

in literature

[illegible]

PLOT DEVELOPMENT & CHARACTER RESPONSE

6th grade

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*This product includes 9 Lexile® leveled stories in the 6th Grade Common Core Text Complexity Band (the range for 6th grade is 925–1185) and 5 dramas.

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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."



Describing Plot

In a story or play, the **plot** is the series of events that make up the story. These events are moments in the story that are driven by a **conflict**, or struggle, that the main character attempts to overcome. The events in a plot lead to the **resolution**, or the end of the conflict.

Look at the plot diagram below.

3. Climax
The turning point of the story. Usually the most dramatic part.

2. Rising Action
The events in which a conflict is introduced and problems increase, leading to the climax.

1. Exposition
Introduces the character and setting and sets the stage for what will happen.

4. Falling Action
The events that lead to solving the conflict.

5. Resolution
The final outcome. It tells what happens to the characters after the conflict is solved.

Read the summary of Little Red Riding Hood, then map the story's plot on the diagram.

A young girl, Little Red Riding Hood, sets out through the woods to visit her sick grandmother. On the way she meets a wolf. The wolf rushes ahead of her to her grandmother's home where he pretends to be Little Red Riding Hood in order to get inside. The wolf is able to trick the grandmother. He swallows her whole and uses her clothes to disguise himself as the grandmother. When Little Red Riding Hood returns home, she notices that her grandmother looks very strange. As Little Red Riding Hood notes, "What a big mouth you have," the wolf replies, "The better to eat you with!" and eats the girl. He falls asleep in the grandmother's bed.

3. Climax
Little Red Riding Hood returns home with the wolf disguised as her grandmother

2. Rising Action
The wolf eats Little Red Riding Hood's grandmother and disguises himself

1. Exposition
Little Red Riding Hood meets the wolf on the way to visit her grandmother



4. Falling Action
Little Red Riding Hood notices the wolf is disguised as her grandmother

5. Resolution
The wolf eats Little Red Riding Hood

Character Development

Oftentimes, what makes a story most interesting are the characters. Authors can describe the characters' **attitudes**, or how they think, act, and feel. They can also describe the characters' **motivations**, or the reasons for their actions.

A character's attitude and motivation can change throughout a story. As the story goes on, readers learn more about a character based on the way they respond to events.

Read the story below. Then fill out the chart to show how Janelle responds to events.

The Cake Mistake

"Eric!" I stand in the doorway of the reception room, my eyes not able to comprehend what I'm seeing. There is a massive hole in my sister Chrissy's wedding cake. My mind starts racing, and I come to the conclusion that I'll have to do what I do best—take the blame for something that is totally my brother's fault.

I keep screaming for Eric but get no response. I leave the room in a frantic sprint. Running through the church's maze of rooms and hallways searching for him, all I can focus on is how irresponsible this kid is. I should have known better than to leave him alone with the baby. I should have known better than to trust him with the cake. I should have known better to trust him with anything at all. Ugh! I'm running so fast that I almost mistake my brother—who is also running at full speed through the hallways—as a blurry painting. Another flash of anger strikes. Is he seriously running away from me?! "Eric! Stop! Running!" I force the words out as I gasp for air.

To my surprise, he halts to a stop. We both stand there in silence, red-faced and panting, looking at each other for what seems like an eternity when he finally bursts out in tears. "Janelle...it's...Eddie...I...can't...find...him," Eric blubbers between heaving sobs. Thoughts of blame and rage vanish as a new kind of panic takes over my body. I'm too terrified to be mad at Eric anymore. I take my brother's trembling hand in an attempt to calm him down. He sucks in a deep breath, and we take off down the hallway together, this time.

What Janelle does	Why Janelle does it	What this shows about Janelle
She realizes she will have to take the blame for the eaten cake.	She frequently ends up taking the blame for Eric's mistakes.	Janelle is mature; she is probably more responsible than Eric; she feels the need to keep him out of trouble.
She sprints through the hallways looking for Eric.	She wants to find Eric to yell at him for being so careless and to find out exactly what happened.	Janelle feels like she is in charge or that she has to take charge when things go wrong.
She tries to calm her brother down.	Janelle realizes that Eric is upset and she is concerned about him.	Janelle is empathetic and cares about Eric's emotion and Eddie's safety.

