

# CRACKING COMPREHENSION

Year 6  
Sample

## Teacher's Guide Notes for Cracking Comprehension Year 6: Unit 4

### Includes:

- Introduction to Cracking Comprehension
- Text: *The Tempest*
- Teaching Notes for *The Tempest*
- Listening Comprehension questions for *The Tempest*
- Comprehension questions for *The Tempest*
- Practice Text: *Julius Caesar*
- Teaching Notes for *Julius Caesar*
- Comprehension questions for *Julius Caesar*

# Introduction

## What is *Cracking Comprehension*?

*Cracking Comprehension* is a step-by-step resource to improve the comprehension skills of children aged 6–11 years old. It teaches children the skills and strategies they need to successfully explain their understanding of a wide range of texts, and offers ideas to extend their enjoyment of, and engagement with, reading. The whiteboard modelling CD ROM and this Teacher's Guide will help children to develop the techniques to answer the types of questions asked in the Key Stage 2 national test for reading and help you to deliver the 2014 National Curriculum for English including the harder question paper which requires more in-depth understanding.

## What's in it?

*Cracking Comprehension* offers nine comprehension units for each year. The units have been chosen to support the expectations of the new National Curriculum for Key Stage 2 English. The texts can also be used as resources to complement your wider teaching.

## How does a unit work?

Each unit provides the following material, on the whiteboard modelling CD ROM, online and within this Teacher's Guide. *Italics show the tabs on the CD ROM to follow in order to access the resources.*

Type of teaching	CD ROM		Teacher's Guide
	Pupil material	Teaching support	
Whole class	An illustrated, interactive Teaching text for use on the IWB. ( <i>Read</i> )	Printable copies of the text. ( <i>menu, teacher resources, Teaching text</i> )	Teaching notes on key text features, advice on introducing the texts and ideas for extension into a writing activity. ( <i>e.g. Unit 1, pg 8</i> )
Listening comprehension	Audio of each text for flexible use. ( <i>Read, listen</i> )	Three Listening comprehension questions. ( <i>menu, Read, listening questions / menu, teacher resources, Listening comprehension questions</i> )	Photocopiable version of the questions; also answers and teaching strategies. ( <i>e.g. Unit 1, pg 9–11</i> )
Group and class discussion/ independent follow-up	Six Teaching text questions to work through together, with opportunities for the teacher to model the process of: <i>read the text</i> → <i>zap the question</i> → <i>search the text</i> → <i>crack the answer</i> ( <i>Question zap</i> )	A PCM of the six questions for applying the process and answering the questions independently. ( <i>menu, teacher resources, Teaching text questions</i> )	A table showing the questions, answers, strategies, content domains and marks for each question. ( <i>e.g. Unit 1, pg 10–11</i> )

Independent work	Photocopiable Practice text which offers opportunities for similar questions to those on the Teaching text. (Practice text)	Photocopiable version of nine questions, to enable independent practice of the processes and strategies taught. (menu, teacher resources, Practice text questions)	Photocopiable Practice text, plus photocopiable question sheet. A table showing the questions, answers, strategies, content domains and marks for each question. (e.g. Unit 1, pg 12–13)
Extension to encourage wider reading			Suggestions for extended reading for each unit, to encourage the reading of whole texts. Chosen by Marilyn Brocklehurst of the Norfolk Children's Book Centre. (e.g. Unit 1, pg 8)

## How do I use it?

The pathway through each *Cracking Comprehension* unit is flexible, according to the specific needs of you and your children. Whether you choose to teach a comprehension lesson every day for a week, weekly over a half-term or for a focused half day per half-term is your choice. The range of content domains practised during each unit is clearly indicated. This gives you the opportunity to decide which assessable elements you want the children to practise. However you choose to use the material, we recommend that you use the following process.

