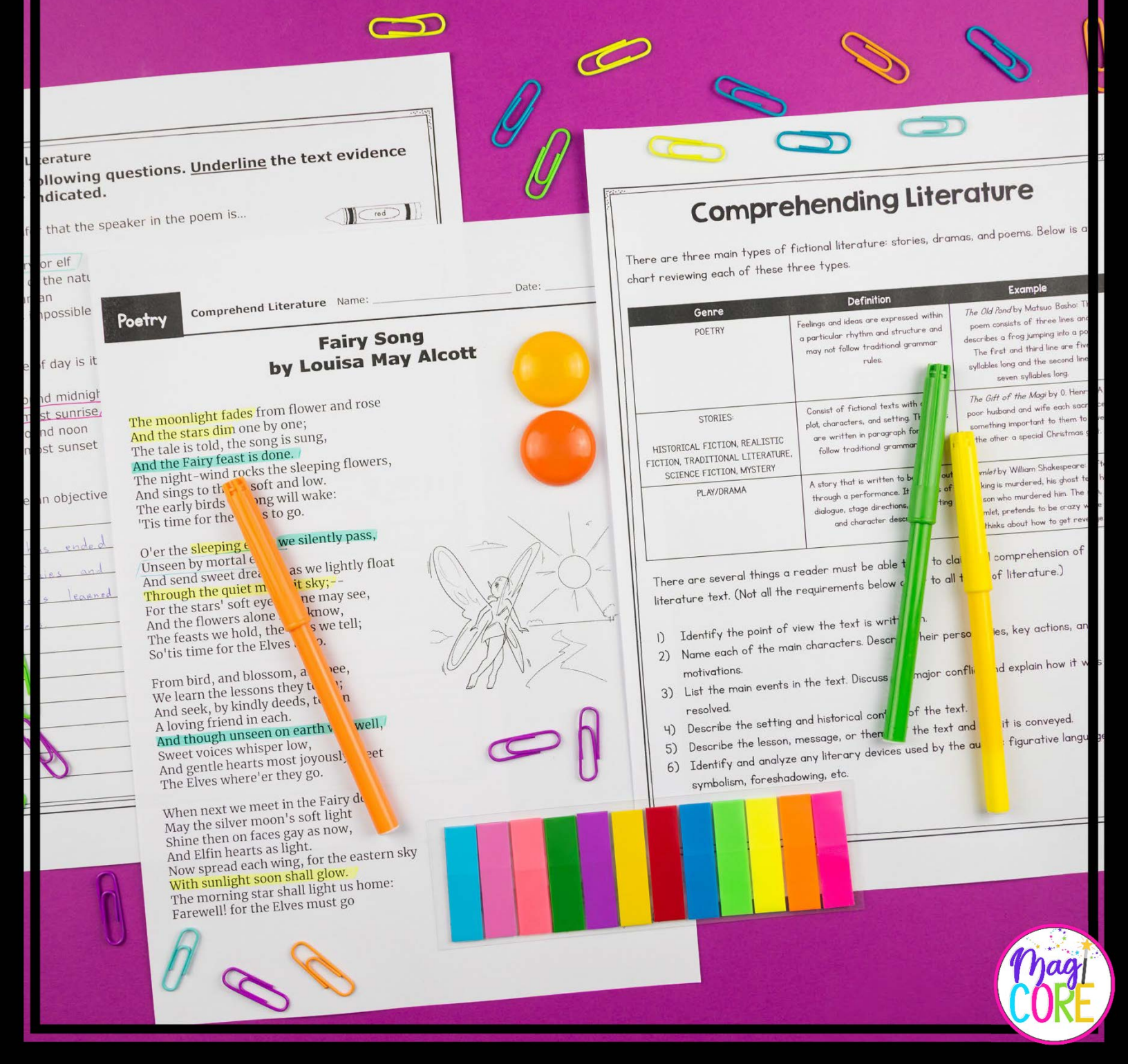
