



- 6th Grade Week 2 Packet

April 6th – April 10th (No school on Friday the 10th)

Parent/Student Work Directions: Math and ELA

- Paquete de la Semana 2 de Sexto Grado

6 de Abril - 10 de Abril (No hay clases el Viernes 10)

Instrucciones de Trabajo para Padres/Estudiantes: Matemáticas y ELA



Parent/Student Directions - Instrucciones para padres / estudiantes

Reading/Writing: April 6th-April 10th 2020

Monday/Lunes: Today's lesson will focus on vocabulary, reading the main story and reading comprehension. First, begin with the vocabulary cards on p. 696-697 by reading through the words and their definitions. Make connections between the picture on the card and the word's definition, and then try to make real-world connections to the word. After going over the words, use each word in a sentence to a family member. Next, begin reading the story (Harriet Tubman: Conductor on the Underground Railroad) starting on p. 701-715 and discuss the topic, which is Civil Rights. The target skill to focus on when reading the story is author's purpose. Use details in the text to identify the author's reasons and motivation for writing the story. As you read through the story, discuss the pictures and make connections to the story. After you are finished reading the story, please create a bubble map to describe the author's purpose for writing by placing the main purpose in the middle and then supporting details in circles outside of the main one.

La lección de hoy se centrará en el vocabulario, la lectura de la historia principal y la comprensión de lectura. Primero, comience con las tarjetas de vocabulario en la pág. 696-697 leyendo las palabras y sus definiciones. Establezca conexiones entre la imagen de la tarjeta y la definición de la palabra, y luego intente establecer conexiones reales con la palabra. Después de repasar las palabras, use cada palabra en una oración para un miembro de la familia. Luego, comience a leer la historia (Harriet Tubman: Conductor on the Underground Railroad) comenzando en la pág. 701-715 y discuta el tema, que es Derechos Civiles. La habilidad del objetivo para enfocarse al leer la historia es el propósito del autor. Use detalles en el texto para identificar las razones y la motivación del autor para escribir la historia. Mientras lee la historia, discuta las imágenes y haga conexiones con la historia. Una vez que haya terminado de leer la historia, cree un mapa de burbujas para describir el propósito del autor para escribir colocando el propósito principal en el medio y luego apoyando los detalles en círculos fuera del principal.

Tuesday/Martes: Today's lesson will focus on rereading the story and then discuss it with a family member. Next, complete p. 326 and p. 335 from the Reader's Notebook. P. 326 focuses on comprehension questions from the story and p. 335 is grammar practice.

La lección de hoy se centrará en releer la historia y luego discutirla con un miembro de la familia. A continuación, complete la pág. 326 y p. 335 del cuaderno del lector. P. 326 se enfoca en preguntas de comprensión de la historia y p. 335 es práctica gramatical.

Wednesday/Miercoles: For today's lesson, please complete p. 336 from the Reader's Notebook, which focuses on argument writing. Students will learn about claims, reasons and evidence in argumentative writing. Next, use one of the claims from the activity on p. 336 to write an argumentative paragraph. Remember to begin your paragraph with the claim and support it with reasons and evidence. Share the paragraph with a family member.

Para la lección de hoy, complete p. 336 del Cuaderno del lector, que se centra en la redacción de argumentos. Los estudiantes aprenderán sobre reclamos, razones y evidencia en la escritura argumentativa. Luego, use una de las afirmaciones de la actividad en la pág. 336 para escribir un párrafo argumentativo. Recuerde comenzar su párrafo con el reclamo y respaldarlo con razones y evidencia. Comparta el párrafo con un miembro de la familia.

Thursday/Jueves: Today's lesson will focus on drawing conclusions from text. Using the ATI Galileo pages, read through the Character Motivation Slides before answering the question at the end. Then, complete the "Character Motivation Test" by reading the passages and answering the questions.

La lección de hoy se centrará en sacar conclusiones del texto. Usando las páginas de ATI Galileo, lea las Conclusiones del dibujo de las diapositivas de los textos antes de responder la pregunta al final. Luego, complete el "Examen de conclusiones de la prueba de textos" leyendo los pasajes y respondiendo las preguntas.

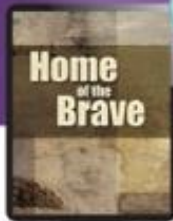
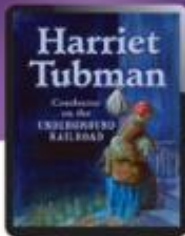
Friday/Viernes:

Today is a holiday so you have the day off! Be some exercise in, read a book or something else productive. Have a great weekend!

¡Hoy es feriado, así que tienes el día libre! Haga ejercicio, lea un libro u otra cosa productiva. ¡Ten un excelente fin de semana!