Describe how Janelle seems to change over time. Janelle goes from being frustrated with Eric about the cake to understanding and empathetic when she finds out that Eric is having a hard time because he cannot find Eddie. She is also concerned about Eddie, and her frustration is replaced by panic as she shifts to help Eric find Eddie.

Drama

Plot

Plot

Answer
color

1. W

MRS. BAKER: We try there are quite a lot of the boxes, spilling so

JOSEPHINE quickly all the papers up and and mutters apologies back into the box. M behavior. The clutter it, and she bursts in

JOSEPHINE (collapsing a mess! I'm sorry!

MRS. BAKER (losing level, slowly): Hey, happens all the time

JOSEPHINE slows chair as MRS. BAKER up her desk. There shuffling of papers

JOSEPHINE: I'll c

MRS. BAKER: No

JOSEPHINE: No,

MRS. BAKER: Oh picks up the file from the good news th

JOSEPHINE nod follows MRS. BAKER

Drama

Plot

JOSEPHINE name's not

MRS. BAKER little annoyed file, scans it bursts out w

MRS. BAKER your first n distracted b that's happen her knees, glasses) we

JOSEPHINE

MRS. BAKER yesterday. have seen told-

JOSEPHINE

MRS. BAKER daughter of Frankly, th old as you

JOSEPHINE legs and r

MRS. BAKER

JOSEPHINE to me?

Drama

Plot

Name: _____ Date: _____

Foster Family

JOSEPHINE sits in a cluttered office, surrounded by boxes and shelves overflowing with files and papers. She is twelve years old, with her wild tangled hair pulled back in a loose bun. Her faded sweater is too big, with holes near the cuffs and bottom edge. **JOSEPHINE** plays with these nervously, sometimes winding fibers around her fingertips tightly before yanking the thread loose from the sweater and unwinding it with her teeth. Her feet don't touch the ground, and she occasionally wraps her ankle around the leg of the chair.

Enter **MRS. BAKER**. She is middle aged and wears fashionable glasses, well-tailored blazer, and pencil skirt. She moves briskly and efficiently. She does not look up from the file she is reading as she pushes open the door and then slams it shut behind her. She removes some papers from her desk and tosses them on the desk before sitting down.

MRS. BAKER: Hi Joseph, I'm Mrs. Baker. I'll be handling you and your brother's transition this time around.

JOSEPHINE: Uh...

MRS. BAKER (talking over her as she flips back and forth through the papers in the file in her hands): Don't worry, I've helped plenty of kids like you and your brother find happy foster homes. I know it can be frustrating to be cycled in and out of different homes, but it's a big messy system we adults have to deal with, and unfortunately there's a lot of trial and error-



970L

Plot

Name: _____ Date: _____

7. Whatever he was about to say was abruptly drowned by the sound of the alarm bell. Everyone leapt into action and ran to the lockers as their training took over. Within minutes they were running and roaring out onto the street, sirens blaring.

8. Maria grimaced involuntarily when they arrived. The house was older; it looked to be mostly wood and plaster, already shooting out of the second-floor windows, and trees in the front and back yard that would make it difficult to climb a ladder up there.

9. "We have children trapped on the third floor," Bobby shouted as he leapt off the truck. "Henderson, Diaz, if you can get them out!" As the others started to head for the hydrant, Maria and Bobby grabbed axes and pulled them out of the burning building.

10. Smoke billowed out of the front door, and rooms at the back of the house. Without pausing, Bobby said, "Maria could see the steps cracking beneath her feet."

11. "Wait!" she called, reaching out to try to catch him. He watched as his boot punched through the next step, and she felt the floor collapse beneath her as well. In a cloud of soot and rubble, crashing through the doorway below them.

12. Maria managed to land on her side, he landed on his back. Bobby laid awkwardly on his tank, shaking his head. He struggled to get up while still holding his axe. "But he was still stunned. Maria looked up at the smoke rising in the open doorway. She stood up and walked away out."

13. Behind her, a window at the top of the front yard. She reached up and tried calling for help. Between her mask and the smoke, no one would be able to hear her. Bobby managed to get up as she leapt up to grab the bottom of the window frame. She pulled her gear up through the narrow window and unsteadily walked over and grabbed the ledge. She pulled herself up and through until Maria grabbed her. She looked backwards.

