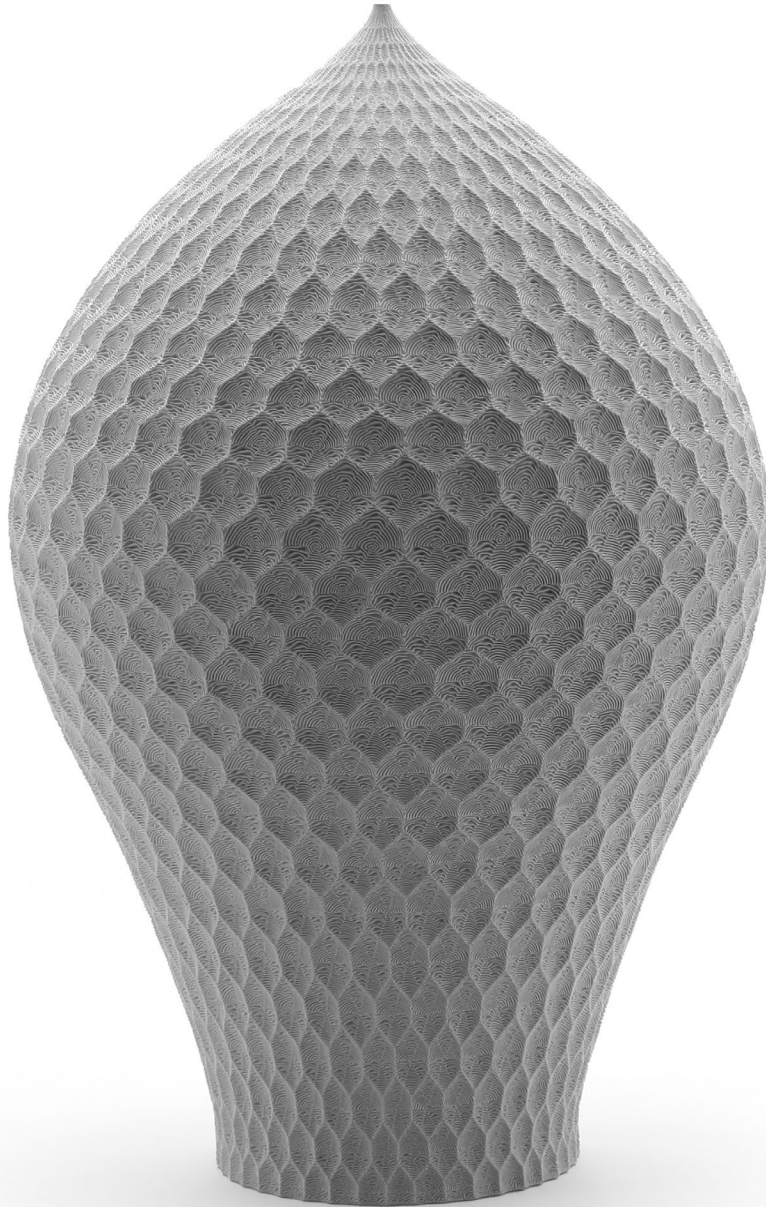


6

Jade and Water

LEARN ▶ Module 3





6 | Module 3

Jade and Water

How does tradition influence art?

Name



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Contents

Jade and Water | How does tradition influence art?

- Knowledge Statements** 1
- Lessons** 9
- Lesson 2**
- Notice and Wonder Checklist | *A Single Shard* 10
- Notice and Wonder Chart | Work of Art 12
- Lesson 3**
- Map of Tree-ear’s Home and Journey | *A Single Shard* 13
- Lesson 6**
- “Celadon” 14
- Lesson 9**
- “Confucianism” 17
- Notice and Wonder Chart | “Confucianism” 19
- Question and Answer Chart | “Confucianism” 20
- “The Five Virtues” 21
- Lesson 11**
- Notice and Wonder Chart | “Celadon” 25
- Lesson 12**
- 5 W’s and 1 H for Royal Commissions | *A Single Shard* 26
- Lesson 14**
- “Playing with Mud” 27
- Celadon Process Chart 30
- Lesson 15**
- “Folktale” 31

“Taming a Tiger”	33
Narrative Organizer “Taming a Tiger”	36
Lesson 16	
Readers’ Theater <i>A Single Shard</i>	38
Lesson 21	
Word Parts Web <i>nov</i>	40
Lesson 24	
Expectation and Reality of Fox Chart <i>A Single Shard</i>	41
Lesson 26	
“Can You Sijo?”	42
Lesson 27	
“Botany Lesson”	44
Notice and Wonder Checklist “Botany Lesson”	46
Lesson 35	
Word Parts Web <i>ser</i>	48
Talking Tool	49
Writing	53
Painted Essay®—Argument	55
On-Target Writing Model	57
Advanced Writing Model	65
Checklist for the Writing Model	73
Module Task 1	75
Checklist for Module Task 1	79
Evidence Organizer for Module Task 1	82
Argument Essay Outline for Module Task 1	86
Transition Words and Phrases Chart	89
Module Task 2	91
Checklist for Module Task 2	95

Evidence Organizer for Module Task 2 98

Argument Essay Outline for Module Task 2 102

End-of-Module Task 105

Checklist for the End-of-Module Task 109

Evidence Organizer for the End-of-Module Task 112

Argument Essay Outline for the End-of-Module Task 116

Sentence Strategies for Module 3 119

Fluency 121

Fluency Practice | *A Single Shard*, passage 1 123

Fluency Practice | *A Single Shard*, passage 2 125

Fluency Practice | *A Single Shard*, passage 3 127

Fluency Practice | *A Single Shard*, passage 4 129

Fluency Practice | *A Single Shard*, passage 5 131

Fluency Practice | *A Single Shard*, passage 6 133

Volume of Reading 135

Volume of Reading Questions 136

Reading Log 137

Glossary 141

Credits 146

Works Cited 147



Knowledge Statements





Knowledge Statements

Module 3 | Write complete sentences about what you learned.

World Knowledge	English Knowledge

World Knowledge	English Knowledge

World Knowledge	English Knowledge

World Knowledge	English Knowledge

World Knowledge	English Knowledge

World Knowledge	English Knowledge



Lessons





L2 | Notice and Wonder Checklist

A Single Shard | Use the checklist and chart to notice and wonder about *A Single Shard*.

Literary

- Examine the front and back covers.
- Skim the title page and copyright page to gather information about the publication.
- Read the author's biography on the inside of the back cover.
- Skim the front matter, including the acknowledgements and the Newbery Award acceptance speech.
- Skim the back matter, including the section titled "Author's Note."
- Skim the publisher's text on the back cover to determine the book's possible topics or themes.

Notice	Wonder

Notice	Wonder



L2 | Notice and Wonder Chart

Work of Art | Write what you notice and wonder about the work of art.

Notice	Wonder



L3 | Map of Tree-ear's Home and Journey

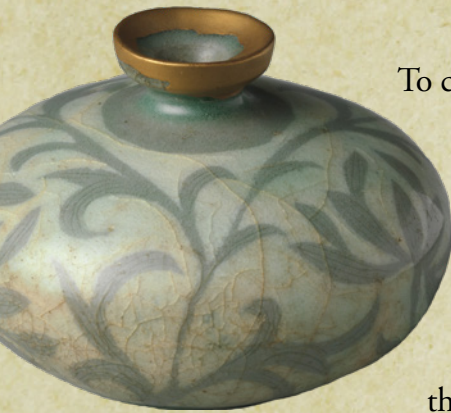
A Single Shard





Celadon

Celadon, greenish ceramic glaze that is used on stoneware. Celadon is used both for the glaze itself and for the article so glazed. It is particularly valued in China, Korea, Thailand, and Japan.



Oil bottle decorated with peony leaves, Goryeo dynasty (918–1392)

To create this ware, artisans apply a wash of slip (liquefied clay), which contains a high proportion of iron, to the body of the stoneware before glazing. The iron interacts with the glaze during the firing and colours it one of various shades of green. First made in China, celadon was exported to India, Persia, and Egypt in the Tang dynasty (618–907), to most of Asia in the Song (960–1279) and Ming (1368–1644) dynasties, and to Europe in the 14th century. The ware was popular because of its beauty; the Chinese also valued it because it resembled jade. Adding to its popularity was a widely believed superstition suggesting that a celadon

dish would break or change colour if poisoned food were put into it.

Yue ware, first made in the Han dynasty (206 BCE–220 CE) in China, was the earliest celadon; the glaze used was olive or brownish green. Beginning in the late Han period, the kilns in Zhejiang, Guangdong, Jiangxi, and Fujian provinces became important celadon producers. The celadons of the Song dynasty, which came from the kilns of Longquan, were the first to reach Europe. Guan kiln, Ru kiln, and Yaozhou kiln also produced celadon during this period.

Vase with Dragonfish Handles, Southern Song dynasty (1127–1279)



Vase, Southern Song dynasty (1127–1279)





Plate with Lotus, Ming dynasty (1368–1644)

Surviving wares include large dishes, bowls, and large vases.

The glaze of these works, superb in quality, is a transparent green colour and is thick and viscous, usually with a well-marked crackle. Decoration was usually incised in celadon, but molded ornament was also sometimes used. On some pots the molding

was left unglazed, so that it burned to a dark reddish brown—an effective contrast to the colour of the glaze. Most celadons attributable to the Ming dynasty have incised, under-the-glaze floral and foliate decoration.

Korean celadons of the Koryŏ period (918–1392) had a glaze that varied from bluish green to a putty colour. Many of the forms were lobed, based on the melon or the gourd. Korean celadon's major divergence from typical Chinese celadon was the inlaid decoration often



Maebyeong with lotus decoration, Goryeo dynasty (918–1392)

found beneath the glaze. The designs were first incised into the clay and the incisions were then filled with black-and-white slip. The inlaid patterns were diverse, but most of the subjects were floral, with occasional birds and clouds. Isolated flowers with symmetrically radiating petals were also popular, principally on



Flask-shaped bottle decorated with peonies, Joseon dynasty (1392–1910)

boxes. During the early part of the Chosŏn dynasty (1392–1910), patterns were often impressed on the stoneware by stamps rather than incised freehand.