## SESSION 1

### Step 1: Introduce, Listen and/or Read

- **Introduce the interactive Teaching text on the IWB**, using the 'Key text features' and 'Reading the Teaching text' questions in the Teacher's Guide.
- Press 'Listen' to use the audio, and to see the **Listening comprehension questions** on screen. These are also provided as photocopiable versions, along with answers and teaching strategies, in the Teacher's Guide. It is most effective to use these now, before the children get to know the text well.
- Alternatively, you can read the text yourself. If you read it aloud, or play the audio, you will enable a wider range of children in the class to participate fully in the lesson.

### Step 2: Modelling

- Work with the children to model the *Cracking Comprehension* process, using the first question as a model.
- **Zap the question:** Teach children how to interpret the question: What is being asked? Which reading strategies will be needed to find the answer? (Answers and strategies are supplied in the Teacher's Guide.)
- **Search the text:** Use 'Text search' to identify where in the text the answer is most likely to be found; teach children to identify words, sentences, paragraphs that may be useful. Use the on-screen tools to highlight relevant pieces of text, and *Copy to Crack it* to transfer these to the evidence section of 'Crack it'.

- **Crack the question:** Use the information in the *'evidence'* section to write an answer. Compare this with the model answer given in the Teacher's Guide and encourage the class to discuss and consider the relative merits of their own answers and the model answer. This discussion can be a useful teaching tool.

## SESSION 2

### Step 1: Modelling

- Use the interactive Teaching text to ask and answer some 'warm-up' questions to re-familiarise the children with the text. (This can be the first question you modelled in the previous session.) Use the on-screen help to reinforce the *Zap/Search/Crack it* process. You can also make use of the notes in the Teacher's Guide to focus on question-specific strategies. Allow less-confident readers to listen again to the audio recording of the teaching text if they wish.

### Step 2: Applying

- Give the children photocopies of the Teaching text and questions (*menu, teacher resources on the CD ROM*) so that they can apply the strategies they have learned in the previous session. Ask the children to work independently and give their own answers.

### Step 2: Checking

- Now allow the children to mark their own work as you revisit the model answers on screen. Encourage discussion so that the children can compare their own answers to the model answer. There may be alternative possible 'correct' answers for each question, but certain specific elements may be needed to gain the mark. Look for these elements in both the model answer and the children's answers.

## SESSION 3

### Step 1: Practising

- Revisit the key strategies taught using the Teaching text, and then distribute photocopies of the Practice text, and Practice text questions, for children to practise answering the questions, using and applying the strategies taught. (These PCMs can be found in *Teacher Resources* on the CD ROM, and in the Teacher's Guide.)

### Step 2: Checking

- Display the Practice text on the IWB and use the strategies suggested in the Teacher's Guide to mark and discuss the children's answers. Let children mark their own work, although you will want to monitor their answers as part of your ongoing assessment procedures. Depending on the time available, some of these sessions may be combined, although this process should be followed where possible.

### Extending the learning

Once children have interrogated the texts in each unit, they will be in a good position to use the understanding they have gained as a springboard for extending learning, either through writing or through developing further reading pathways. Brief suggestions for both of these routes are included in the Teacher's Guide.

- The 'Moving into writing' section includes a starting point in the text and a suggestion to encourage talk for writing, prior to children writing their own text.
- The 'Extending reading' ideas can be used to help children to make links between texts in order to develop understanding of text type/genre, to compare authorial styles, and to help them to develop choices and preferences as readers through other, high-quality texts.

## Cracking Comprehension and the National Curriculum for English

The 2016 test framework recognises eight 'content domains' which can be assessed in reading tests and which primarily interrogate the reading comprehension objectives of the national curriculum. The table below shows the objectives linked to each of the content domains.

Content domain reference		Y3/4	Y5/6
2a	give/explain the meaning of words in context	2a	2a
2b	retrieve and record information/identify key details from fiction and non-fiction	3	4, 5
2c	summarise main ideas from more than one paragraph	2e	2e
2d	make inferences from the text/explain and justify inferences with evidence from the text	2c	2c, 8
2e	predict what might happen from details stated and implied	2d	2d
2f	identify/explain how information/narrative content is related and contributes to meaning as a whole	2f	2f
2g	identify/explain how meaning is enhanced through choice of words and phrases	2g	3
2h	make comparisons within the text		1f

Throughout this Teacher's Guide, reference is made to the content domains using the codes in the left-hand column. Some of the objectives that are not assessable are explored through the 'Moving into writing' activities.

