



DISTANCE LEARNING PACKET FOR FIRSTLINE STUDENTS

March 16-27, 2020

GRADE:

K 1 2 3 4 5 6 7 **8**

CONTENT INCLUDED:

(if it is not in this packet, your student's teacher gave them a separate packet)

ELA

MATH

SCIENCE

SOCIAL STUDIES

STUDENT NAME: _____

Student email: _____@firstlineschools.org

FIRSTLINE DISTANCE LEARNING - DAILY SCHEDULE

Anywhere hangout is listed, students can also use the hangout phone number listed on the teacher directory to call in.

	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th
8-8:30	Community meeting (Hangout)	Community meeting (Hangout)	Community meeting (Hangout)	Number stories (Hangout)	Number stories (Hangout)	Teachers post assignments			
8:30-9	CKLA skills lesson (Hangout)	Number stories (Hangout)	CKLA skills lesson (Hangout)	Core lesson (Hangout)	Core lesson (Hangout)	Math instruction (Hangout)	Science instruction (Hangout)	SS instruction (Hangout)	ELA instruction (Hangout)
9-9:30	CKLA reader	Core lesson (Hangout)	CKLA skills practice workbook	Math practice or ST Math	Math practice or ST Math	Work time: text photos or post assignments via Classroom			
9:30-10	Number stories (Hangout)	Math practice or ST Math	CKLA reader	Assignment: read KW texts	Assignment: read KW texts	Math feedback (Hangout) & Khan	Science feedback (Hangout)	SS feedback (Hangout)	ELA feedback (Hangout)
10-10:30	Core lesson (Hangout)	CKLA skills lesson (Hangout)	Number stories (Hangout)	Text discussion (Hangout)	Text discussion (Hangout)	ELA instruction (Hangout)	SS instruction (Hangout)	Science instruction (Hangout)	Math instruction (Hangout)
10:30-11	Math practice or ST Math	CKLA reader	Core lesson (Hangout)	Writing--via Classroom w/T giving feedback	Writing--via Classroom w/T giving feedback	Work time: text photos or post assignments via Classroom			
11-11:30	Ind. reading	Ind. reading	Math practice or ST Math	Lexia or Ind. reading	Lexia or Ind. reading	ELA feedback (Hangout)	SS feedback (Hangout)	Science feedback (Hangout)	Math feedback (Hangout) & Khan
11:30-12:30	Lunch break								
12:30-1	Conferencing	Conferencing	Conferencing	PHD science lesson (Hangout)	PHD science lesson (Hangout)	SS instruction (Hangout)	ELA instruction (Hangout)	Math instruction (Hangout)	SS instruction (Hangout)
1-1:30	Conferencing	Conferencing	Conferencing	Science practice	Science practice	Work time: text photos or post assignments via Classroom			
1:30-2				Instant recess	Instant recess	SS feedback (Hangout)	ELA feedback (Hangout)	Math feedback (Hangout) & Khan	SS feedback (Hangout)
2-2:30				Social studies lesson--Hangout	Social studies lesson--Hangout	Science instruction--PHD (Hangout)	Math instruction (Hangout)	ELA instruction (Hangout)	Science instruction (Hangout)
2:30-3				Classroom: SS practice	Classroom: SS practice	Work time: post assignments via Classroom			
3-3:30				Homework help offered	Homework help offered	Science feedback (Hangout)	Math feedback (Hangout) & Khan	ELA feedback (Hangout)	Science feedback (Hangout)

Additional Support for Assignments

Turning in Assignments

Students can submit homework/classwork to their teachers through a variety of channels:

- texting pictures
- emailing pictures
- uploading to Google Drive/Google Classroom
- turning in once we return

Other Support

Offline support

- Please see the teacher directory for updated phone numbers and phone office hours
- Take advantage of any examples provided
- NOTE: If your student is still unable to complete the assignment after calling the teacher, please encourage the student to do their best. Teachers will use the assignments to give feedback. If the level of difficulty is too high, have the student write down their questions and why/where they are getting stuck.

Online support

- Please see the teacher directory for Google Hangout live classes and feedback sessions
- Search online for videos and tutorials
- Use LA Homework Help Site (instructions included)

How to Access Google Online Tools for Students

Google Classroom

1. Make sure you are signed into your FirstLine Google account.
2. Go to classroom.google.com
3. Select our class or join our class with the class code on the teacher directory page.
4. Check out the stream with assignments & announcements!

Google Hangout/Meet

1. Make sure you are signed into your FirstLine Google account.
2. Go to meet.google.com
3. Enter the meeting code or call in using the number. You can find these on the teacher directory page.
4. Choose Join Now

NEED GOOGLE CLASSROOM OR HANGOUT CODES?

If you need any information that says is listed on the Teacher Directory, this page should have been sent home separate from this packet. You can call the teacher or 504-442-2100 if you are having trouble locating the information.





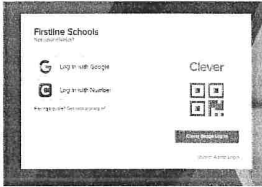

5-8 Math: Continue Your Learning @ Home

1 Go to the FirstLine homepage. firstlineschools.org

2 Select your school's student portal under the family center tab.



3 Click on the application you would like to access.

Zearn (5th Grade)	Khan Academy (6-8th Grade)
	
Click "login with Number."	Click "Continue with Google."
	
	NOTE: type your full email (123456.fl@firstlineschools.org)

4 Students can login with their username and password with their login number.

Username = 6 digit student number + .fl

Password = 5-8 birthdate written as MMDDYYYY

Contact Sam Pruitt at 504-442-2100 or spruitt@firstlineschools.org with any questions or **login support**.