Thai celadons, influenced by Chinese wares, had a translucent glaze, usually grayish green and often crackled, over a grayish-white body. Roughly incised vertical flutes were a common decoration. Other forms of decoration (usually floral motifs) were incised under the glaze. Common forms included covered bowls, dishes, ewers, and bottles with two small loop handles at the neck.

In Japan, the importation of Yue ware and the respect for Korean celadon led to imitative production near Seto (Aichi prefecture) during the Kamakura period (1192–1333). The most

important ware from this period is known as Old Seto, a true celadon that was often oxidized to what the Japanese call a “dead leaf” colour. Ritual vases, loop-handled jars, rice-wine vessels, ewers, and incense burners

were among the Old Seto ware;

Dish, Edo period
(1615–1868)

glazes included black and olive green. During the 17th century (Edo period), fine examples of celadon were also made at the famous Nabeshima kilns at Arita, Japan.

In modern times, large-scale production of traditional celadon domestic wares has been undertaken at Bangkok. Ingenious copies of early ware were made in the 20th century in China, Japan, and Korea.



Dish with Hydrangeas, Edo period (1615–1868)

Confucianism



Two Confucian students wear hanbok in Jeonju, South Korea.

- 1 Many Koreans believe in the *Analects* of Confucius. Known as Confucius in the West, the philosopher's name was actually K'ung-Fu-tzu, or Master K'ung. He was the first and probably the most famous Chinese philosopher. Confucius's father died shortly after his birth and his family fell into poverty. He dedicated his life to learning and, at the age of 30, began to teach others. Although he never personally recorded his doctrines, his theories were so compelling that after his death, his followers collected his sayings in a book known as the *Analects*.
- 2 The *Analects* quickly became the foundation of Chinese life. The doctrine sets up an ethical or moral system intended to govern relationships within the family and the state. The entire system is based on subordination—child to parent, wife to husband, and subject to ruler. It emphasizes ritual, ceremony, and appropriate behavior in public, and it applies to all aspects of life.
- 3 Confucian theory dominated the sociopolitical life of China for centuries, and it also had a tremendous influence

on the cultures of Korea, Japan, and Indochina. Confucian thought came to Korea during the Three Kingdoms Era (approximately 67 BCE to 935 CE). Organized religions such as Buddhism and Taoism arrived from China at about the same time. Because of the nature of Confucianism, however, it was never in conflict with these religious philosophies. In Korea, it worked in conjunction with religion to form the basis for the culture's reverence for age, social stability, and respect for learning. However, Confucianism has been criticized for its tendency to overemphasize the past and its social rigidity.

- 4 Confucian manners and attitudes about social relationships still play a major role in how Koreans think and act. Sungkyunkwan University in Seoul is the country's center of Confucianism and the site of a shrine to Confucius. More than 200 Confucian academies with

shrines, called *hyanggyo*, are scattered throughout Korea to teach young people traditional values and manners, and ancestral rites and ceremonies honoring outstanding Confucian thinkers are held regularly.



A Confucian student walks at Jeonju Hyanggyo in Jeonju, South Korea.



L9 | Notice and Wonder Chart

“Confucianism” | Write what you notice and wonder about the text.

Notice	Wonder



L9 | Question and Answer Chart

“Confucianism” | Refer to the article to answer each question. Write the answer to each question in the appropriate column.

Question	Answer
Who was Confucius?	
On what principle is the Confucian system of relationships based?	
What is the relationship between Confucianism and religion?	
Why is Confucianism important in Korea today?	

The Five Virtues

by Monique Nagel-Angermann



Qian Gu, *Gathering at the Orchid Pavilion*. 1560, Handscroll; ink and color on paper, 24.1 x 435.6 cm. The Metropolitan Museum of Art, New York.

- 1 Virtues are neither gifts nor talents. Rather, they must be developed and practiced every day. So taught the Confucian philosophers of ancient China, who believed world leaders should follow five virtues.
- 2 What are the five? According to Confucian tradition, they are *ren*, *yi*, *li*, *zhi*, and *xin*. Defining each of these, however, is a bit difficult, since each has several meanings. But let's have a closer look!
- 3 Perhaps the best English translation of the first virtue, *ren*, is "humanity" or "human." The concept of humanity, however, is unique and, according to Confucius, includes the virtues of respect (*gong* 恭), generosity (*kuan* 寬), sincerity (*xin* 信), earnestness (*min* 敏), and kindness (*hui* 惠). Confucius once said that perfect *ren* occurs when someone practices these five virtues everywhere under heaven.
- 4 By way of reinforcing his beliefs, Confucius further stated that if you are respectful, you will not be treated with disrespect; if you are generous, you will have the support of all the people; if you are sincere, the people will place their trust in you; if you are earnest, you will be successful; and, if you are kind, you will be able to ask others to do something for you.

- 5 According to this belief, “humanity” means more than being kind toward other people. The underlying concept is one of “reciprocity” (*shu* 恕) or “shared cooperation.”
- 6 In the Analects, it is said that a pupil once asked Confucius if there was one word that might serve as a guide throughout one’s life. Confucius replied that reciprocity might be just that word, adding that what you do not want done to yourself, do not do to others. His answer reminds us of what is known as the Golden Rule: “Treat others as you would like others to treat you.” It also echoes the Silver Rule: “Do not treat others in ways that you would not like to be treated.”
- 7 According to a pupil, Confucius never tired of learning and therefore could be called wise (*zhi* 智). He also taught without tiring of instructing, a characteristic that could be called human (*ren* 仁). Thus, according to this pupil, Confucius can be regarded as a sage



Unidentified artist Chinese, *Scholars of the Liuli Hall*. 13th century, Handscroll; ink and color on silk, 24.1 x 435.6 cm. The Metropolitan Museum of Art, New York.

or saint because he practiced both these virtues.



Wang Shangong, *Paragons of Loyalty and Filial Piety*. 1593, Handscroll; ink on paper, 28.3 x 448.9 cm. The Metropolitan Museum of Art, New York.

- 8 The second virtue is “righteousness” (*yi* 義), which should guide the actions of both rulers and fathers. In fact, the philosopher Mencius advised the king that, in order to strengthen his rule, he should not think about profit but about the virtues of “humanity” and “righteousness.”
- 9 The third virtue, (*li* 利) is rather difficult to translate. Some scholars interpret it as “ritual” or “ceremony,” while others see it as “propriety” or “good manners.”
- 10 The fourth virtue is “wisdom” (*zhi* 智). While this term could also mean “knowledge” and “intelligence,” it actually implies more. *Zhi* refers to the task of knowing others and, more important, to the task of knowing oneself.
- 11 The fifth virtue is the very important “integrity” (*xin* 信), which several traditional texts compare to a treasure.



Unidentified artist, *Copy of Tang Ming Huang Instructing the Prince*. Ming (1368–1644) or Qing (1644–1911) dynasty, Handscroll; ink and color in silk, 31.4 x 108.6 cm. The Metropolitan Museum of Art, New York.

Why the Five?

- 12 Did Confucius establish these five virtues as a set? In the *Analects*, a work compiled by his followers shortly after the master's death, they are not mentioned. And even Mencius did not list them in this form. Instead, he explained that the four virtues *ren*, *yi*, *li*, and *zhi* have their root in *xin* ("the heart"). According to Mencius, all men have these virtues within themselves. Optimistically, Mencius declares that if we will allow the four virtues to develop fully, the result will be similar to a fire that has begun to burn.
- 13 We can also look to the Han scholar Dong Zhongshu (179–104 BC), who suggested that there is a set of three cardinal bonds and five constant virtues. His virtues were also *ren*, *yi*, *li*, *zhi*, and *xin*, and his reasoning further explained how humans, earth, and heaven are connected. For Dong, the three cardinal bonds refer to the relationships between ruler and subject, father and son, and husband and wife. All three relate to the relationship between the forces of *yin*, representing "dark and female," and *yang*, representing "bright and male."
- 14 The "Teachings of Confucius," a collection of sayings attributed to Confucius that was compiled during the Han period, teach that a superior man can be compared with jade. The sayings also refer to a set of five virtues. These include "humanity," "righteousness," "propriety," "wisdom," and then "loyalty," instead of "integrity."

Yet Another Virtue!

- 15 Apart from these different sets of virtues, another key virtue found in the Confucian teachings should be mentioned: “filial piety” (*xiao* 孝), which is the respect for parents and grandparents. Confucius taught that filial piety was the root of human behavior.
- 16 Yet, it seems that Confucius did not, at first, intend to teach the common people to live according to the standard of the five virtues. Rather, his instructions were aimed at the superior man. Still, everyone within a well-structured society

has his fixed place, so Confucius said, and therefore may strive for human perfection. In accordance with this thinking, another source, the *Book of Documents*, offers its set of five constant virtues. These advise that a father should act with “justice” (*yi*), a mother should be “kind” (*ci*), an elder brother should act according to the principles of “friendship” (*you*), a younger brother should be “respectful” (*gong*), and a child should be filled with “filial piety” (*xiao*).



Unidentified artist Chinese, *Twenty-four Paragons of Filial Piety*. 19th century, Album of fifty-one leaves of paintings and calligraphy; ink, wash and color on paper, 34.9 x 24.3 cm. The Metropolitan Museum of Art, New York.



L11 | Notice and Wonder Chart

“Celadon” | Write what you notice and wonder about the text.

Notice	Wonder



L12 | 5 W's and 1 H for Royal Commissions

A Single Shard | Refer to the portion of pages 60–61 from “As he returned” to “for the palace” and write answers to each question in the appropriate space.

