FICTION | 6TH GRADE | RL.6.7

# READING VS MULTIMEDIA in literature

LEXILE

860L

The Adventures of Tom Sawyer
By Mark Twain

**Drama** Reading vs Multimedia Name: _____ Date: _____

## The Miller, His Son, and Their Donkey
## by Augusta Stevenson

TIME: this morning.
PLACE: a bridge, nea

[The MILLER and his
Fair.]

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[THREE MAIDS enter

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**1010L** Reading vs Multimedia Name: _____ Date: _____

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## By AESOP



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"Very well," growled the North Wind, and at once sent a cold, howling blast against the Traveler.

With the first gust of wind the ends of the cloak whipped about the Traveler's body. But he immediately wrapped it closely around him, and the harder the Wind blew, the tighter he held it to him. The North Wind tore angrily at the cloak, but all his efforts were in vain.



Then the Sun began to shine. At first his beams were gentle, and in the pleasant warmth after the bitter cold of the North Wind, the Traveler unfastened his cloak and let it hang loosely from his shoulders. The Sun's rays grew warmer and warmer. The man took off his cap and mopped his brow. At last he became so heated that he pulled off his cloak, and, to escape the blazing sunshine, threw himself down in the welcome shade of a tree by the roadside.

*Gentleness and kind persuasion win where force and bluster fail.*

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## Reading vs Multimed

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| Mood & Tone | • literary devices such as figurative language and description creates a mental image of the scene | • elements such as lighting, camera angles, sound effects, and music create mood |
| Plot | • detailed description of plot points; explains how and why events occur in depth | • the plot is written to fit into a limited amount of time<br>• characters tell the story through dialogue and acting |
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how each versi




MagCORE

# READING VS MULTIMEDIA

## 6th grade

## Table of Contents

*This product includes 12 Lexile® leveled stories in the 6th Grade Common Core Text Complexity Band (the range for 6th grade is 925-1185). Please note, two passages are lower than the grade-level band, but within the 6th grade recommended reading list.


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2. The Adventures of Tom Sawyer Excerpt- 860L
3. The Adventures of Pinocchio Excerpt- 910L
4. Jabberwocky by Lewis Carroll- Poem
5. The Negro Speaks of Rivers by Langston Hughes- Poem
6. The Miller, His Son, and Their Donkey by Augusta Stevenson- Drama
7. Two Unicorns- Drama
8. The Wizard of Oz Excerpt- 940L
9. The Secret Garden Excerpt- 990L
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11. Alice's Adventures in Wonderland- 1120L
12. Test
    - If by Rudyard Kipling- Poem
    - The North Wind and the Sun- 1010L

# 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."

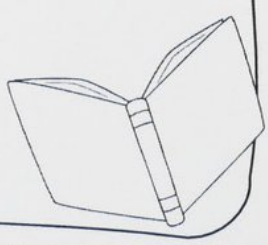
# Reading vs Multimedia

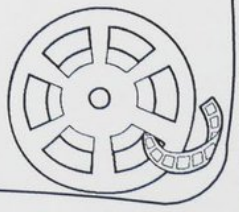
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## Read the chart below to compare how books and videos present story elements.

| Element | In a book... | In a video or play... | In an audio recording... |
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**Point of View**

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**860L** Readin

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His aunt Polly stood

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//magicorevideos.s3.amazonaws.com/RL.6.7/Tom+Sawyer+

**860L** **Reading vs Multimedia** Name: _____ Date: _____

## *The Adventures of Tom Sawyer*
## *By Mark Twain*

"TOM!"

No answer.

"TOM!"

No answer.

"What's gone with that boy, I wonder? You TOM!"

No answer.

The old lady pulled her spectacles down and looked over them about the room; then she put them up and looked out under them. She seldom or never looked *through* them for so small a thing as a boy; they were her state pair, the pride of her heart, and were built for "style," not service—she could have seen through a pair of stove-lids just as well. She looked perplexed for a moment, and then said, not fiercely, but still loud enough for the furniture to hear:

"Well, I lay if I get hold of you I'll—"

She did not finish, for by this time she was bending down and punching under the bed with the broom, and so she needed breath to punctuate the punches with. She resulted nothing but the cat.