# The Tempest by William Shakespeare

Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears, and sometime voices  
That, if I then had waked after long sleep,  
Will make me sleep again: and then, in dreaming,  
The clouds methought would open and show riches  
Ready to drop upon me that, when I waked,  
I cried to dream again.





## Teaching text: The Tempest

## Cracking the questions

Question	Answer	CD/mark	Useful strategies
<p>1. Circle the correct option to complete each sentence.</p> <p>(a) Caliban is: _____ in a tempest on an island _____ in a city.</p> <p>(b) Caliban is trying to _____ his listeners.</p> <p>scare   calm   hurt   feed</p>	<p>(a) on an island</p> <p>(b) calm</p>	<p>2b</p> <p>1 mark</p>	<p><b>Question focus:</b> retrieve and record information.</p> <p><b>Strategies:</b></p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Consider where in the speech to look for the information for each part of the question.</li> <li>Carefully read the relevant part of the speech.</li> </ul> <p>1 mark for all parts of the question correct.</p>
<p>2. Find and copy three things that the listeners might hear on the island.</p>	<p>Accept any three of:</p> <ul style="list-style-type: none"> <li>noises</li> <li>sounds</li> <li>sweet airs</li> <li>twangling instruments</li> <li>voices.</li> </ul>	<p>2b</p> <p>1 mark</p>	<p><b>Question focus:</b> retrieve and record information.</p> <p><b>Strategies:</b></p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Consider where in the text to look for the information for each part of the question.</li> <li>Carefully read the relevant part of the text, identifying three things you can hear.</li> </ul> <p>1 mark for all correct.</p>
<p>3. Underline the words that tell you the noises on the island are not dangerous.</p> <p><i>"Be not afeard; the isle is full of noises, Sounds and sweet airs, that give delight and hurt not."</i></p>	<p><i>"Be not afeard; the isle is full of noises, Sounds and sweet airs, that give delight and hurt not."</i> Accept either 'give delight' or 'hurt not' or both.</p>	<p>2d</p>	<p><b>Question focus:</b> make inferences from the text.</p> <p><b>Strategies:</b></p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Scan the speech for the words.</li> <li>Carefully read the lines around the words to understand their context.</li> <li>Carefully read the lines in the question and underline just the words that give you the information requested. Don't underline more words than you need to.</li> </ul>
<p>4. <i>"The clouds methought would open and show riches".</i></p> <p>Which of the following is closest in meaning to the word "methought" in this sentence? Tick one.</p> <p><input type="checkbox"/> In my dream</p> <p><input type="checkbox"/> I was told</p> <p><input type="checkbox"/> I thought</p> <p><input type="checkbox"/> I said</p>	<p>I thought</p>	<p>2a</p> <p>1 mark</p>	<p><b>Question focus:</b> explain the meaning of words in context.</p> <p><b>Strategies:</b></p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Consider where in the speech you'll find the sentence and scan that part of it.</li> <li>Carefully read the lines containing the word and the following lines, considering the meaning of the word.</li> <li>Read the options given in the question and reread the lines, thinking about the meaning of the word.</li> </ul>