Who is arriving soon?

Where will this person arrive?

When will this person arrive?

What form of transportation will this person use?

Why is this person visiting?

How do people react to the news of this visit?

PLAYING WITH MUD

If you've ever made a mud pie, or even a sandcastle, you know how it feels to squeeze the earth between your fingers and shape it into something new.

by Katherine Schouten



- 1 For thousands of years, human beings have reached into the earth and molded it into forms of their own.
- 2 Pottery is one of the world's oldest art forms. Nobody knows exactly where or why people started making it. It was not invented in any one place or for any one reason. Because pottery uses just four basic ingredients—earth, water, fire, and

air—people all over the world, at many different times, have created this simple ceramic. Pottery is made with the same steps wherever and whenever it is found.

- 3 And yet, many types of pottery exist. One of those types of pottery is celadon, an elegant, gray-green ceramic made in Korea. Perfected nearly a thousand years ago, celadon is most famous for its splendid color. Described as having “the radiance of jade and clarity of water,” celadon was especially treasured by Korean kings and monks. They used celadon cups and bowls in sacred rituals, like the tea ceremony, and daily activities, like meals. And, like all Koreans, they admired the most beautiful pieces as art.

- 4 The first step in making celadon, as with all pottery, is to find and prepare the clay. Clay comes from the earth and can be either wet or dry. In Korea, it is dug from riverbanks. Because the clay is wet, it is very, very heavy—so collecting the clay is no easy task.



5 After it is gathered, the clay is taken to big pits nearby. There it is mixed with water until it is the texture of mud. The sludgy mixture is poured through a sieve, a thin, wire net that separates out tiny pebbles, sticks, and other grit. Then it is left for several days to settle. When the clean clay sinks to the bottom of the pit and the dirty water floats to the top, the clay is ready. The water is poured off, and the clay is scooped up, chopped into blocks, and sent to the potter's studio.

6 The clay is now ready to be shaped. Most celadon is thrown on a potter's wheel, a flat board that is spun around and around, either by hand, foot, or with a stick. A lump of freshly prepared clay is placed in the center of the wheel. As it spins, the potter pushes the clay back toward the middle. Next, very carefully, he begins to pull the clay up into a cone. When it is just the right height, the

potter presses down on the tip of the cone and slowly begins to shape its sides.

7 Once it is shaped, the clay is left in the open air to dry so that it becomes "leather hard." That is, not hard enough to break, but firm enough that the potter can trim its edges or scratch its surface without ruining the object he just made. And it is when the clay is leather hard that making celadon takes an interesting twist.



8 Although celadon became famous in Korea, it was first made across the sea in China. Then, in the 10th century, a group of Korean potters invented a new way to decorate their pottery. Using a thin knife, the potters scratched designs into the clay's surface. They filled the spaces with a watery clay known as slip. Not all clay is the same color; it depends on the minerals inside. Clay can be brown, red, white, black, or even blue. So by mixing different kinds of clay with

just a little bit of water, the potters could decorate their pieces with other colors. And because the slip went inside the spaces and not on top, it was different from painting and was called inlay. This change made it a very exciting time to be a potter!

9 After inlay is applied, the dried pieces of celadon are put into a fiery oven called a kiln. The high temperatures in the kiln seal the inlay design in place and make the clay hard, dry, and brittle. If the piece is dropped now, it will shatter into tiny bits.

10 Once a piece is fired in a kiln, it is ready to be decorated. Most pieces of pottery are dipped in glaze, a thin liquid made from colored clay and water. Glaze is even finer than slip; its clay has been sieved at least three times to remove grit and larger pieces of earth. Wood ash is then added to celadon's glaze, which makes the glaze appear clear like water, not opaque, like paint.

11 The final step is the trickiest. The entire piece—shaped, inlaid, fired, and glazed—is put inside the kiln again and fired one last time. Celadon's remarkable greenish color comes from the combination of minerals in Korea's soil, mostly titanium (yellow) and iron (blue). When they mix, an unmistakable green color appears. But if too much oxygen gets inside the kiln, the iron in

celadon's precious glaze will rust, leaving brown spots. And if the kiln isn't hot enough, the glaze will not set properly. But with great care, and a little bit of luck, the prized pottery emerges from the kiln without a single spot, glistening in its crackled green glory.

12 Today, people around the world prize celadon for its beauty and the skill required to make it. The southwestern town of Kangjin continues to be Korea's unofficial celadon capital. Every day, potters bring new life to this old art form. And every piece they make still begins by squeezing the earth between their fingers.





L14 | Celadon Process Chart

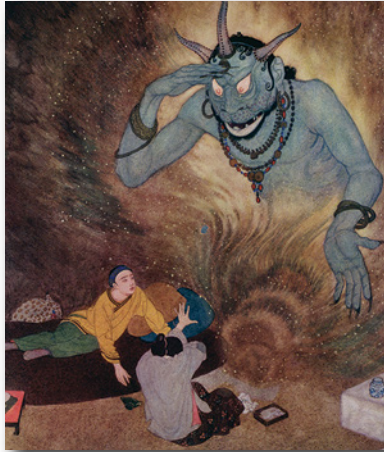
Add paraphrases of annotations about the steps of the celadon pottery-making process in *A Single Shard* and “Playing with Mud.”

<i>A Single Shard</i>	“Playing with Mud”



Folktale

In storytelling, there is much disagreement among scholars as to how to define the folktale. Some scholars consider folktale a variety



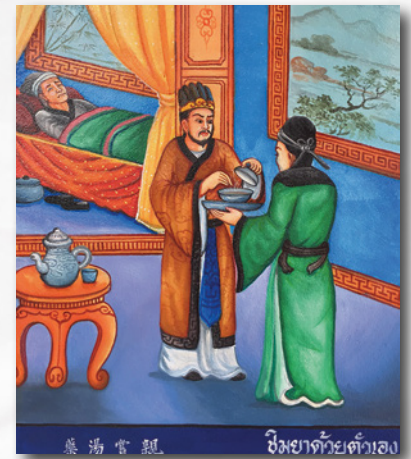
This early 1900s illustration shows Aladdin and the Efrite. The tale is a folktale and probably originated in the Middle East.

of myth, for instance, while others consider myth a variety of folktale. For the purposes of this article, folktales can most usefully be considered as a broad category of oral fictional tale—a tale not regarded by its teller or audience as historically, factually true—that may encompass many other types of oral stories as varieties within it. Under this definition, oral stories such as fables and fairy tales would be categorized as folktales.

One of the main characteristics of a folktale is that the author (or authors) is anonymous. In contrast to a literary story, with its standard text and author living in a definite time and place, the folktale begins its life as an orally

presented story. Its originators have long been forgotten. As the tale gets passed from generation to generation, the people who disburse the story may add to it. As a result, after years of retelling, the story exists in many versions, all of which are equally valid. Instead of being fixed like a literary document, the folktale is in continual flux.

Folktales are present throughout all cultures. Certain peoples tell very simple stories, whereas others present tales of great complexity;



Wall mural on Chinese folktales, Chiang Mai, Thailand

however, the basic pattern of tale-teller and audience is found everywhere and as far back as can be learned. Differing from legend or tradition, which is usually believed, the folktale, as an oral fictional tale, gives storytellers absolute freedom to create and re-create the story as they wish. The only constraints that the storytellers fall under are that they stay within the appropriate limits that

local customs and societal mores dictate and that they tell tales that please.

In general, folktales travel with great ease from one storyteller to another. Since these stories are characterized by their basic patterns and by themes rather than by their verbal form, they are easily translated from language to language. The spread of a folktale was originally determined by large culture areas, such as North American Indian, Eurasian, Central and Southern African, Oceanic, or South American. With recent increasing human mobility, however, many tales, especially of Eurasian origin, have disregarded even these culture boundaries and have gone with new settlers to other continents.

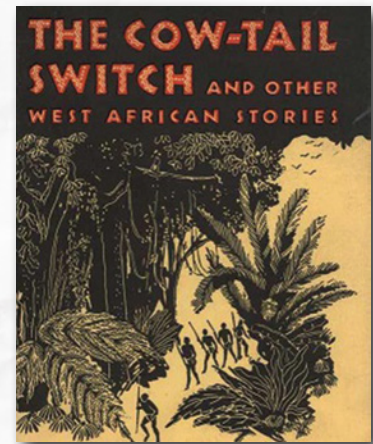


Bears at Pohjola building, inspired by Finnish folktale, Michelle Enemark, Aleksanterinkatu street, Helsinki, Finland

Even considering the oral origin of folktales, it is possible to establish certain norms of plot structure within the genre. Fictional elements obviously enter into the stories. Humans and animals abound, whether in their natural form

or as supernatural creatures that seem sometimes like men and sometimes like beasts. Adventure stories, exaggerations, other-world journeys, tales of robbers and thieves, and narratives of marriage,

usually between human beings and animals, are common. Specific folktales include “The Dragon Slayer,” “The Danced-Out Shoes,” “Cupid and Psyche,” “Snow White,” “Cinderella,” “The Clever Peasant Daughter,” “Faithful John,” and “Hansel and Gretel.” In addition, tales of the exposure and ultimate return of the hero appear in many cultures. The expected return of King Arthur from Avalon or of Barbarossa from his cavern are examples of themes of this kind.



The Cow-Tail Switch and Other West African Stories by Harold Courlander is a collection of West African folktales about men and animals, kings, warriors, and farmers. First published in 1947.

A Korean Folktale

Taming A Tiger

from *All About Korea* by Ann Martin Bowler

Koreans feared and respected the tigers that once roamed their mountains. Here is one of many wonderful Korean tales about tigers.