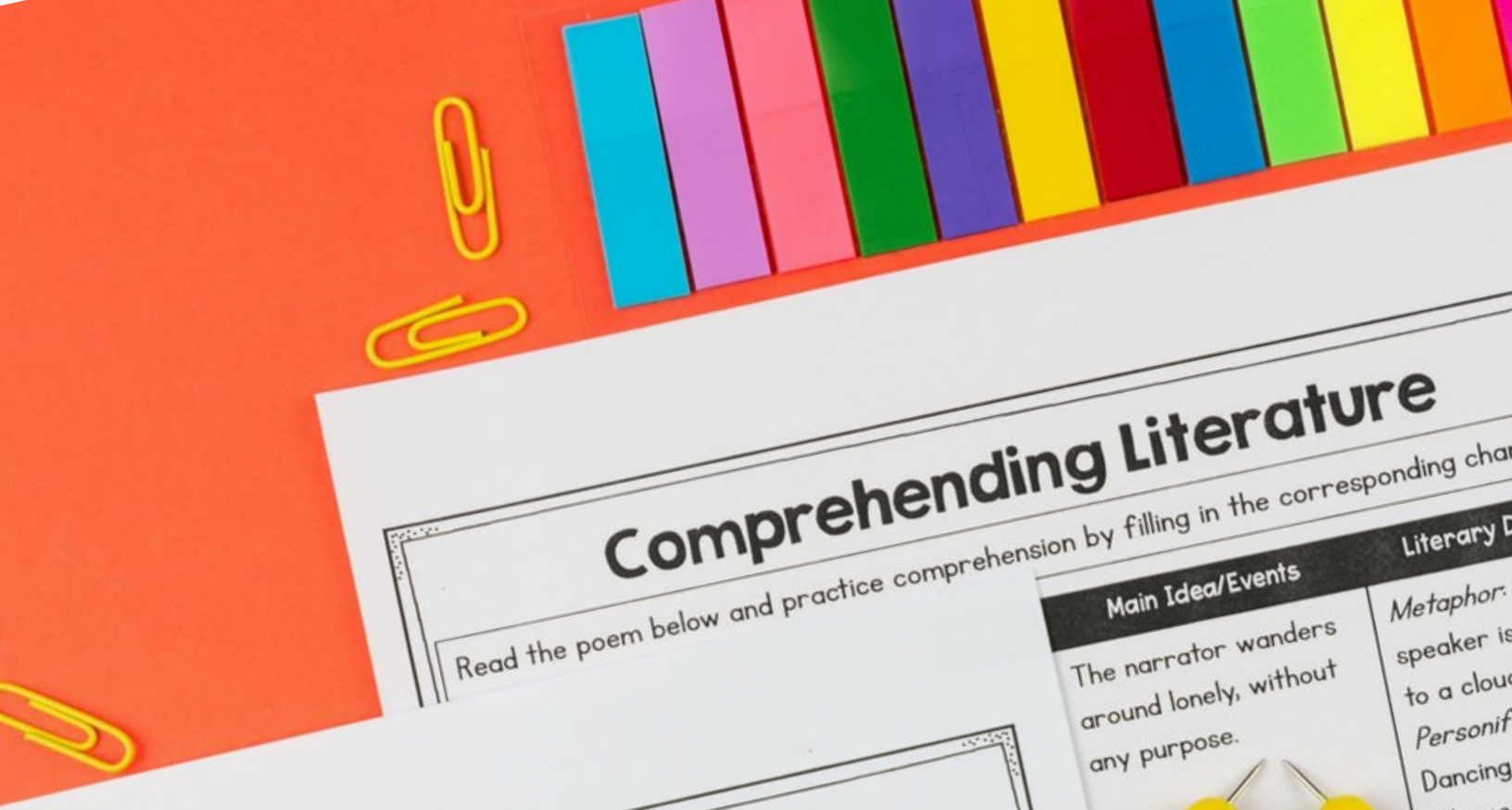
FICTION | 6TH GRADE | RL.6.10

