



Cumberland County  
Schools ELA Pacing Guide  
Grade 6

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# Cumberland County Schools ELA Pacing

## Grade 6

In sixth grade, students take their knowledge to new levels as they begin to explore deeper and subtler themes. At the start of sixth grade, students consider the question: What distinguishes childhood from adulthood? Later in the year, they study folklore; consider aspects of courage; read literature, first-hand narratives, and informational texts about heritage and immigration; learn about the elements of a mystery story; read about flying from literary, historical, and scientific perspectives; and more. Throughout the units, they study morphology and etymology, building their own dictionaries of words that they have investigated. Students write in a variety of genres, including responses to literature, reflective essays, and stories. They use graphic organizers to lay out their ideas and plan their essays.

They participate in class discussion and art enrichment activities; practice reading literature expressively; and deliver presentations. By the end of sixth grade, they are ready to study literature expressively; and deliver presentations. By the end of sixth grade, they are ready to study literature with complex and challenging themes.

## Cumberland County Schools ELA Pacing

### Pacing Guide Expectations:

The sixth grade guide is divided into six themed units of study. An approximate time frame is given for each unit of study. The teacher will find a list of standards that are to be addressed throughout the year at the beginning of the pacing guide. Specific standards have been identified within each unit. **Selections from the current textbook are included where applicable.** The **Suggested Supplemental Works** are **options** provided for teaching each unit of study. Obviously, there will be resources not listed that the teacher will want to use with each unit. It is suggested that teachers download the pacing guide to their desktop, and add an additional page of resources as they complete each unit. This pacing guide is a living, breathing document that will be revised as needed.

## Unit Overviews & Suggested Pacing

### **Unit One—“I Won’t Grow Up”**

This first six-week unit of sixth grade starts off the year with reflections on childhood—from literature and poetry related to students’ own experiences.

### **Unit Two—“Folklore: A Blast from the Past”**

This six-week unit focuses on what folklore (myths, legends, tall, and pourquoi tales) reveals about world cultures—including our own.

### **Unit Three—“Embracing Heritage”**

This six-week unit, students continue to read stories and informational texts to discuss what they each reveal about our own country, the United States of America.

### **Unit Four—“Courageous Characters”**

In this six-week unit, students select a fictional story with a courageous character and associate it with related informational text from the same historical time period.

### **Unit Five—“Figure It Out”**

In this six-week unit, students have the opportunity to read classic and contemporary mysteries, make sense of nonsense poems, and solve riddles and math problems.

### **Unit Six—“Winging It”**

In this final six-week unit of sixth grade, students read novels (such as *Dragonwings*) and compare them to biographies of aviators, and read about the science and history of flight.

### **Standards addressed throughout the year:**

Use the following key for assistance in understanding the standards:

RL: Reading—Literature, RI: Reading—Informational Text, W: Writing, SL: Speaking and Listening, L: Language, and RF: Reading Foundations

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

**RL.6.4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

**RL.6.9:** 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.6.10:** 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.

**RI.6.5:** Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

**RI.6.8:** Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.

**RI.6.10:** By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**L.6.1.c:** Recognize and correct inappropriate shifts in pronoun number and person.

**L.6.1.d:** Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).

**L.6.1.e:** Recognize variations from Standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.

**L.6.2:** Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

**L.6.2.a:** Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.

**L.6.2.b:** Spell correctly.

**L.6.3.a:** Vary sentence patterns for meaning, reader/listener interest, and style.

**L.6.3.b:** Maintain consistency in style and tone.

**L.6.5.a:** Interpret figures of speech (e.g., personification) in context.

**L.6.5.b:** Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.

**L.6.5.c:** Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., stingy, scrimping, economical, un wasteful, thrifty).

**L.6.6:** 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.

**W.6.1.a:** Introduce claim(s) and organize the reasons and evidence clearly.

**W.6.1.b:** Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.

**W.6.1.c:** Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.

**W.6.1.d:** Establish and maintain a formal style.

**W.6.1.e:** Provide a concluding statement or section that follows from the argument presented.

**W.6.2.a:** Introduce a topic; 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.6.2.b:** Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

**W.6.2.c:** Use appropriate transitions to clarify the relationships among ideas and concepts.

**W.6.2.d:** Use precise language and domain-specific vocabulary to inform about or explain the topic.

**W.6.2.e:** Establish and maintain a formal style.

**W.6.2.f:** Provide a concluding statement or section that follows from the information or explanation presented.

**W.6.3.a:** Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

**W.6.3.b:** Use narrative techniques, such as: dialogue, pacing, and description, to develop experiences, events, and/or characters.

