECTIVES**

**CCSS** Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context. **RF.5.3a**

Decode words with open syllables.

**I Do**

Remind students that an open syllable is a syllable that ends in a vowel and usually has a long-vowel sound. Write the word *pilot* on the board. Then read the word aloud and separate the word between the first and second syllable: *pi/lot*. Point out that the first syllable in *pilot* ends in a vowel and has a long-vowel sound.

**We Do**

Write the words *flavor*, *recent*, *giant*, *broken*, and *humid* on the board. Model how to decode the first word, and then guide students as they decode the remaining words. Help them first divide each word into syllables using the syllable-scoop procedure. This will help them to read one syllable at a time.

**You Do**

Afterward, point to the words in random order for students to chorally read.

**ENGLISH LEARNERS**

For students who need **phonics**, **decoding**, and **fluency** practice, use scaffolding methods as necessary to ensure students understand the meaning of the words. Refer to the **Language Transfers Handbook** for phonics elements that may not transfer in students' native languages.

# → Approaching Level

## Vocabulary

### REVIEW HIGH-FREQUENCY WORDS

**TIER**  
**2**
**OBJECTIVES**

**CCSS** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. **L.6.6**

Review high-frequency words.

**I Do**

Use **High-Frequency Word Cards** 71-80. Display one word at a time, following the routine:

Display the word. Read the word. Then spell the word.

**We Do**

Ask students to state the word and spell the word with you. Model using the word in a sentence and have students repeat after you.

**You Do**

Display the word. Ask students to say the word then spell it. When completed, quickly flip through the word card set as students chorally read the words. Provide opportunities for students to use the words in speaking and writing. For example, provide sentence starters such as *I am from \_\_\_\_*. Ask students to write each word in their *Writer's Notebook*.

### REVIEW VOCABULARY WORDS

**TIER**  
**2**
**OBJECTIVES**

**CCSS** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. **L.6.6**

**I Do**

Display each **Visual Vocabulary Card** and state the word. Explain how the photograph illustrates the word. State the example sentence and repeat the word.

**We Do**

Point to the word on the card and read the word with students. Ask them to repeat the word. Engage students in structured partner talk about the image as prompted on the back of the vocabulary card.

**You Do**

Display each visual in random order, hiding the word. Have students match the definitions and context sentences of the words to the visuals displayed.

## ANSWER YES/NO QUESTIONS

**OBJECTIVES**

**CCSS** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. **L.6.6**

**I Do**

Display the *expertise* **Visual Vocabulary Card** and ask, *Does a person with expertise in painting need to take art lessons?*

Explain why someone with *expertise* in painting wouldn't need art lessons.

**We Do**

Display the card for the word *impudence*. Ask, *Would you feel angered by someone's impudence toward you?* With students, discuss that *impudence* is rude and disrespectful behavior, so the answer to the question is *yes*.

**You Do**

Display the remaining cards one at a time, asking each question below. Have students answer *yes* or *no* and explain their answers.

- Is someone who plays the violin *deftly* likely to make a mistake?
- Would standing under *eaves* help you stay dry during a rain shower?
- Can you buy a *legacy*?
- Do mountains usually have *symmetry*?
- Is learning a new skill a *benefit* of going to school?
- Do you think your parents enjoy being spoken to with *derision*?

## GREEK AND LATIN SUFFIXES

**OBJECTIVES**

**CCSS** Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience*, *auditory*, *audible*). **L.6.4b**

Use Greek and Latin suffixes to determine the meanings of unknown words.

**I Do**

Display the Comprehension and Fluency passage on **Approaching Reproducibles** pages 83–84. Read aloud the first paragraph. Point to the word *measurements*. Explain to students that they can use the meaning of the Latin suffix *-ment* to figure out the meaning of the word.

**Think Aloud** *I'm not sure what *measurements* means. I know the Latin suffix *-ment* is added to verbs to form nouns that show the results of the verb. To measure means "to find the size, length, or amount of something," so *measurements* must be the sizes, lengths, or amounts that are found.*

Write the definition of the word based on the meaning of its suffix.

**We Do**

Ask students to point to the word *calculations* in the same paragraph. With students, discuss how to use the meaning of the suffix *-tion* to figure out the meaning of the word. Write the definition of the word.

**You Do**

Have students find the meanings of the words *question* on page 83 and *mysterious* on page 84, using their knowledge of the suffixes.

# → Approaching Level Comprehension

## FLUENCY

TIER  
2

### OBJECTIVES

**CCSS** Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. **RF.5.4b**

Read fluently with good expression.

I Do

Explain that when reading aloud text, especially when it includes speech or characters' thoughts and feelings, students should use expression so listeners can hear the feelings behind the words. Paying attention to end punctuation and the words an author uses to describe how a character says something can help students read with expression. Read the first paragraph of the Comprehension and Fluency passage on **Approaching Reproducibles** pages 83–84. Tell students to listen for expression.

We Do

Read the rest of the page, one sentence at a time, having students repeat after you using the same expression. Explain that you ended questions on an upnote to show the curiosity the narrator and the characters feel.

You Do

Have partners take turns reading sentences and then paragraphs from the Approaching Reproducibles passage. They should focus on expression. Listen in and provide corrective feedback by modeling proper fluency.

## IDENTIFY NARRATOR'S INFLUENCE

TIER  
2

### OBJECTIVES

**CCSS** Explain how an author develops the point of view of the narrator or speaker in a text. **RL.6.6**

Explain how the presence of a third-person narrator influences the way events are described.

I Do

Read aloud the first paragraph of the Comprehension and Fluency passage on **Approaching Reproducibles** pages 83–84. Explain that because this story is told from a third-person point of view, the scene is described as if someone were watching what was happening and then telling the reader about it. Explain that a third-person narrator uses third-person pronouns and refers to all of the characters by name. Point out the pronouns *he*, *his*, and *him* and the use of the main character's name, Basu.