Comprehend Stories, Drama & Poems

LEXILE®





Comprehending Literature

Read the poem below and practice comprehension by filling in the corresponding cha

Main Idea/Events	Literary D
The narrator wanders around lonely, without any purpose.	*Metaphor:* speaker is to a clou *Personif* Dancing *Rhyme*
The narrator sees an uncountable number of dancing daffodils.	Reason their Rhym
The waves on the lake dance, but they cannot compete with the daffodils.	All gaz Rh
When the narrator is upset or in a serious mood, he remembers the daffodils and his heart fills with pleasure.	Im

Setting
e on a breezy ear a lake.

Comprehending Literature

three main types of fictional literature: stories, dramas, and poems. Below is a viewing each of these three types.

Genre	Definition	ple
POETRY	Feelings and ideas are expressed within a particular rhythm and structure and may not follow traditional grammar rules.	*The Old Pond* tsuo Basho: The poem consis hree lines and describes a fi ping into a pond. The first a line are five syllables long second line is seven s long.
STORIES: HISTORICAL FICTION, REALISTIC FICTION, TRADITIONAL LITERATURE, SCIENCE FICTION, MYSTERY	Consist of fictional texts with a plot, characters, and setting. The are written in paragraph form an follow traditional grammar rules.	*The Gift of th* by O. Henry: A poor husband ar each sacrifice something impo to them to give the other a sp hristmas gift.
PLAY/DRAMA	A story that is written to be acted out through a performance. It consists of dialogue, stage directions, and setting and character descriptions.	*let* by Willia espeare: After is murdere ghost tells his who murde im. The son, pretends crazy while he about ho et revenge.

There are several things a reader must be able to do to claim full c rehe of a ratu text. (Not all the requirements below apply to all types of ts, and text is written in. personalities, key

Drama

Comprehend Literature Name: _____ Date: _____

erature

lramas, and poems. Below is a

	Example
	The Old Pond by Matsuo Basho: The poem consists of three lines and describes a frog jumping into a pond. The first and third line are five syllables long and the second line is seven syllables long.
	The Gift of the Magi by O. Henry: A poor husband and wife each sacrifice something important to them to give the other a special Christmas gift.
	Hamlet by William Shakespeare: After a king is murdered, his ghost tells his son who murdered him. The son, Hamlet, pretends to be crazy while he thinks about how to get revenge.

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ypes of literature.)

Space Engineers



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MCGEE sits stage left, recording information from
RK MEHTA sits at stage right, facing an array of
look out onto an inky void. His hands move
m with the smooth confidence of long practice.
oor labeled "AIRLOCK - KEEP CLEAR" fills most

adset he wears on his ear) Entering Mars
inning deceleration from six thousand
ckets in three... two... one

1170L **Comprehend Literature** Name: _____ Date: _____

Beastmaster

1. Layla carefully crept through the underbrush, aware of every tendril ...path. She scanned the ...own jungle for movement. ...tted to each step when ... twig or leaf would ...kle and alert her quarry. ...are, calloused by many ...lks through the ...round her, the air was



...rehend Literature Name: _____ Date: _____

Space Engineers



...ramped control room cover
... ELIZABETH MCGEE sits st
... tablet. LT. MARK MEHTA s
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...ls in front of him with the
... a thick metal door labelec
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...eaking into the headset he
...s 30 minutes. Beginning de
...hour. Firing retrorockets in

...MEHTA jerk to the side as
...m. As the sound fades, MC
...

...o her headset) I'm reading
...ilometers an hour. Give he
...e.

Comprehending Literature

Read the poem below and practice comprehension by filling in the corresponding charts.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A ... of golden daffodils;
B... the lake, beneath the trees,
Flu... and dancing in the breeze.

Contin... the stars that shine
And tw... the milky way,
They st... in never-ending line
Along the ... of a bay:
Ten thousa... I at a glance,
Tossing their ... in sprightly dance.

The waves bes... m danced; but they
Out-did the spark... aves in glee:
A poet could not bu... ay,
In such a jocund com...
I gazed—and gazed—... le thought
What wealth the show ... had brought.

For oft, when on my couch
In vacant or in pensive mood
They flash upon that inward
Which is the bliss of solitude;
And then my heart with pleasure
And dances with the daffodils.

By William Wordsworth

Stanza	Main Idea/Events	Literary Devices?
1	The narrator wanders around lonely, without any purpose.	*Metaphor*: The speaker is compared to a cloud. *Personification*: Dancing daffodils. *Rhyme: ABABCC*
2	The narrator sees an uncountable number of dancing daffodils.	Personification: tossed their heads Rhyme: ABABCC
3	The waves on the lake dance, but they cannot compete with the daffodils.	Alliteration: I gazed and gazed, what wealth Rhyme: ABABCC
4	When the narrator is upset or in a serious mood, he remembers the daffodils and his heart	Imagery: flash upon that inward eye, heart with pleasure fills Rhyme: ABABCC
	Fills with pleasure.	

Point of View	Who is the Speaker?	Setting	Lesson/Theme
There is great value in nature, especially in the beauty of flowers.	Someone who is outside enjoying nature.	Outside on a breezy day, near a lake.	Thanks to the beauty of a field of daffodils that the speaker comes across, they are able to leave their feelings of loneliness and sadness behind.