<p>5. (a) Find and copy a short quotation from the speech that shows that Caliban dreams of being wealthy. (b) Find and copy a short quotation from the speech that shows how Caliban feels when he wakes up.</p>	<p>2d 2 marks</p>	<p>(a) "The clouds methought would open and show riches/Ready to drop upon me" or "show riches/Ready to drop upon me". (b) "when I waked/I cried to dream again."</p>	<p>Question focus: make inferences from the text. Strategies:</p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Scan the speech words that are linked to wealth.</li> <li>Carefully read the lines around the words to check their meaning. Write the lines, or part lines, you think are most relevant to the question.</li> </ul>																														
<p>6. Using information from the text, tick one box in each row to show whether each statement is true or false.</p> <table border="1" data-bbox="539 176 683 560"> <thead> <tr> <th></th> <th>T</th> <th>F</th> </tr> </thead> <tbody> <tr> <td>Caliban was on the ship that sank.</td> <td></td> <td></td> </tr> <tr> <td>The island is full of noises.</td> <td></td> <td></td> </tr> <tr> <td>Caliban hears voices that lull him back to sleep.</td> <td></td> <td></td> </tr> <tr> <td>The clouds over the island shower riches on to it.</td> <td></td> <td></td> </tr> </tbody> </table>		T	F	Caliban was on the ship that sank.			The island is full of noises.			Caliban hears voices that lull him back to sleep.			The clouds over the island shower riches on to it.			<p>2c 1 mark</p>	<table border="1" data-bbox="539 1182 683 1621"> <thead> <tr> <th></th> <th>T</th> <th>F</th> </tr> </thead> <tbody> <tr> <td>Caliban was on the ship that sank.</td> <td></td> <td>✓</td> </tr> <tr> <td>The island is full of noises.</td> <td>✓</td> <td></td> </tr> <tr> <td>Caliban hears voices that lull him back to sleep.</td> <td>✓</td> <td></td> </tr> <tr> <td>The clouds over the island shower riches on to it.</td> <td></td> <td>✓</td> </tr> </tbody> </table>		T	F	Caliban was on the ship that sank.		✓	The island is full of noises.	✓		Caliban hears voices that lull him back to sleep.	✓		The clouds over the island shower riches on to it.		✓	<p>Question focus: summarise ideas from more than one paragraph. Strategies:</p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Scan the speech, looking for statements like those in the question.</li> <li>Decide whether each statement is true or false.</li> <li>Skim read the lines to confirm your decisions.</li> </ul>
	T	F																															
Caliban was on the ship that sank.																																	
The island is full of noises.																																	
Caliban hears voices that lull him back to sleep.																																	
The clouds over the island shower riches on to it.																																	
	T	F																															
Caliban was on the ship that sank.		✓																															
The island is full of noises.	✓																																
Caliban hears voices that lull him back to sleep.	✓																																
The clouds over the island shower riches on to it.		✓																															



## Listening Comprehension: Questions and Answers

**Q1:** Which play is this speech taken from? And what does the title mean?

**A1:** *The Tempest*. The word "*tempest*" means storm.

**Strategy:** Think about where you will find this information in the story. Listen carefully to that part again. Jot down the words used in the text.

---

**Q2:** What has happened just before this speech?

**A2:** There has been a storm and a shipwreck. Survivors have just seen Caliban.

**Strategy:** Consider where in the text the information might be found. Listen carefully to that part.

---

**Q3:** Why do you think the survivors are frightened of Caliban?

**A3:** They don't know if he's a man or a monster.

**Strategy:** Think about where you will find this information in the story. Listen carefully to that part again. Think about your own reaction if you came across a man/monster on an island.

---

<b>Name:</b>	<b>Class:</b>	<b>Date:</b>
--------------	---------------	--------------

1. Circle the correct option to complete each sentence.

(a) Caliban is:

on a ship      in a tempest      on an island      in a city.

(b) Caliban is trying to \_\_\_\_\_ his listeners.

scare      calm      hurt      feed

1 mark

2. Find and copy three things that the listeners might hear on the island.

---



1 mark

3. Underline the words that tell you the noises on the island are not dangerous.

*"Be not afraid; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not."*

1 mark

4. *"The clouds methought would open and show riches"*.

Which of the following is closest in meaning to the word *"methought"* in this sentence? Tick one.

In my dream       I was told       I thought       I said

1 mark

5. (a) Find and copy a short quotation from the speech that shows that Caliban dreams of being wealthy.