Lesson

24



TARGET VOCABULARY

intention
retorted
motioned
inexplicable
legitimate
hoarding
gnarled
destination
inconsolable
guttural

Vocabulary Reader



Context Cards



L.6.6 acquire and use general academic and domain-specific words and phrases/gather

vocabulary knowledge for comprehension or expression.

696

Vocabulary in Context

1 intention

The student's **intention**, or plan, was to provide details about the heroic women.



2 retorted

Some African Americans held sit-ins in the 1950s. They rarely **retorted**, or replied sharply, to angry comments.



3 motioned

With a flick of his head, the leader **motioned** for the others to follow.



4 inexplicable

The idea of slavery is **inexplicable**, or impossible to understand, for most people today.





- ▶ Study each **Context Card**.
- ▶ Use a dictionary to confirm the meanings of these words.



5 **legitimate**

Martin Luther King, Jr., said that African Americans had **legitimate** reasons for their dissatisfaction.



6 **hoarding**

The abolitionists began **hoarding** large amounts of food in their attics for their hidden visitors.



7 **gnarled**

The **gnarled** and twisted tree stood as a symbol of this harsh climate.



8 **destination**

The **destination**, or end point, for some escaped slaves heading North was Canada.



9 **inconsolable**

At Dr. King's funeral, many people were **inconsolable**, shedding tears over the nation's great loss.



10 **guttural**

Some languages include **guttural** sounds. Speakers produce these sounds from the back of their throats.





Harriet Tubman

Conductor on the
**UNDERGROUND
RAILROAD**

by Ann Petry
illustrated by London Ladd



ESSENTIAL QUESTION

How have people in history worked hard to achieve their goals?