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She went to the open door and stood in it and looked out among the tomato vines and "jimpson" weeds that constituted the garden. No Tom. So she lifted up her voice at an angle calculated for distance and shouted:

"Y-o-u-u TOM!"

There was a slight noise behind her and she turned just in time to see a small boy by the slack of his roundabout arrest his flight.

"There! I might have thought of that closet. What you been doing in there?"

"Nothing."

"Nothing! Look at your hands. And look at your mouth. What is that truck?"

"I don't know, aunt."

"Well, I know it's jam—that's what it is. Forty times I've said if you didn't let that jam alone I'd skin you. Hand me that switch."



AUNT POLLY BEGUILED.

**Point of View**

5. How are the text, aud
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6. Which version, the
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**Reading vs Multimedia**

**Answer the following questions. Underline the text evidence in the color indicated.**

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b. Anima
c. Differe
d. Charac

4. How do the t
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"Very well," growled the North Wind, and at once sent a cold, howling blast against the Traveler.

With the first gust of wind the ends of the cloak whipped about the Traveler's body. But he immediately wrapped it closely around him, and the harder the Wind blew, the tighter he held it to him. The North Wind tore angrily at the cloak, but all his efforts were in vain.



Then the Sun began to shine. At first his beams were gentle, and in the pleasant warmth after the bitter cold of the North Wind, the Traveler unfastened his cloak and let it hang loosely from his shoulders. The Sun's rays grew warmer and warmer. The man took off his cap and mopped his brow. At last he became so heated that he pulled off his cloak, and, to escape the blazing sunshine, threw himself down in the welcome shade of a tree by the roadside.

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**Scan or click to watch the media.**

https://www.youtube.com/watch?v=2qaBPthrUqs

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**rama** **Reading vs Multimedia** Name: _____ Date: _____

# *The Miller, His Son, and Their Donkey*
## *by Augusta Stevenson*

IME: this morning.
LACE: a bridge, near a town and not far from a Fair.

THE MILLER AND HIS SON.
FIRST MAID. FIRST GOODY.
SECOND MAID. SECOND GOODY.
THIRD MAID. THIRD GOODY.
FIRST OLD MAN. THE MAYOR.
SECOND OLD MAN. HIS FIRST CLERK.
THIRD OLD MAN. HIS SECOND CLERK.

MILLER and his SON are driving their donkey across the bridge. They go to the

Do you expect to get a good price for our donkey, father?

R (nodding). Aye, lad; the Fair is the place to take your wares.

Our donkey is not so young, though.

. Neither is he so old, though.

ut he is not so fat, though.

Neither is he s though.

ght be v

worse, h be sold.

r the bri ey go to the Fair.]

to the nd his Son). Look there! Did you ever see such

!—walki n they might ride!

r). You'll augh at the Fair, old man!

Get you e beast, lad.

way you load hi

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Mayor.

y, you two fellows
so, my Clerks?



**860L** **Reading vs Multimedia** Name: _____ Date: _____

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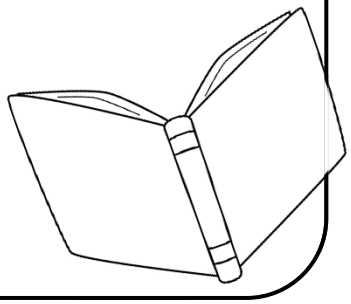
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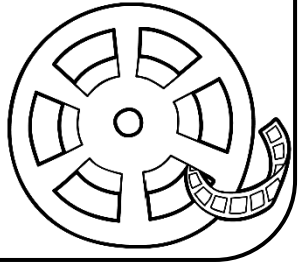
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"I don't know, aunt."

"Well, I know. It's jam—that's what it is. Forty times I've said if you didn't let that jam alone I'd skin you. Hand me that switch."



AUNT POLLY BEGUILED.

©Julie Bochorso

The switch hovered in the air—the peril was desperate—

"My! Look behind you, aunt!"

The old lady whirled round, and snatched her skirts out of danger. The lad fled on the instant, scrambled up the high board-fence, and disappeared over it.