970L

Plot

Name: _____

Date: _____

Firefighters

1. The air inside the firehouse was humid and warm. Even with the windows open, the old building didn't have much ventilation, and it didn't help that most of the squad was crowded together in the same room. The annual fitness test also meant that the men and the one woman inside were covered in sweat from the strenuous exercises. They were all breathing heavily, even though at the moment they were watching each other take turns doing pull-ups. The sergeant marked the board as Bobby quickly powered through his last few reps and let go.

2. Maria stared at the pull-up bar and gritted her teeth in determination. As she walked through the other firefighters, Bobby looked at her and rolled his eyes to the rest of the squad.

3. "Alright guys, now for a nice long awkward break as the girls try to do her set," he said, grinning widely.

4. "Enough of that, Henderson," the sergeant said, not looking from his clipboard. "C'mon, next up."

5. Maria ignored Bobby and hopped up to grab the bar. She hung easily and pulled her chin to the bar swiftly a few times, but her arms started to shake a little when she lowered herself back down. She managed a few more before she started to slow noticeably. Behind her, she could hear snickering as her arms shook and strained a little over halfway through her set. She pulled as hard as she could but wasn't moving at all. Finally, she gave up and dropped to the ground.

6. "Well, it was almost as good as last time," the sergeant said under his breath as he wrote on his clipboard. Maria felt her face get even hotter and hoped no one noticed. Before she could stop herself, she was glancing at Bobby, who had his mouth open like he was going to crack another joke.



Plot

Answer the color indicators

1. Which part of the ninth...

"We have children trapped on the third floor," Bobby shouted as he leapt off the truck.

- a.
- b.
- c.
- d.

14.

2. Which part of the ninth...

15.

16.

17.

18.



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Plot

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

1. What part of the story's plot structure does the third paragraph illustrate?

1160L

Plot

Name: _____

Date: _____

shelter and—" Suddenly, the television flickered off, and the kitchen became unnaturally quiet. Yasmin looked around and saw all had gone off. In the sudden silence, she could hear the outside and the pattering of rain against the side of the windows, with the occasional slap of a branch siding.

7. "Yasmin, why would you s said angrily as she stepped into the bowl. "We need to hear—" She stopped, droning from a low roar to a high, piercing, other, eyes wide, and then moved almost as if she were running out the back door toward the ground were still wide open, and they as they ran down into the small, cramped, the concrete floor, and her mother reached up, was still holding the gravy boat, and she froze in her hand.

8. "Grandma's china!" Her voice was full, thinking, Yasmin ran back up the stairs. The wind pulling her hair across her face, and a strong gust making her stumble. She was almost to the back door, hands grab her shoulders to pull her back. Her mother back to the cellar, and Yasmin could see her mouth moving up at her. The wind stole the words from her mouth, and menacing clouds behind her whirled angrily as they reached the earth.



9. Together, they fought the cellar doors, fighting to get them shut. Yasmin felt on the steps crunch under her as she looked down to see the last of the light. Her mother grabbed her and pulled her to the ground, covering Yasmin's body with her own. They stayed there while the tornado roared like a freight train over their heads and off into the distance.

Tornado

1. "Quick, go get the canned food from the cupboard!" Yasmin's mother shouted as she frantically pulled the fine china from the hutch, wrapping dishes in bubble wrap before stacking them in a cardboard box. Yasmin had just come back from the cellar, and she ran to the kitchen, grabbing a cloth shopping bag on her way. As she shoved the cans into the bag, the TV continued to play the news channel they had been watching that morning during breakfast.



2. "...repeat, there is a tornado warning for all residents of Lincoln County," the newscaster urgently said as he intently stared at the camera. "The National Weather Service advises that all residents of Lincoln County take immediate safety precautions, and go to your basement, or the lowest, smallest room in your home. Stay away from windows and doors and watch out for—" Yasmin glanced up at the television as the man suddenly stopped talking. He was looking at the side with his hand to his ear, then turned back to the camera with a pained look.

3. "Ladies and gentlemen, a funnel cloud has touched Lincoln County," Yasmin dropped the can she was holding to the floor, rolling across the linoleum as the blood poured. She couldn't focus on whatever the man said next. "Not now, Yasmin!" her mother yelled from the kitchen. "Just get the food down!"