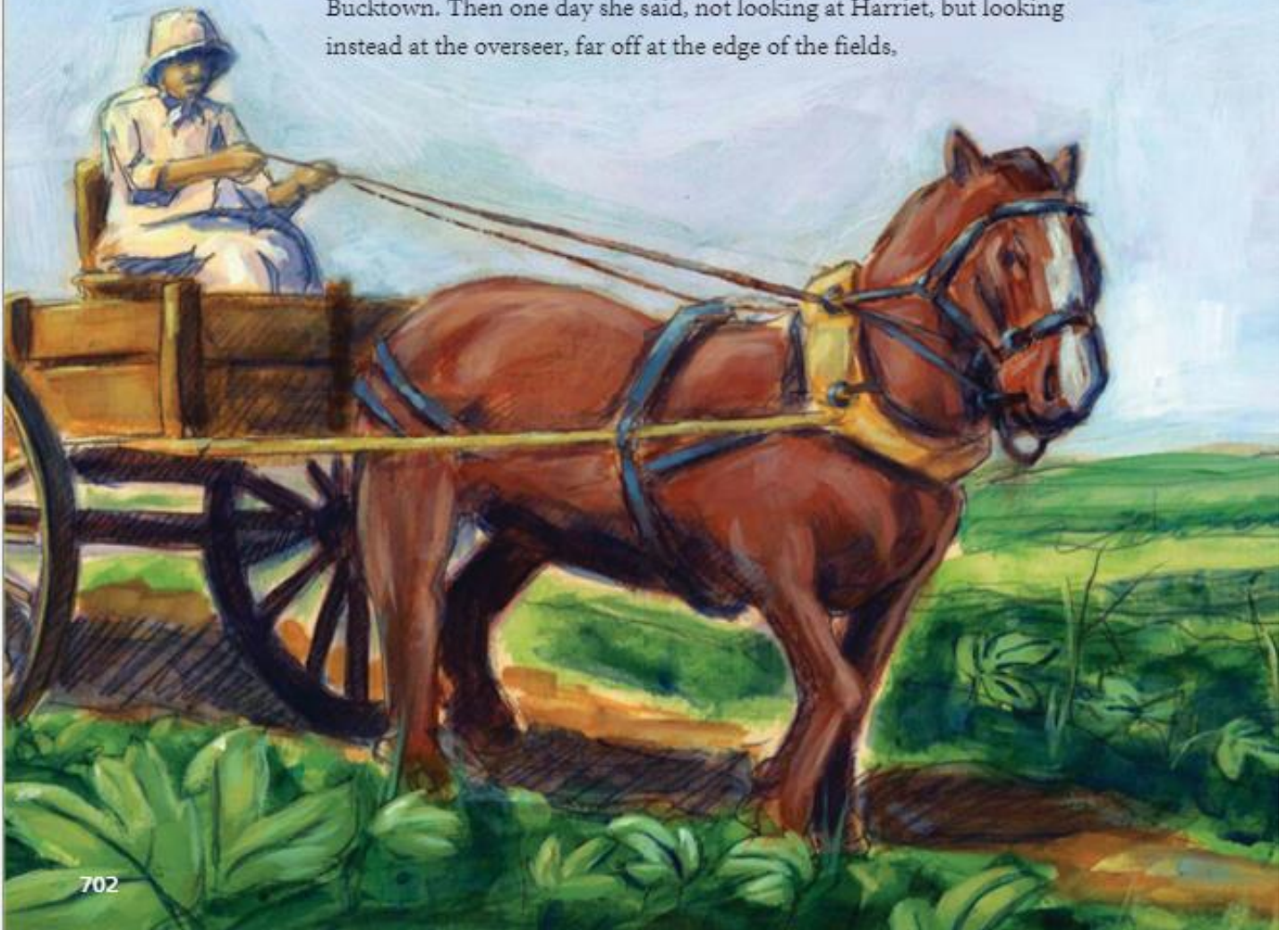


Harriet Tubman was born a slave in eastern Maryland in 1820. Harriet's life with her parents, Ben and Old Rit, was one of hard work and constant fear, including the fear of being sold to another slave owner and sent away forever. The day finally arrived when Harriet had endured enough of this life. She decided to escape to a free northern state, even though her own husband John had vowed he would never let her go.



One day, in 1849, when Harriet was working in the fields, near the edge of the road, a white woman wearing a faded sunbonnet went past, driving a wagon. She stopped the wagon, and watched Harriet for a few minutes. Then she spoke to her, asked her what her name was, and how she had acquired the deep scar on her forehead.

Harriet told her the story of the blow she had received when she was a girl. After that, whenever the woman saw her in the fields, she stopped to talk to her. She told Harriet that she lived on a farm, near Bucktown. Then one day she said, not looking at Harriet, but looking instead at the overseer, far off at the edge of the fields,





“If you ever need any help, Harriet, ever need any help, why you let me know.” That same year the young heir to the Brodas estate died. Harriet mentioned the fact of his death to the white woman in the faded sunbonnet, the next time she saw her. She told her of the panic-stricken talk in the quarter, told her that the slaves were afraid that the master, Dr. Thompson, would start selling them. She said that Doc Thompson no longer permitted any of them to hire their time. The woman nodded her head, clucked to the horse, and drove off, murmuring, “If you ever need any help—”

The slaves were right about Dr. Thompson’s **intention**. He began selling slaves almost immediately. Among the first ones sold were two of Harriet Tubman’s sisters. They went South with the chain gang on a Saturday.



When Harriet heard of the sale of her sisters, she knew that the time had finally come when she must leave the plantation. She was reluctant to attempt the long trip North alone, not because of John Tubman's threat to betray her, but because she was afraid she might fall asleep somewhere along the way and so would be caught immediately.

She persuaded three of her brothers to go with her. Having made certain that John was asleep, she left the cabin quietly, and met her brothers at the edge of the plantation. They agreed that she was to lead the way, for she was more familiar with the woods than the others. The three men followed her, crashing through the underbrush, frightening themselves, stopping constantly to say, "What was that?" or "Someone's coming."

She thought of Ben and how he had said, "Any old body can go through a woods crashing and mashing things down like a cow." She said sharply, "Can't you boys go quieter? Watch where you're going!"

One of them grumbled, "Can't see in the dark. Ain't got cat's eyes like you."

"You don't need cat's eyes," she retorted. "On a night like this, with all the stars out, it's not black dark. Use your own eyes."

She supposed they were doing the best they could but they moved very slowly. She kept getting so far ahead of them that she had to stop and wait for them to catch up with her, lest they lose their way. Their progress was slow, uncertain. Their feet got tangled in every vine. They tripped over fallen logs, and once one of them fell flat on his face. They jumped, startled, at the most ordinary sounds: the murmur of the wind in the branches of the trees, the twittering of a bird. They kept turning around, looking back.

They had not gone more than a mile when she became aware that they had stopped. She turned and went back to them. She could hear them whispering. One of them called out, "Hat!"

"What's the matter? We haven't got time to keep stopping like this."

"We're going back."

"No," she said firmly. "We've got a good start. If we move fast and move quiet—"

Then all three spoke at once. They said the same thing, over and over, in frantic hurried whispers, all talking at once:

They told her that they had changed their minds. Running away was too dangerous. Someone would surely see them and recognize them. By morning the master would know they had "took off." Then the handbills advertising them would be posted all over Dorchester County. The patterollers would search for them. Even if they were lucky enough to elude the patrol, they could not possibly hide from the bloodhounds. The hounds would be baying after them, snuffing through the swamps and the underbrush, zigzagging through the deepest woods. The bloodhounds would surely find them. And everyone knew what happened to a runaway who was caught and brought back alive.



She argued with them. Didn't they know that if they went back they would be sold, if not tomorrow, then the next day, or the next? Sold South. They had seen the chain gangs. Was that what they wanted? Were they going to be slaves for the rest of their lives? Didn't freedom mean anything to them?