---

(b) Find and copy a short quotation from the speech that shows how Caliban feels when he wakes up.

---



2 marks

6. Using information from the text, tick one box in each row to show whether each statement is true or false.

	T	F
Caliban was on the ship that sank.	<input type="checkbox"/>	<input type="checkbox"/>
The island is full of noises.	<input type="checkbox"/>	<input type="checkbox"/>
Caliban hears voices that lull him back to sleep.	<input type="checkbox"/>	<input type="checkbox"/>
The clouds over the island shower riches on to it.	<input type="checkbox"/>	<input type="checkbox"/>

1 mark

# Julius Caesar

William Shakespeare

*This extract is from Shakespeare's play Julius Caesar. Julius Caesar has just been stabbed by a group of very important men – including Brutus, who he thought was his friend – and has just been called a traitor. They said that he was too ambitious and wanted to be king. His real friend, Marc Antony, cannot say that Caesar was a good man or he would be called a traitor too, but he makes this speech at Caesar's funeral.*

- 1 Friends, Romans, countrymen, lend me your ears;  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them;  
The good is oft interred with their bones;  
So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious:  
If it were so, it was a grievous fault,  
And grievously hath Caesar answer'd it.
  
- 9 Here, under leave of Brutus and the rest –  
For Brutus is an honourable man;  
So are they all, all honourable men –  
Come I to speak in Caesar's funeral.
  
- 13 He was my friend, faithful and just to me:  
But Brutus says he was ambitious;  
And Brutus is an honourable man.
  
- 16 Did this in Caesar seem ambitious?  
When that the poor have cried, Caesar hath wept:  
Ambition should be made of sterner stuff:  
Yet Brutus says he was ambitious;  
And Brutus is an honourable man.
  
- 21 I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause:  
What cause withholds you then, to mourn for him?
  
- 25 O judgement! thou art fled to brutish beasts,  
And men have lost their reason. Bear with me;  
My heart is in the coffin there with Caesar,  
And I must pause till it come back to me.

## Practice text: Julius Caesar

## Cracking the questions

Question	Answer	CD/mark	Useful strategies
<p>1. Circle the correct option to complete each sentence.</p> <p>These words are spoken by:</p> <p>Julius Caesar Brutus the people Marc Antony.</p>	Marc Antony	2b 1 mark	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Consider where in the speech to look for the information for each part of the question.</li> <li>Carefully read the relevant part of the speech.</li> </ul>
<p>2. "The good is <i>oft interred with their bones</i>"</p> <p>Which of the following is closest in meaning to the phrase "<i>oft interred</i>"?</p> <p>Tick <b>one</b>.</p> <p><input type="checkbox"/> sometimes celebrated</p> <p><input type="checkbox"/> often celebrated</p> <p><input type="checkbox"/> often buried</p> <p><input type="checkbox"/> often interested</p>	Often buried	2a 1 mark	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Consider where in the speech you'll find the sentence and scan that part of it.</li> <li>Carefully read the lines containing the word and the following lines, considering the meaning of the word.</li> <li>Read the options given in the question and reread the lines thinking about the meaning of the word.</li> </ul>
<p>3. What is the "<i>grievous fault</i>" that Caesar is accused of?</p>	Being ambitious.	2d 2 marks	<p><i>Question focus: make inferences from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Scan the speech for the words "<i>grievous fault</i>".</li> <li>Carefully read the lines around the words to check their meaning.</li> </ul>
<p>4. Which of the following is closest in meaning to the phrase "<i>under leave of Brutus</i>"? Tick <b>one</b>.</p> <p><input type="checkbox"/> I must say goodbye to Brutus</p> <p><input type="checkbox"/> under Brutus's tree</p> <p><input type="checkbox"/> when Brutus has gone</p> <p><input type="checkbox"/> with Brutus's permission</p>	With Brutus's permission	2a 1 mark	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Consider where in the speech you'll find the phrase and scan that part of it.</li> <li>Carefully read the lines containing the phrase and the following lines, considering the meaning of the phrase.</li> <li>Read the options given in the question and reread the lines, thinking about the meaning of the phrase.</li> </ul>
<p>5. Find and copy a short quotation from the speech that tells you why Brutus thought Caesar was a bad man.</p>	<p>Accept either of:</p> <ul style="list-style-type: none"> <li>"The noble Brutus/Hath told you Caesar was ambitious"</li> <li>"But Brutus says he was ambitious"</li> </ul>	2h 2 marks	<p><i>Question focus: make comparisons within the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Scan the text, looking for words or phrases that answer both parts of the question.</li> <li>Carefully identify the quotations that need to be copied.</li> </ul>