Louisiana Homework Help - How to Access Resources

STEP 1: On a computer or laptop, go to <http://homeworkla.org/>.

STEP 2: Scroll down until you see the "Get Started" button and click.



STEP 3: Fill out the fields below, and then click the green "Connect Now" button.

The screenshot shows a help form on the Homeworkla website. It starts with the question "What do you need help with today?" and a language dropdown set to "English". Below this is a note: "Please take a moment to review our honor code." The form includes several dropdown menus: "Topic" (set to "Reading, grades K-7"), "Subject" (set to "Select a subject..."), "Grade" (set to "Select a grade..."), and "Parish" (set to a dropdown). There is a checkbox for "I want a tutor with voice-chat capabilities." and a text input field for "Enter your question" with the placeholder "Type your question here". At the bottom left is a link for "Attach a File" and at the bottom right is a large green "CONNECT NOW" button.

Would you like to use voice chat? Click the box next to the line that says, "I want a tutor with voice-chat capabilities." You also need to click the link that says, "Want to use voice chat?" below the image. A microphone and speakers or a headset are required.

Would you like to download an app? The information links are also below this image. The app is available for Android and Apple devices.

FREE extra features

For extra features, you need to create an account. You can click on "Create an Account" in the upper, right-hand corner.

Features include:

- Favorite Tutors – tag and reconnect with your favorite tutors
- My Sessions – review and share your previous sessions
- Practice Quizzes – prepare for a test or practice your skills with our practice quizzes
- WriteTutor Reviews – send in your paper for feedback and guidance
- Drop-off Math Help – get deep, step-by-step explanations for math solutions
- Virtual Locker – store your assignments, class notes, projects and more, online

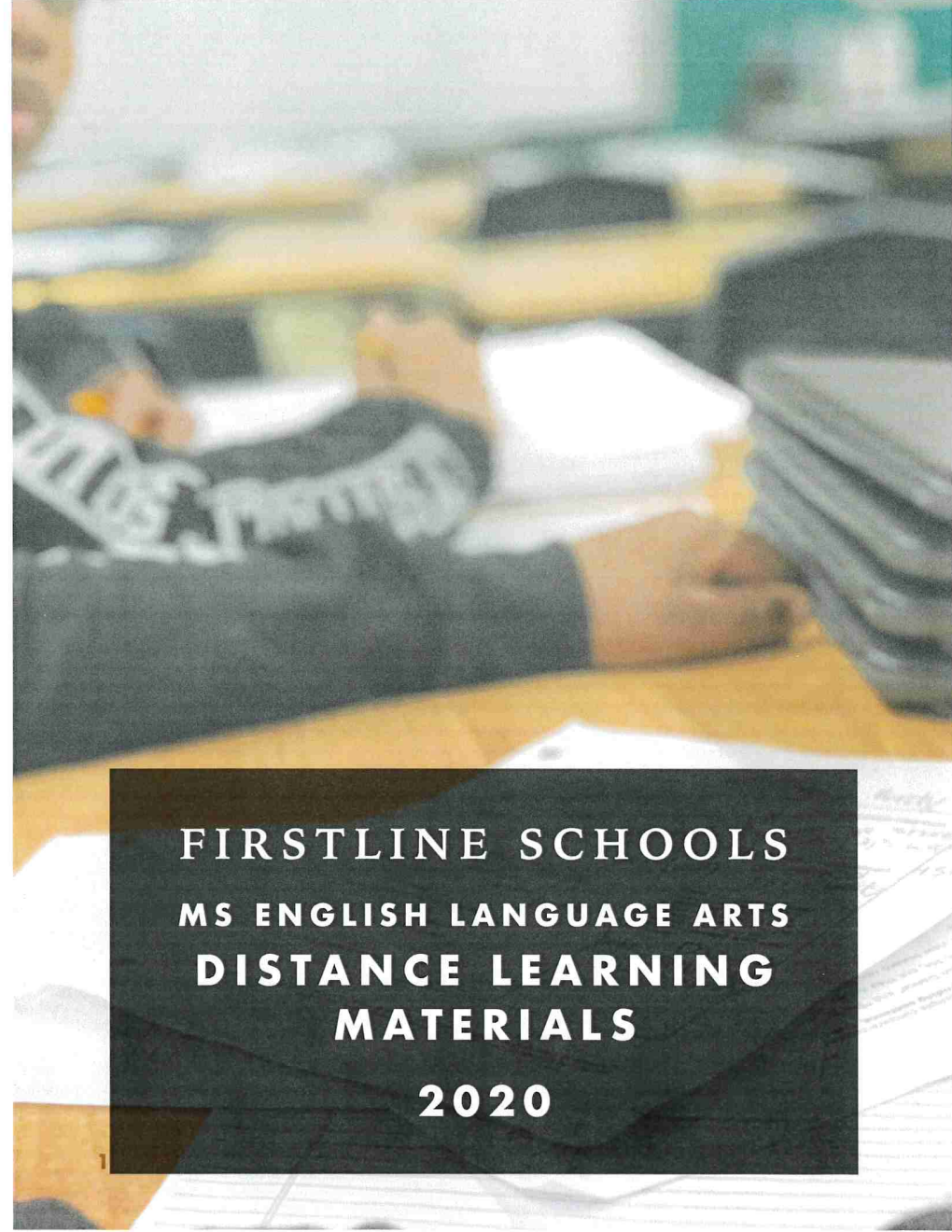
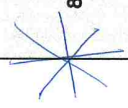
8th Grade Math		Assignment
		For each lesson: 1. Review Lesson Summary 2. Complete Lesson Activities 3. Complete Practice Problems
	Objective	
	I can find the distance between two points in the coordinate plane. I can find the length of a diagonal line segment in the coordinate plane.	
	I can approximate cube roots. I know what a cube root is. I understand the meaning of expressions like $\sqrt[3]{5}$.	
	When I have a cube root, I can reason about which two whole numbers it is between.	
	I can write a fraction as a repeating decimal. I understand that every number has a decimal expansion.	
	I can write a repeating decimal as a fraction. I understand that every number has a decimal expansion.	
	Complete practice assessment	
	I can organize data to see patterns more clearly.	
	I can draw a scatter plot to show data that has two paired variables. I can describe the meaning of a point in a scatter plot in context.	
	I can pick out outliers on a scatter plot. I can use a model to predict values for data.	
Date	Lesson	
Monday, March 16	Unit 8, Lesson 11: Finding Distances in the Coordinate Plane	
Tuesday, March 17	Unit 8, Lesson 12: Edge Lengths and Volumes	
Wednesday, March 18	Unit 8, Lesson 13: Cube Roots	
Thursday, March 19	Unit 8, Lesson 14: Decimal Representations of Rational Numbers	
Friday, March 20	Unit 8, Lesson 15: Infinite Decimal Expansions	
Monday, March 23	Unit 8 Extra Practice	
Tuesday, March 24	Unit 6, Lesson 1: Organizing Data	
Wednesday, March 25	Unit 6, Lesson 2: Plotting Data	
Thursday, March 26	Unit 6, Lesson 3: What a Point in a Scatter Plot	
Friday, March 27	Unit 6, Lesson 4: Fitting a Line to Data	