His aunt Polly stood surprised a moment, and then broke into a gentle laugh.

"Hang the boy, can't I never learn anything? Ain't he played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest fools there is. Can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a body to know what's coming? He 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that boy, and that's the Lord's truth, goodness knows. Spare the rod and spile the child, as the Good Book says. I'm a laying up sin and suffering for us both, I know. He's full of the Old Scratch, but laws-a-me! he's my own dead sister's boy, poor thing, and I ain't got the heart to lash him, somehow. Every time I let him off, my conscience does hurt me so, and every time I hit him my old heart most breaks. Well-a-well, man that is born of woman is of few days and full of trouble, as the Scripture says, and I reckon it's so. He'll play hookey this evening, * and [* Southwestern for "afternoon"] I'll just be obleeged to make him work, tomorrow, to punish him. It's mighty hard to make him work Saturdays, when all the boys is having holiday, but he hates work more than he hates anything else, and I've *got* to do some of my duty by him, or I'll be the ruination of the child."

©Julio Bachoso

**Reading vs Multimedia**

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

1. Which of the following was a similarity between the written story and audio recording?




a. Both the written and audio versions convey Aunt Polly's mood through her dialogue.
b. Both the written and audio versions explain what Tom thinks of his Aunt Polly.
c. Both the written and audio versions foretell what is going to happen next.
d. Both the written and audio versions make the reader feel sorry for Tom.

2. PART A

Read these lines from the text:



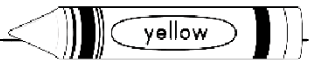

*"TOM!"*
*No answer.*
*"TOM!"*
*No answer.*
*"What's gone with that boy, I wonder? You TOM!"*
*No answer.*

What emotion is the author of the written text conveying in this excerpt?

a. Excitement
b. Anger
c. Worry
d. Defeat

PART B

How does the author convey this emotion in the written text? How does this compare to how the author conveys the message in the audio version?

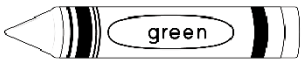



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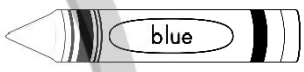
©Julie Bochese

**Point of View**

4. Why would the author use different people to convey different characters in the audio version of this book?




5. Compare and contrast how the text and audio versions of this story are similar and different. Be sure to include at least two specific quotes or examples from the text to support your thinking.




©Julie Bachose

**Read the text of the poem, then begin answering the questions. The questions will prompt you to view the video.**

# *Jabberwocky*
## *BY LEWIS CARROLL*

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand;
Long time the manxome foe he sought—
So rested he by the Tumtum tree
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

©Jessica Bochorso

**Reading vs Multimedia**

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

1. After reading the poem a few times, what meaning can you gain?




2. Read the second stanza of this poem. What is the meaning of this stanza?




a. The author is being humorous with his son.
b. The author is fighting with his son.
c. The author is warning someone of mythical creatures.
d. The author is threatening his son to listen.

3. Watch the animated video of this poem. After watching, reread or rewatch the following section:




*He took his vorpal sword in hand;*
*Long time the manxome foe he sought—*
*So rested he by the Tumtum tree*
*And stood awhile in thought.*

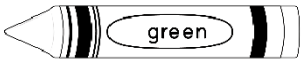
How does the video help the reader understand this section of the poem? (Choose all that apply.)

a. The video has music that creates a mood.
b. The video shows what the characters are doing.
c. The video defines the words the reader does not know.
d. The video gives visual hints to help the reader know what is happening next.

©Julie Bochoso

**Point of View**

4. How did the video help you comprehend the poem? Include specific examples from the video.




5. Which version, the text or video, do you believe is the most impactful version? Explain your thinking using at least two specific examples or quotes from the text or video.




©Julie Bachose

# Two Unicorns

**SCENE ONE**
*A middle school locker room. Marley and Josephina stand by lockers between classes on the right side of the stage. Other students have silent conversations around them.*

**MARLEY:** I can't wait for Halloween! (she claps her hands together excitedly) Our costumes are so great. It's taken so long to make them. And they're so much better than any unicorn costume we could have bought. It was ingenious of you to get those rainbow wigs for our mane and tail! And those silver horns are killer. Not to mention how perfect those white, fuzzy onesies are.