<p>6. Why do you think it is important to the speaker to say these words to this audience?</p>	<p>To show that he is still Caesar's friend To remind people that they should mourn Caesar too.</p>	<p>2f 2 marks</p>	<p><i>Question focus: explain how narrative content contributes to meaning as a whole.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Carefully reread the speech, considering the question.</li> <li>Think about the audience. What are the clues that tell you who he is speaking to?</li> <li>Think about the whole meaning of the speech and consider why Marc Antony would want to speak to everyone.</li> </ul>
<p>7. Using information from the text, tick one box in each row to show whether each statement is true or false. The speaker has come to the funeral to praise Caesar, not to bury him. Brutus said that Caesar was ambitious. The speaker thinks that Caesar was ambitious. The speaker is challenging the listeners to mourn for Caesar because they used to think he was a good man.</p>	<p>F The speaker has come to the funeral to praise Caesar, not to bury him. T Brutus said that Caesar was ambitious. F The speaker thinks that Caesar was ambitious. T The speaker is challenging the listeners to mourn for Caesar because they used to think he was a good man.</p>	<p>2c 1 mark</p>	<p><i>Question focus: summarise ideas from more than one paragraph.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Scan the speech, looking for statements like those in the question.</li> <li>Decide whether each statement is true or false.</li> <li>Skim read the speech to confirm your decisions.</li> </ul>
<p>8. Underline the words that say that people are not thinking about what they are doing. <i>"You did all love him once, not without cause: What cause withhold you then, to mourn for him? O judgement! thou art fled to brutish beasts, And men have lost their reason."</i></p>	<p>"And men have lost their reason."</p>	<p>2d 1 mark</p>	<p><i>Question focus: make inferences from the text.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Scan the speech for the words.</li> <li>Carefully read the lines around the words to understand their context.</li> <li>Carefully read the lines in the question and underline just the words that give you the information requested. Don't underline more words than you need to.</li> </ul>
<p>9. Based on what you have read, do you think the speaker believes that Brutus is a good man? Yes <input type="checkbox"/> No <input type="checkbox"/> Explain your answer using evidence from the speech.</p>	<p>Yes. He says three times that "Brutus is an honourable man", so he must believe it. No. He thinks that Caesar was a good man. He says "Brutus is an honourable man" too often, and he doesn't really believe it.</p>	<p>2f 1 mark</p>	<p><i>Question focus: explain how narrative content contributes to meaning as a whole.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> <li>Carefully read the question, marking key words.</li> <li>Carefully reread the speech, considering the question.</li> <li>Think about what Marc Antony says about Brutus and about Caesar.</li> <li>Think about the whole meaning of the speech.</li> </ul>

<b>Name:</b>	<b>Class:</b>	<b>Date:</b>
--------------	---------------	--------------

1. Circle the correct option to complete each sentence. These words are spoken by:

Julius Caesar          Brutus          the people          Marc Antony.