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

**W.6.3.d:** Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

**W.6.3.e:** Provide a conclusion that follows from the narrated experiences or events.

**W.6.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.6.8:** Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

**W.6.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W.6.9.a:** Apply grade 6 Reading standards to literature (e.g., “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”).



**W.6.9.b:** Apply grade 6 Reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).

**W.6.10:** 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.

## Unit One: “I Won’t Grow Up”

Essential Question: What distinguishes childhood from adulthood?

### Standards Specific to this Unit:

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

**RL.6.7:** Compare and contrast the experience of reading a story, poem, or drama to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

**W.6.3:** Write narratives to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured event sequences.

**SL.6.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

**SL.6.1(a):** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

**SL.6.1(b):** Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.

**L.6.1:** Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

**L.6.1(a):** Ensure that pronouns are in the proper case (subjective, objective, possessive).

**L.6.1(b):** Use intensive pronouns (e.g., *myself*, *ourselves*).

## Unit One—"I Won't Grow Up"

Essential Question: What distinguishes childhood from adulthood?

### Suggested Student Objectives

- Read and compare an original text to its prequel (e.g., *Peter Pan* and *Peter and the Starcatchers*).
- Establish a plan for locating credible and reliable information when conducting research.
- Research the relationship between authors' lives and what they write about through reading author biographies, autobiographies, letters, and interviews; present findings to the class.
- Prepare for class discussions by taking notes on specific elements of texts read.
- Write a prequel for a story of choice that reflects appreciation for the selected work.
- Demonstrate understanding of texts by interpreting significant scenes for classmates.

### Key Vocabulary

#### Content-Specific

Character development  
Character traits  
Elements of setting: place,  
time, environment  
Interviews  
Prequel

## **Unit One—"I Won't Grow Up"**

Essential Question: What distinguishes childhood from adulthood?

### **Prentice Hall Literature Grade Six:**

#### **Short Stories**

**"The Sound of Summer Running" (Ray Bradbury) p. 130**

**"Eleven" (Sandra Cisneros) p. 137**

**"Becky and the Wheel-and-Brake Boys" (James Berry) p. 232**

**"The Tail" (Joyce Hansen) p. 178**

**"The Stone" (Lloyd Alexander) p. 866**

#### **Poems**

**"Life Doesn't Frighten Me At All" (Maya Angelou) p.**

**530 "Ode to Family Photographs" (Gary Soto) p. 513**

**"Alphabet" (Naomi Shihab Nye) p. 613**

**"Child on Top of a Greenhouse" (Theodore Roethke) p. 553**

#### **Drama**

**"The Phantom Tollbooth" (Susan Nanus) p. 654, 683, 706**

#### **Informational Text**

**"The Drive-In Movies" (Gary Soto) p. 44**

**From "The Pigman and Me" (Paul Zindel) p. 461**

## Suggested Supplemental Works

### Literary Texts:

#### Stories:

- “Eleven” (Sandra Cisneros)
- Peter Pan* (J. M. Barrie)
- Peter and the Starcatchers* (Dave Barry, Ridley Pearson, and Greg Call)
- Peter and the Shadow Thieves* (Dave Barry, Ridley Pearson, and Greg Call)
- When I Was Your Age, Volume Two: Original Stories about Growing up* (Amy Ehrlich, ed.)
- The Secret Knowledge of Grown-Ups* (David Wisniewski)
- James and the Giant Peach* (Roald Dahl)
- Charlie and the Chocolate Factory* (Roald Dahl)

#### Poetry:

- “Past, Present, Future” (Emily Bronte)
- “A Birthday” (Christina Rossetti)

### Informational Texts:

#### Nonfiction:

- “Peter Pan’s Early Years” (Bob Minzesheimer, *USA Today*, September 1, 2004)
- “Prequel to Peter Pan fills in the blanks with fun” (Sue Corbett, *Miami Herald*, no date)
- “Classic Story Flies in Many Forms” (A Peter Pan timeline) (Bob Minzesheimer, *USA Today*, September 1, 2004)

### Art, Music, and Media:

#### Music:

- Moose Charlap and Carolyn Leigh, “I Won’t Grow Up” (1954). Note: This song is from *Peter Pan*, the musical, and the version in which Cathy Rigby sings the part of Peter is recommended.