- 1 “Jung, thank goodness you’re home!” cried Ogi, rushing to her husband. “Come sit down. Tell me, is the war over?”
- 2 But Jung only replied, “Give me peace, woman!”
- 3 Ogi told Jung funny stories, trying to cheer him up. But he said sternly, “Enough, woman! Let me rest!”
- 4 Then Ogi decided, “My husband is too thin! Some homemade food will do him good.”
- 5 But no matter what Ogi cooked, Jung pushed it away saying, “This bulgogi is overcooked!” or “This is too salty!” or “This isn’t spicy enough!”
- 6 A few days later, Jung finally set off to farm their land. At first Ogi was overjoyed, but her happiness didn’t last long. “My husband is worthless! Look at him. He just sits and stares at the sea! His body is home, but the loving man I know is gone. What should I do?”
- 7 One day Ogi heard about a wise old hermit who made healing potions. She set out for his home right away. The old man answered his door gruffly. “What do you want?”
- 8 Ogi answered politely. “Wise One, I need a magic potion.”
- 9 Sighing, the old man said, “What is your story?”
- 10 “My husband is not himself,” began Ogi, her voice quivering. When Ogi finished her sad tale, the Wise One replied, “Yes, this happens sometimes when men return from war.”





- 11 Encouraged, Ogi asked hopefully, “Wise One, can you make a potion so my husband will be himself again?”
- 12 “So simple, is it?” the old hermit laughed. But after a long while, he said, “This potion is most difficult but it can be made. The key ingredient is the whisker of a living tiger. Bring me a whisker and I will make a magic potion.”
- 13 Ogi was astonished. “The whisker from a living tiger? Impossible!”

- 14 “If helping your husband is important enough, you will find a way,” the hermit replied, as he shut his door.
- 15 “A tiger’s whisker? I would be killed!” Ogi worried. But Jung did not improve, so finally, one sleepless night, Ogi took some rice and meat, tiptoed from her dark house and hiked to caves where tigers were known to live.
- 16 Standing far from the caves, Ogi sang in a shaking voice, “Tiger, sweet tiger, dinnertime!” But by daybreak, no tiger had appeared so Ogi left the food and headed home.
- 17 Each night, Ogi faithfully brought food and forced herself closer to the tigers’ caves. She sang sweetly for hours on end, “Tiger, sweet tiger, dinnertime.”
- 18 One night, a tiger seemed to be waiting for Ogi on the trail. Ogi was so startled she dropped the food. She shivered as the powerful animal gobbled it up.
- 19 From then on, the tiger met Ogi on the trail. In the dark, Ogi smelled the tiger’s hot breath and heard him chew. She was delighted to see his tail swish when she sang, “Tiger, sweet tiger! Dinnertime!”
- 20 One night Ogi forced herself to reach out and scratch the thick fur behind the tiger’s ear. To her amazement, the tiger purred! From then on, Ogi not only scratched the tiger’s neck but petted his long powerful sides as well.

- 21** Seven nights later, while the tiger was enjoying her scratching, Ogi drew a deep breath and said, “Tiger, my friend, I need one of your whiskers. Please don’t be angry.” The tiger didn’t seem to notice as Ogi cut off a whisker.
- 22** Clutching the whisker, Ogi ran straight to the hermit’s house. “Wise One!” Ogi called excitedly. “I have a tiger’s whisker! Please make a potion so my husband will be happy again.”
- 23** The hermit studied the whisker sleepily. Satisfied it was from a living tiger, he dropped it into his fire.
- 24** “No!” cried Ogi. “Don’t burn the whisker!”
- 25** The old hermit answered calmly, “Tell me, how did you get the whisker?”
- 26** “I brought the tiger food each night,” Ogi said. “At first, I stood far from the caves. Each night I went closer, singing ‘Tiger, sweet tiger, dinnertime,’ over and over. I was tired, but I didn’t give up. I went night after night and finally, finally, the tiger came to me. Soon he ate out of my hand and purred when I scratched him. It was then that I took a whisker.”
- 27** “I am impressed! Through your kindness and patience, you tamed a tiger!” the hermit said warmly.
- 28** “I guess I did. But you burned the whisker!” Ogi said sadly. “All my work was for nothing.”

- 29** “You are wrong. Your work was most important. The whisker is no longer needed,” the hermit said firmly. “Ogi, come sit beside me. I need to ask some questions.”
- 30** Settling in front of the fire, the hermit asked, “Who is more fierce, your husband or the tiger you tamed?”
- 31** “The tiger, of course,” Ogi replied.
- 32** “If you can win the love and confidence of a wild animal by your kindness, could you not do the same with your husband?” the hermit asked.
- 33** Ogi was speechless. But then, with a smile on her face, Ogi thanked the hermit and raced toward home, thinking all the while of what she had learned from the wise old hermit.





L15 | Narrative Organizer

“Taming a Tiger” | Write information about the story’s exposition, rising action, climax, falling action, and resolution.

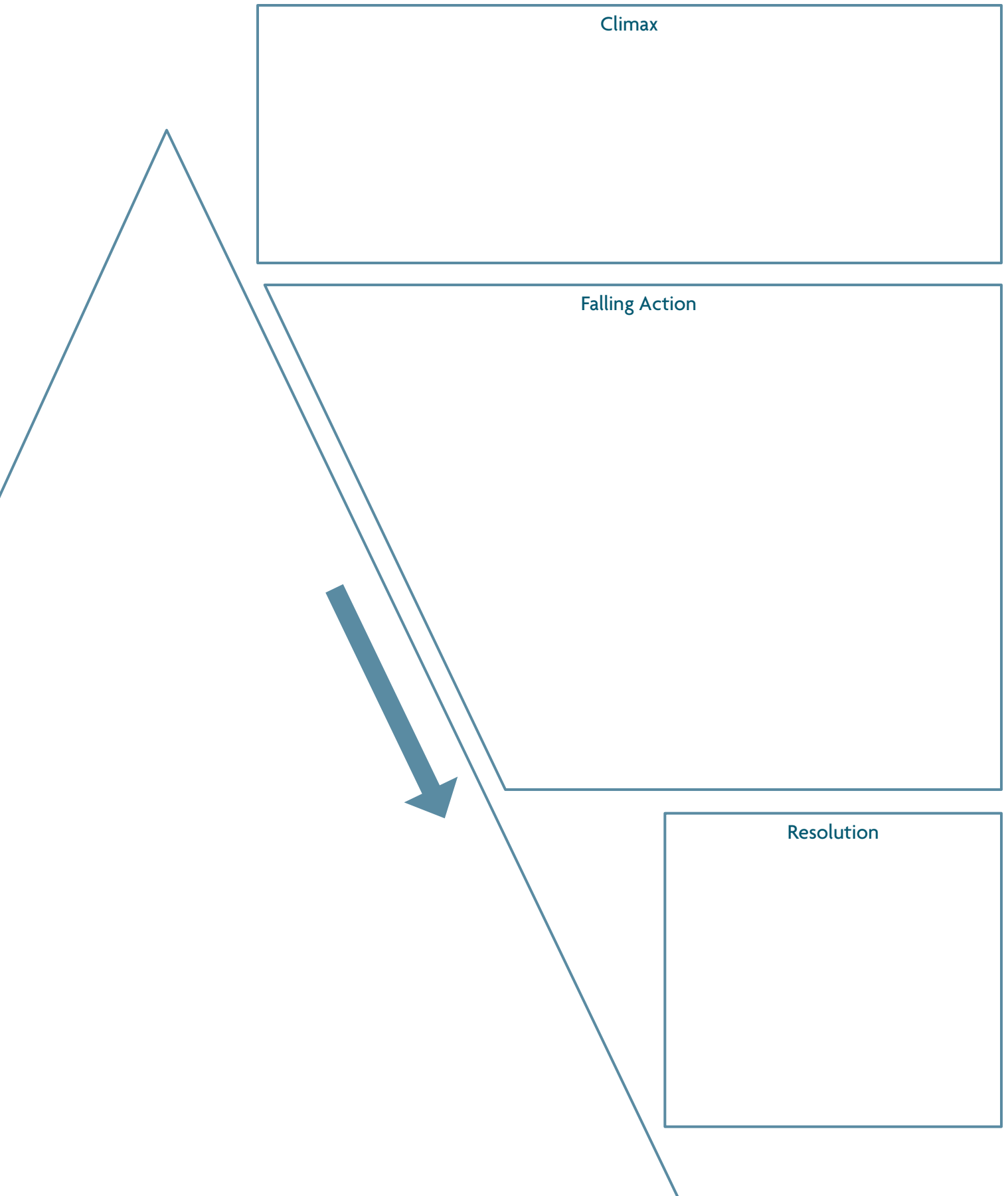
Exposition

Characters

Setting

Conflict

Rising Action





L16 | Readers' Theater

A Single Shard | Read your assigned script, adding any notes regarding tone, facial expression, pronunciation, or gestures.

Script 1 (adapted from pages 89–91)

For Three Readers: Narrator, Tree-ear, and Ajima

Narrator: Just then, Min's wife came around the house with a basket of laundry. Tree-ear jumped to his feet to help her. She nodded her thanks, calm as ever, as if the tumultuous events of the past few days had never happened. They stood on either side of the clothesline; he handed her the garments, and she hung them. Her serenity and the rhythm of the task helped soothe Tree-ear's raw nerves. Yet again he wished he could think of a way to show his gratitude for her kindness. ... She seemed to have no desires of her own ... or perhaps her wishes were those of her husband's. Suddenly, an answer came to Tree-ear as if calling from the clear sky. Doing Min a favor—a great favor—that was the way to thank her.

Tree-ear: I have a request to make of the honorable potter's wife.

Ajima: Please.

Tree-ear: I—I am aware of the generous offer made by the royal emissary.

Narrator: Tree-ear glanced quickly at her. Her eyes crinkled in amusement, so he knew that she did not mind that he had eavesdropped.

Tree-ear: If the master would make a vessel he considers worthy of the court's attention, it would be my greatest honor to be allowed to take it to Songdo for him.

Ajima: I will ask the master, under one condition. No, two conditions. The first is that you return to Ch'ulp'o quickly and safely.