2. *"The good is oft interred with their bones"*

Which of the following is closest in meaning to the phrase *"oft interred"*? Tick **one**.

sometimes celebrated           often buried   
 often celebrated           often interested

3. What is the *"grievous fault"* that Caesar is accused of?

---

4. Which of the following is closest in meaning to the phrase *"under leave of Brutus"*? Tick **one**.

I must say goodbye to Brutus           when Brutus has gone   
 under Brutus's tree           with Brutus's permission

5. Find and copy a short quotation from the speech that tells you why Brutus thought Caesar was a bad man.

---

6. Why do you think it is important to the speaker to say these words to this audience?

---

7. Using information from the text, tick one box in each row to show whether each statement is true or false.

	True	False
The speaker has come to the funeral to praise Caesar, not to bury him.	<input type="checkbox"/>	<input type="checkbox"/>
Brutus said that Caesar was ambitious.	<input type="checkbox"/>	<input type="checkbox"/>
The speaker thinks that Caesar was ambitious.	<input type="checkbox"/>	<input type="checkbox"/>
The speaker is challenging the listeners to mourn for Caesar because they used to think he was a good man.	<input type="checkbox"/>	<input type="checkbox"/>

8. Underline the words that say that people are not thinking about what they are doing.

*"What cause withhold you then, to mourn for him?"*

*O judgement! thou art fled to brutish beasts,*

*And men have lost their reason."*

9. Based on what you have read, do you think the speaker believes that Brutus is a good man?

Yes           No

Explain your answer using evidence from the speech.

---

2b  
  
1 mark

2a  
  
1 mark

2d  
  
2 marks

2a  
  
1 mark

2h  
  
2 marks

2f  
  
2 marks

2c  
  
1 mark

2d  
  
1 mark

2f  
  
1 mark



## Content domains

All of the content domains are covered. The Practice texts generally mirror the content domains of the Teaching texts in order that children can practise independently what they have been taught.

Unit	Text titles	Fiction/ non-fiction/ poetry	2a	2b	2c	2d	2e	2f	2g	2h
1	The Railway Children	Fiction	✓	✓	✓	✓			✓	
	Treasure Island	Fiction	✓	✓	✓	✓	✓	✓	✓	
2	Just William	Fiction	✓	✓	✓	✓		✓		✓
	Why the Whales Came	Fiction	✓		✓	✓		✓	✓	
3	Shine	Fiction	✓	✓		✓			✓	
	All Summer in a Day	Fiction	✓	✓	✓	✓			✓	
4	The Tempest	Fiction	✓	✓	✓	✓				
	Julius Caesar	Fiction	✓	✓	✓	✓		✓		✓
5	At Last the Jousts Begin!	Non-fiction	✓	✓	✓	✓		✓	✓	
	Boudicca, Bringer of Victory	Non-fiction	✓	✓	✓	✓		✓	✓	✓
6	How it works: A magnetic compass	Non-fiction		✓	✓	✓		✓	✓	✓
	First Aid	Non-fiction	✓	✓	✓	✓		✓	✓	✓
7	The Right Not to Work	Non-fiction	✓	✓	✓	✓			✓	
	The Right to an Education	Non-fiction	✓	✓		✓			✓	✓
8	Dream Team	Poetry	✓			✓	✓		✓	✓
	The Giantess	Poetry	✓	✓	✓	✓	✓	✓	✓	✓
9	We're Going to See the Rabbit	Poetry		✓	✓	✓	✓		✓	
	Problems with Hurricanes	Poetry	✓	✓	✓	✓		✓	✓	✓

**PLEASE NOTE: THIS BOOK MAY ONLY BE PHOTOCOPIED WHERE SPECIFIED. WE APPRECIATE YOUR HELP IN PROTECTING OUR COPYRIGHT.**

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked, the Publishers will be pleased to make the necessary arrangements at the first opportunity.

Although every effort has been made to ensure that website addresses are correct at time of going to press, Rising Stars cannot be held responsible for the content of any website mentioned in this book. It is sometimes possible to find a relocated web page by typing in the address of the home page for a website in the URL window of your browser.