4. "Mom!" she called, her voice cracking with a sudden clatter of dishes, followed by a crash. Yasmin whirled around, looking for the can she continued into the bag by the armful. "This is now a Particularly Dangerous warning," he said, putting a strong emphasis forward in his chair. "Residents of near-

Firefighters

1. The air inside the firehouse was humid and warm. Even with the windows open, the old building didn't have much ventilation, and it didn't help that most of the squad was crowded together in the same room. The annual fitness test also meant that the men and the one woman inside were covered in sweat from the strenuous exercises. They were all breathing heavily, even though at the moment they were watching each other take turns doing pull-ups. The sergeant marked the board as Bobby quickly powered through his last few reps and let go.



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7. Whatever he was about to say was abruptly drowned out by the sound of the alarm bell. Everyone leapt into action and raced to their lockers as their training took over. Within minutes they were on the truck and roaring out onto the street, sirens blaring.

8. Maria grimaced involuntarily when they arrived. The three-story house was older; it looked to be mostly wood and plaster. Flames were already shooting out of the second-floor windows, and there were large trees in the front and back yard that would make it difficult to get a ladder up there.

9. "We have children trapped on the third floor!" The sergeant shouted as he leapt off the truck. "Henderson, Diaz, get in there and see if you can get them out!" As the others started to hook the hose up to the hydrant, Maria and Bobby grabbed axes and pulled their masks on as they ran into the burning building.

10. Smoke billowed out of the front door, and flames engulfed the rooms at the back of the house. Without pausing, Bobby pounded up the stairs. Maria could see the steps cracking beneath his feet.

11. "Wait!" she called, reaching out to try to grab his tank. She watched as his boot punched through the next step. As she reached for him, she felt the floor collapse beneath her as well. They tumbled down in a cloud of soot and rubble, crashing through the basement stairs below them.

12. Maria managed to land on her side, her axe clanking off her helmet. Bobby laid awkwardly on his tank, shaking his head and struggling to get up while still holding his axe. She tried to help him up, but he was still stunned. Maria looked up at the broken stairs and the fire raging in the open doorway. She stood up and looked around for another way out.

13. Behind her, a window at the top of the wall looked out into the bushes in the front yard. She reached up and smashed it with her axe, then tried calling for help. Between her mask and all the noise outside, no one would be able to hear her. Bobby managed to get to his feet just as she leapt up to grab the bottom of the window and pull herself and her gear up through the narrow window and into the bushes. Bobby unsteadily walked over and grabbed the ledge, but he couldn't pull himself up and through until Maria grabbed his arms and hauled backwards.



14. Once the fire was out, Maria and Bobby sat on the curb, waiting for the paramedics to tend to the children rescued from the building. The others had managed to get a ladder up and pull them out so the hoses could douse the flames. After chewing them out for not being more careful, the sergeant had ordered Maria and Bobby to take it easy and get checked out by the paramedics while the rest of the squad finished putting out the fire.

15. Bobby had been uncharacteristically quiet since the sergeant had left, but after a few minutes he turned to look at Maria. She glanced back at him, expecting him to snap at her, but was surprised at the embarrassed look on his face.

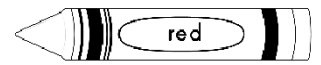
16. "Listen, back at the firehouse..." He looked away, and Maria thought she could see his cheeks turn red under the soot. "I shouldn't have been such a jerk. Heck, we probably wouldn't have fallen through if it wasn't for me, so I guess..." He sighed and slid his hand over his head, struggling to figure out what to say next. Maria elbowed him and smiled when he looked back up at her.

17. "Don't sweat it, Henderson," she said and put out her hand. "Just watch where you're going next time, alright?" Bobby gave an awkward smile and accepted the handshake.

Plot

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

1. Which part of the story's plot structure does this sentence from the ninth paragraph illustrate?



"We have children trapped on the third floor!" The sergeant shouted as he leapt off the truck. "Henderson, Diaz, get in there and see if you can get them out!"

- a. Exposition
- b. Rising action
- c. Climax
- d. Resolution

2. Which of these sentences shows how the plot of this story is revealed?



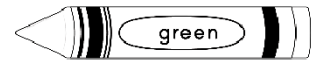
- a. Maria forgives Bobby for insulting her earlier.
- b. Maria helps Bobby get himself out of danger.
- c. Bobby causes the stairs to collapse beneath them.
- d. The firefighters respond to the fire at the hospital.