"You're afraid," she said, trying to shame them into action. "Go on back. I'm going North alone."



Instead of being ashamed, they became angry. They shouted at her, telling her that she was a fool and they would make her go back to the plantation with them. Suddenly they surrounded her, three men, her own brothers, jostling her, pushing her along, pinioning her arms behind her. She fought against them, wasting her strength, exhausting herself in a furious struggle.

She was no match for three strong men. She said, panting, "All right. We'll go back. I'll go with you."

She led the way, moving slowly. Her thoughts were bitter. Not one of them was willing to take a small risk in order to be free. It had all seemed so perfect, so simple, to have her brothers go with her, sharing the dangers of the trip together, just as a family should. Now if she ever went North, she would have to go alone.



Two days later, a slave working beside Harriet in the fields motioned to her. She bent toward him, listening. He said the water boy had just brought news to the field hands, and it had been passed from one to the other until it reached him. The news was that Harriet and her brothers had been sold to the Georgia trader, and that they were to be sent South with the chain gang that very night.



Harriet went on working but she knew a moment of panic. She would have to go North alone. She would have to start as soon as it was dark. She could not go with the chain gang. She might die on the way, because of those **inexplicable** sleeping seizures. But then she—how could she run away? She might fall asleep in plain view along the road.

But even if she fell asleep, she thought, the Lord would take care of her. She murmured a prayer, "Lord, I'm going to hold steady on to You and You've got to see me through."



Afterward, she explained her decision to run the risk of going North alone, in these words: "I had reasoned this out in my mind; there was one of two things I had a *right* to, liberty or death; if I could not have one, I would have the other; for no man should take me alive; I should fight for my liberty as long as my strength lasted, and when the time came for me to go, the Lord would let them take me."





At dusk, when the work in the fields was over, she started toward the Big House. She had to let someone know that she was going North, someone she could trust. She no longer trusted John Tubman and it gave her a lost, lonesome feeling. Her sister Mary worked in the Big House, and she planned to tell Mary that she was going to run away, so someone would know. As she went toward the house, she saw the master, Doc Thompson, riding up the drive on his horse. She turned aside and went toward the quarter. A field hand had no legitimate reason for entering the kitchen of the Big House—and yet—there must be some way she could leave word so that afterward someone would think about it and know that she had left a message.



As she went toward the quarter she began to sing. Dr. Thompson reined in his horse, turned around and looked at her. It was not the beauty of her voice that made him turn and watch her, frowning, it was the words of the song that she was singing, and something defiant in her manner, that disturbed and puzzled him.