Comprehend Literature Name: _____

Fairy Song
by Louisa May Al...

...ight f... from flower and rose
...rs di... e by one;
...told, ... ong is sung,
...ry fe... done.
...wind ... s the sleepin... wers,
...o the ... oft and low.
...irds e... ng will wak...
...r the ... s to go.

...eping ...h we sile... pass,
...norta... e,
...veet d... ms, as w... ntly float
...e quie... oonlit s...
...s' sof... es alone... y see,
...wers a... e may ... w,
...ve hol... he tale... e tell;
...for th... ves to...

...and bl... om, ... bee,
...e less... the... ach;
...y kind... ee... o win
...end in... h.
...unse... h we dwell,
...s whis...
...hearts... yously greet
...here'er t... go.

...we meet... he Fairy dell,
...er moon... soft light
...n faces gay as now,
...arts as light.
... each wing, for the eastern sky
...ht soon shall glow.
...g star shall light us home:
...r the Elves must go

Comprehend Literature

6th grade

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*This product includes 12 Lexile® leveled stories in the 6th Grade Common Core Text Complexity Band (the range for 6th grade is 925L-1185L).

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2. Masquerade - Drama
3. See It Through - Poem
4. Beastmaster - 1170L
5. Space Engineers - Drama
6. Winter Branches - Poem
7. Worries - 1110L
8. Colony Council - Drama
9. Songs for the People - Poem
10. Lauren's Pumpkins - 1180L
11. Test
    - Fairy Fury - Drama
    - Fairy Song - Poem
    - Taking a Stand - 1170L

ABOUT LEXILE LEVELS

MagiCore Learning, LLC is a certified Lexile® Partner. These texts are officially measured and approved by Lexile and MetaMetrics® to ensure appropriate rigor and differentiation for students.

The Lexile Framework® for Reading measures are scientific, quantitative text levels. When the Lexile of a text is measured, specific, measurable attributes of the text are considered, including, but not limited to, word frequency, sentence length, and text cohesion. These are difficult attributes for humans to evaluate, so a computer measures them.

Common Core State Standards uses Lexile level bands as one measure of text complexity. Text complexity ranges ensure that students are college and career ready by the end of 12th grade. Lexile measures help educators scaffold and differentiate instruction, as well as monitor reading growth.

Grade Band	Lexile® Bands Aligned to Common Core Expectations
K-1	N/A
2-3	420L-820L
4-5	740L-1010L
6-8	925L-1185L

Keep in mind when using any leveled text that many students will need scaffolding and support to reach text at the high end of their grade band. According to Appendix A of the Common Core Standards, "It is important to recognize that scaffolding often is entirely appropriate. The expectation that scaffolding will occur with particularly challenging texts is built into the Standards' grade-by-grade text complexity expectations, for example. The general movement, however, should be toward decreasing scaffolding and increasing independence both within and across the text complexity bands defined in the Standards."

Comprehending Literature

There are three main types of fictional literature: stories, dramas, and poems. Below is a chart reviewing each of these three types.

Genre	Definition	Example
POETRY	Feelings and ideas are expressed within a particular rhythm and structure and may not follow traditional grammar rules.	*The Old Pond* by Matsuo Basho: The poem consists of three lines and describes a frog jumping into a pond. The first and third line are five syllables long and the second line is seven syllables long.
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There are several things a reader must be able to do to claim full comprehension of a literature text. (Not all the requirements below apply to all types of literature.)

1) Identify the point of view the text is written in.
2) Name each of the main characters. Describe their personalities, key actions, and motivations.
3) List the main events in the text. Discuss the major conflict and explain how it was resolved.
4) Describe the setting and historical context of the text.
5) Describe the lesson, message, or theme of the text and how it is conveyed.
6) Identify and analyze any literary devices used by the author: figurative language, symbolism, foreshadowing, etc.

Comprehending Literature

Read the poem below and practice comprehension by filling in the corresponding charts.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

By William Wordsworth

Stanza	Main Idea/Events	Literary Devices?
1	The narrator wanders around lonely, without any purpose.	*Metaphor*: The speaker is compared to a cloud. *Personification*: Dancing daffodils. *Rhyme: ABABCC*
2	The narrator sees an uncountable number of dancing daffodils.	
3		
4		

Point of View	Who is the Speaker?	Setting	Lesson/Theme
			Thanks to the beauty of a field of daffodils that the speaker comes across, they are able to leave their feelings of loneliness and sadness behind.