#### Film:

- Glenn Casale and Gary Halvorson, dir., *Peter Pan* (2000)
- Marc Forster, dir., *Finding Neverland* (2004)

- Henry Selick, dir., *James and the Giant Peach* (1996)
- Mel Stuart, dir., *Willy Wonka and the Chocolate Factory* (1971)
- Tim Burton, dir., *Charlie and the Chocolate Factory* (2005)

### **Media**

- *Peter Pan* (BBC Radio Presents) (Random House Audio)
- *Peter and the Starcatchers* (audiobook CD) (Brilliance Audio)
- *James and the Giant Peach* (audiobook CD) (Puffin Books)

## **Unit Two—“Folklore: A Blast From the Past”**

Essential Question: How is folklore simultaneously revealing and limiting?

### **Standards Specific to this Unit:**

**RL.6.3:** 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.

**RI.6.4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

**W.6.3:** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

**W.6.7:** Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

**SL.6.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

**SL.6.1(c):** Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

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

**L.6.4:** 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.

**L.6.4(a):** Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

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

## **Unit Two—“Folklore: A Blast From the Past”**

Essential Question: How is folklore simultaneously revealing and limiting?



## Key Vocabulary

### Content-Specific

Culture

Etymology

Folklore

Folktale Legend

Myth

Oral tradition

Plot

Pourquoi tale

## Suggested Student Objectives

- Read, compare, and contrast myths, legends, and tall and pourquoi tales from a variety of countries/cultures.
- Compare and contrast one author's presentation of events with that of another.
- Compose your own myth, legend, tall tale, or pourquoi tale, exhibiting the form's essential characteristics.
- Compare and contrast the reading of a story (e.g., one of the *Just So Stories*) to an audio version.
- Conduct research on a country of choice and compare what you learn with what the country's folklore teaches you about that country's culture.

## **Unit Two—“Folklore: A Blast From the Past”**

Essential Question: How is folklore simultaneously revealing and limiting?

### **Prentice Hall Literature Grade Six**

#### **Fables**

**“The Tiger Who Would be King” (James Thurber) p. 780**

**“The Lion and the Bulls” (Aesop) p. 785**

#### **Folk Tales**

**“Why Monkeys Live in Trees” (Julius Lester) p.**

**68 “The Ant and the Dove” (Leo Tolstoy) p. 781**

**“A Crippled Boy” (My---Van Tran) p. 786**

**“He Lion, Bruh Bear, and Bruh Rabbit” (Virginia Hamilton) p. 846**

**“Why the Tortoise’s Shell Is Not Smooth” (Chinua Achebe) p. 853**

**“The Stone” (Lloyd Alexander) p. 866**

**“The Three Wishes” (Ricardo E. Alegria) p. 879**

#### **Myths**

**Prologue from The Whale Rider (Witi Ihimaera) p. 794**

**“Arachne” (Olivia E. Coolidge) p. 801**

# Suggested Supplemental Works

## Literary Texts:

### Stories:

- Favorite Folktales from Around the World* (Jane Yolen)
- The Firebird and Other Russian Fairy Tales* (Arthur Ransome)
- Just So Stories* (Rudyard Kipling)
- Cut from the Same Cloth: American Women of Myth, Legend, and Tall Tale* (Robert D. San Souci, Brian Pinkney, and Jane Yolen)
- American Tall Tales* (Mary Pope Osborne and Michael McCurdy)

### Greece/Ancient World

- Black Ships Before Troy: The Story of the Iliad* (Rosemary Sutcliff)
- Heroes, Gods, and Monsters of the Greek Myths* (Bernard Evslin)
- The Lightning Thief: Percy Jackson and the Olympians: Book 1* (Rick Riordan)
- Women Warriors: Myths and Legends of Heroic Women* (Marianna Mayer and Heller Julek)

### Rome

- Roman Myths* (Geraldine McCaughrean and Emma Chichester Clark)

### Viking

- D'Aulaires' Book of Norse Myths* (Ingri D'Aulaire and Edgar Parin D'Aulaire)

### Inuit-Eskimo

- *Tikta'Liktak: An Inuit--Eskimo Legend* (James A. Houston)

### Latin America

- *Golden Tales: Myths, Legends, and Folktales from Latin America* (Lulu Delacre) (Note: This title also includes informational text.)