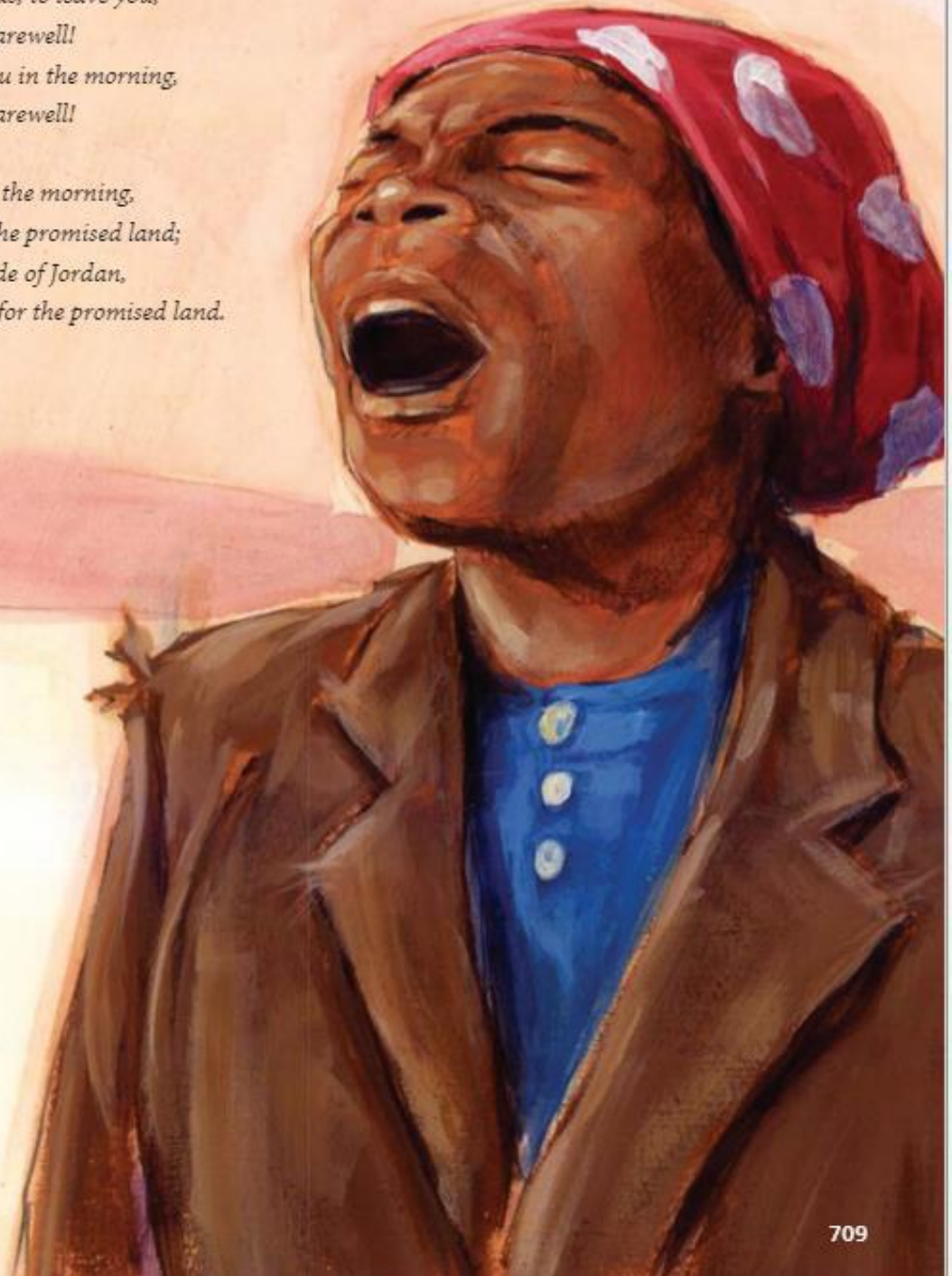


*When that old chariot comes,
I'm going to leave you,
I'm bound for the promised land,
Friends, I'm going to leave you.*

*I'm sorry, friends, to leave you,
Farewell! Oh, farewell!
But I'll meet you in the morning,
Farewell! Oh, farewell!*



*I'll meet you in the morning,
When I reach the promised land;
On the other side of Jordan,
For I'm bound for the promised land.*



That night when John Tubman was asleep, and the fire had died down in the cabin, she took the ashcake that had been baked for their breakfast, and a good-sized piece of salt herring, and tied them together in an old bandanna. By **hoarding** this small stock of food, she could make it last a long time, and with the berries and edible roots she could find in the woods, she wouldn't starve.

She decided that she would take the quilt with her, too. Her hands lingered over it. It felt soft and warm to her touch. Even in the dark, she thought she could tell one color from another, because she knew its pattern and design so well.

Then John stirred in his sleep, and she left the cabin quickly, carrying the quilt carefully folded under her arm.

Once she was off the plantation, she took to the woods, not following the North Star, not even looking for it, going instead toward Bucktown. She needed help. She was going to ask the white woman who had stopped to talk to her so often if she would help her. Perhaps she wouldn't. But she would soon find out.

When she came to the farmhouse where the woman lived, she approached it cautiously, circling around it. It was so quiet. There was no sound at all, not even a dog barking, or the sound of voices. Nothing.

She tapped on the door, gently. A voice said, "Who's there?" She answered, "Harriet, from Dr. Thompson's place."

When the woman opened the door she did not seem at all surprised to see her. She glanced at the little bundle that Harriet was carrying, at the quilt, and invited her in. Then she sat down at the kitchen table, and wrote two names on a slip of paper, and handed the paper to Harriet.


She said that those were the next places where it was safe for Harriet to stop. The first place was a farm where there was a gate with big white posts and round knobs on top of them. The people there would feed her, and when they thought it was safe for her to go on, they would tell her how to get to the next house, or take her there. For these were the first two stops on the Underground Railroad—going North, from the Eastern Shore of Maryland.

Thus Harriet learned that the Underground Railroad that ran straight to the North was not a railroad at all. Neither did it run underground. It was composed of a loosely organized group of people who offered food and shelter, or a place of concealment, to fugitives who had set out on the long road to the North and freedom.

Harriet wanted to pay this woman who had befriended her. But she had no money. She gave her the patchwork quilt, the only beautiful object she had ever owned.


That night she made her way through the woods, crouching in the underbrush whenever she heard the sound of horses' hoofs, staying there until the riders passed. Each time she wondered if they were already hunting for her. It would be so easy to describe her, the deep scar on her forehead like a dent, the old scars on the back of her neck, the husky speaking voice, the lack of height, scarcely five feet tall. The master would say she was wearing rough clothes when she ran away, that she had a bandanna on her head, that she was muscular and strong.