Narrator: Tree-ear bowed, puzzled. Why should it matter to her how he journeyed?

Ajima: And the second ... the second is that from now on, you will call me *Ajima*.

Narrator: *Ajima* meant something like "Auntie"; it was a term of great affection, reserved only for older kinswomen. Tree-ear was kin to no one, and yet Min's wife wished for him to call her *Ajima*. He did not even know if he could say the word.

Ajima: Well, Tree-ear? Do you agree to my conditions?

Narrator: Tree-ear nodded. He spoke from behind the clothes that flapped on the line.

Tree-ear: I agree. I agree—*Ajima*.

Script 2 (adapted from pages 92–95)
For Three Readers: Narrator, Tree-ear, and Min

Narrator: Two days before, Min had handed Tree-ear some tools to be cleaned, saying—

Min: The vessels will be finished by midsummer. If you leave then, you will be able to return before the snow.

Narrator: In this way, Tree-ear learned that Min was sending him to Songdo ... Min spent his time on the new set of vases, one or two of which would be selected to be taken to Songdo. In the meantime, the pace had slowed considerably for Tree-ear ... he found himself idle on occasion, with too much time to think. And think he did, gathering his courage until ... there was enough of it to enable him to stand before Min with a request.

Min: What is it now?

Tree-ear: Master.

Narrator: Tree-ear bowed.

Tree-ear: It is now more than a year that I have had the honor of working for you.

Min: A year ... yes. So?

Tree-ear: I was wondering ... if the Master would be so good ... if he thinks my work worthy—

Min: Ask your question or leave me in peace, boy!

Tree-ear: If you would one day be teaching me to make a pot.

Narrator: Min sat motionless for a long moment—long enough for Tree-ear to wonder if perhaps his request had been unclear. At last, Min stood and Tree-ear raised his head.

Min: Know this, orphaned one. If ever you learn to make a pot, it will not be from me.

Tree-ear: Why? Why will you not teach me?

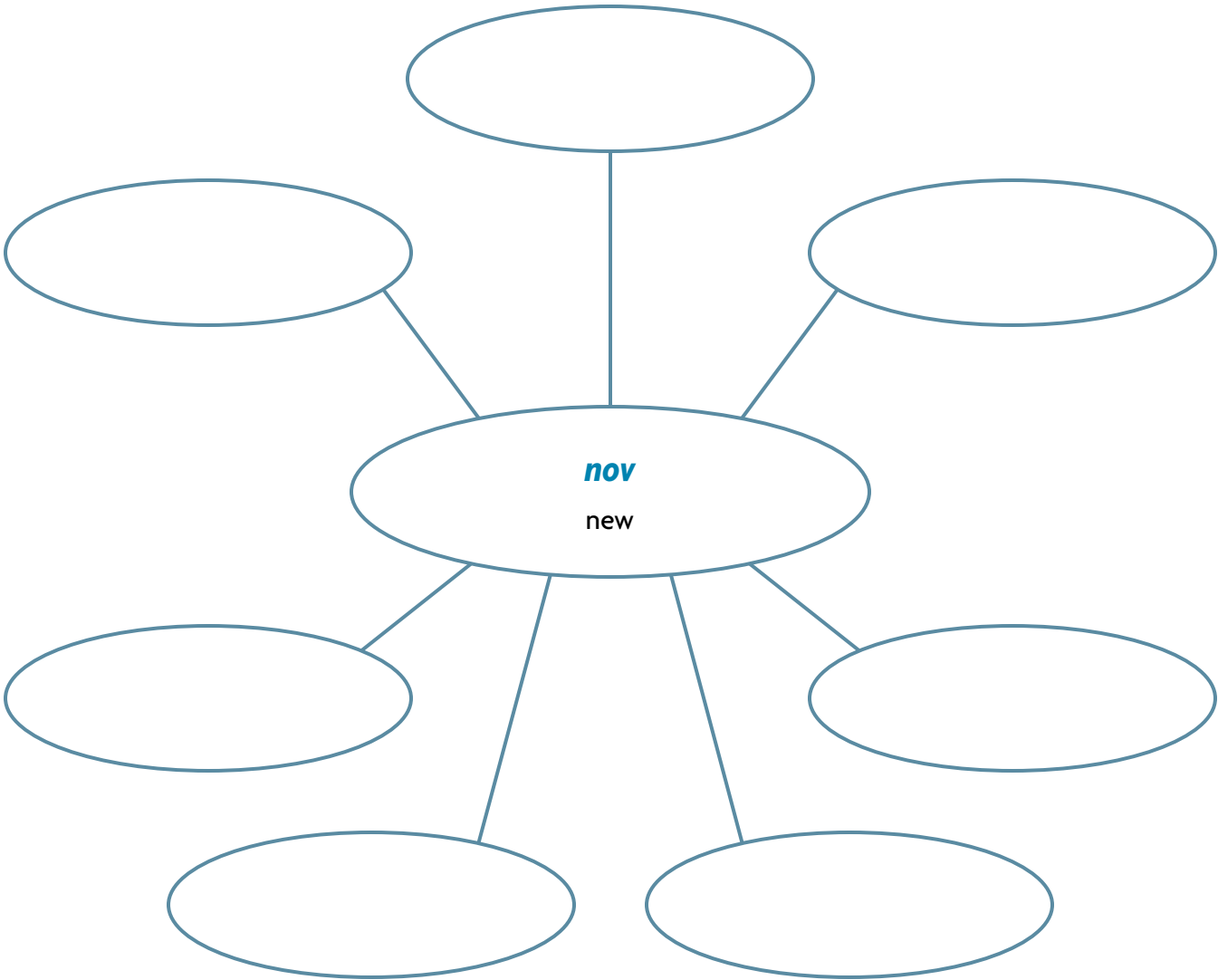
Narrator: Min picked up the half-formed vessel before him and slammed it back onto the wheel with such force that Tree-ear flinched.

Min: Why? I will tell you why. The potter's trade goes from father to son. I had a son once. My son, Hyung-gu. He is gone now. It is him I would have taught. You—you are not my son.



L21 | Word Parts Web

nov | In the ovals, write words that contain the root *nov*.





L24 | Expectation and Reality of Fox Chart

A Single Shard | Complete each row by paraphrasing Crane-man's and Tree-ear's expectations of the fox and their experiences of the fox in reality.

Character	Expectations of Fox	Reality of Fox
Crane-man		
Tree-ear		

Can You Sijo?

from “The Best Alphabet in the World”
by Robin Hansen

- 1 Have you ever written a haiku?
- 2 Sijo is the name for traditional Korean poetry that is similar to Japanese haiku. Three features make the sijo unique — its structure, its rhythm (sijo were originally sung), and the twist or surprise at the conclusion of the poem.
- 3 A sijo consists of three lines. Each line averages 14 to 16 syllables for a total of 44 to 46 syllables in the entire poem. The first line introduces a situation or problem. The second line develops the problem, and the third line gives closure or answers the question posed in the first line, usually with an unexpected result.
- 4 Sijo flourished in the 16th and 17th centuries. Many Korean poets chose nature themes for their sijo. Others wrote love poems or poems with political meanings.

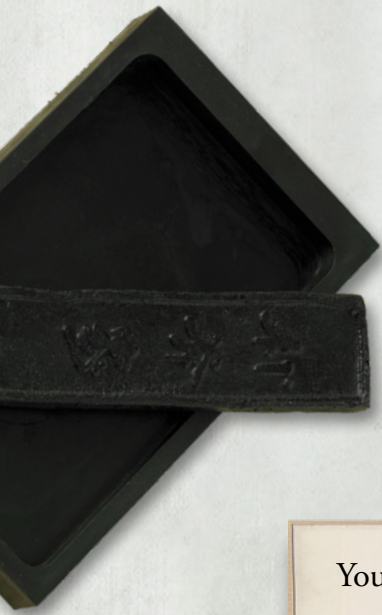


5 Here are some examples of traditional sijo:

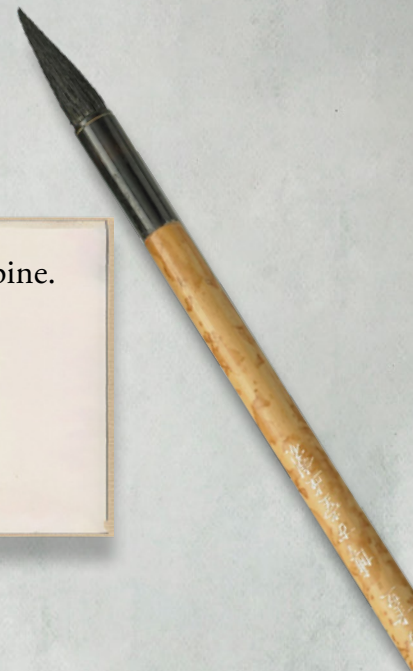
Oh that I might capture the essence of this deep midwinter night
 And fold it softly into the waft of a spring-moon quilt
 Then fondly uncoil it the night my beloved returns.
 —Hwang Chin-I (1522–1565)



Snowfall blankets the mountain village and buries my rocky lane.
 No need to open the brushwood gate, none will come to see me.
 Still a crescent moon smiles brightly down, the truest friend I have.
 —Sin Hum (1566–1628)




You ask how many friends have I? Water and stone, bamboo and pine.
 The moon rising over the eastern hill is a joyful comrade.
 Besides these five companions, what other pleasures should I ask?
 —Yon Son-do (1587–1671)



Botany Lesson

by Linda Sue Park



Mom pampers her houseplants, talks to them,
tells them to stand up tall.

But sometimes they give up, lie down, go brown.

They should learn from the weeds—
pushing through the pavement cracks,
smart, tough. Keeping at it, staying green.





L27 | Notice and Wonder Checklist

“Botany Lesson” | Use the checklist and chart to notice and wonder about the text.