3. What is the main conflict of this story? Cite evidence.



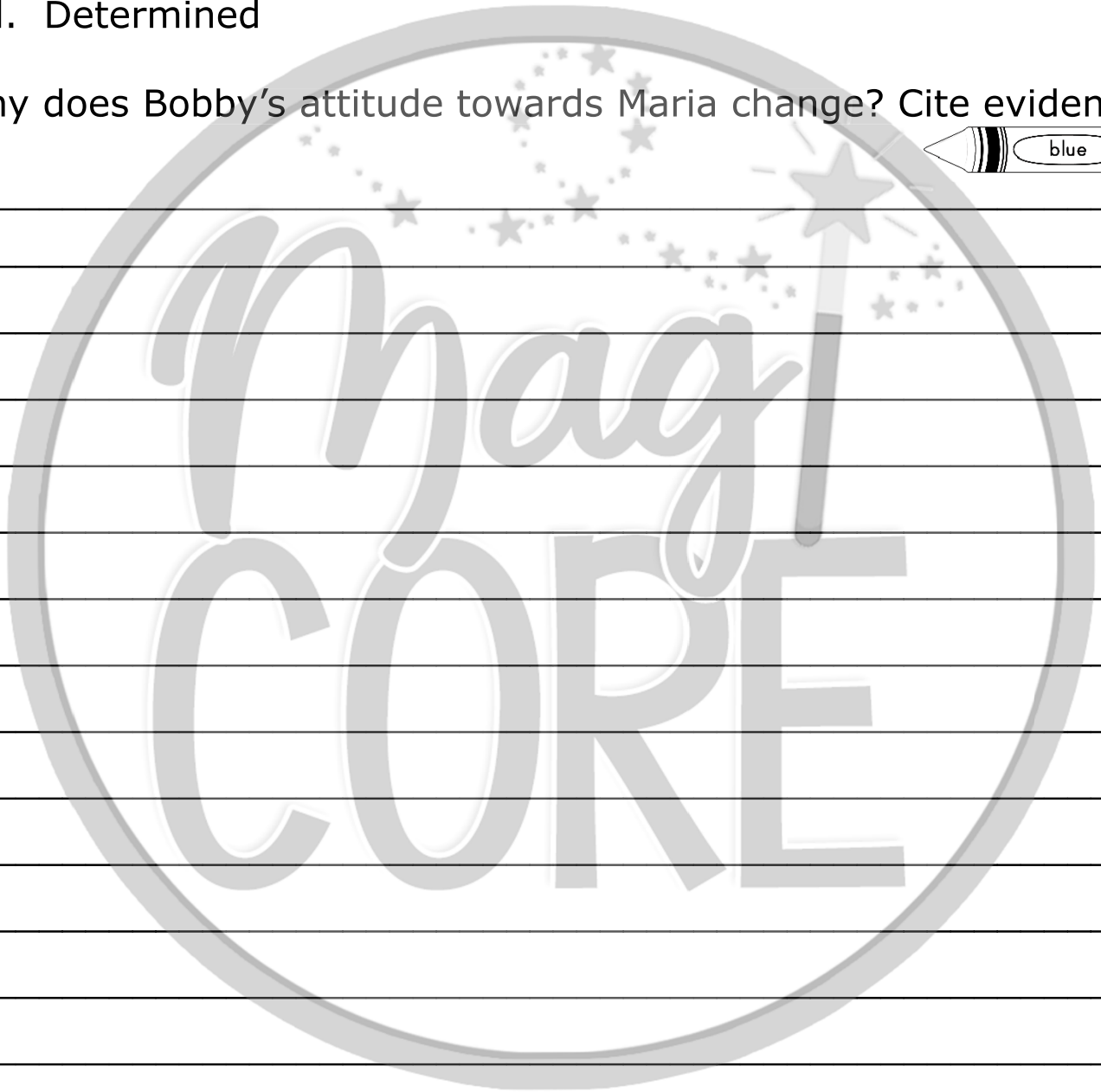
Plot

4. Which word best describes Maria's response to the events of the story?



- a. Intimidated
- b. Arrogant
- c. Spiteful
- d. Determined

5. Why does Bobby's attitude towards Maria change? Cite evidence.



Foster Family

JOSEPHINE sits in a cluttered office, surrounded by boxes and shelves overflowing with files and papers. She is twelve years old, with her wild, tangled hair pulled back in a loose bun. Her faded sweater is too big, with holes near the cuffs and bottom edge. JOSEPHINE plays with these nervously, sometimes winding fibers around her fingertips tightly before yanking the thread loose from the sweater and unwinding it with her teeth. Her feet don't touch the ground, and she occasionally wraps her ankle around the leg of the chair.