We Do

Read the rest of page 83. Ask: *How can you tell that this story is told from the third-person point of view?* Help students identify the use of third-person pronouns as well as the use of Basu's name. Guide students to articulate that the narrator describes the story events as if he or she observed them.

You Do

Have students read the rest of the passage. Ask them to underline text that shows third-person point of view. Share the lists as a class.

## REVIEW POINT OF VIEW

**OBJECTIVES**

**CCSS** Explain how the author develops the point of view of the narrator or speaker in a text. **RL.6.6**

Recognize a third-person point of view.

**I Do**

Remind students that the point of view of a story is the perspective from which it is told. In third-person point of view, the narrator is not a character in the story. A third-person narrator uses pronouns such as *he*, *she*, or *they* to tell readers about characters' actions, thoughts, feelings, and speech. The third-person narrator also provides details about the plot.

**We Do**

Read together the first paragraph of the Comprehension and Fluency passage on page 83 of the **Approaching Reproducibles**. Explain that the following detail is an example of how the third-person narrator helps you learn about Basu, what he is doing, and why: "By the time the sun was directly overhead, he should finally reach the university at Patna. There he hoped to find Aryabhata." With students, identify other details that show how the narrator tells about the characters and plot.

**You Do**

Have students read the rest of the passage and identify details the narrator provides that help them understand the characters and plot.

## SELF-SELECTED READING

**OBJECTIVES**

**CCSS** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL.6.1**

**CCSS** Explain how the author develops the point of view of the narrator or speaker in a text. **RL.6.6**

Make, confirm, and revise predictions to increase understanding.

**Read Independently**

Have students choose a historical fiction book for sustained silent reading. Remind students that:

- point of view is the perspective from which a story is told. In third-person point of view, the narrator knows what characters think and feel.
- making predictions as they read helps set a purpose for reading. Confirming and revising predictions helps readers understand better.

**Read Purposefully**

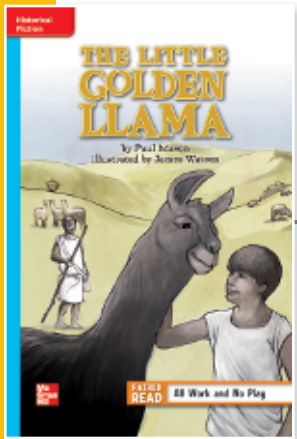
Have students record on Graphic Organizer 99 details that help them identify the point of view as they read independently. After they finish, they can conduct a Book Talk, each telling about the book he or she read.

- Students should share their organizers and answer this question: *How did the point of view help you understand the characters and plot?*
- They should share any predictions they made as they read, and whether they were able to confirm them or had to revise them.



# On Level

## Leveled Reader: *The Little Golden Llama*



Lexile 890  
TextEvaluator™ 47

### OBJECTIVES

**CCSS** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL.6.1**

**CCSS** Explain how an author develops the point of view of the narrator or speaker in a text. **RL.6.6**

**CCSS** Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. **RF.5.4b**

Read historical fiction.

### ACADEMIC LANGUAGE

- predictions, point of view, historical fiction
- Cognates: predicciones, ficción histórica

### Before Reading

#### Preview and Predict

- Read the Essential Question with students: *What influences the development of a culture?*
- Have students read the title and table of contents, preview the illustrations, and skim the text for characters and dialogue. Have them predict what the significance of the title might be.

#### Review Genre: Historical Fiction

Review with students that historical fiction is set in a real time and place in the past and includes facts from history. Everyday dialogue containing words or phrases from the era in which the story is set reveals how the characters think and feel and helps move the plot forward. Historical fiction may also include flashbacks that provide information about a character's past. Have students identify evidence that *The Little Golden Llama* is historical fiction.

### During Reading

#### Close Reading

**Note Taking:** Ask students to use the graphic organizer in the **Your Turn Practice Book**, page 82, while they read the selection.

**Pages 2–4** *From what point of view is this story told? (third-person; the narrator uses the pronouns he, his, and him; thoughts and feelings of all characters are known) The Latin suffix -ive means “tends to do or be like.” What does expansive mean on page 4? (Expand means “to spread out.” Expansive must describe something spread out or open.)*

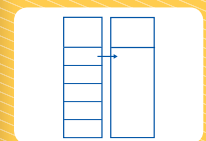
**Pages 5–7** *What will happen to Titu? Paraphrase supporting evidence. (Khonu mentions the value of llamas and he thinks about how Titu was taken from his family [p. 2]. Urcon also tells Khonu to not get “too attached to that one,” so I predict Titu will be sold.)*

**Pages 8–10** *What text evidence can you use to confirm or revise your prediction? (I revise my prediction, because on page 8 the author reveals that rather than being sold, Titu will be sacrificed to the sun god.)*

Go Digital



Leveled Readers



Use Graphic Organizer



**Pages 11–15** Why did the author choose to compare Khonu to a hesitant woodpecker on page 11? (Khonu needs to be careful with the tools as he creates the sculpture; he wants to create a work of art.) Whose thoughts are revealed on page 15? When does this take place? (the old man Khonu; back in the same time as the beginning of the story)

## After Reading

### Respond to Reading

Revisit the Essential Question and ask students to complete the Text Evidence Questions on page 16.

**Analytical Writing** **Write About Reading** Check that students recognize Thonapu's point of view and can imagine how he would perceive Khonu's plan.