*Josephina nods and smiles briefly, then looks around at the other kids, embarrassed.*

**JOSEPHINA:** (quietly) Not so loud, Marley.
**MARLEY:** (glares at classmates defiantly) I don't care what THEY think! I LOVE trick-or-treating! They might think they're too cool, but who cares?

*Josephina turns away and looks down. Marley walks off the right side of the stage. Stage lights go down. Others freeze. Spotlight on Josephina.*

**JOSEPHINA:** (in a stage whisper to audience) I care. I don't want the other seventh graders, especially Adela, to think I'm a nerd. Or worse, a little KID! I know Adela is having a boy-girl Halloween party, and I heard her parents aren't even going to be home. I wish they would include me; I would love to be a part of Adela's crew.

*Spotlight goes out. Stage lights come back up. Adela walks from the left of the stage, followed by Clarise and Beth. Josephina watches from the other side of the stage. Adela, Clarise, and Beth stop in center stage.*

**ADELA:** (in a bragging tone) Tony said he's so excited to come to my party. He's bringing Terrence and Justin. (looks over at Clarise, smiling slyly) I know you're excited about that, Clarise.

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**Reading vs Multimedia**

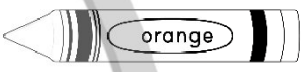
**Answer the following questions. <u>Underline</u> the text evidence in the color indicated.**

1. Which of the following was a similarity between the written story and audio recording? (Choose all that apply.)




a. Both the written and audio versions convey the events through dialogue.
b. Both the written and audio versions summarize the events.
c. Both the written and audio versions show what is happening through character body language and expressions.
d. Both the written and audio versions tell what the actors are doing.

2. How does the voiceover artist portray different characters in the audio version of this drama?




3. What is included in the text copy of the drama, but NOT in the audio version of the drama?

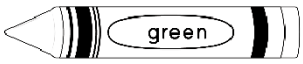



a. Character introductions
b. Stage directions
c. The lines the narrator speaks
d. Name of the character speaking

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**Point of View**

4. If you were to go to the theater to see a live version of this drama, what would be different?




5. Describe how the text and audio versions of this drama are similar and different. Be sure to include at least two specific quotes or examples from the text to support your thinking.




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# *The Secret Garden*
# *Chapter V: The Cry in the Corridor*
# *By Frances Hodgson Burnett*

Surely no other little girl ever spent such a queer morning. It seemed as if there was no one in all the huge rambling house but her own small self, wandering about upstairs and down, through narrow passages and wide ones, where it seemed to her that no one but herself had ever walked. Since so many rooms had been built, people must have lived in them, but it all seemed so empty that she could not quite believe it true.

It was not until she climbed to the second floor that she thought of turning the handle of a door. All the doors were shut, as Mrs. Medlock had said they were, but at last she put her hand on the handle of one of them and turned it. She was almost frightened for a moment when she felt that it turned without difficulty and that when she pushed upon the door itself it slowly and heavily opened. It was a massive door and opened into a big bedroom. There were embroidered hangings on the wall, and inlaid furniture such as she had seen in India stood about the room. A broad window with leaded panes looked out upon the moor; and over the mantel was another portrait of the stiff, plain little girl who seemed to stare at her more curiously than ever.

"Perhaps she slept here once," said Mary. "She stares at me so that she makes me feel queer."

After that she opened more doors and more. She saw so many rooms that she became quite tired and began to think that there must be a hundred, though she had not counted them. In all of them there were old pictures or old tapestries with strange scenes worked on them. There were curious pieces of furniture and curious ornaments in nearly all of them.

In one room, which looked like a lady's sitting-room, the hangings were all embroidered velvet, and in a cabinet were about a hundred little elephants made of ivory. They were of different sizes, and some had their mahouts or palanquins on their backs. Some were much bigger than the others and some were so tiny that they seemed only babies. Mary had seen carved ivory in India and she knew all about elephants. She opened the door of the cabinet and stood on a footstool and played with these for quite a long time. When she got tired she set the elephants in order and shut the door of the cabinet.