She knew how accurately he would describe her. One of the slaves who could read used to tell the others what it said on those handbills that were nailed up on the trees, along the edge of the roads. It was easy to recognize the handbills that advertised runaways, because there was always a picture in one corner, a picture of a black man, a little running figure with a stick over his shoulder, and a bundle tied on the end of the stick. Whenever she thought of the handbills, she walked faster. Sometimes she stumbled over old grapevines, gnarled and twisted, thick as a man's wrist, or became entangled in the tough, sinewy vine of the honeysuckle. But she kept going.



In the morning, she came to the house where her friend had said she was to stop. She showed the slip of paper that she carried to the woman who answered her knock at the back door of the farmhouse. The woman fed her, and then handed her a broom and told her to sweep the yard.

Harriet hesitated, suddenly suspicious. Then she decided that with a broom in her hand, working in the yard, she would look as though she belonged on the place, certainly no one would suspect that she was a runaway.

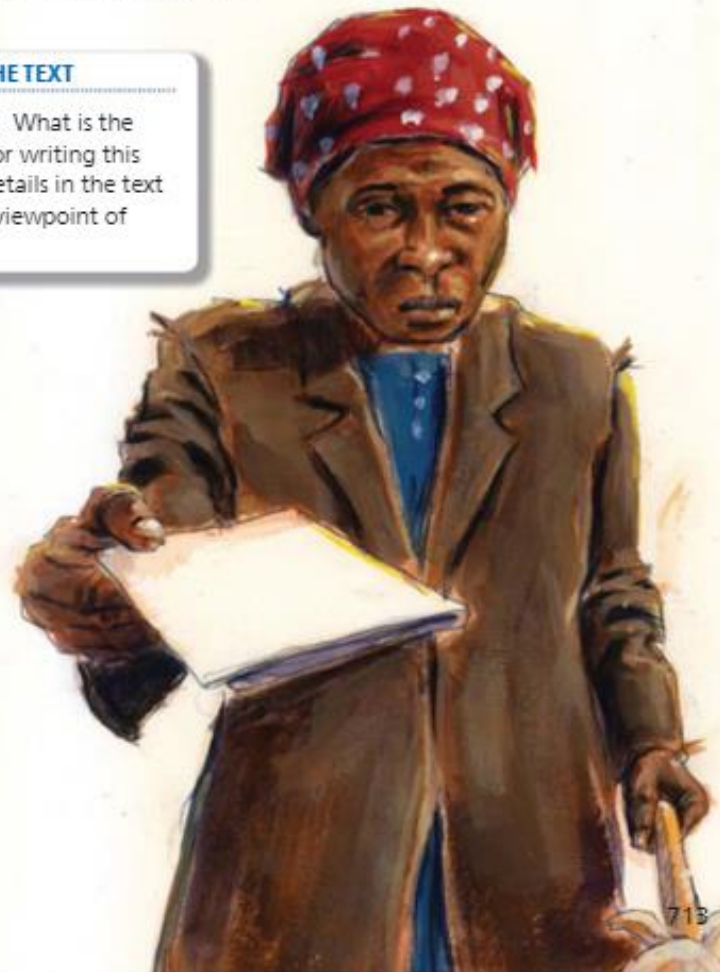


That night the woman's husband, a farmer, loaded a wagon with produce. Harriet climbed in. He threw some blankets over her, and the wagon started. It was dark under the blankets, and not exactly comfortable. But Harriet decided that riding was better than walking. She was surprised at her own lack of fear, wondered how it was that she so readily trusted these strangers who might betray her. For all she knew, the man driving the wagon might be taking her straight back to the master.



ANALYZE THE TEXT

Author's Purpose What is the author's purpose for writing this selection? What details in the text show the author's viewpoint of Harriet Tubman?



She thought of those other rides in wagons, when she was a child, the same clop-clop of the horses' feet, creak of the wagon, and the feeling of being lost because she did not know where she was going. She did not know her **destination** this time either, but she was not alarmed. She thought of John Tubman. By this time he must have told the master that she was gone. Then she thought of the plantation and how the land rolled gently down toward the river, thought of Ben and Old Rit, and that Old Rit would be **inconsolable** because her favorite daughter was missing. "Lord," she prayed, "I'm going to hold steady onto You. You've got to see me through." Then she went to sleep.

The next morning when the stars were still visible in the sky, the farmer stopped the wagon. Harriet was instantly awake.

He told her to follow the river, to keep following it to reach the next place where people would take her in and feed her. He said that she must travel only at night, and she must stay off the roads because the patrol would be hunting for her. Harriet climbed out of the wagon. "Thank you," she said simply, thinking how amazing it was that there should be white people who were willing to go to such lengths to help a slave get to the North.