**Poetry:**

- “Twelfth Song of Thunder” (Navajo, Traditional)

**Informational****Texts: Nonfiction****Ancient World**

- *The Usborne Internet-Linked Encyclopedia of World History* (Jane Bingham)

**Greece**

- *The Hero Schliemann: The Drawer Who Dug for Troy* (Laura Amy Schlitz and Robert Byrd)
- *Greeks: Internet Linked* (Illustrated World History) (Susan Peach, Anne Millard, and Ian Jackson)
- *You Wouldn't Want to be a Slave in Ancient Greece! A Life You'd Rather Not Have* (You Wouldn't Want to ...Series) (Fiona MacDonald, David Salariya, and David Antram)

**Rome**

- *Romans: Internet Linked* (Illustrated World History) (Anthony Marks)
- *You Wouldn't Want to Live in Pompeii! A Volcanic Eruption You'd Rather Avoid* (You Wouldn't Want to...Series) (John Malam, David Salariya, and David Antram)
- *You Wouldn't Want to be a Roman Soldier! Barbarians You'd Rather Not Meet* (You Wouldn't Want to... Series) (David Stewart and David Antram)

**Vikings**

- *First Facts About the Vikings* (Jacqueline Morley)
- *Vicious Vikings* (Horrible Histories TV Tie-in) (Terry Deary and Martin Brown)

**Inuit-Eskimo**

- *The Inuit* (Watts Library) (Suzanne M. Williams)
- *Building an Igloo* (Ulli Steltzer)

**Latin America**

- *Golden Tales: Myths, Legends, and Folktales from Latin America* (Lulu Delacre)
- *Aztec, Inca, and Maya* (DK Eyewitness Books) (Elizabeth Baquedano and Barry Clarke)
- *Beneath the Stone: A Mexican Zapotec Tale* (Bernard Wolf)
- *The History Atlas of South America* (MacMillan Continental History Atlases) (Edwin Early, ed.)

## **Art, Music, and Media:**

### **Art:**

- Winged Victory of Samothrace* (Greek, ca. 190 BCE)
- Marble portrait head of the emperor Augustus (Roman, ca. 14-37 CE)
- Sutton Hoo Burial Helmet (Viking, early seventh century)
- Oseburg Burial Ship (Viking, 800 CE)
- Mural Paintings at Teotihuacan (Latin American, ca. fourteenth to fifteenth century)
- Stelae from La Venta (Olmec, Latin America, ca. 1000-500 BCE)

### **Music**

- Just So Stories* (Rudyard Kipling) (audiobook CD) (HarperCollins)
- The Lightning Thief: Percy Jackson and the Olympians: Book 1* (Rick Riordan and Jesse Bernstein) (Listening Library)

## Unit Three—“Embracing Heritage”

Essential Question: How does heritage define us individually and as a nation?

### Standards Specific to this Unit:

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

**RI.6.3:** Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

**RI.6.9:** Compare and contrast one author’s presentation of events with that of another (e.g., a memoir written by and a biography on the same person).

**W.6.1:** Write arguments to support claims with clear reasons and relevant evidence.

**W.6.5:** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**SL.6.3:** Delineate a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.

**L.6.4:** 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.

**L.6.4(c):** Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

**L.6.4(d):** Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

## Unit Three—“Embracing Heritage”

Essential Question: How does heritage define us individually and as a nation?

### Key Vocabulary

Content-Specific

Biography

Epilogue

Heritage Legacy

Lore

Memoir

Realism

Traditional literature

## **Unit Three—“Embracing Heritage”**

Essential Question: How does heritage define us individually and as a nation?

Prentice Hall Literature Grade Six

### **Short Stories**

“The All-American Slurp” (Lensey Namioka) p. 256

### **Poems**

“Abuelito Who” (Sandra Cisneros) p. 551

“Saying Yes” (Diana Chang) p. 598

### **Informational Text**

“My Papa, Mark Twain” (Susy Clemens) p. 97

“From *Something to Declare*” (Julia Alvarez) p.408

“A Backwoods Boy” (Russell Freedman) p. 410

“Preserving a Great American Symbol” (Richard Durbin) p. 403

“Names/Nombres” (Julia Alvarez) p. 115

“Jackie Robinson: Justice at Last” (Geoffrey C. Ward and Ken Burns) p. 395

“The Shutout” (Patricia C. McKissack and Frederick McKissack, Jr.) p. 388



## Suggested Supplemental Works

### Literary Texts:

#### Stories:

- One More River to Cross: The Stories of Twelve Black Americans* (Scholastic Biography) (Jim Haskins)
- As Long as the Rivers Flow: The Stories of Nine Native Americans* (Scholastic Biography) (Paula Gunn Allen and Patricia Clark Smith)
- Esperanza Rising* (Pam Munoz Ryan)
- Project Mulberry* (Linda Sue Park)
- Weedflower* (Cynthia Kadohata)
- Escape from Saigon: How a Vietnam War Orphan Became an American Boy* (Andrea Warren)
- "On Discovering America" from *Survey Graphic Magazine* (Pearl S. Buck)
- One Eye Laughing, the Other Eye Weeping: The Diary of Julie Weiss, Vienna, Austria, to New York, 1938* (Dear America Series) (Barry Denenberg)
- Something About America* (Marie Testa)
- Journey of the Sparrows* (Fran Leeper Buss)
- Behind the Mountains* (First Person Fiction) (Edwidge Danticat)
- An Indian in Cowboy Country: Stories from an Immigrant's Life* (Pradeep Anand)
- When Jesse Came Across the Sea* (Amy Hest and P. J. Lynch)
- Dreaming of America* (Eve Bunting)
- The Christmas Tapestry* (Patricia Polacco)