	interest and give an example of a sample for that population.		
Thursday, March 26	<p>I can determine whether a sample is representative of a population by considering the shape, center, and spread of each of them.</p> <p>I know that some samples may represent the population better than others.</p> <p>I remember that when a distribution is not symmetric, the median is a better estimate of a typical value than the mean.</p>	Unit 8, Lesson 13: What Makes a Good Sample?	
Friday, March 27	<p>I can describe ways to get a random sample from a population.</p> <p>I know that selecting a sample at random is usually a good way to get a representative sample.</p>	Unit 8, Lesson 14: Sampling in a Fair Way	

ELA WEEK OF MARCH 16-20						
	CONTENT	Offline Materials Needed	Online Materials for students & families with access	Practice/Assignments	Assignment(s) That Will Be Graded	Other Notes/Guidance
Kinder	ELA	Readers: unit 7 and 8 Skills book: unit 7 and 8	Lexia Weekly Goal = 8 units			
1	ELA	Readers: unit 5 and 6 Skills book: unit 5 and 6	Lexia Weekly Goal = 8 units			
2	ELA	Readers: unit 5 and 6 Skills book: unit 5 and 6	Lexia Weekly Goal = 8 units			
3	ELA	Books: Planets, Starry Messenger, One Giant Leap, Mae Jamison	Lexia Weekly Goal = 8 units			
4	ELA	Books: Tolivers Secret, The Beautiful Stories, The Lightning Thief	Lexia Weekly Goal = 8 units			
5	ELA	--Crescendo Passages, --Common Lit Passages (linked and shared via Google Classroom as PDFS), -- Student facing materials (anchor charts, trackers, LEAP Overview) --	Common Lit: A Kenyan Teen's Discovery	--The Scoop on Ice Cream Headaches --Waste Not, Want Not --A Japanese Paper House --Common Lit: A Kenyan Teen's Discovery-Let There Be Lights to Save Lions	Selected Response Scores	Review "When we read non-fiction" anchor chart in student packet. Remind students to glat as they read. (They can turn in their annotations, via pic if you would like). Have students read one text a day. On the fifth day, have students re-read and revise answer to one passage (based on performance)
6	ELA	--Crescendo Passages, --Common Lit Passages (linked and shared via Google Classroom as PDFS), -- Student facing materials (anchor charts, trackers, LEAP Overview) --	Common Lit: Underworld & Theseus	--The Water Trader's Dream --The Flame of a Candle. --Welcome to the Underworld --Theseus & the Minotaur	Selected Response Scores	Review "When we read fiction" anchor chart in student packet. Remind students to glat as they read. (They can turn in their annotations, via pic if you would like). Have students read one text a day. On the fifth day, have students re-read and revise answer to one passage (based on performance)
7	ELA	--Crescendo Passages, --Common Lit Passages (linked and shared via Google Classroom as PDFS), -- Student facing materials (anchor charts, trackers, LEAP Overview) --	Common Lit: Fox and the Horse & Can't We All Just Get Along	--To James --A Storyteller --The Fox and the Horse --Can't We all Just Get Along	Selected Response Scores	Review "When we read fiction" anchor chart in student packet. Remind students to glat as they read. (They can turn in their annotations, via pic if you would like). Have students read one text a day. On the fifth day, have students re-read and revise answer to one passage (based on performance)
8	ELA	--Crescendo Passages, --Common Lit Passages (linked and shared via Google Classroom as PDFS), -- Student facing materials (anchor charts, trackers, LEAP Overview) --		--"Dogspirit" --"THE FOX" & "THE WREN" --Excerpts from Romeo & Juliet	Selected Response Scores	Review "When we read fiction" anchor chart in student packet. Remind students to glat as they read. (They can turn in their annotations, via pic if you would like). M. Dogspirit T- The Fox & The Wren Th- W. Romeo & Juliet. Selected Response Romeo & Juliet Short Answer On the fifth day, have students re-read and revise answer to one passage (based on performance)