Hachette UK's policy is to use papers that are natural, renewable and recyclable products and made from wood grown in sustainable forests. The logging and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

Cracking Comprehension Year 6 (9781786002280) pack includes:

- Whiteboard Modelling Units CD-ROM
- Teacher's Guide
- Assessment Tasks (this item)

Text, design and layout © 2016 Rising Stars UK Ltd  
First published in 2016 by Rising Stars UK Ltd  
Rising Stars UK Ltd, part of Hodder Education Group  
An Hachette UK Company  
Carmelite House 50 Victoria Embankment London EC4Y 0DZ  
www.risingstars-uk.com  
All facts are correct at time of going to press.

Authors: Kate Ruttie, Gillian Howell, Rachel Rick and Ione Branton

Publisher: Laura White

Illustrators: Steph Dix, David Woodroffe, Emily Skinner, Graham Cameron Illustration

Copyediting: Dawn Booth and Jennie Clifford

Proofreading: Keyline Consultancy

Typesetting: Fakenham Prepress Solutions Ltd

Logo, cover and text design: Julie Martin

Printed by: Ashford Colour Press Ltd

**Whiteboard Modelling Units**

Author: Kate Ruttie

Publisher: Laura White

Software development: Alex Morris

Illustrations: Graham Cameron Illustration

Voiceover: Michael Adams, Hilary Beaton, Victoria Gould, Charlotte Kirkland, Jamie Landmann

CD-ROM production: Ashford Colour Press Ltd

© 2016 Rising Stars UK Ltd

All rights reserved. Apart from any use permitted under UK copyright law, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or held within any information storage and retrieval system, without permission in writing from the publisher or under licence from the Copyright Licensing Agency Limited. Further details of such licences (for reprographic reproduction) may be obtained from the Copyright Licensing Agency Limited, Barnard's Inn, 86 Fetter Lane, London EC4A 1EN UK.

Pages that can be photocopied are clearly marked at the bottom of each page. The rights of Kate Ruttie, Gillian Howell, Rachel Rick and Ione Branton to be identified as the author of this work have been asserted by them in accordance with the Copyright, Design and Patents Act 1998.

British Library Cataloguing-in-Publication Data  
A CIP record for this book is available from the British Library.

**Text acknowledgements**

p8 The Railway Children by E. Nesbit; p12 Treasure Island by Robert Louis Stevenson; p18 Just William by Richmal Crompton; p20 Why the Whales Came by Michael Morpurgo by permission of David Higham Associates; p24 Shine by Jill Paton Walsh, from The Green Book published by Macmillan; p28 All Summer in a Day by Ray Bradbury; p40 'At Last the Jousts Begin!' from Castle Diary Text © 1999 Richard Platt from Castle Diary by Richard Platt & illustrated by Chris Riddell. Reproduced by permission of Walker Books Ltd, London, SE11 5HJ www.walker.co.uk; p64 Dream Team by Frances Nagle; p68 'The Giantess' by Carol Ann Duffy from New and Collected Poems for Children by Carol Ann Duffy. Published by Faber, 2010. Copyright © Carol Ann Duffy. Reproduced by permission of the author c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN; p72 We're Going to See the Rabbit by Alan Brownjohn; p76 Problems with Hurricanes by Victor Hernández Cruz.

**Assessment Test text acknowledgements**

p6 Cat and Mouse by Maggie Pearson; p10 Jane Eyre by Charlotte Brontë; p14 There's a Boy in the Girls' Bathroom by Louis Sachar; p18 The Colour of Home by Mary Hoffman; p22 Ethan's Voice by Rachel Carter; p26 Top of the Mops by Julia Donaldson; p30 Small Incident in Library by David Sutton; p34 The Bully Asleep by John Walsh; p38 'Concrete Mixers' by Patricia Hubbell © 1965 Patricia Hubbell, © renewed 1993. Used by permission of Marian Reiner; p50 'The Milky Way' from The Milky Way from Space.

**Image acknowledgements**

© p12 Mr\_Vector/iStockphoto; p52 Shaun Lowe/iStockphoto (top); p52 antikainen/iStockphoto (bottom)