When she finally arrived in Pennsylvania, she had traveled roughly ninety miles from Dorchester County. She had slept on the ground outdoors at night. She had been rowed for miles up the Choptank River by a man she had never seen before. She had been concealed in a haycock, and had, at one point, spent a week hidden in a potato hole in a cabin which belonged to a family of free Negroes. She had been hidden in the attic of the home of a Quaker. She had been befriended by stout German farmers, whose guttural speech surprised her and whose well-kept farms astonished her. She had never before seen barns and fences, farmhouses and outbuildings, so carefully painted. The cattle and horses were so clean they looked as though they had been scrubbed.



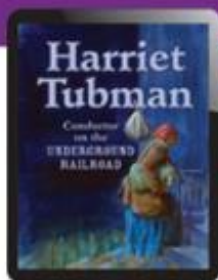
When she crossed the line into the free state of Pennsylvania, the sun was coming up. She said, "I looked at my hands to see if I was the same person now I was free. There was such a glory over everything, the sun came like gold through the trees, and over the fields, and I felt like I was in heaven."



ANALYZE THE TEXT

Analyze Events How is Harriet Tubman's escape introduced in the text? Give examples of how the author elaborates on the events that led to her escape to Pennsylvania.

COMPREHENSION



Dig Deeper

How to Analyze the Text

Use these pages to learn about Author's Purpose, Variations of English, and how to Analyze Events. Then read "Harriet Tubman: Conductor on the Underground Railroad" again to apply what you learned.

Author's Purpose

In "Harriet Tubman: Conductor on the Underground Railroad," author Ann Petry includes many details about Harriet Tubman's life, her persistence, and her courage. Through Petry's choice of genre, organization, and words, she reveals her **purpose for writing**. By analyzing these choices, you can also infer the author's viewpoint toward her subject.

Look back at pages 704–706 of the selection. The author tells of Tubman's failed escape attempt with her brothers. What is the author's viewpoint toward Tubman's brothers? How can you tell?



COMMON CORE

RI.6.3 analyze how a key individual, event, or idea is introduced, illustrated, and elaborated; RI.6.6 determine the author's point of view or purpose and explain how it is conveyed; L.6.1e recognize variations from standard English and identify/use strategies to improve expression



Name _____ Date _____

Reread pages 702–703. What does the author tell about Harriet's life before she escaped?

Harriet Tubman
Independent Reading

What do you think her purpose was in showing Harriet's life before her journey?

Reread pages 704–706. What do you think her purpose was in describing Harriet's brothers' thoughts towards running away?

Reread pages 710–715. The author tells about the different stops that Harriet makes along the Underground Railroad. What do you think her purpose is in describing each of these spots?

Connect to Writing

Harriet Tubman
Grammar: Connect to Writing

Adjective	Comparative	Superlative
tiny	tinier	tiniest
forceful	more forceful	most forceful
good	better	best

Adverb	Comparative	Superlative
frequently	more frequently	most frequently
clearly	less clearly	least clearly
far	farther	farthest

Read the sentences. Underline the incorrect comparative/superlative forms. Write the correct forms on the lines provided.

- The church holds civil rights rallies more oftener than our government. _____
- The audience watched attentiver when they heard angry shouting outside the church. _____
- Tears of anger and despair are the saltyest I've ever tasted.

- Of all parts of the rally, the crowd cheered loudly when Dr. King stepped on stage. _____
- Wendell thought the concert was the most good part of the rally.

- The Freedom Singers are the talentedest performers I know.

Focus Trait: Ideas

Supporting a Claim with Reasons and Evidence

Harriet Tubman
Writing: Argument Writing

Writers of strong arguments know how to support a claim with clear reasons and relevant evidence. Evidence can take the form of facts, details, examples, and quotations from credible sources.

Claim

The school vending machine should sell only healthful snacks.

Reason

Childhood obesity is on the rise.

Evidence

(Fact) In the past thirty years, obesity in school-age children has increased from 7 percent to 20 percent.

Read each claim and reason. Then, write an example of evidence that will strongly support the reason.

1. **Claim:** The library should remain open later than 2:00 PM on Saturdays.

Reason: Kids often need the use of library resources on Saturday afternoons.

Evidence: _____

2. **Claim:** Students in our school should wear uniforms.

Reason: Kids spend too much money on clothing.

Evidence: _____

3. **Claim:** Students should be allowed to have cell phones at our school.

Reason: Parents often need to contact their children about emergency situations.

Evidence: _____

Character Motivation

Slide 1

What you will learn...

This dialog is about character motivation.

Slide 2

Key Words

character:

the people or animals in a story
who the story events happen to

motivation:

the reason characters do things
what a character wants or does not want

Character Motivation

Slide 3

Everyone is motivated

We all do things for a reason. This is our **motivation**. Characters in stories are no different!

Imagine this:

A tornado hits a small town in Iowa. A mother with three small children sees the tornado coming. She gets her children in the car and drives away from the tornado. A photographer also sees the tornado coming. She gets in her car and drives towards the tornado.