### Fluency: Expression

**Model** Model reading page 13 with expression. Next, reread the page aloud and have students read along with you.

**Apply** Have students practice reading with a partner.

## PAIRED READ

### "All Work and No Play"

#### Make Connections:

#### Write About It **Analytical Writing**

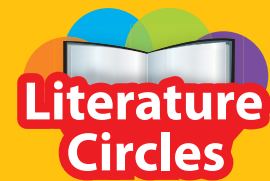
Before reading, ask students to note that although "All Work and No Play" is a drama, it includes historical facts about influences on a culture. Then discuss the Essential Question. After reading, ask students to write about the connections between the cultural influences depicted in *The Little Golden Llama* and "All Work and No Play."



Leveled Reader

## FOCUS ON LITERARY ELEMENTS

Students can extend their knowledge of the use of flashback in fiction and nonfiction by completing the literary elements activity on page 20.



Ask students to conduct a literature circle using the Thinkmark questions to guide the discussion. You may wish to have a whole-class discussion about what students learned about the influences that affect the development of a culture from both selections in the Leveled Reader.

## Level Up



Level-up lessons available online.

**IF** students read the **On Level** fluently and answered the questions

**THEN** pair them with students who have proficiently read the **Beyond Level** and have students

- partner-read the **Beyond Level** main selection.
- make predictions and confirm or revise them as they read on.
- note text evidence of point of view.

## A C T Access Complex Text

The **Beyond Level** challenges students with more **difficult vocabulary** and more **complex sentence structures**.



# On Level

## Vocabulary

### REVIEW VOCABULARY WORDS

#### OBJECTIVES

**CCSS** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. **L.6.6**

I Do

Use the **Visual Vocabulary Cards** to review the key selection words *benefit*, *deftly*, *derision*, *eaves*, *impudence*, and *symmetry*. Point to each word, read it aloud, and have students chorally repeat it.

We Do

Ask these questions and help students respond and explain their answers.

- Would you show *impudence* by misbehaving or by being polite?
- Would a person add *eaves* to the basement or roof of a house?
- If someone treats you with *derision*, is he or she your friend or enemy?

You Do

Have partners respond to these questions and explain their answers.

- Is a pitcher who throws *deftly* more or less likely to strike out a batter?
- Is a *benefit* of going to college getting an education or paying tuition?
- If a seesaw has *symmetry*, are the riders lopsided or balanced?

### GREEK AND LATIN SUFFIXES

#### OBJECTIVES

**CCSS** Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience*, *auditory*, *audible*). **L.6.4b**

I Do

Remind students they may figure out the meaning of a word by using what they know about Greek and Latin suffixes. Use the Comprehension and Fluency passage on **Your Turn Practice Book** pages 83–84 to model.

**Think Aloud** I know that the base word *calculate* in the word *calculations* means “to figure out the amount of something mathematically.” I also know that the Latin suffix *-ion* means “the state or result of.” When I combine these meanings, I can figure out that *calculations* are the results of using math to figure out the amount or number of something.

We Do

In the next paragraph, students find *astronomy*. Have them figure out the definition by using what they know about the suffix *-nomy*. If necessary, say that *-nomy* means “a body of knowledge about a specified field.”

You Do

Before students finish the passage, provide the meaning of the suffix *-ible* (“able to”). Have students determine the meanings of *question* on page 83 and *mysterious* and *invisible* on page 84 as they read on.

## REVIEW POINT OF VIEW

### OBJECTIVES

**CCSS** Explain how the author develops the point of view of the narrator or speaker in a text. **RL.6.6**

Recognize a third-person point of view.

I Do

Remind students that a third-person point of view is one in which the narrator of the story does not take part in the action of the story, but observes and reports on it. A third-person narrator provides plot details and uses third-person pronouns, as well as characters' names, to tell readers about characters' actions, thoughts, feelings, and speech.

We Do

Have a volunteer read the first paragraph of the Comprehension and Fluency passage on **Your Turn Practice Book** pages 83–84. Model identifying third-person point-of-view details that help you learn about the character of Basu, what he is doing, and why, such as "By the time the sun was directly overhead, he should finally reach the university at Patna. There he hoped to find Aryabhata." Work with students to identify other third-person point-of-view details that inform on the characters and plot.

You Do

Have students read the rest of the passage and identify details provided by the third-person narrator that help them understand the characters and plot.

## SELF-SELECTED READING

### OBJECTIVES

**CCSS** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL.6.1**

**CCSS** Explain how the author develops the point of view of the narrator or speaker in a text. **RL.6.6**

Make, confirm, and revise predictions to increase understanding.

### Read Independently

Have students choose a historical fiction book for sustained silent reading.

- Before they read, have students preview the book, reading the title and viewing the front and back cover, as well as any illustrations.
- As students read, remind them to use text evidence and their prior knowledge to make predictions about the text. As they read on, they can confirm or revise their predictions as needed.

### Read Purposefully

Encourage students to read different books that tell stories about what influences the development of a culture.

- As students read, have them fill in on Graphic Organizer 99 details that help them identify the point of view.
- They can use this organizer to help them write a summary of the book.
- Ask students to share their reactions to the book with classmates.

# → Beyond Level

## Leveled Reader: *The Mark*

### Before Reading

#### Preview and Predict

- Read the Essential Question with students: *What influences the development of a culture?*
- Have students read the title and table of contents, preview the illustrations, and skim the text for characters and dialogue in *The Mark* and predict what the story is about.

#### Review Genre: Historical Fiction

Review with students that historical fiction is set in a real time and place in the past and includes facts from history. Everyday dialogue, possibly containing words or phrases from the era in which the story is set, reveals how the characters think and feel, and helps move the plot forward. Historical fiction may also include flashbacks. Have students identify evidence that *The Mark* is historical fiction.

### During Reading

#### Close Reading

**Note Taking:** Ask students to use the graphic organizer in the **Your Turn Practice Book**, page 82, while they read the selection.