ELA WEEK OF MARCH 23-27

CONTENT	Offline Materials Needed	Online Materials for students & families with access	Practice/Assignments	Upon Returning - Assignment (s) Due for Grading	Other Notes/Guidance
5			--The Amazing Penguin Rescue" by Lauren Tarshis --The Amazing Penguin Rescue by Dyon deNapoli --Update on Penguin Rescue Efforts	Selected Response Scores & Classwork points for completion of the essay	Review the Criteria for Success for the Research Task, in student packet. Have students read one text each day, then practice the essay Thursday & Friday
6		Common Lit: Chiron & The Emperor's New Clothes	--Alice's Adventures in Wonderland. --Chiron, the Wisest Centaur --The Emperor's New Clothes	Selected Response Scores & Classwork points for completion of the essay	Read Alice In Wonderland on Monday. Review the Criteria for Success for Narrative task in student packet on Tuesday and have student write Tuesday and & Wednesday. Thursday & Friday-Complete the common Lit passages
7		Common Lit: Gate A4 & Making a Fist	-- Believing in Horses. --Gate A4 --Making a fist	Selected Response Scores & Classwork points for completion of the essay	Read Believing in Horses on Monday. Review the Criteria for Success for Narrative task in student packet on Tuesday and have student write Tuesday and & Wednesday. Thursday & Friday-Complete the Common Lit passages
8		Common Lit: Hamlet: 1.3.78	-The Fox & the Horse - Hamlet: 1.3.78	Selected Response Scores & Classwork points for completion of the essay	Read The Fox & the Horse on Monday. Review the Criteria for Success for Narrative task in student packet on Tuesday and have student write Tuesday and & Wednesday. Thursday & Friday-Complete the Common Lit selected response & Short answer



**FIRSTLINE SCHOOLS
MS ENGLISH LANGUAGE ARTS
DISTANCE LEARNING
MATERIALS
2020**

OVERVIEW FOR STUDENTS

During our Distance Learning time, we will continue to practice our reading and writing skills, but with a focus on preparing and practicing for the Louisiana LEAP examination.

The ELA LEAP (Louisiana Education Assessment Program) 2025 examination is a test that measures how much you have grown as a reader and a writer this school year.

The test will be given in 3 sessions over the course of three days. You will read fiction and non-fiction texts and answer selected response questions, with either one answer or multiple answers. You will also write two essays:

- Research Task
- Literary Analysis Task OR Narrative Task

The test is given online.

When you are taking the test, you will be given scratch paper to take notes as you read online. That scratch paper will be collected when you are done, but will **not** be graded.

You have been working hard to grow as a reader and writer every day in your ELA class. There is no way to know what will be on the test—we just know that the more you practice your reading and writing skills, the better you will do! One way to help you prepare is to show you what types of questions and prompts you will see on the test, so that you are not surprised.

This is your opportunity to practice and get coached so that you can sit for the LEAP 2025 exam with confidence!

HOW IS THE LEAP 2025 STRUCTURED?

The LEAP 2025 English Language Arts exam takes place over three days.

Day	Section	Texts	# Questions	Minutes
1 or 2	Research Task	3	8 Selected Response 1 Task	90
1 or 2	Literary Analysis Task + 1 passage set or Narrative Task + 1 Passage set	3 2-3	6-10 Selected Response 1 Task	90
3	Reading Literary and Informational Texts	2-3	6-8 Selected Response	60

Students complete two (not three) writing tasks. All grades do a research task and either a literary analysis task or a narrative task.

The number of selected response questions listed above is actually more than listed; the state counts Part A & Part B items as one question.

During the test, you will be provided with the following materials:

- Blank white paper for taking notes
- Pencils
- Computer

You will read the passages, questions and tasks on the computer and record your answers on the computer. Your blank paper will not be scored.

ANSWERING SELECTED RESPONSE QUESTIONS

- **Craft a gist** for the passage first.
- **Answer for yourself!**
 - Cover the answer choices
 - How would you answer this question on your own?
 - Reveal the answers
 - Select the choice that most closely matches your own response
- Go back into the text. **When a question references a specific paragraph or line-RE-READ IT!**
- **Watch out for “tricky” words:** BEST, EXCEPT, MOST LIKELY, NOT
- Elimination! **Eliminate options you know to be incorrect**
 - Mark words or alternatives in questions that eliminate the option
- For vocabulary questions, try **substituting the answer choices** into the sentence in place of the term.
- Remember that you are looking for **the best answer**, not only a correct one.

TYPES OF QUESTIONS ON THE LEAP 2025 EXAM:

Evidence Based Selected Response (SR)	<p>These are two part questions. Students will select one correct answer for each part.</p> <p>Part A: Answer a question demonstrating understanding of the text</p> <p>Part B: Provide evidence that supports that understanding</p> <p><i>2 points; students can earn partial credit if Part A is correct and Part B is wrong. Students receive zero credit if Part a is wrong, even if B is correct.</i></p>
Multiple Select	<p>Students choose more than one correct answer. This type may also have a part a and part b. The question will identify in bold how many answers to select.</p> <p><i>2 points. Students can earn 1 point if they get one of 2 answers correct or 2 of 3 answers correct.</i></p>
Technology Enhanced	<p>These questions use technology to capture student answers. These include drag and drop, dropdown menus, or text highlighting.</p> <p><i>2 points. Students can receive partial credit.</i></p>
Prose Constructed Response	<p>Students complete a writing task;</p>

LITERARY ANALYSIS TASK:

Students read two fiction texts on a similar topic (which could be a story or poem) and compare the texts approach-which could include structure, point of view, setting or other literary elements.