Beastmaster



1. Layla carefully crept through the underbrush, aware of every tendril and root in her path. She scanned the ancient, overgrown jungle for movement. She only committed to each step when she was sure no twig or leaf would crumple or crackle and alert her quarry. Her feet were bare, calloused by many years of long walks through the wilderness. All around her, the air was clouded with mist and vapor. She could smell the rich earth mingled with a mix of fragrances that wafted from the blossoms and buds. The late afternoon sunlight filtering through the tightly woven canopy highlighted the scene in a hazy glow, almost making the lithe, muscular woman seem like a spirit drifting through the afterlife.

2. A cacophony of bird calls and chirping insects echoed throughout the rainforest, punctuated by shrill shrieks and coughing roars. Years of experience and careful study allowed her to turn the sounds into a mental map of the area. To her left, maybe half a mile away, an older crag cat defended his den from a younger rival. Beyond the hill ahead of her, a colony of apes screamed in alarm and hurled branches and stones from the treetops. She recognized the calls the intelligent primates were making. A giant python must be slithering its way up a trunk. The farmers who hired her hadn't mentioned there were any of those around. She would have to charge them extra.

3. In the few seconds that her mind had wandered away from her surroundings, the jungle around her suddenly went still and quiet. Layla froze, her blood running cold. She strained her ears for whatever had scared everything into silence. She had no doubt that it was the creature she sought, but if she couldn't locate it before it stumbled across her, she would probably not survive the encounter.

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4. There. A deep, wet, guttural grunt off to her right, followed by the soft rustle of dead leaves and the snap of a stick, instantly became her entire world. She focused on the spot without moving, only beginning to breathe again when the sounds showed no sign of getting closer. Painstakingly, she spent the better part of an hour stepping, stopping, listening, and stepping again until she could make out the massive, hulking shape of the beast she had traveled here to find.

5. The creature was almost as large as the farmers had made it out to be. As she had suspected, it was a dire boar, big even for its kind, with large, vicious tusks and a thick, matted hide. It lacked the horns and spikes and other monstrous features the men had sworn it had. She still had no idea, however, why it seemed to be terrorizing the surrounding countryside.

6. The wind shifted and brought the animal's scent to her, and she fought a wave of nausea and the instinct to gag violently. The smell of rot and decay was almost overpowering. As the boar shifted, its broad snout snuffling at the new smells downwind, Layla caught sight of a glint of metal beneath the boar's eye. She watched the huge pig patiently until it stepped into the light, revealing a swollen, misshapen wound around a broken arrow piercing its cheek. It looked extremely painful and would make it almost impossible for it to forage without causing itself intense agony. It was no wonder it had become aggressive and prone to eating livestock.

7. Unhurriedly, Layla widened her stance, lowered her center, and grounded down into the earth as she studied the boar. It quickly became obvious he was no sow, but a grizzled old male, with many battle scars. He desperately snuffled through the brush for something edible. Occasionally, he recoiled and squealed angrily when a branch prodded his wound. With her spirit, she reached deep below the ground, borrowing the power that lay there and connected her to the land and its denizens. Through and with this energy of the Mother, she stretched her spirit out to the boar.

8. The wind shifted again, carrying her scent to the beast. His body jolted in surprise then stood stock still, his beady eyes searching for her in the shadows. She steadily began to approach, quietly whispering in a calming tone with one hand held out in front of her. He flinched as the call of a bird broke the quiet around them, but Layla simply assured him with a louder voice and maintained her pace.

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9. Once she was close enough to feel the heat coming off his hide and smell his rotten breath, she smoothly and slowly pulled a mix of herbs, honey, and roasted roots from the pouch at her belt. Deftly, she tossed it to the hungry boar as he snatched for it, narrowly avoiding his gnashing tusks. While he was distracted with the tasty medicine, she gently trailed her fingers across the good side of his face, sending tendrils of power into his mind and heart, encouraging the sleepiness he would soon feel as the herbs took effect. She continued to coo to him in a calming, sing-song voice as his breathing slowed.

10. Once the giant beast had slumped to the ground, Layla set to work. Kindling a fire a short distance away, she drew her long knife and heated it red-hot. Immersing herself in the power of the Mother to help keep her quarry calm, she set to work removing the arrowhead and treating the wound.