**Pages 2–5** *What literary element does the author use to tell this story? (flashback; p. 2 shows the present day; beginning on p. 3, the story switches to the past.) Explain to a partner how the use of flashback affects the point of view in the story. (Both parts are told in the third-person, but the present section shows Jake’s point of view and the past section shows Col’s.) Jake does not remember Col’s story, so what is the connection between them? (the mystery of the mark on the stone)*

**Pages 6–7** *What do you predict will happen next? Paraphrase evidence that supports your prediction. (The chapter is titled “Thief!” Col thinks of Bigge as a troublesome character. I predict that Col and Bigge will be involved in an accusation about a missing tool.)*

**Pages 8–9** *Tell a partner how you confirmed or revised your prediction. (Confirm: Bigge accuses Col.)*



Lexile 900  
*TextEvaluator™* 51

#### OBJECTIVES

**CCSS** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL.6.1**

**CCSS** Explain how an author develops the point of view of the narrator or speaker in a text. **RL.6.6**

**CCSS** Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. **RF.5.4b**

Read historical fiction.

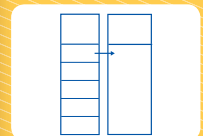
#### ACADEMIC LANGUAGE

- *predictions, point of view, historical fiction*
- Cognates: *predicciones, ficción histórica*

Go Digital



Leveled Readers



Use Graphic Organizer


**Pages 10–11** Use what you know about the Latin suffix *-ous* to define *anxious* on page 11. (*Anxious* looks like *anxiety*, which means “worry.” The suffix *-ous* means “full of,” so *anxious* must mean “full of worry.”)

**Pages 12–15** Tell a partner a prediction you make after reading page 12. (Col will save Bigge’s life and Bigge will take back his accusation.) As you read on, explain how the author prepares readers for what happens to Bigge. (The author uses foreshadowing to prepare readers on page 3, when Bigge tells Col the tower brings bad luck.)

## After Reading

### Respond to Reading

Ask students to complete the Text Evidence Questions on page 16.

 **Write About Reading** Check that students can recognize Bigge’s point of view about the missing chisel and how it is different from Col’s.

### Fluency: Expression

**Model** Model reading page 9 with expression. Next, reread the page aloud and have students read along with you.

**Apply** Have students practice reading with a partner.

## PAIRED READ

### “Use Your Head!”

#### Make Connections: Write About It

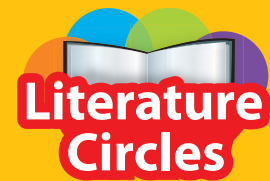
Before reading, ask students to note that “Use Your Head!” is a drama that includes historical facts about influences on a culture. Discuss the Essential Question. After reading, ask students to write about the connections between the cultural influences in *The Mark* and “Use Your Head!”



Leveled Reader

## FOCUS ON LITERARY ELEMENTS

Students can extend their knowledge of the use of flashback in fiction and nonfiction by completing the literary elements activity on page 20.



Ask students to conduct a literature circle using the Thinkmark questions to guide the discussion. You may wish to have a whole-class discussion about what students learned about the influences that affect the development of a culture from both selections in the Leveled Reader.

## Gifted and Talented

**Synthesize** Challenge students to think about how *The Mark* illustrates what influenced the culture of medieval England. Students should look back through the text for evidence of historical facts that informed the story. Then they can write about how those facts tell about the culture beyond the specific characters and plot events of the story.



# Beyond Level

## Vocabulary

### REVIEW DOMAIN-SPECIFIC WORDS

#### OBJECTIVES

**CCSS** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. **L.6.6**

#### Model

Use the **Visual Vocabulary Cards** to review the meanings of the words *legacy* and *expertise*. Write social studies-related sentences on the board using the words.

Write the words *cultural* and *influences* on the board. Discuss the meanings with students. Then help students write sentences using the words.

#### Apply

Have pairs look up and discuss the meanings of the words *development* and *civilization*. Then have partners use the words to ask and answer questions about the week's readings, making sure the question contains one word and the answer contains the other.

### GREEK AND LATIN SUFFIXES

#### OBJECTIVES

**CCSS** Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience*, *auditory*, *audible*). **L.6.4b**

#### Model

Read aloud the first paragraph of the Comprehension and Fluency passage on **Beyond Reproducibles** pages 83–84.

**Think Aloud** *When I read this paragraph, I want to understand the word **calculations**. I know the suffix **-ion** means “state or result of.” That helps me figure out that **calculations** means “the results of calculating.” So **calculations** are the answers to mathematical problems or equations.*

With students, read the second paragraph. Help them figure out the meaning of *astronomy*.

#### Apply

Have partners read the rest of the passage. Ask them to use their knowledge of Greek and Latin suffixes to determine the meanings of the words *question* on page 83 and *mysterious*, *invisible*, *fraction*, and *disappointment* on page 84.



**Synthesize** Have partners discuss what they've learned by exploring and answering this week's Essential Question. Then have them use the words *legacy*, *expertise*, *cultural* and *development* to write a response to the question as it applies to the Comprehension and Fluency passage.

## REVIEW POINT OF VIEW

### OBJECTIVES

**CCSS** Explain how the author develops the point of view of the narrator or speaker in a text. **RL.6.6**



Remind students that a third-person point of view is one in which the narrator of the story does not participate in the action of the story, but observes it. A third-person narrator reports on plot details and is aware of one or all of the characters' actions, thoughts, feelings, and dialogue.

Have students read the first paragraph of the Comprehension and Fluency passage on **Beyond Reproducibles** pages 83–84. Ask open-ended questions to facilitate discussion, such as *Who is the narrator? How do you know? What information does the narrator provide that indicates the point of view?* Have students point out the details that help them identify the narrator's point of view and inform them about the characters and plot.