#### Nonfiction

- Coming to America: The Story of Immigration* (Betsy Maestro and Susannah Ryan)
- If Your Name Was Changed at Ellis Island* (If You[r]... Series) (Ellen Levine and Wayne Parmenter)
- A History of US: Reconstructing America 1865-1890* (Book 7) (Joy Hakim)
- How People Migrate* (True Books) (Sarah De Capua)
- Immigrant Kids* (Russell Freedman) (
- New Kids in Town: Oral Histories of Immigrant Teens* (Scholastic Biography) (Janet Bode)
- First Crossing: Stories about Teen Immigrants* (Donald R. Gallo)
- Through the Eyes of Your Ancestors: A Step-by-Step Guide to Uncovering Your Family's History* (Maureen Alice Taylor)
- Do People Grow on Family Trees? Genealogy for Kids and Other Beginners: The Official Ellis Island Handbook* (Ira Wolfman and Michael Klein)

## **Art, Music, and Media:**

### **Art:**

- Jacob Riis, various photographs (photographs of the impoverished in New York City)
- Childe Hassam, *Village Scene* (1883-1885)
- Childe Hassam, *Winter in Union Square* (1889-1890)
- Childe Hassam, *Flags on Fifty---Seventh Street: The Winter of 1918* (1918)

### **Music:**

- “Coming to America” (Neil Diamond)

## Unit Four—“Courageous Characters”

Essential Question: How are acts of courage revealed in writing?

### Standards Specific in this Unit:

- RL.6.9:** 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. **RI.6.2:** Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions and judgments.
- W.6.1:** Write arguments to support claims with clear reasons and relevant evidence.
- W.6.6:** Use technology, including the Internet, to produce and publish writing, as well as, to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single setting.
- SL.6.2:** Interpret information presented in diverse formats (e.g., visually, quantitatively, orally), and explain how it contributes to a topic, text, or issue under study.
- L.6.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

## Unit Four—“Courageous Characters”

Essential Question: How are acts of courage revealed in writing?

### Suggested Student Objectives

- Define *courage*.
- Read a variety of literature and informational text about challenging historical events and memorable experiences.
- Compare and contrast stories with courageous characters.
- Explore the similarities and differences in authors' characterization techniques.
- Read informational text to understand the historical context for the setting of a story with courageous characters.
- Write an argument about a historical event studied.
- Define related words and identify their parts of speech (e.g., *courage*, *courageous*, *courageousness*, *conviction*, *convince*, etc.)

### Key Vocabulary

#### Content-Specific

Antagonist  
Character  
development  
Protagonist

## **Prentice Hall Literature Grade Six**

### **Short Stories**

**“Dragon, Dragon” (John Gardner) p. 191**

**“Zlateh the Goat” (Isaac Bashevis Singer) p.206**

**“The Circuit” (Francisco Jimenez) p. 269**

**“Business at Eleven” (Toshio Mori) p. 316**

### **Poems**

**“Wilbur Wright and Orville Wright” (Rosemary and Stephen Vincent Benet) p. 524**

**“Life Doesn’t Frighten Me” (Maya Angelou) p. 530**

### **Dramas**

**“Gluskabe and Old Man Winter” (Joseph Bruchac) p. 641**

**“The Phantom Tollbooth” (Susan Nanus) p. 654**

### **Folk Literature**

**“The Tiger Who Would Be King” (James Thurber) p. 780**

### **Informational Text**

**“Race to the End of the Earth” (William G. Scheller) p. 309**

**“A Backwoods Boy” (Russell Freedman) p. 410**

**“From The Pigman and Me” (Paul Zindel) p. 461**

**“Stage Fright” (Mark Twain) p. 92**

**“From Zlata’s Diary” (Zlata Filipovic) p. 351**

## Suggested Supplemental Works

### Literary Texts:

#### Stories:

- The Power of Light: Eight Stories for Hanukkah* (Isaac Bashevis Singer and Irene Lieblich)
- Fire from the Rock* (Sharon M. Draper)
- War comes to Willy Freeman* (James and Christopher Collier)
- Sadako and the Thousand Paper Cranes* (Eleanor Coerr)
- Freak the Mighty*