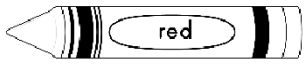


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Comprehend Literature

Answer the following questions. <u>Underline</u> the text evidence in the color indicated.

1. Which important detail is developed in the first paragraph?



a. The rainforest is full of mist and strange smells.
b. The protagonist has a spiritual connection to the afterlife.
c. Layla has a lot of experience walking through the wild.
d. Layla is looking for a dangerous animal in the jungle.

2. Without changing the meaning of the above sentence, which word or phrase could replace the underlined word?

"It quickly became obvious he was no <u>sow</u>, but a grizzled old male, with many battle scars."



a. Wimp
b. Stranger to pain
c. Female boar
d. Giant python

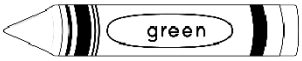
3. Why is Layla looking for the giant boar? Cite at least two pieces of evidence.



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Comprehend Literature

4. Which part of the story's plot structure does the third paragraph illustrate?



a. Exposition
b. Rising Action
c. Falling Action
d. Resolution

5. How does the author's description of Layla approaching the boar influence the reader's understanding of her point of view? Cite at least two pieces of evidence.



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Space Engineers



1. *Open on a cramped control room covered in monitors, dials, buttons, and wires. LT. CMR. ELIZABETH MCGEE sits stage left, recording information from a monitor on a tablet. LT. MARK MEHTA sits at stage right, facing an array of thick, triangular windows that look out onto an inky void. His hands move over the controls in front of him with the smooth confidence of long practice. Between them, a thick metal door labeled "AIRLOCK - KEEP CLEAR" fills most of the bulkhead behind them.*

2. MEHTA: (*speaking into the headset he wears on his ear)* Entering Mars orbit in T-minus 30 minutes. Beginning deceleration from six thousand kilometers an hour. Firing retrorockets in three… two… one…

3. *MCGEE and MEHTA jerk to the side as the rumble of the engines firing fills the control room. As the sound fades, MCGEE swivels around to read a new set of monitors.*

4. MCGEE: (*into her headset*) I'm reading our speed now as five thousand four hundred kilometers an hour. Give her a little more power, Mark. Artificial gravity is stable.

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5. MEHTA: (*frowning down at his controls*) Commander, the gyroscopes are reading our speed as five thousand.

6. MCGEE: (*turning to face him, looking concerned, then double-checks her monitors*) Sextants are showing me fifty-four hundred. (*into her headset*) Connor, are you still in navigation? We need to check on the sextants. (*pause*) Connor, do you read? Over. (*Another pause. METHA and MCGEE look at each other*) Corporal White, repeat, do you read? Over.

7. MEHTA: (*tapping his headset*) Commander, I think the coms are out. I can't hear you and- What the-!

8. *Suddenly a helmeted figure appears outside the windows in front of MEHTA, who recoils in shock. The helmet hides its face, but the spacesuit has the name "WHITE" written on the front.*

9. MCGEE: What is he doing out there? Connor, come in! (*She unhooks herself from her seat and darts to the airlock, tapping on a panel next to the door*) Bring us about so he can get to the forward airlock! Once I get this cycled, I'll work on comms. (*MEHTA is staring in shock at the figure outside the window*) Lieutenant Mehta, I gave you an order!

10. MEHTA: (*jolting into action and adjusting the controls*) Yes ma'am!

11. *MCGEE and MEHTA lean to the side as the sound of the engines come again. The figure outside the windows slides stage left as the lights around the airlock start flashing. MCGEE returns to her seat, fumbling with her harness while she fiddles with knobs on her console.*

12. MCGEE: Does anyone read? Over. (*Adjusts the dial again*) Repeat, does anyone read me, over? (*She makes a strangled, frustrated noise and twists the dial*) Repeat, does-

13. *She is cut off by a voice and static. MEHTA and MCGEE both grab their headsets in pain.*

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14. SMITH (V.O.): (*becoming quieter as MCGEE turns a knob at her console)* Commander I- (*static*) - navigation. He is- (*static*) Repeat, White is not- (*static*)

15. MCGEE: We're aware that White is not on board, Corporal Smith. Do you have any idea why he's taking a walk right now? Over.