Have students continue to identify point-of-view details in the rest of the passage as they independently fill in Graphic Organizer 99. Then have partners use their work to explain how the narrator's point of view provides them with information about the characters and plot.

## SELF-SELECTED READING

### OBJECTIVES

**CCSS** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL.6.1**

**CCSS** Explain how the author develops the point of view of the narrator or speaker in a text. **RL.6.6**

Make, confirm, and revise predictions to increase understanding.



### Read Independently

Have students choose a historical fiction book for sustained silent reading.

- As students read, have them fill in Graphic Organizer 99.
- Remind them to make, confirm, and revise predictions as they read.

### Read Purposefully

Encourage students to keep a reading journal. Ask them to read different books that tell stories about what influences the development of a culture.

- Students can write summaries of the books in their journals.
- Ask students to share their reactions to the books with classmates.

**Independent Study** Challenge students to discuss how their books relate to the Weekly Concept of influences. Have students compare the influences that affect the cultures in their books with the influences described in "Cusi's Secret" and *A Single Shard*.

# → English Learners

## Shared Read *Cusi's Secret*



Reading/Writing  
Workshop

### OBJECTIVES

**CCSS** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL.6.1**

**CCSS** Explain how an author develops the point of view of the narrator or speaker in a text. **RL.6.6**

### LANGUAGE OBJECTIVE

Make, confirm, and revise predictions about a fictional text.

### ACADEMIC LANGUAGE

- prediction, point of view, narrator
- Cognates: predicción, narrador(a)

### Before Reading

#### Build Background

Read the Essential Question: *What influences the development of a culture?*

- Explain the meaning of the Essential Question, including the vocabulary in the question: To influence means “to affect or change something.” Development is the way something grows. When something influences the development of a culture, it changes the way that culture grows and advances.
- **Model an answer:** Generations of farmers in the Chinese culture have used terrace farming to grow rice. The farmers have used this practice because the mountainous landscape in China is not suited for farming. Therefore the landscape has influenced the development of the Chinese culture.
- Ask students a question that ties the Essential Question to their own background knowledge: *Think about a culture you are familiar with. How has the resources and traditions of the culture influenced its development? Turn to a partner and explain.* Call on several pairs.

### During Reading

#### Interactive Question-Response

- Ask questions that help students understand the meaning of the text after each paragraph.
- Reinforce the meanings of key vocabulary.
- Ask students questions that require them to use key vocabulary.
- Reinforce strategies and skills of the week by modeling.

Go  
Digital



View “Cusi’s Secret”



**Page 137****A Family Tradition****Paragraph 1**

**Model Point of View** *I see the pronoun they, used to mention the characters Cusi and her mother. If Cusi or her mother were the narrator, would they refer to themselves this way? (no) This tells me the story has a third-person point of view. Have students restate this conclusion.*

**Paragraph 2**

*Who taught Cusi's mother to weave? (Cusi's grandmother) Who taught Cusi's grandmother? (Cusi's great grandmother) Explain that a legacy is something handed down from the past. Have pairs discuss why weaving is described as a legacy.*

**A Special Invitation****Paragraphs 1–2**

**Explain and Model the Strategy** *Show how to use clues to make a prediction. I read that while Cusi showed her skills, the teacher "watched in amazement." I predict the teacher will invite Cusi to attend school.*

**Paragraph 3**

*Does the teacher invite Cusi to attend school? (yes) Does this confirm our prediction? (yes)*

**Page 138****Much to Learn****Paragraph 1**

**Explain and Model Greek and Latin Suffixes** *Read aloud memorize and have students repeat after you. Explain that a memory is something remembered, and that -ize means "to make." Using the suffix, what does memorize mean? (to make a memory or to remember something)*

**Paragraphs 2–6**

*Show photographs of vicuñas. What are the vicuñas used for? (wool) What is a quipu? (a counting tool) What is it made of? (wool) What does Cusi remember when she thinks about quipus? (the day she asked a man to teach her to use one) Why wouldn't he teach her? (only men are allowed)*

**Page 139****A Secret to Treasure****Paragraph 1**

*Have students choral read the last three sentences after you, reading with expression.*

*Why is Mamacona so upset? (Cusi has made a quipu, and women aren't allowed to have them.)*

**Paragraph 2**

*Who buys vicuña robes? (royal merchants) Who makes the robes? (Cusi and the others at the girls' school) Why does Cusi want to learn to use a quipu? (She wants to help keep the women who make and sell vicuña robes from being cheated.)*

**Paragraph 3**

*Whose flashback does this paragraph describe? (Mamacona's) Do you predict Mamacona will let Cusi learn to use a quipu? (Yes, because she was won over by Cusi's hopeful plea.)*

**Paragraph 4**

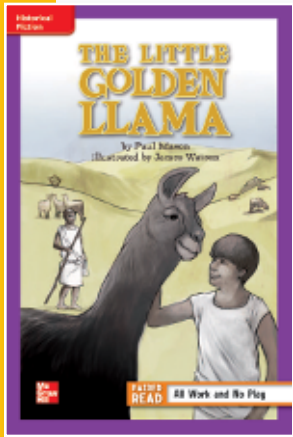
*Does the text match your prediction? (yes)*

**After Reading****Make Connections**

- Review the Essential Question.
- Make text connections.
- Have students complete **EL Reproducibles** pages 83–85.