#### Slavery and Overcoming Slavery:

- “The People Could Fly” from *The People Could Fly* (Virginia Hamilton and Leo and Diane Dillon)
- Free at Last! Stories and Songs of Emancipation* (Doreen Rappaport and Shane W. Evans)

#### Asia:

- The Tale of the Mandarin Ducks* (Katherine Paterson and Leo and Diane Dillon)
- Sign of the Chrysanthemum* (Katherine Paterson and Peter Landa)
- Kira-Kira* (Cynthia Kadohata)
- Red Scarf Girl: A Memoir of the Cultural Revolution* (Ji-Li Jiang)
- Under the Blood-Red Sun* (Graham Salisbury)
- Snow Falling in Spring: Coming of Age in China During the Cultural Revolution* (Moying Li)

#### Shipwrecks:

- SOS Titanic* (Eve Bunting)
- Timothy of the Cay* (Theodore Taylor)
- Shipwreck Season* (Donna Hill)

**Child Labor:**

- Uprising: Three Young Women Caught in the Fire That Changed America* (Margaret Peterson Haddix)
- Lyddie* (Katherine Paterson)
- Counting on Grace* (Elizabeth Winthrop)
- The Circuit: Stories from the Life of a Migrant Child* (Francisco Jimenez)
- Iqbal* (Francesco D'Adamo)

**Poetry:**

- "If" (Rudyard Kipling)
- Lives: Poems about Famous Americans* (Lee Bennett Hopkins and Leslie Staub)
- "Casabianca" (Felicia Dorothea Hemans)

**Informational****Texts: Nonfiction**

- Kids with Courage: True Stories About Young People Making a Difference* (Barbara A. Lewis)

**Slavery**

- Harriet Tubman: Conductor on the Underground Railroad* (Ann Petry)
- Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* (Frederick Douglass)
- Rebels Against Slavery: American Slave Revolts* (Patirica C. McKissack and Frederick L. McKissack)
- Leon's Story* (Leon Walter Tillage and Susan L. Roth)
- Many Thousand Gone: African Americans from Slavery to Freedom* (Companion to *The People Could Fly*) (Virginia Hamilton, Leo Dillon, and Diane Dillon)
- Up Before Daybreak: Cotton and People in America* (Deborah Hopkinson)

**Asia**

- Samurai: Warlords of Japan* (High Interest Books) (Arlan Dean)
- Life in Ancient Japan* (Peoples of the Ancient World) (Hazel Richardson)

## Shipwrecks

- A Night to Remember: A Classic Account of the Final Hours of the Titanic* (Walter Lord)
- You Wouldn't Want to Sail on the Titanic! One Voyage You'd Rather Not Make* (You Wouldn't Want to ...Series) (David Evelyn Stewart, David Salariya, and David Antram)
- Exploring the Titanic: How the Greatest Ship Ever Lost—Was Found* (Robert D. Ballard)
- Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance* (Jennifer Armstrong)

## Child Labor

- Kids On Strike!* (Susan Campbell Bartoletti)
- Kids at Work: Lewis Hine and the Crusade Against Child Labor* (Russell Freedman and Lewis Hine)

## Art, Music, and Media:

### Art and Architecture

- Frederick Douglass Home (Washington, DC, ca. 1855)
- Lincoln Memorial (Washington, DC, 1912-1922)
- Washington Monument (Washington, DC, 1848-1888)
- Iwo Jima Memorial (Rosslyn, Virginia, 1954)
- Vietnam War Memorial (Washington, DC, 1982)

### Music

- Traditional, possibly Wallis Willis, “Swing Low, Sweet Chariot”
- Traditional, “Nobody Knows the Trouble I’ve Seen”
- Traditional, “Cotton Mill Girls” (as sung by Michele Welborne)



## Unit Five—“Figure It Out”

Essential Question: How are acts of courage revealed in writing?

### Standards Specific to this Unit:

**RL.6.5:** Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

**RI.6.4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

**W.6.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

**SL.6.4:** Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

**L.6.5:** Demonstrate understandings of figurative language, word relationships, and nuances in word meanings.

## Unit Five—“Figure It Out”

Essential Question: How are acts of courage revealed in writing?

### Key Vocabulary

#### Content-Specific

Alibi  
Deductive reasoning  
Evidence  
Inductive reasoning  
Inference  
Investigator  
Mystery  
Problem solving  
Red herring  
Sleuth  
Suspect  
Victim  
Witness

### Suggested Student Objectives

- Discern which passages from texts contribute to the development of a text’s plot, setting, and/or theme.
- Distinguish between explicit clues and inferences drawn from the text.
- Compare and contrast mystery stories by a variety of authors.
- Articulate strategies used when solving problems (i.e., highlighting key information) and when figuring out mysteries (i.e., refining predictions as each chapter is read).
- Compare and contrast the experience of reading a mystery with listening to or viewing an audio, video, or live version.