Enter MRS. BAKER. She is middle aged and wears fashionable glasses, a well-tailored blazer, and pencil skirt. She moves briskly and efficiently. She does not look up from the file she is reading as she pushes open the door and then slams it shut behind her. She removes some papers from her seat and tosses them on the desk before sitting down.

MRS. BAKER: Hi Joseph, I'm Mrs. Baker. I'll be handling you and your brother's transition this time around.

JOSEPHINE: Uh...

MRS. BAKER (talking over her as she flips back and forth through the papers in the file in her hands): Don't worry, I've helped plenty of kids like you and your brother find happy foster homes. I know it can be frustrating to be cycled in and out of different homes, but it's a big messy system we adults have to deal with, and unfortunately there's a lot of trial and error-



JOSEPHINE (a little flustered, speaking louder than she intended): My name's not Joseph!

MRS. BAKER looks up at JOSEPHINE for the first time, surprised and a little annoyed. She takes her in, then flips back to the first page in the file, scans it, then looks back up at the girl in the chair. Suddenly, she bursts out with a big, hearty laugh.

MRS. BAKER: Oh my goodness! I am so sorry... the computer cut off your first name on the form! Usually I catch that, but I guess I was distracted by all the- well, nevermind that. I'm sure it's not the first time that's happened to you! Anyway, (takes a moment to close the file, cross her knees, place her hands on them, and look over the top of her glasses) we have something very important to talk about.

JOSEPHINE: We... we do?

MRS. BAKER: We have a family that met your little brother Patrick yesterday. He really took a liking to them, especially the dad. You should have seen it! They were playing ball for almost half an hour. Pat had to be told-

JOSEPHINE: His name is Patrick.

MRS. BAKER: ... Right. Anyway, here's the thing. They already have a daughter of their own, and they can't afford to take on two new kids. Frankly, they're not alone; not many families want to take on a child as old as you, especially one with your... (gestures with the file) history.

JOSEPHINE looks down at her fingers, curling both feet around the chair legs and rapidly wrapping a long fiber from her sweater around her finger.

MRS. BAKER: So, what do you say?

JOSEPHINE (looking up, surprised): What? What do you mean? It's up to me?

MRS. BAKER: We try not to separate siblings, but, well, to be honest, there are quite a lot of siblings in the system. (She lifts the lid off one of the boxes, spilling some papers out) Whoops! See what I mean?

JOSEPHINE quickly hops off the chair and drops to her knees, grabbing all the papers up and trying to straighten them. She moves frantically, and mutters apologies breathlessly as she tries to quickly shove them back into the box. MRS. BAKER is stunned by her sudden change in behavior. The clutter falls off the desk as the girl moves the box on top of it, and she bursts into tears.

JOSEPHINE (collapsing onto the floor): I'm sorry! I didn't mean to make a mess! I'm sorry!

MRS. BAKER (losing her poise and awkwardly getting on JOSEPHINE'S level, slowly): Hey, hey... it's okay, it's not your fault... I'm a slob and that happens all the time. Please don't worry about it.

JOSEPHINE slows to a sniffle and rubs her face, getting back up into the chair as MRS. BAKER picks up the files on the floor and tries to straighten up her desk. There is an awkward silence for a while except for the shuffling of papers.

JOSEPHINE: I'll do it.

MRS. BAKER: No, no, I've been meaning to tidy up this desk anyway.

JOSEPHINE: No, I mean... I'll let Patrick go with that family by himself.

MRS. BAKER: Oh! Okay then. Well... great, that's settled then. (She picks up the file from her chair, writing in it) Why don't we go give him the good news then? (She forces a big smile)

JOSEPHINE nods, wiping her face and smiling as she stands up and follows MRS. BAKER out of the room.

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



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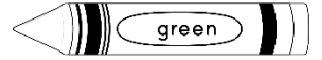
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Plot

4. Which part of the play's plot structure does this sentence indicate?

"MRS. BAKER: ... Right. Anyway, here's the thing. They already have a daughter of their own, and they can't afford to take on two new kids. Frankly, they're not alone; not many families want to take on a child as old as you, especially one with your... (gestures with the file) history."



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

5. Why does Josephine decide to let Patrick go with the family? Cite evidence.



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