Each person reacted differently to the same event.

Why does the mother drive away? She wants to keep her children safe.

Why does the photographer chase the tornado? She wants a picture.

Characters REACT to events in a story based on what they want. These reactions cause more events to happen. The story unfolds based on the actions the characters take, which are based on what the characters want.

Character Motivation

Slide 4

Getting what you want

STORY SECRET: The motivations of the characters often CAUSE the events in a story to happen. ■

Sometimes things happen in a story that the characters do not control, like a tornado. The characters are only reacting to an event.

But many times, the characters cause all of the events in a story to happen. They do this by TRYING TO GET WHAT THEY WANT, or AVOID WHAT THEY DO NOT WANT.

*In "Little Red Riding Hood," the little girl **wants** to visit her grandmother. The wolf **wants** something to eat. These two motivations cause all of the events to happen.*

Look at the story below. As you read it, ask yourself: What does Coyote want? What do the butterflies want? What does Coyote's family want?

"Butterflies' Joke"
(a Hopi folktale)

Long ago, lazy Coyote lived with his family on the Hopi mesas. They lived in a pueblo and worked together. It was a good family because most of the members worked hard. Everyone was expected to do their part for the family. Coyote, though, did not like work. He avoided doing his chores by sneaking off. One day when the family needed a lot of work done, Coyote went to the pond to hide. While there, he fell asleep. The butterflies noticed Coyote and decided to play a trick on him. They all flew down to him. Each butterfly grabbed hold of Coyote and picked him up. While he was still asleep, they carried him all the way back to Coyote's pueblo home. They set Coyote down on top of the pueblo. His family found him there still asleep. They were mad. They woke Coyote up and told him to do his chores. Coyote had no idea how he got there and was sad he could not avoid working. Ever since, the butterflies have been laughing about the trick they played on Coyote. That is why butterflies do not fly straight—they are still laughing about the joke.

Coyote's family wants everyone to do their part.

Coyote does not want to work.

The butterflies want to play a trick.

All of the characters try to get what they want, and so the events of the story unfold.

Character Motivation

Slide 5

Figuring out motivation

Many times, in a story, the author will explain exactly what a character wants. Read the story below and notice the way **Agnija's motivation** is made clear. Agnija's motivation, to trick the mice, causes many events in the story to happen.

Other times, a character's motivation is not so obvious. A reader must figure out the motivation based on what the author does show about a character. At the end of the story, the chief mouse takes action against Agnija. Why does he do this? He is motivated to keep the other mice safe because that is part of his responsibility as chief.

"The Untruthful Cat"
(a folktale from Tibet)

A long time ago, there was a group of 500 mice who lived together. A cat named Agnija also lived in their neighborhood. When Agnija was young, he loved to run about and kill all the mice in the area. But as he grew older, and he became weaker and slower, he was unable to catch such a large number of mice. He decided that he would have to trick the mice in order to catch them. He began to watch the mice everyday, devising a plan.

He began to spend his time near one of the mouse holes, and took to performing fake acts of kindness towards those around him. He helped an old woman across the road one day. The following day, he played with the children. The mice saw this from their hole. From a distance they yelled out to him, "Uncle, what are you doing?"

Agnija answered, "Little mice, when I was young, I did many terrible things. Now, I am trying to make up for them by acting kindly towards others."

The mice believed him, and were happy to see him doing such generous and kind acts in their neighborhood. The mice began to trust the cat, and were not as cautious around him as they used to be.

Each day, when they returned to their hole, the cat would grab the last mouse before he could enter his home. But the mouse chief noticed that their numbers were growing smaller and became suspicious of the cat. He began to watch Agnija from a distance. He noticed that Agnija was getting fatter and looked happy. He knew the cat was up to no good.

One day, the chief decided to let the community know that the cat was eating up the mice. He stood up before the people and said, "Agnija says that he is performing acts of kindness in the neighborhood to make up for his bad ways when he was younger. But it is not so. He eats one of our mice each day. He has tried to fool all of us, but he has not succeeded!"

Character Motivation

Slide 6

from "The Shepherd's Boy"

Why did the shepherd's boy cry "wolf" when there wasn't one?

- A) He didn't like the villagers.
 - B) He thought that he saw a wolf.
 - C) He wanted company.
 - D) He was under a magic spell.
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Slide 7

from "The Shepherd's Boy"

Why didn't the villagers come to help the boy when there really was a wolf?

- A) They hoped the wolf would eat the boy.
 - B) They were glad to see the wolf.
 - C) They had enough sheep.
 - D) They didn't believe the boy.
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Character Motivation

Slide 8

What you learned...

You learned that "**motivation**" means "**why you do something**" or "what you want" or "what you do NOT want."

You learned that characters' motivations are a big part of the unfolding story.

You learned how to figure out what a character's motivation is.