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In all her wanderings through the long corridors and the empty rooms, she had seen nothing alive; but in this room she saw something. Just after she had closed the cabinet door she heard a tiny rustling sound. It made her jump and look around at the sofa by the fireplace, from which it seemed to come. In the corner of the sofa there was a cushion, and in the velvet which covered it there was a hole, and out of the hole peeped a tiny head with a pair of frightened eyes in it.

Mary crept softly across the room to look. The bright eyes belonged to a little gray mouse, and the mouse had eaten a hole into the cushion and made a comfortable nest there. Six baby mice were cuddled up asleep near her. If there was no one else alive in the hundred rooms there were seven mice who did not look lonely at all.

"If they wouldn't be so frightened I would take them back with me," said Mary.

She had wandered about long enough to feel too tired to wander any farther, and she turned back. Two or three times she lost her way by turning down the wrong corridor and was obliged to ramble up and down until she found the right one; but at last she reached her own floor again, though she was some distance from her own room and did not know exactly where she was.

"I believe I have taken a wrong turning again," she said, standing still at what seemed the end of a short passage with tapestry on the wall. "I don't know which way to go. How still everything is!"

It was while she was standing here and just after she had said this that the stillness was broken by a sound. It was another cry, but not quite like the one she had heard last night; it was only a short one, a fretful childish whine muffled by passing through walls.

"It's nearer than it was," said Mary, her heart beating rather faster. "And it is crying."

She put her hand accidentally upon the tapestry near her, and then sprang back, feeling quite startled. The tapestry was the covering of a door which fell open and showed her that there was another part of the corridor behind it, and Mrs. Medlock was coming up it with her bunch of keys in her hand and a very cross look on her face.

"What are you doing here?" she said, and she took Mary by the arm and pulled her away. "What did I tell you?"

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**Reading vs Multimedia**

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

1. Which of the following techniques does the author of the written text use to convey the story? (Choose all that apply.)




a. Dialogue from the characters
b. Illustrations of major events
c. The author's perspective on events
d. Descriptive language to help the reader imagine the scene

2. Which of the following does the video clip use to convey the story? (Choose all that apply.)




a. Sound effects to create a mood
b. Characters performing actions
c. Characters showing emotions through body language
d. The character's internal dialogue to show her thoughts

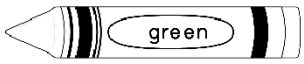
3. How do the two versions differ from each other? Use two specific examples. Does this impact the delivery of the story in any way?




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**Point of View**

4. How are the text and video versions similar? Use at least two direct examples to support your thinking.




5. Which version, the text or video, do you believe is the most impactful version? Explain your thinking using at least two specific examples or quotes from the text or media.




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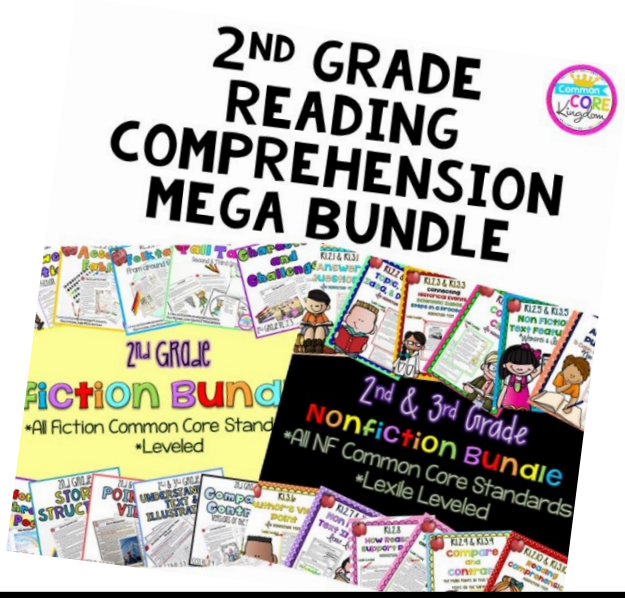
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