16. SMITH (V.O.): What? He's not- (*static*) -unconscious. Repeat, White- (*static*)

17. MCGEE: We didn't get that, Jackie. Can you…

18. *MCGEE coughs, tries to speak again, then gasps and grabs her throat. MEHTA is also gasping and holding his throat. As MCGEE slams away at her console, MEHTA frantically unfastens his harness and stumbles to the airlock console, tapping at the buttons. On the other side of the window, the figure slides further left towards the airlock. After a few seconds, there is a hiss, and MCGEE and MEHTA almost collapse as they take deep, thankful breaths.*

19. MCGEE: (*panting into the mic)* Jackie, our oxygen just gave out and the radio isn't clear. What's your status? Over.

20. SMITH (V.O.): (*short of breath and panicked*) White is unconscious in navigation! Why did you say he was outside the ship?

21. *MCGEE and MEHTA stare at each other in shock, then flinch as there is a loud, hollow knocking. MEHTA slowly backs away from the airlock. The knocking continues, slow but steady.*

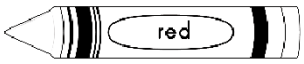
22. *Fade to black.*

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Comprehend Literature

Answer the following questions. <u>Underline</u> the text evidence in the color indicated.

1. Which part of the play's plot do these lines represent?



MEHTA: (frowning down at his controls) Commander, the gyroscopes are reading our speed as five thousand.

MCGEE: (turning to face him, looking concerned, then double-checks her monitors) Sextants are showing me fifty-four hundred. (into her headset) Connor, are you still in navigation? We need to check on the sextants. (pause) Connor, do you read? Over. (Another pause. METHA and MCGEE look at each other) Corporal White, repeat, do you read? Over.

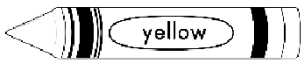
a. Exposition
b. Rising Action
c. Climax
d. Falling Action

2. How does Corporal Smith's dialogue contribute to the development of the plot?



a. By showing the audience how the crew interacts with each other.
b. By giving an explanation to why there are problems on the ship.
c. By describing the events that happened before the play began.
d. By further deepening the mystery surrounding the strange events.

3. The feeling or emotion associated with the end of the play can be best described as:

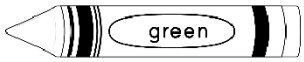


a. Relief
b. Dread
c. Sadness
d. Camaraderie

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Comprehend Literature

4. How does the author develop the idea that the figure outside the window is something other than it appears to be? Cite at least two pieces of textual evidence.



5. How does the author develop Lieutenant Commander McGee's point of view? Cite at least two pieces of evidence.



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See it Through
by Edgar Guest

When you're up against a trouble,
  Meet it squarely, face to face;
Lift your chin and set your shoulders,
  Plant your feet and take a brace.
When it's vain to try to dodge it,
  Do the best that you can do;
You may fail, but you may conquer,
  See it through!

Black may be the clouds about you
  And your future may seem grim,
But don't let your nerve desert you;
  Keep yourself in fighting trim.
If the worst is bound to happen,
  Spite of all that you can do,
Running from it will not save you,
  See it through!

Even hope may seem but futile,
  When with troubles you're beset,
But remember you are facing
  Just what other men have met.
You may fail, but fall still fighting;
  Don't give up, whate'er you do;
Eyes front, head high to the finish.
  See it through!

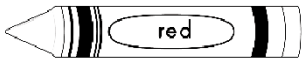


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Comprehend Literature

Answer the following questions. <u>Underline</u> the text evidence in the color indicated.

1. What does the speaker say NOT to do?



a. Fight someone bigger than you
b. Exercise to keep yourself in shape
c. Run away from your problems
d. Take your eye off the prize

2. Without changing the meaning of the lines below, which word or phrase could replace the underlined word?



Even hope may seem but <u>futile</u>,
When with troubles you're beset

a. Comforting
b. Useless
c. Foolish
d. Helpful

3. Read the lines below.

But remember you are facing
Just what other men have met.

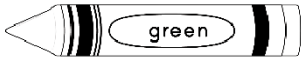
Why did the speaker include these lines, and how do they add to the message of the poem?



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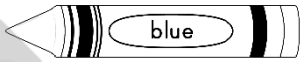
Comprehend Literature

4. Which adjective best describes the speaker's attitude towards the reader?



a. Encouraging
b. Patronizing
c. Sympathetic
d. Explanatory

5. In your own words, what do you think the theme of the poem is? Use evidence from the poem in your response.



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