Criteria for Success

1. *Answers the prompt with a clear claim*
2. *Gives reasons to support the claim*
3. *Includes evidence from all texts referenced in the prompt*
4. *Explains or interprets evidences' connection to reasons and claim*

RESEARCH TASK:

Students read 2-3 non fiction texts and write an informative essay in which they use evidence from all of the texts provided.

Criteria for Success

1. *Answers the prompt with a clear claim*
2. *Gives reasons to support the claim*
3. *Includes evidence from all texts referenced in the prompt*
4. *Explains or interprets evidences' connection to reasons and claim*

NARRATIVE TASK:

Students will read a fiction text and either continue the story, write an alternate ending or tell the story from a different character's perspective

Criteria for Success

1. Told like a story
2. References characters and settings of original text
3. Has a clear narrator
4. Includes dialogue
5. Follows the direction of the prompt: retelling or continuing the story

TASKS ON THE LEAP EXAM

Narrative Task: Students will read a fiction text and either continue the story, write an alternate ending or tell the story from a different character's perspective

Narrative Task: Criteria for Success

1. Told like a story
2. References characters and settings of original text
3. Has a clear narrator
4. Includes dialogue
5. Follows the direction of the prompt: retelling or continuing the story

Example: The Breadwinner: Write a journal entry about the day the table arrived from the point of view of either Sarah, Daddy, or Mama. Use details from the story to describe how the table was used, the emotional effect the table had on the family member chosen, and thoughts about how the table will affect business in the future.

Literary Analysis Task: Students read two fiction texts on a similar topic (which could be a story or poem) and compare the texts approach-which could include structure, point of view, setting or other literary elements.

Literary Analysis Task: Criteria for Success

1. Answers the prompt with a clear claim
2. Gives reasons to support the claim
3. Includes evidence from all texts referenced in the prompt
4. Explains or interprets evidences' connection to reasons and claim

Example: Where the Red Fern Grows and "The Lighthouse Lamp" are written from different points of view. Write an essay analyzing the impact of point of view on events in the passage from *Where the Red Fern Grows* and the impact of point of view on events in the poem, "The Lighthouse Lamp." Use specific examples from both texts to support your answer.

Research Task: Students read 2-3 non fiction texts and write an informative essay in which they use evidence from all of the texts provided.

Research Task: Criteria for Success

1. Answers the prompt with a clear claim
2. Gives reasons to support the claim
3. Includes evidence from all texts referenced in the prompt
4. Explains or interprets evidences' connection to reasons and claim

Example: Today you will research the use of secret codes to communicate messages. You will read a passage from "Navajo Code Talkers." Then you will read the article "American Indians in the United States Army" and the passage "What's so Special about Secret Codes?" Write an article that explains the authors' purposes for writing. Include an explanation of each author's purpose and what information the author includes to convey that purpose. Consider how the authors' purposes are similar and different.

When we read on a test, we use the same habits and routines we use in class:

Read for the Gist and Read for Deeper Meaning!

Read for the Gist:

- Preview the Text: IDENTIFY the title, genre, and **thinking job** based on **questions** or prompts.
- Read for The Gist: *Remember* the thinking job as you gist.
- Write a gist for each section or stanza of the passage

Read for Deeper Meaning:

When reading fiction...

- Write a **gist** for each section or stanza
- Describe the **setting**: Where and when does the story take place? How does the setting influence the characters?
- Name the **conflict or problem**: who wants what? And what is getting in their way?
- Describe the **point of view**:
 - 1st - "I" "We" "Our"
 - 2nd- "You" "Your"
 - 3rd- "He" "She" "They"
 - Is it an all-knowing "omniscient" point of view or a limited point of view?
- Define the **perspective**: How is the narrator/ character connected to the events? How do they feel about them?
- Identify how the **characters change** over the course of the story: How did the events of the story affect the characters?
- Identify the **theme**

Read for Deeper Meaning:

When reading non fiction...

- Write a **gist** for each section of the passages
- Describe the **point of view**: Who is the author? How are they connected to the topic? How does this influence what they include?
- Name the **structure**: cause & effect? chronological? description? compare/contrast? problem/solution?
- Identify the different **types of evidence** used: Quotations from experts, statistics, personal anecdotes (stories), facts
- Write a **central idea**

PASSAGES & TASKS

FOX

Read the two poems "Fox" and "The Wren." Then answer the questions.

Fox

You don't ever know where
a sentence will take you, depending
on its roll and fold. I was walking
over the dunes when I saw
the red fox asleep under the green
branches of the pine. It flared up
in the sweet order of its being,
the tail that was over the muzzle
lifting in airy amazement
and the fire of the eyes followed
and the pricked ears and the thin
barrel body and the four
athletic legs in their black stockings and it
came to me how the polish of the world changes
everything, I was hot I was cold I was almost
dead of delight. Of course the mind keeps
cool in its hidden palace—yes, the mind takes
a long time, is otherwise occupied than by
happiness, and deep breathing. Still,
at last, it comes too, running
like a wild thing, to be taken
with its twin sister, breath. So I stood
on the pale, peach-colored sand, watching the fox
as it opened like a flower, and I began
softly, to pick among the vast assortment of words
that it should run again and again across the page
that you again and again should shiver with praise.

"Fox" from WEST WIND: Poems and Prose by Mary Oliver.
Copyright © 1997 by Mary Oliver. Reprinted by permission of
Houghton Mifflin Company. All rights reserved.