Literary

- Identify genre features (e.g., line numbers, stanzas).
- Read the title.
- Skim the first line and last line of the text to see if you can determine the main ideas.
- Skim the entire text.

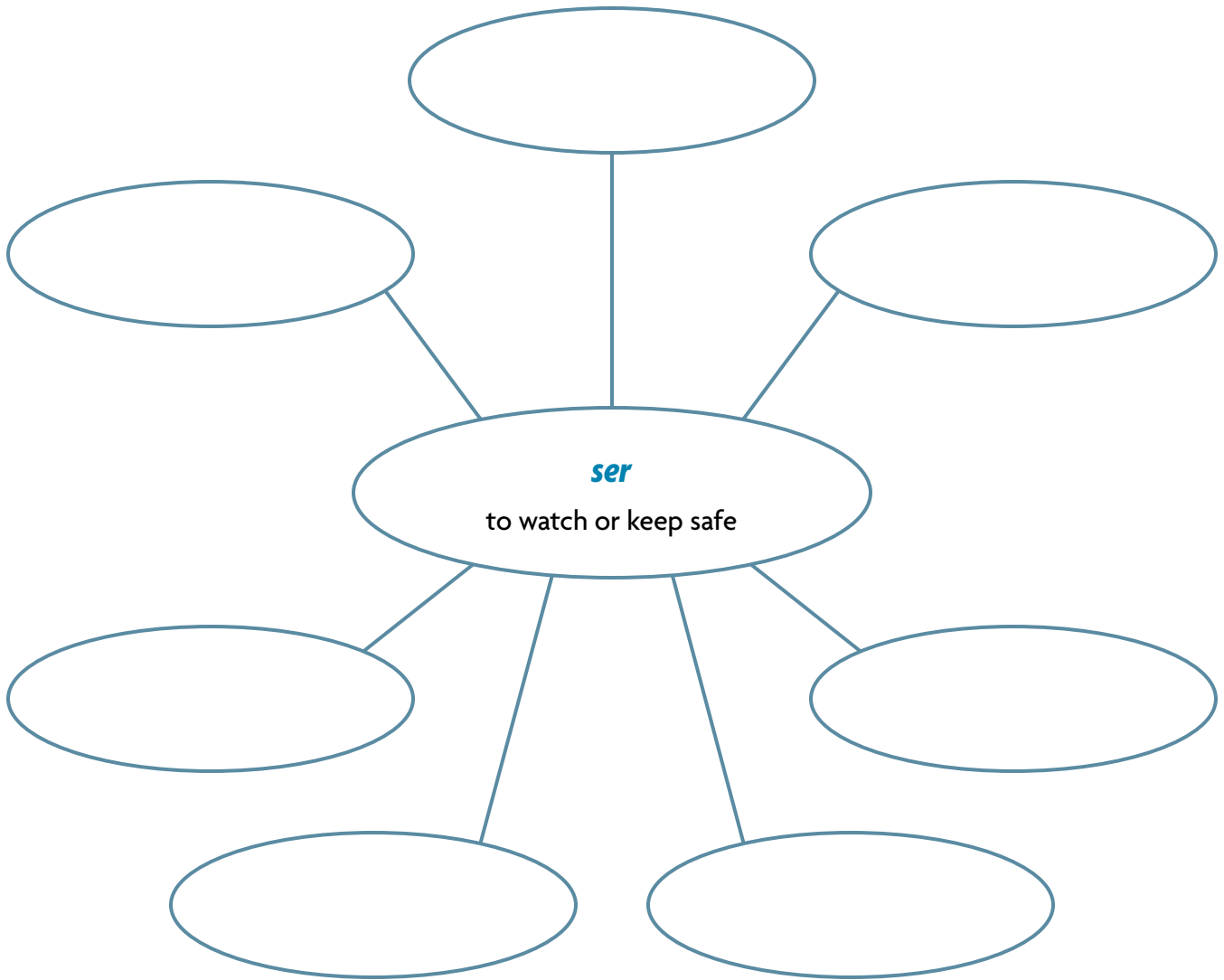
Notice	Wonder

Notice	Wonder



L35 | Word Parts Web

ser | In the ovals, write words that contain the root *ser*.



Talking Tool







Listen Closely

Can you elaborate on _____?
What evidence supports your idea?
How does your idea relate to _____?



Share What You Think

Overall, _____.
For example, _____.
Additionally, _____.

I hear my classmates say that _____. This is different from the idea that _____.

I hear my classmates say that _____. These ideas are similar because _____.

I hear you say that _____. To build on that idea, _____.

I hear you say that _____. A different perspective is _____.



Support What You Say

In the text, _____.
According to the author, _____.
The author states that _____.

This evidence illustrates _____.
This evidence proves _____.



Writing





Painted Essay®—Argument

Key: ■■■ red, ■■■ green, ≡ yellow, ||| blue

Introduction catches the reader's attention, gives some background context	
Thesis	
reason #1	reason #2

Proof Paragraph #1 (evidence)

transition
Proof Paragraph #2 (evidence)

Conclusion What? (restate your thesis) So What? (reflect)
--



On-Target Writing Model

Prompt: Which character trait is most important to Tree-ear's success in chapters 1–4?

- observant
- determined

There are certain qualities that allow a person to thrive in life regardless of the circumstances they are faced with. In times of adversity, a person's ability to persevere can mean the difference between success and failure. In the first four chapters of *A Single Shard*, the main character, Tree-ear, shows in several instances that determination is one of his character traits. Tree-ear's determination leads to his work with Min and keeps him committed during the challenging start of that work.

When Min catches Tree-ear trespassing where Min works, Tree-ear remains calm, even when he is accused of stealing. He responds to Min, determined to explain himself. "He kept his voice respectful, but his words were proud" (17). Tree-ear first shows his determination by keeping his

Notes

composure while telling Min about having damaged his pots. When Tree-ear suggests the possibility of making things right by working off his debt to Min, he argues for himself and explains how he could be valuable. Again, he shows determination by trying to respectfully convince Min to let him work off his debt. Tree-ear is determined to convince Min as shown when “Tree-ear crossed his arms stubbornly and did not look away” (18–19). Tree-ear is determined to have a positive interaction with Min, and as a result, Min agrees to let Tree-ear work for him to repay his debt. Tree-ear’s determination helps put him on the path to a brighter future.

In addition to showing his determination in his interaction with Min, Tree-ear shows that he is determined as he struggles through the first few days of working off his debt. After an unreliable cart and an injury to his hand on the first day, Tree-ear is determined to return to Min’s to work. When Crane-man recommends some rest for Tree-ear’s injured hand, “Tree-ear said nothing.

Notes

He knew that Crane-man had already guessed there would be no rest that day. There was still eight days' work to be done for Min" (24). Tree-ear is determined to be successful at his very first opportunity for work, especially because he cares so much about becoming a potter. As Tree-ear finishes his nine days of working off his debt, he plans thoughtfully how he will ask to continue working for Min. Tree-ear shows his determination again as he respectfully makes his case to Min, explaining, "It would be a great honor for me to continue working for the potter.' Tree-ear began the speech he had planned so carefully" (30). A person who is determined plans and puts a lot of thought into how to make something happen. Doing so puts Tree-ear on a path to success in the future.

Tree-ear has had a hard life. As an orphan, he is lucky to find the friendship of Crane-man. One of the most important character traits that Tree-ear embodies from the beginning of the novel is that he is determined. This determination can help a

person be on a path to success. When times get hard, having the ability to stay focused on goals is important and may help someone to eventually succeed.

Notes

On-Target Writing Model

Prompt: Which character trait is most important to Tree-ear's success in chapters 1–4?

- observant
- determined

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Notes

Advanced Writing Model

Prompt: Which character trait is most important to Tree-ear's success in chapters 1–4?

- observant
- determined

There are distinct qualities that allow a person to thrive in life regardless of the dreadful circumstances they might face. In times of grave adversity, a person's ability to persevere can mean the difference between achieving success and ending up in failure. In the first four chapters of *A Single Shard*, by Linda Sue Park, the protagonist Tree-ear shows in several instances that determination is one of his character traits. Tree-ear's determination leads to his work with Min and keeps him committed during the challenging start of that work.

When Min catches Tree-ear trespassing at his workshop, Tree-ear remains calm, even when he is accused of stealing. He responds to Min, determined to explain himself. "He kept his voice respectful, but his words were proud" (17). Tree-ear first reveals his determination by keeping his

Notes

composure while telling Min about having damaged his pots. When Tree-ear suggests the possibility of making things right by working off his debt to Min, he argues on his own behalf and explains how he could be an asset to Min. Again, Tree-ear shows determination by trying to respectfully convince Min to let him work off his debt. Tree-ear is determined to persuade Min, explaining, “You would not need to teach so much as you think, sir” (18). Tree-ear explains that he is a careful observer who knows a lot about pottery. After speaking with confidence, “Tree-ear crossed his arms stubbornly and did not look away” (18–19). Tree-ear is determined to prove himself strong and self-assured and to have a positive interaction with Min. As a result, Min relents and agrees to let Tree-ear work for him to repay his debt. Tree-ear’s determination helps put him on the path to a brighter future.

In addition to displaying determination in his interaction with Min, Tree-ear reveals that he is determined as he struggles through the first few

Notes

tumultuous days of working off his debt. After an unreliable cart and an injury to his hand on the first day, Tree-ear is determined to return to Min's to work. The injury Tree-ear sustains is painful—he winces as he attempts to clean it. Still, when Crane-man recommends that Tree-ear rest to rehabilitate and care for his injured hand, “Tree-ear said nothing. He knew that Crane-man had already guessed there would be no rest that day. There was still eight days’ work to be done for Min” (24). Tree-ear is determined to be successful at his very first opportunity for work, despite the physical challenges, especially because he cares so much about becoming a potter. As Tree-ear finishes his nine days of working off his debt, he plans thoughtfully how he might ask to continue working for Min. Just like when he asks to work to pay off his debt, Tree-ear considers his own determination the night before he asks to continue working for Min. He knows that “He would never be able to make a pot unless he could continue his relationship with the potter” (29). His determination

to learn to pot drives him to have the conversation with Min. Tree-ear explains to Min, “It would be a great honor for me to continue working for the potter.” Tree-ear began the speech he had planned so carefully” (30). A person who is determined plans and strategizes to ensure that something happens. Doing so puts Tree-ear on a path to success in the future.