# → English Learners

## Leveled Reader: *The Little Golden Llama*



Lexile 690  
TextEvaluators™ 25

### OBJECTIVES

**CCSS** Explain how an author develops the point of view of the narrator or speaker in a text. **RL.6.6**

**CCSS** Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. **RF.5.4b**

### ACADEMIC LANGUAGE

- predictions, point of view
- Cognate: predicciones

### Before Reading

#### Preview

- Read the Essential Question: *What influences the development of a culture?*
- Refer to Cultural Legacies: *How is culture influenced by location?*
- Preview *The Little Golden Llama* and “All Work and No Play.” *Our purpose for reading is to see how artisans can influence a culture.*

#### Vocabulary

Use the **Visual Vocabulary Cards** to pre-teach the EL vocabulary: *livelihood*, *offering*. Use the routine found on the cards. Point out the Greek and Latin suffix *-hood* in the word *livelihood*.

### During Reading

#### Interactive Question-Response

**Note Taking:** Have students use the graphic organizer on the **EL Reproducibles** page 82. Use the questions below after each page is read with students.

**Pages 2–4** Point out the text in italics on page 2. *Why do you think this text is set in italics, but the other text isn't?* (The text in italics represents the present. The story that Khonu is remembering is set in the past.) *Who is telling the story set in the past? How do you know? (a narrator; the text uses his and he, and the narrator tells the action of the characters)*

**Pages 5–7** Look at the picture on page 7. The story is called *The Little Golden Llama*. We know that Khonu's favorite llama, Titu, looks like the golden one that Thonapu is making. With your partner, discuss what might happen next in the story. Call on volunteers to share their predictions.

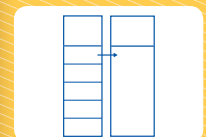
**Pages 8–10** Tell me in your own words why you think Thonapu is going to kill Titu as an offering to the sun god. Gesture the word offering as you say it to reinforce meaning. (Llamas are important to the culture and are given to thank the god for teaching their people to hunt and cook.)

**ELD** ELD.PI.6.1.Em • ELD.PI.6.1.Ex • ELD.PI.6.1.Br • ELD.PI.6.6a.Em • ELD.PI.6.6a.Ex • ELD.PI.6.6a.Br • ELD.PI.6.6c.Em • ELD.PI.6.6c.Ex • ELD.PI.6.6c.Br • ELD.PI.6.10b.Em • ELD.PI.6.10b.Ex • ELD.PI.6.10b.Br

Go Digital



Leveled Readers



Use Graphic Organizer

**Pages 11–13** Look at the picture on page 11. How is Khonu going to save Titu? (by finishing the statue) Was your prediction about the story the same or different? Revise your prediction if necessary.

**Pages 14–15** How did Thonapu feel when he saw the golden llama statue? (angry then confused) Is Thonapu mad at Khonu? Find the words that support your answer. (No, the text says he breathes a sigh of relief.)

### After Reading

**Respond to Reading** Help students complete the graphic organizer on EL Reproducibles page 82. Revisit the Essential Question. Ask students to work with partners to summarize and answer the Text Evidence Questions. Support students as necessary and review all responses as a group.

**Analytical Writing** **Write About Reading** Have students work with a partner to write a paragraph to describe the point of view from which *The Little Golden Llama* is written. Ask them to explain how they determined the point of view and what effect it has on the story.

### Fluency: Expression

**Model** Model reading page 13 with expression. Next, reread the page aloud and have students read along with you.

**Apply** Have students practice reading with a partner.

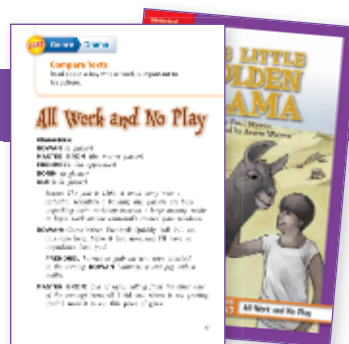
### PAIRED READ

## “All Work and No Play”

### Make Connections:

#### Write About It

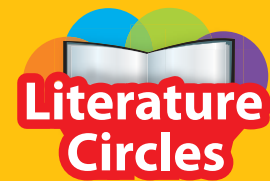
Before reading ask students to note that the genre of this text is drama. Then, discuss the Essential Question. After reading, ask students to write about the connections between the information they learned from *The Little Golden Llama* and “All Work and No Play.”



Leveled Reader

### FOCUS ON LITERARY ELEMENTS

Students can extend their knowledge of the use of flashbacks by completing the activity on page 20.



Ask students to conduct a literature circle using the Thinkmark questions to guide the discussion. You may wish to have a whole-class discussion concerning what students learned about what influences the development of a culture from both selections in the Leveled Reader.

## Level Up



Level-up lessons available online.

**IF** students read the **EL Level** fluently and answered the questions

**THEN** pair them with students who have proficiently read the **On Level** and have EL students

- echo-read the **On Level** main selection with their partners.
- list words with which they have difficulty.
- discuss these words with their partners.

### **A C T** Access Complex Text

The **On Level** challenges students by assuming prior-knowledge and using more domain-specific words.

# English Learners

## Vocabulary

ELD ELD.PI.6.I2a.Em • ELD.PI.6.I2a.Ex • ELD.PI.6.I2a.Br

### PRETEACH VOCABULARY

#### OBJECTIVES

**CCSS** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. **L.6.6**

#### LANGUAGE OBJECTIVE

Use vocabulary words.



Preteach vocabulary from “Cusi’s Secret,” following the Vocabulary Routine found on the **Visual Vocabulary Cards** for words *benefit*, *deftly*, *derision*, *eaves*, *expertise*, *impudence*, *legacy*, and *symmetry*.



After completing the Vocabulary Routine for each word, point to the word on the Visual Vocabulary Card and read the word with students. Ask students to repeat the word.



Have students work with a partner to use two or more words in sentences or questions. Then have each pair read the sentences aloud.