WREN

English Language Arts

The Wren

he was small not ready yet
frantic
under the hedge
I caught him took him home
my father wasn't sure
wild birds he said
we've tried so many times
but he ate
what we made for him
and in three days
could fly
around the living room
it's time my father said
you have to let him go

outside
he sat on my shoulder
I shook him off he flew
to a branch of the maple
perched there
silent
his little eyes
I was a child I called him
back he came
stood for a moment
on my finger
then gone
I felt the spring of his legs
all day

"The Wren" from FINDING THE BALANCE, Red Hill Press,
Copyright © 1977 by Barbara McCauley. Reprinted by
permission.

English Language Arts

Read the lines from the poem "Fox."

It flared up
in the sweet order of its being,
the tail that was over the muzzle
lifting in airy amazement
and the fire of the eyes followed
and the pricked ears and the thin
barrel body and the four
athletic legs in their black
stockings

1. What do the word choices in these lines reveal about the speaker's encounter with the fox?
- Ⓐ The phrases "flared up" and "pricked ears" show how attentive the fox becomes as the speaker approaches.
 - Ⓑ The words "flared," "fire," and "pricked" suggest that the fox is angered by the speaker's presence.
 - Ⓒ The phrases "sweet order" and "airy amazement" show how calm the fox is despite the speaker's presence.
 - Ⓓ The words "tail," "muzzle," and "legs" suggest that the posture the fox assumes seems threatening to the speaker.

2. Read the excerpt from "Fox."

Of course the mind keeps / cool in its hidden palace—yes, the mind takes / a long time, is otherwise occupied than by / happiness, and deep breathing.

What do these lines suggest?

- Ⓐ People are too anxious to like the freedom of living in different places.
- Ⓑ People are too busy to relax and enjoy living in the present moment.
- Ⓒ People are too stubborn to be open to the new ideas before them.
- Ⓓ People are too logical to spend time focused on unimportant tasks.

English Language Arts

3. Read the lines from "The Wren."

he was small not ready yet
frantic
under the hedge

What is the tone of these lines?

- Ⓐ disappointed
- Ⓑ surprised
- Ⓒ playful
- Ⓓ concerned

4. This question has two parts. First, answer part A. Then, answer part B.

4. Part A

Which sentence **best** states a central idea from "The Wren"?

- Ⓐ Freedom is worth celebrating.
- Ⓑ Families share many memorable moments.
- Ⓒ One can still have a connection to something even when it is gone.
- Ⓓ People enjoy spending time in nature.

5. Part B

Which line or lines from the poem **best** supports the answer to part A?

- Ⓐ could fly / around the living room
- Ⓑ it's time my father said
- Ⓒ I shook him off he flew / to a branch of the maple
- Ⓓ I felt the spring of his legs / all day

6. Which statement **best** explains the structure of each poem?

- Ⓐ "Fox" uses rhyme to capture an exciting experience, and "The Wren" uses two organized stanzas to honor a sad event that the speaker remembers.
- Ⓑ "Fox" is a nonrhyming poem that reflects on one experience, and "The Wren" uses interesting line breaks to capture the feelings of the speaker.
- Ⓒ "Fox" is a one-stanza poem about a journey, whereas "The Wren" is a narrative poem that expresses personal feelings.
- Ⓓ "Fox" uses rhyme to present a silly topic, whereas "The Wren" uses a series of long lines to present a serious subject.

DOG SPIRIT

Name: _____ Class: _____

Excerpts from Romeo and Juliet

By William Shakespeare
c. 1593

William Shakespeare (1564-1616) was an English poet, playwright, and actor. He wrote 38 plays, including Romeo and Juliet, which recounts the tragic romance of two young lovers divided by their families' ongoing feud. The following excerpts are taken from the play's prologue and its famous balcony scene. As you read, take notes on how the figurative language used throughout the passage contributes to the themes.

Prologue

CHORUS:

- [1] Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,¹
Where civil blood makes civil hands unclean.
- [5] From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd
love,
- [10] And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.²



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Excerpt from Act II, Scene II

JULIET:

- [15] O Romeo, Romeo! wherefore³ art thou Romeo?
Deny thy father, and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO:

[Aside] Shall I hear more, or shall I speak at this?⁴

- In this context, "mutiny" means violence or turmoil. The more modern use of "mutiny" refers to a rebellion against authority.
- Whatever hasn't been mentioned (in the prologue) will be explained on stage.
- "Wherefore" means "why."

JULIET:

- [20] 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O! be some other name:
- [25] What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff⁵ thy name;
- [30] And for that name, which is no part of thee,
Take all myself.

ROMEO:

I take thee at thy word.
Call me but love, and I'll be new baptiz'd;
Henceforth I never will be Romeo.

JULIET:

- [35] What man art thou, that, thus be-screen'd in night,⁶
So stumblest on my counsel?

ROMEO:

- By a name
I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
Because it is an enemy to thee:
Had I it written, I would tear the word.

JULIET:

My ears have not yet drunk a hundred words
Of that tongue's uttering, yet I know the sound:
Art thou not Romeo, and a Montague?

ROMEO:

- [45] Neither, fair maid, if either thee dislike.

JULIET:

- Romeo says this line as an aside, or spoken dialogue that is heard by the audience but not by the other characters in the play. Romeo says this line as an aside because Juliet is not aware that he is listening.
- Doff (verb):** to remove or rid of
- hidden or shrouded in darkness

How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen⁷ find thee here.

ROMEO:

[50] With love's light wings did I o'erperch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no stop to me.

"Excerpts from Romeo and Juliet" by William Shakespeare (1593) is in the public domain.