Undoubtedly, Tree-ear has had a hard life. As an orphan, he is lucky to find the friendship and support of Crane-man. One of the most important character traits that Tree-ear embodies from the beginning of the novel is determination. Determination is the most important character trait to lead a person to success. When times get hard, having the ability to stay focused on goals is important and may help someone to eventually succeed. Tree-ear’s determination serves in the first four chapters as a helpful premonition of what might come in his future and his preparedness to face it.

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Checklist

Writing Model | Which character trait is most important to Tree-ear's success in chapters 1–4?

- Observant
- Determined

Knowledge

shows knowledge of *A Single Shard*

Review 1

Review 2

shows knowledge of a specific character trait

Writing

uses an introduction to catch the reader's attention and provide background information on the topic

Review 1

Review 2

has a thesis statement that presents a claim

uses a clear structure to organize the claim, reasons, and evidence

has relevant evidence from *A Single Shard*

uses clear reasons to show how the evidence supports the claim

uses elaboration to explain evidence and identify its relationship to the claim

uses transitions to clarify the relationships among the claim, reasons, and evidence

uses a *so what?* conclusion to reflect on the claim presented

uses a formal writing style

Language

uses precise language and topic-specific vocabulary to explain ideas

Review 1

Review 2

uses dashes to set off nonrestrictive/parenthetical elements

spells grade-appropriate words correctly





Checklist

Module Task 1 | Do Crane-man's words or actions better reflect his morality? Write an essay that presents a claim and supports the claim with reasons and evidence.

Knowledge

shows knowledge of how Crane-man's advice reflects morality

Review 1

Review 2

shows knowledge of how Crane-man's actions reflect morality

Writing

has an introduction

Review 1

Review 2

has a thesis statement that presents a claim

uses a clear structure to organize the claim, reasons, and evidence

has relevant evidence from *A Single Shard*

uses clear reasons to show how the evidence supports the claim

uses elaboration to explain evidence and identify its relationship to the claim

uses transitions to clarify the relationships among the claim, reasons, and evidence

has a *so what?* conclusion

uses a formal writing style

Language

uses precise language to explain ideas

Review 1

Review 2

spells grade-appropriate words correctly

Review 1 Comments

Review 2 Comments



Evidence Organizer

Module Task 1 | Write a thesis statement in the Thesis with Claim and Reasons section. Record sources and evidence.

Prompt: Do Crane-man's words or actions better reflect his morality? Write an essay that presents a claim and supports the claim with reasons and evidence.

Thesis with Claim and Reasons: _____

Source	Words	Actions

Source	Words	Actions





Argument Essay Outline

Module Task 1 | Add your ideas to plan an argument essay in response to Module Task 1.

Prompt: Do Crane-man's words or actions better reflect his morality? Write an essay that presents a claim and supports the claim with reasons and evidence.

Introduction:

Thesis with Claim and Reasons:

Topic Sentence (Reason 1):

Evidence and Elaboration:

-

-

-

Topic Sentence (Reason 2):

Evidence and Elaboration:

-
-
-

Conclusion:



Transition Words and Phrases Chart

Connect	Contrast	Strengthen
<p> additionally after also and because before finally first in addition in conclusion lastly likewise next overall second similarly since so then to conclude </p>	<p> alternatively although at the same time but conversely despite even so even though however if ... then in contrast (to) instead nevertheless nonetheless on the contrary on the other hand otherwise still though were ... then whereas while yet </p>	<p> certainly even for example for instance in fact including indeed of course particularly specifically surely to demonstrate to illustrate </p>





Checklist

Module Task 2 | Does Min or Kang contribute more to the tradition of celadon pottery? Write an essay that presents a claim and supports the claim with reasons and evidence.

Knowledge

shows knowledge of the tradition of celadon pottery

Review 1

Review 2

shows knowledge of Min or Kang's contributions to celadon pottery

Writing

uses an introduction to catch the reader's attention and provide background information on the topic

Review 1

Review 2

has a thesis statement that presents a claim

uses a clear structure to organize the claim, reasons, and evidence

has relevant evidence from *A Single Shard*

uses clear reasons to show how the evidence supports the claim

uses elaboration to explain evidence and identify its relationship to the claim

uses a *so what?* conclusion to reflect on the claim presented

uses a formal writing style

Language

uses precise language and topic-specific vocabulary to explain ideas

Review 1

Review 2

uses dashes to set off nonrestrictive/parenthetical elements

spells grade-appropriate words correctly

Review 1 Comments

Review 2 Comments



Evidence Organizer

Module Task 2 | Write a thesis statement in the Thesis with Claim and Reasons section. Record sources and evidence.

Prompt: Does Min or Kang contribute more to the tradition of celadon pottery? Write an essay that presents a claim and supports the claim with reasons and evidence.

Thesis with Claim and Reasons: _____

Source	Min	Kang

Source	Min	Kang





Argument Essay Outline

Module Task 2 | Add your ideas to plan an argument essay in response to Module Task 2.

Prompt: Does Min or Kang contribute more to the tradition of celadon pottery? Write an essay that presents a claim and supports the claim with reasons and evidence.

Introduction:

Thesis with Claim and Reasons:

Topic Sentence (Reason 1):

Evidence and Elaboration:

-

-

-

Topic Sentence (Reason 2):

Evidence and Elaboration:

-
-
-

Conclusion:





Checklist

End-of-Module Task | Which has a stronger influence on Tree-ear's development? Write an essay that presents a claim and supports the claim with reasons and evidence.

- Traditions associated with art
- Traditions associated with morality

Knowledge

	Review 1	Review 2
shows knowledge of one aspect of tradition in <i>A Single Shard</i>	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of Tree-ear's character development	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of how tradition influences Tree-ear's character development	<input type="checkbox"/>	<input type="checkbox"/>

Writing

	Review 1	Review 2
uses an introduction to catch the reader's attention and provide background information on the topic	<input type="checkbox"/>	<input type="checkbox"/>
has a thesis statement that presents a claim	<input type="checkbox"/>	<input type="checkbox"/>
uses a clear structure to organize the claim, reasons, and evidence	<input type="checkbox"/>	<input type="checkbox"/>
has relevant evidence from <i>A Single Shard</i>	<input type="checkbox"/>	<input type="checkbox"/>
uses clear reasons to show how the evidence supports the claim	<input type="checkbox"/>	<input type="checkbox"/>
uses elaboration to explain evidence and identify its relationship to the claim	<input type="checkbox"/>	<input type="checkbox"/>
uses transitions to clarify the relationships among the claim, reasons, and evidence	<input type="checkbox"/>	<input type="checkbox"/>
uses a <i>so what?</i> conclusion to reflect on the claim presented	<input type="checkbox"/>	<input type="checkbox"/>
uses a formal writing style	<input type="checkbox"/>	<input type="checkbox"/>

Language

	Review 1	Review 2
uses precise language and topic-specific vocabulary to explain ideas	<input type="checkbox"/>	<input type="checkbox"/>
uses dashes to set off nonrestrictive/parenthetical elements	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>

Review 1 Comments

Review 2 Comments



Evidence Organizer

End-of-Module Task | Write a thesis statement in the Thesis with Claim and Reasons section. Record sources and evidence.

Prompt: Which has a stronger influence on Tree-ear's development? Write an essay that presents a claim and supports the claim with reasons and evidence.

- Traditions associated with art
- Traditions associated with morality

Thesis with Claim and Reasons: _____

Source	Art	Morality

Source	Art	Morality





Argument Essay Outline

End-of-Module Task | Add your ideas to plan an argument essay in response to the End-of-Module Task.

Prompt: Which has a stronger influence on Tree-ear's development? Write an essay that presents a claim and supports the claim with reasons and evidence.

- Traditions associated with art
- Traditions associated with morality

Introduction:

Thesis with Claim and Reasons:

Topic Sentence (Reason 1):

Evidence and Elaboration:

-
-
-

Topic Sentence (Reason 2):

Evidence and Elaboration:

-

-

-

Conclusion:



Sentence Strategies

Module 3

Strategy 1: Add descriptive information as a parenthetical element.

Sample Sentence: Children did not have many toys, **like stuffed animals**, during the Great Depression.

Strategy 2: Use subordinating conjunctions.

Examples: although, since

Sample Sentence: **Although** a mean man did not want Bud to join the food line, a nice man pretended to be Bud's father so that Bud could join the line.

Strategy 3: Add intensive pronouns for emphasis.

Examples: herself, himself, themselves, myself, ourselves, itself

Sample Sentence: Mama **herself** said I was in charge while she was gone.

Strategy 4: Correct vague pronouns.

Original Sentence: Depriving **them** of education violates a basic human right because it damages their ability to participate fully in society.

Corrected Sentence: Depriving **women and girls** of education violates a basic human right because it damages their ability to participate fully in society.

Strategy 5: Use transitions to clarify relationships among the claim, reasons, and evidence.

Original: Intense attention to detail is an important tradition in creating celadon pottery. Potters like Min and Tree-ear must have great patience.

Using Transition to Clarify Relationships Among the Claim, Reasons and Evidence: Intense attention to detail is an important tradition in creating celadon pottery. **Similarly**, potters like Min and Tree-ear must have great patience.

Your Turn

Strategy 6: Use dashes to set off parenthetical elements.

Original: When Min catches Tree-ear trespassing where Min works, Tree-ear, even when accused of stealing, remains calm.