## **Unit Five—“Figure It Out”**

Essential Question: How are acts of courage revealed in writing?

### **Prentice Hall Literature Grade Six**

#### **Poems**

**“The Walrus and the Carpenter” (Lewis Carroll) p. 532**

**“Limerick” (Anonymous) p. 576**

**“Dream Within a Dream” (Edgar Allan Poe) p. 529**

#### **Dramas**

**“The Phantom Tollbooth” (Susan Nanus) p. 654**

#### **Folk Literature**

**From James and the Giant Peach (Roald Dahl) p. 825**

#### **Informational Text**

**“The Case of the Monkeys that Fell From the Trees” (Susan E. Quinlan)**

## Suggested Supplemental Works

### Literary Texts:

#### Stories

- G Is for Googol: A Math Alphabet Book* (David M. Schwartz and Marissa Moss)
- Math Curse* (Jon Scieszka)
- Toothpaste Millionaire* (Jean Merrill)

#### Classic Mysteries

- The Mysterious Adventures of Sherlock Holmes* (Arthur Conan Doyle)
- Three-Act Tragedy* (Agatha Christie)

#### Contemporary Mysteries

- 39 Clues* series (Rick Riordan)
- The Mysteries Benedict Society* (Trenton Lee Stewart and Carson Ellis)
- The Name of this Book Is Secret* (Secret Series) (Pseudonymous Bosch)
- Chasing Vermeer* (Blue Balliet and Brett Helquist)

#### Poetry

- “Jabberwocky” (Lewis Carroll)
- Math Talk: Mathematical Ideas in Poems for Two Voices* (Theoni Pappas)
- Poetry for Young People: Edward Lear* (Edward Lear, Edward Mendelson, and Laura Huliska-Beith)
- Poetry for Young People: Edgar Allen Poe* (Edgar Allen Poe, Brod Bagert, andCarolynn Cobleigh)
- 39 Clues Book 1: The Maze of Bones* (Rick Riordan) (Scholastic Audio Books)

### Informational Texts:

#### Nonfiction

- The Number Devil: A Mathematical Adventure* (Hans Magnus Enzensberger)
- Go Figure! A Totally Cool Book About Numbers* (Johnny Ball)
- The \$1.00 Word Riddle Book* (Marilyn Burns and Martha Weston)
- Math-terpieces: The Art of Problem Solving* (Greg Tang and Greg Paprocki)
- Grapes of Math: Mind-Stretching Math Riddles* (Greg Tang and Harry Briggs)

## **Art, Music, and**

### **Media: Art:**

- Chris Van Allsburg, illustrations from *The Mysteries of Harris Burdick* (1984)

### **Media:**

- *The New Adventures of Sherlock Holmes* (Arthur Conan Doyle) (Anthony Boucher) (audiobook CD)
- *The Essential Agatha Christie Stories: Agatha Christie's Best Short Sleuths Crack Twenty-Two Famous Cases* (Agatha Christie) (BBC Audiobooks America)

## Unit Six—“Winging It”

Essential Question: How do literature and informational text reveal why people dream of flying?

### Standards Specific to this Unit:

**RI.6.2:** Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

**RI.6.6:** Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

**RI.6.7:** Integrate information presented in different media or formats (e.g., visually, quantitatively), as well as, in words to develop a coherent understanding of a topic or issue.

**W.6.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

**SL.6.5:** Include multimedia components (e.g., graphics, images, music, sound) to visual displays in presentations to clarify information.

**L.6.1:** Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

## Unit Six—“Winging It”

Essential Question: How do literature and informational text reveal why people dream of flying?

### Key Vocabulary

#### Content-Specific

Figurative language

Idioms such as:

“fly in the face of”

“fly off the handle”

“flying by the seat of your pants”

“flying colors”

“when pigs fly”

Imagery

Literary techniques:

“rhyme scheme, meter,

metaphor, simile,

alliteration,

onomatopoeia”

Memoir

Personification

### Suggested Student Objectives

- Compare and contrast a variety of fictional and nonfictional texts about flight and dreams of flying.
- Identify the theme or themes in texts read and describe how the author develops them.
- Compare and contrast literature with biographies of aviators and videos of some of the first flights.
- Compare the experience of reading a text to watching it performed live.
- Perform an original skit for classmates about aviators and the science of flight.
- While conducting research for an informative/explanatory essay, compare the information from primary-source documents (videos) with the secondary sources read (e.g., biographies); include in your essay the sources most appropriate to support your thesis.