7. family member; relative

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best describes a theme of the play excerpts?
 - A. Love makes people more willing to change and face obstacles.
 - B. Children should be obedient and not go against their parents' wishes.
 - C. Grudges are easy to overcome, to forgive, and to forget.
 - D. People's fates are set in stone and cannot be changed.

2. PART B: Which of the following quotes best supports the answer to Part A?
 - A. "From forth the fatal loins of these two foes / A pair of star-cross'd lovers take their life" (Lines 5-6)
 - B. "The fearful passage of their death-mark'd love, / And the continuance of their parents' rage, / Which, but their children's end, nought could remove" (Lines 9-11)
 - C. "What's Montague? it is nor hand, nor foot, / Nor arm, nor face, nor any other part / Belonging to a man." (Lines 22-24)
 - D. "Call me but love, and I'll be new baptiz'd; / Henceforth I never will be Romeo." (Lines 33-34)

3. What purpose does the prologue serve in the text?
 - A. It updates the audience on the current state of the feud.
 - B. It informs the audience of past and future events in the play.
 - C. It discusses the reasons behind why the two families hate each other.
 - D. It outlines the themes of the play by describing them.

4. How does Juliet's monologue in lines 15-31 affect Romeo?
 - A. He is shocked by her insistence that he give up his name.
 - B. He regrets being a Montague but resigns himself to being apart from Juliet.
 - C. He is willing to give up his family name in order to be with her.
 - D. He falls more in love with her and convinces her to marry him.

5. Explain the figurative language Juliet uses in lines 25-26 and how it relates to a theme of the excerpts.

Discussion Questions

Directions: Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.

- Romeo maintains his feelings towards Juliet despite the conflict between their families. Discuss what this detail tells us about love and identity.
- Do you think the concept of identity has changed since Shakespeare's time? Do last names hold as much weight as they once did? Explain your answer.
- What makes a person who they are—is it their genes, their upbringing, their family circumstances, their reputations, or something else? Explain your answer, using evidence from this text, your own experience, and other art, literature, or history.

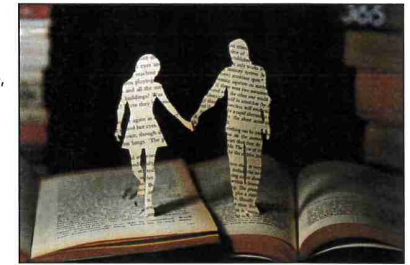
Name: _____ Class: _____

Hamlet 1.3.78

By Gary Soto
2016

Gary Soto is an American poet, novelist, and memoirist. "Hamlet 1.3.78" comes from a collection called You Kiss By Th' Book. Soto begins every poem in this collection with a line from Shakespeare's plays, but then takes the poem in new and often surprising directions. As you read, take notes on the poem's use of imagery.

- This above all: to thine own self be true.¹
Alas, I confess that I am not true to myself but to you —
The stars reveal this, the mighty oak and the rose,
The flinty² rocks I skipped across a brook.
- I have walked my loneliness to the sea,
And the sea roared in both ears.
I swallowed and tasted sadness.
I lay in the grass and closed my eyes —
I saw only you, in a dress white as a cloud.
- Admittedly, I'm not as tall as thee,
Neither smart as thee, nor rich as thee.
Yet, my dear lamb,
Let me be your admirer.
I am a stable boy,
- You a rich farmer's daughter.
Let me be like wheat in wind, bending just so,
Not the weak-stemmed daffodil, bent in rain,
Dipping its face in mud churned³ by a workman's clogs.



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- "This above all: to thine own self be true" is a famous line from Act I Scene 3 of William Shakespeare's Hamlet.
- "Flinty" means containing or resembling flint, a hard gray rock.
- Churn (verb):** to stir or mix something with force

Read the passage and then answer the questions.

DOGSPRIT

by Gary Paulsen

The idea is to take a dog team from Anchorage to Nome, Alaska, across nearly twelve hundred miles of wilderness, mountain ranges, tundra, sea ice, and wild wind and cold, alone with the dogs, and there is no sense to it.

That is the race. The Iditarod.

It is wondrously, gloriously, beautifully senseless and crazy and everyone who does it is changed permanently and misses it, misses the dogs and the run for the rest of his or her life and can never look at another horizon, sunrise, snowflake, ocean, sky, dog, tree, or blade of grass without thinking of the run.

But mostly it is a time of learning, and what is learned most is the true character of the bond between humans and dogs.

An Inuit¹ man told me when I asked how sled dogs began that "there have always been dogs and there have always been men." There is a powerful and very ancient connection between the human and the canine races. It is a kind of love, in the purest sense of the word—dogs love humans for no reason. And humans—most of us—seem to love dogs the same way. But there is more to it, a spiritual or soul connection that I did not know until I ran dogs long, until I lived with them.

Training and the race mean you must run them four, five thousand miles. Six if possible. Just to get them in condition. And that means that you must live with them all the time.

They become more than friends, more even than family. They become part of you, and the person on the sled must become part of what they are, until it is impossible to find the line where the dogs end and the person begins. There is just the Team.

And the person is part of it. They accept you as part of it, recognize what you must do and when you must do it. . . .

On a long training run in Alaska, I went too far and while the dogs had rested each time they stopped I had not, taking time to cook for them, so that when they ran again I stood on the sled without sleep, again and again for twenty-nine hours. Somewhere in the mountains we stopped so that I could rub ointment in their feet. As I kneeled on my haunches and took my gloves off to rub the ointment between the toes of a big black and white dog named Fonzie, my eyes closed and would not open.