#### Emerging

Have students copy two completed sentences and read them aloud.

#### Expanding

Ask students to write one sentence and one question.

#### Bridging

Challenge students to write a sentence or question for each word.

ELD ELD.PI.6.6c.Em • ELD.PI.6.6c.Ex • ELD.PI.6.6c.Br

### REVIEW VOCABULARY

#### OBJECTIVES

**CCSS** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. **L.6.6**

#### LANGUAGE OBJECTIVE

Use vocabulary words.



Review the previous week’s vocabulary words. The words can be reviewed over a few days. Read each word aloud, pointing to the word on the **Visual Vocabulary Card**. Have students repeat after you. Then follow the Vocabulary Routine on the back of each card.



Display the card for the word *exotic*. Say aloud the word set *exotic*, *foreign*, *nearby*, *unusual*. With students, identify the word that does not belong and discuss why.



For the remaining words, have pairs create word sets including one word that does not reflect the vocabulary word’s meaning. Ask them to read aloud the word sets for the class to identify the word that does not belong.

#### Emerging

Give pairs word sets to copy. Help them identify the non-related word.

#### Expanding

Have students create word sets with one related and one non-related word.

#### Bridging

Have students identify the word that does not belong and explain their choice.

ELD ELD.PI.6.6c.Em • ELD.PI.6.6c.Ex • ELD.PI.6.6c.Br

## GREEK AND LATIN SUFFIXES

## OBJECTIVES

CCSS

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience*, *auditory*, *audible*). **L.6.4B**

## LANGUAGE OBJECTIVE

Use Greek and Latin suffixes to determine word meaning.

I Do

Read aloud the first paragraph of the Comprehension and Fluency passage on **EL Reproducibles** pages 83–84 while students follow along. Explain what is happening in the paragraph. Point to the word *measurements*. Tell students that they can use the meaning of the Latin suffix *-ment* to figure out the word’s meaning.

**Think Aloud** I know that the Latin suffix *-ment* turns a verb into a noun that describes what the verb creates. *To measure* means “to find the size, length, or amount of something,” so *measurements* must be the sizes, lengths, or amounts that are found.

We Do

Have students find *calculations* in the first paragraph. Explain the meaning of the suffix *-ion* as “state or result of.” Help students define the word.

You Do

In pairs, have students write a definition for *mysterious* in the first paragraph on page 84 using the meaning of the suffix *-ous*.

## Emerging

Tell students the meaning of the base word and of the suffix.

## Expanding

Tell students the meaning of the suffix.

## Bridging

Have students explain how the suffix helped them define the word.

ELD ELD.PI.6.I2a.Em • ELD.PI.6.I2a.Ex • ELD.PI.6.I2a.Br

## ADDITIONAL VOCABULARY

## OBJECTIVES

CCSS

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. **L.6.6**

## LANGUAGE OBJECTIVE

Use academic vocabulary and high-frequency words.

I Do

List academic vocabulary and high-frequency words from “Cusi’s Secret”: *herds*, *tradition*, *weave*; and *The Little Golden Llama*: *emperor*, *sculpt*, *valuable*. Define each word for students: *A herd is a group of the same kind of animal.*

We Do

Model using the words for students in a sentence: *I saw the herds of cattle eating on the hillside. When I was a girl, your grandmother taught me to shear wool from the alpaca in our herds.* Then provide the following sentence frame and complete it with students: *In the fields, the herds of \_\_\_\_.*

You Do

Have pairs make up their own sentence frames and share them with the class to complete.

## Emerging

Help students copy and complete the sentence frames correctly.

## Expanding

Provide sentence starters for students, if necessary.

## Bridging

Have students define the words they used.

# English Learners

## Writing/Spelling

ELD ELD.PII.6.2b.Em • ELD.PII.6.2b.Ex • ELD.PII.6.2b.Br

### WRITING TRAIT: SENTENCE FLUENCY

**OBJECTIVES**

**CCSS** Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. **W.6.3C**

**LANGUAGE OBJECTIVE**

Add transitions to revise writing.



Explain that good writers include words and phrases that help readers understand how one idea or plot event is connected to another. These types of words and phrases are called transitions. Read the Student Model passage aloud as students follow along and note the transitions.



Read aloud paragraphs 4–6 in “Cusi’s Secret” as students follow along. Use a sequence chart to list the events as indicated by the transitions, noting each transition. Model writing a summary of the fourth paragraph using the sequence and transitions in the chart.



Have pairs write a summary of paragraphs 5 and 6, including transitions from the chart. Edit each pair’s writing. Then ask students to revise.

**Emerging**

Have students copy the edited paragraph.

**Expanding**

Have students add transitions to revise.

**Bridging**

Have students revise for transitions and syntax.

ELD ELD.PIII.6

### SPELL WORDS WITH OPEN SYLLABLES

**OBJECTIVES**

**CCSS** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. **L.6.2**

**LANGUAGE OBJECTIVE**

Spell words with open syllables.



Read aloud the Spelling Words on page T226, breaking them into syllables, and attaching a spelling to each sound. Emphasize the long vowel sound in each word’s open syllable. Have students repeat the words.



Read the Dictation Sentences on page T227 aloud for students. With each sentence, read the underlined word slowly, segmenting it into syllables. Have students repeat after you and write the word.



Display the words. Have students exchange their list with a partner to check the spelling and write the words correctly.

**Emerging**

Have students copy the words, correctly spelled, and say them aloud.

**Expanding**

After doing their corrections, have pairs quiz each other in writing.

**Bridging**

After doing their corrections, have pairs quiz each other orally.