## **Unit Six—“Winging It”**

Essential Question: How do literature and informational text reveal why people dream of flying?

### **Prentice Hall Literature Grade Six**

#### **Stories**

**“Feathered Friend” (Arthur C. Clarke) p. 322**

#### **Poems**

**“Wilbur Wright and Orville Wright” (Stephen Vincent Benet) p. 524**

**“Who Knows if the Moon’s” (e.e. cummings) p. 562**

**“Fame is a Bee” (Emily Dickinson) p. 547**



## Suggested Supplemental Works

### Literary Texts:

#### Stories

- *Dragonwings* (Lawrence Yep)
- *First to Fly: How Wilbur and Orville Wright Invented the Airplane* (Peter Busby)
- *Flight* (Robert Burleigh)

### Picture Books (as an Introduction to the Unit)

- *A is for Airplane: An Aviation Alphabet* (Mary Ann McCabe Riehle, Fred Stillwell, and Rob Bolster)
- *The Airplane Alphabet Book* (Jerry Pallotta)

### Poetry:

- *I Am Phoenix: Poems for Two Voices* (Paul Fleischman)

### Informational Texts:

#### Nonfiction

- *Flying Free: America's First Black Aviators* (Philip S. Hart)
- *Fantastic Flights: One Hundred Years of Flying on the Edge* (Patrick O'Brien)
- *Black Eagles: African Americans in Aviation* (James Haskins)
- *Strange and Wonderful Aircraft* (Harvey Weiss)
- *The Simple Science of Flight: From Insects to Jumbo Jets* (Henk Tennekes)
- *Flight: Discover Science Through Facts and Fun* (Gerry Bailey)

### **Biographies:**

- *Sterling Biographies: The Wright Brothers: First in Flight* (Tara Dixon---Engel)
- *Wilbur and Orville Wright: Taking Flight* (Stephanie Sammartino McPherson and Joseph Sammartino Gardner)
- *The Wright Brothers: How They Invented the Airplane* (Russell Freedman)
- *Charles A. Lindbergh: A Human Hero* (James Cross Giblin)
- *William Boeing: Builder of Planes* (Community Builders) (Sharlene Nelson and Ted Nelson)
- *Amelia Earhart* (DK Biography) (Tanya Lee Stone)
- *Up in the Air: The Story of Bessie Coleman* (Philip S. Hart and Barbar O'Connor)

### **Art, Music, and Media:**

#### **Art:**

- Orville Wright, Wilbur Wright, and John T. Daniels, *First flight* (early twentieth century)
- Orville Wright and Wilbur Wright, *Wilbur gliding down steep slope of Big Kill Devil Hill* (early twentieth century)
- Orville Wright and Wilbur Wright, *Crumpled glider wrecked by the wind on Hill of the Wreck* (early twentieth century)
- Photographer unknown, *Charles Lindbergh, three-quarter length portrait, standing, left profile, working on engine of The Spirit of St. Louis* (early twentieth century)
- Attributed to Orville and/or Wilbur Wright, *Orville Wright, Major John F. Curry, and Colonel Charles Lindbergh, who came to pay Orville a personal call at Wright Field, Dayton, Ohio* (early twentieth century)

# 6<sup>th</sup> Grade Exemplar Texts

## Stories:

- “The People Could Fly” (Virginia Hamilton) (MG, BL 2.9, Quiz #83239)
- The Tale of the Mandarin Ducks* (Katherine Paterson) (LG, 5.6, Quiz #5911)
- Black Ships Before Troy: The Story of the Iliad* (Rosemary Sutcliff) (MG, BL 6.8, Quiz #67752)

## Poetry:

- “Jabberwocky” (Lewis Carroll)
- “Twelfth Song of Thunder” (Navajo tradition)

## Informational Texts: English Language Arts

- Narrative of the Life of Frederick Douglass an American Slave, Written by Himself* (Frederick Douglass) (UG, BL 7.9, Quiz #76092)
- Harriet Tubman: Conductor on the Underground Railroad* (Ann Petry) (MG, BL 6.6, Quiz #366)

## Informational Texts: History/Social Studies

- A Night to Remember* (Walter Lord) (UG, BL 7.0, Quiz #541)

## Informational Texts: Science, Mathematics, and Technical Subjects

- The Number Devil: A Mathematical Adventure* (Hans Magnus Enzensberger) (MG, BL 4.4, Quiz #55827)