Using Dashes to Set Off Parenthetical Elements: When Min catches Tree-ear trespassing where Min works, Tree-ear—**even when accused of stealing**—remains calm.

Your Turn



Fluency







Fluency Practice

A Single Shard, passage 1

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Performance		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

A Single Shard, passage 1, adapted from pages 6–7

by Linda Sue Park

A Readers' Theater for Three Readers: Narrator, Crane-man, and Tree-ear

Narrator: Following Crane-man's advice was not always easy for Tree-ear. Today, for example. Was it stealing, to wait as Tree-ear had for more rice to fall before alerting the man that his rice bag was leaking? Did a good deed balance a bad one? Tree-ear often pondered these kinds of questions, alone or in discussion with Crane-man.

Crane-man: Such questions serve in two ways. They keep a man's mind sharp—and his thoughts off his empty stomach.

Narrator: Now, as always, Crane-man seemed to know Tree-ear's thoughts without hearing them spoken.

Crane-man: Tell me about this farmer. What kind of man was he?

Narrator: Tree-ear considered the question for several moments, stirring his memory. At last, he answered.

Tree-ear: One who lacks patience—he said it himself. He had not wanted to wait for a sturdier container to be built. And he could not be bothered to pick up the fallen rice. (pause and then laugh a little)

Crane-man: If he were here now, and heard you tell of waiting a little longer before speaking, what do you think he would say or do?

Tree-ear (quickly): He would laugh.

Tree-ear (more slowly): I think ... he would not have minded.



Fluency Practice

A Single Shard, passage 2

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Performance		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

A Single Shard, passage 2, pages 47–48

by Linda Sue Park

- 1 That late summer Tree-ear and Crane-man always had enough to eat, for the half-empty dinner bowl never failed to become a brimful supper bowl. Tree-ear had once been tempted to eat all of the food at midday, knowing in his heart that the bowl would be refilled. But the very thought had frightened him. How quickly one became greedy! And he knew without asking that Crane-man would disapprove. Taking advantage of the kindness of another, he might say.
- 2 Instead, Tree-ear pondered long and hard how to thank Min's wife. He felt ashamed that there was so little he could do. On the rare occasions that Min dismissed him early, he would hang around the house, looking for little chores to do—pulling weeds in her vegetable patch or sweeping the yard. And he always made sure to fill the water barrel from the stream before he left for the night. His frustration at the meagerness of his thanks was like the small but constant whine of a gnat in his thoughts.
- 3 Still, it was a weightless enough worry during as fine a time as Tree-ear could remember—golden days, warm nights, work to do, and food to eat. And Crane-man often said there was no better finish to a meal than a sweet ripe plum.



Fluency Practice

A Single Shard, passage 3

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Performance		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

A Single Shard, passage 3, page 52

by Linda Sue Park

- 1 It would be a prunus vase—the most elegant of all the shapes. Tall and beautifully proportioned, rising from its base to flare gracefully and then round to the mouth, a prunus vase was designed for one purpose—to display a single branch of flowering plum.
- 2 Tree-ear loved the symmetry of the prunus vases that grew on Min’s wheel. Once, back in the spring during his early days with Min, he had watched the potter place a plum branch in a finished vase to judge the effect.
- 3 The gentle curves of the vase, its mysterious green color. The sharp angles of the plum twigs, their blackness stark amid the airy white blossoms. The work of a human, the work of nature; clay from the earth, a branch from the sky. A kind of peace spread through Tree-ear, body and mind, as if while he looked at the vase and its branch, nothing could ever go wrong in the world.



Fluency Practice

A Single Shard, passage 4

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Performance		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

A Single Shard, passage 4, pages 89–90

by Linda Sue Park

- 1 Just then Min's wife came around the house with a basket of laundry. Tree-ear jumped to his feet to help her. She nodded her thanks, calm as ever, as if the tumultuous events of the past few days had never happened. They stood on either side of the clothesline; he handed her the garments and she hung them. Her serenity and the rhythm of the task helped soothe Tree-ear's raw nerves.
- 2 Yet again he wished he could think of a way to show his gratitude for her kindness. What was it she wanted? he wondered. She seemed to have no desires of her own ... or perhaps her wishes were those of her husband's.
- 3 Suddenly, an answer came to Tree-ear as if calling from the clear sky.
- 4 Doing Min a favor—a great favor—that was the way to thank her. Her husband's success—that was what she desired. Before he could think about it any longer, he heard himself speaking.



Fluency Practice

A Single Shard, passage 5

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Performance		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

***A Single Shard*, passage 5, page 114**

by Linda Sue Park

- 1 Tree-ear felt his pulse pounding in his throat. His thoughts seemed to be running a desperate race with each other. Against a fox he was defenseless. The fox would stare at him, looking deep into his eyes, bewitching him until he rose to follow it to its lair. He would never see Crane-man or Ajima again. The vases would remain hidden between the rocks for eternity. There would be nothing left of him but a pile of gnawed bones ...
- 2 The fox turned its head. For an instant the firelight gleamed in its eyes. *Don't look!* Tree-ear shouted to himself. *Don't look at its eyes—it's your only chance!* And he squeezed his eyes shut to block out the fox's evil stare.
- 3 How long he waited he did not know. He opened his eyes after what seemed a lifetime. Had he been bewitched despite his efforts? Was he in the fox's lair, conscious for one last moment before a painful, bloody death?
- 4 Tree-ear blinked to clear his vision. The fox was gone. He was still wedged into the opening between the rocks, his muscles aching with cramp. He dared not move; it was probably just another of the fox's tricks. If he were to emerge from shelter, the fox would be there, waiting for him. No, he would have to remain there, alert for any trap the devilish creature might spring.



Fluency Practice

A Single Shard, passage 6

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Performance		

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

A Single Shard, passage 6, pages 136–137

by Linda Sue Park

- 1 The weakness in Tree-ear’s knees surged through his whole body now. The assistant was right. He had been a fool. First a failure, now a fool ...
- 2 But the emissary had risen to his feet and gestured at his aide, who stepped back, chastened.
- 3 “I am greatly disappointed,” Emissary Kim said. “I have so looked forward to seeing Potter Min’s work again.”
- 4 Tree-ear hung his head. “Humblest apologies to the honorable emissary,” he mumbled. Slowly, he took the shard from his waist pouch. He drew in a deep breath and looked down at the shard before he spoke.
- 5 How odd it looked, with its rough frame of clay. But the inlay work was still delicate and clear, the glaze still fine and pure. Seeing it gave Tree-ear a last pulse of courage.
- 6 “It is but a fragment, Honorable Emissary. And yet, I believe that it shows all of my master’s skill.” And he held it out before him in cupped hands.

Volume of Reading





Volume of Reading Questions

Module 3 | After reading or listening to a text, add to your reading log for module 3. Then follow your teacher's instructions for which questions to answer in your journal.

Wonder	What do I notice and wonder about this text?
Organize	What is happening in this text?
Reveal	What does a deeper look at language reveal? What does a deeper look at character interactions reveal? What does a deeper look at structure reveal?
Distill	What is a central idea in this text?
Know	How does this text build my knowledge?
Essential Question	How does tradition influence art?
Your Knowledge	What traditions seem to have the greatest influence on art? How does tradition influence your community or family?



Glossary





Glossary

Module 3 | Parts of Speech Key: (n.) noun, (v.) verb, (adj.) adjective.

Definition

Notes

anthropomorphize (v.)

to attribute human appearance or behavior to animals or objects

argument essay

an essay that presents one or multiple claims supported by reasons and evidence intended to support or establish a point of view

botany (n.)

a branch of science that deals with plant life

claim (n.)

an opinion or idea that the author supports with reasons and evidence

commission (n.)

a formal request to produce something (especially an artistic work) in exchange for payment

culture (n.)

the shared beliefs, traditions, language, and way of life of a particular group of people



Definition
Notes**emissary (n.)**

a person who is sent on a mission to represent another person or organization

ethical (adj.)

following accepted rules of behavior

**filial (adj.)**

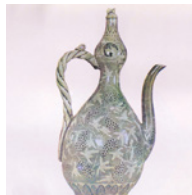
of or relating to a son or daughter

honesty (n.)

the quality of being fair and truthful

**innovation (n.)**

a new idea, device, or method

**moral**

1. (n.) a lesson that is learned from a story or an experience
2. (adj.) considered right and good by most people

**morality (n.)**

beliefs about what is right behavior and what is wrong behavior



Definition**Notes****negative space**

the empty areas between and around a subject in a work of art; in a three-dimensional work of art (e.g., a sculpture), the area not occupied by the art itself

observation (n.)

the act of careful watching and listening

**patience (n.)**

1. the ability to withstand pains or trials calmly or without complaint
2. the ability to give attention to something for a long time without becoming bored or losing interest

**perception (n.)**

the way that you notice or understand something using one of your senses

piety (n.)

the quality of being religious or reverent

point of view

the narrative perspective from which a story is told; a way of looking at or thinking about something

pottery (n.)

objects such as bowls that are made of clay, usually by hand, and then baked at high temperatures to harden



Definition**Notes**

shard (n.)

a sharp piece of something, such as glass or pottery

tradition (n.)

a way of thinking, behaving, or doing something that has been used by the people in a particular family, group, or society for a long time

**virtue (n.)**

morally good behavior or character; a good and moral quality

yin yang

Two forces in the universe according to Chinese philosophy. Yin is the passive, negative force, and yang is the active, positive force. The idea of yin and yang is that balancing forces can live together harmoniously.

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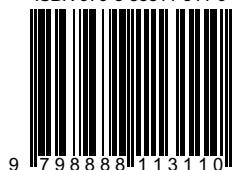
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Untitled, 2021

Lee Jong Min (b. 1982)

Porcelain carved sculpture,
28.5 × 28.5 × 44.5 (high) cm

Courtesy of The Object Space on behalf of Lee Jong Min

GREAT
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every child
is capable of
greatness