ELD ELD.PII.6.4.Em • ELD.PII.6.4.Ex • ELD.PII.6.4.Br

## POSSESSIVE NOUNS

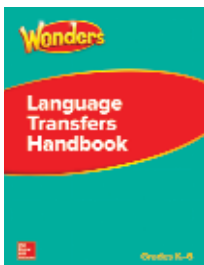
### OBJECTIVES

**CCSS** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. **L.6.1**

Use possessive nouns

### LANGUAGE OBJECTIVE

Write sentences.



Language Transfers Handbook

Speakers of Haitian Creole, Hmong, Spanish, and Vietnamese may use prepositions to describe possessives. Reinforce the use of apostrophe -s when forming possessive nouns.

I Do

Remind students that possessive nouns name who or what owns something. Compare regular nouns with possessive nouns and point out how they are different. Write on the board: *That is the boy's bike.* Underline the possessive noun. Tell students that *boy's* is a possessive noun because it tells who the bike belongs to. Point out the apostrophe -s at the end of *boy's* and explain that it shows that the noun is possessive. Write on the board: *Those are the boys' bikes.* Underline the plural possessive noun. Say that *boys'* is a possessive noun that tells that the bikes belong to more than one boy. Point out the -s apostrophe and explain that the -s makes the noun plural, and the apostrophe shows that the noun is possessive.

We Do

Write the sentence frames below on the board. Point out the nouns in parentheses. Explain that students will use each to form a possessive noun that completes each sentence. Fill the sentence frames with the possessive nouns they form. Read completed sentences aloud for students to repeat.

My \_\_\_\_ leash came off. (dog)

Those \_\_\_\_ sweaters all match. (girls)

Can you reach the \_\_\_\_ top shelf? (closet)

You Do

Have small groups brainstorm a list of nouns. Then have students write three sentences using nouns from the list that they make possessive. Tell them to include at least one plural possessive noun.

#### Emerging

Have the group do the activity together and copy the sentences. Help them underline the possessive nouns. Read the sentences aloud for them to repeat.

#### Expanding

Ask students to underline the possessive nouns and circle the 's they added to singular nouns and the apostrophe they added to plural nouns.

#### Bridging

Have students underline the possessive nouns and indicate whether they are singular or plural. Ask them to explain what belongs to each noun.

For extra support, have students complete the activities in the **Grammar Practice Reproducibles** during the week, using the routine below:

- Explain the grammar skill.
- Model the first activity in the Grammar Practice Reproducibles.
- Have the whole group complete the next couple of activities, then the rest with a partner.
- Review the activities with correct answers.

# PROGRESS MONITORING



Unit 2 Week 4 Formal Assessment	Standards Covered	Component for Assessment	Alignment with California Smarter Balanced Assessment
<b>Text Evidence</b>	RL.6.1	<ul style="list-style-type: none"> <li>• Selection Test</li> <li>• Weekly Assessment</li> <li>• Approaching-Level Weekly Assessment</li> </ul>	<i>Claim ①, Target ①</i>
<b>Point of View</b>	RL.6.1, RL.6.3, RL.6.6	<ul style="list-style-type: none"> <li>• Weekly Assessment</li> <li>• Approaching-Level Weekly Assessment</li> </ul>	<i>Claim ①, Target ①</i> <i>Claim ①, Target ⑤</i>
<b>Greek and Latin Suffixes</b>	L.6.4b	<ul style="list-style-type: none"> <li>• Selection Test</li> <li>• Weekly Assessment</li> <li>• Approaching-Level Weekly Assessment</li> </ul>	<i>Claim ①, Target ③</i>
<b>Writing About Text</b>	W.6.9a	<i>Weekly Assessment</i>	<i>Claim ②, Target ③a</i>
Unit 2 Week 4 Informal Assessment	Standards Covered	Component for Assessment	Alignment with California Smarter Balanced Assessment
<b>Research/Listening/ Collaborating</b>	SL.6.1d, SL.6.2, SL.6.3	<ul style="list-style-type: none"> <li>• RWW</li> <li>• Teacher's Edition</li> </ul>	<i>For targets associated w/ Claims ③ and ④</i>
<b>Oral Reading Fluency (ORF)</b> Fluency Goal: 117 to 137 words correct per minute (WCPM) Accuracy Rate Goal: 95% or higher	RL.6.10	<i>Fluency Assessment</i>	<i>(not component of End-of-Year test)</i>



# Using Assessment Results

Weekly Assessment Skills and Fluency	If . . .	Then . . .
<b>COMPREHENSION</b>	Students score below 70% . . .	. . . assign Lessons 37–39 on Point of View from the <i>Tier 2 Comprehension Intervention online PDFs</i> .
<b>VOCABULARY</b>	Students score below 70% . . .	. . . assign Lesson 154 on Suffixes <i>-ous, -able, -ence, -ion</i> from the <i>Tier 2 Vocabulary Intervention online PDFs</i> .
<b>WRITING</b>	Students score below “3” on constructed response item . . .	. . . assign Lessons 37–39 on Point of View and/or Write About Reading Lesson 194 from the <i>Tier 2 Comprehension Intervention online PDFs</i> .
<b>FLUENCY</b>	Students have a WCPM score of 109–116 . . .	. . . assign a lesson from Section 1 or 7–10 of the <i>Tier 2 Fluency Intervention online PDFs</i> .
	Students have a WCPM score of 0–108 . . .	. . . assign a lesson from Sections 2–6 of the <i>Tier 2 Fluency Intervention online PDFs</i> .

## Using Weekly Data

Check your data Dashboard to verify assessment results and guide grouping decisions.



Data-Driven Recommendations

## Response to Intervention

Use the appropriate sections of the *Placement and Diagnostic Assessment* as well as students’ assessment results to designate students requiring:

**TIER 2** Intervention Online PDFs

**TIER 3** WonderWorks Intervention Program