The exhaustion was so deep, so complete that my head fell until my chin was on my chest and my hands fell into the snow at my sides and I was asleep.

I do not know how long I slept that way. When my eyes opened, it was close to dark and it was snowing heavily. I would have frozen that way, perhaps ended there except that I was packed all around with dogs. They had moved in around me, packed and tangled in a great ball of sleeping forms so that my hands and legs were covered with them. It is easy to say that it just happened, that they simply pulled into a ball to ride the storm out and I was lucky enough to be in the middle. But the closeness was there, their breath was there, their heat

¹Inuit—an Eskimo of North America and Greenland

GO ON ►

was there and the reality—the love of them—was and is more important than explanations.

In the interior of Alaska, my lead dog—Cookie—developed a small cut on her right pad.² It was night and I didn't see the cut until it had bled some, the blood freezing in an icy ball until it was half an inch in diameter when it finally showed up in the light from my headlamp. I stopped the sled and went to her to fix it.

The ice was frozen into the wound. She whimpered with pain when I pulled at it to clean it. The sound cut through me. Cookie had led the team in training and the race, eight thousand miles, saved my life in bad ice, sat across countless fires from me, slept next to my sleeping bag on cold nights for years, had become closer to me in many ways than my family and when she cried I did the most natural thing in the world.

I stuck her foot in my mouth to warm it so I could break the ice ball loose without causing any further pain. I didn't think of it. If I had I probably would have done the same thing.

And there came a time, finally, when the bond became so strong I made a conscious decision to stay with the dogs. . . .

Runs are so incredibly fine—they are like dancing with winter. Dogs are always silent when they run, silent except for the gentle whuff-whuff of their breathing and the tiny jingle of the snaps on their collars. During the night if there is a full moon the steam from their breath comes back over their backs so that they seem to stream out ahead in the moonlight like a ghost.

The beauty is staggering. In a very little while it is hard to remember how the real world is, only possible to know the beauty of the dogs.

On such a run, a night run, a pack of wolves had come in alongside us and moved with us for mile after mile, trotting out to the side, six of them, pacing the dogs in the moonlight, looking at us, now and then sweeping in to tease the dogs, then swinging out again and then gone, gone into the moonlight and snow.

We came close to home. The dogs knew it and picked up the pace so that we were loping. As we crossed the last small swamp before coming to our cabin I saw that there were lights on and that there was company. I stopped the team.

I could not end it.

I could not end that run, the beauty of it, with the noise of people and the harshness of the lights. So there, in the moonlight, in the silence I went to Cookie and turned her away from home, turned her back into the bush and cold and snow and for a moment nothing happened.

Cookie looked back at me, then out along the trail away from home, then back at me. I said nothing but stood on the runners and she shrugged into her harness, and we moved back into the night.

I have, really, never come back.

²pad—the cushion of flesh on the bottom of a dog's foot

GO ON ►

1 This question has two parts. First, answer part A. Then, answer part B.

Part A

Which sentence **best** states a central idea of the passage?

- Ⓐ Training for the Iditarod requires that dogs must run thousands of miles.
- Ⓑ The Iditarod is a life-altering experience.
- Ⓒ Training for the Iditarod requires that a person become part of a team.
- Ⓓ The Iditarod is a challenging race.

2. Part B

Which evidence from the passage **best** supports the answer to part A?

- Ⓐ . . . and everyone who does it is changed permanently and misses it, misses the dogs and the run for the rest of his or her life . . .
- Ⓑ . . . when they ran again I stood on the sled without sleep, again and again for twenty-nine hours.
- Ⓒ . . . had become closer to me in many ways than my family . . .
- Ⓓ . . . before coming to our cabin I saw that there were lights on and that there was company.

3 Which action **best** reveals Cookie's connection to the narrator?

- Ⓐ Cookie leads the team during training.
- Ⓑ Cookie helps pull the sled through the mountains.
- Ⓒ Cookie returns to the trail instead of going home.
- Ⓓ Cookie runs alongside wolves instead of fearing them.

4 Read the sentence from passage.

As I kneeled on my haunches and took my gloves off to rub the ointment between the toes of a big black and white dog named Fonzie, my eyes closed and would not open.

Which word from the sentence helps the reader understand the meaning of haunches?

- Ⓐ closed
- Ⓑ gloves
- Ⓒ toes
- Ⓓ kneeled

5 How does the narrator's interpretation of the dogs' protective behavior differ from those who would argue that the dogs gathering around and protecting him "just happened"?

- Ⓐ His interpretation stresses that few people try to understand the dogs.
- Ⓑ His interpretation provides a thorough explanation of the dogs' natural instincts.
- Ⓒ His interpretation doubts whether the dogs could repeat their actions.
- Ⓓ His interpretation argues that the dogs' actions were a purposeful act of caring.

English Language Arts

- 6 Read this sentence from the passage.

Dogs are always silent when they run, silent except for the gentle whuff-whuff of their breathing and the tiny jingle of the snaps on their collars.

What does this sentence reveal about the narrator?

- A the narrator's desire to win dog races across mountains and tundra
- B the narrator's sense of awareness about his surroundings
- C the respect the narrator has for nature and its vastness
- D the enjoyment the narrator gets from being in the wind and cold

This question has two parts. First, answer part A. Then, answer part B.

7 Part A

What emotion is **mostly** conveyed by the language of the passage?

- A love
- B loneliness
- C pride
- D fear

8 Part B

What evidence from the passage **best** supports the answer in part A?

- A The idea is to take a dog team from Anchorage to Nome, Alaska, across nearly twelve hundred miles of wilderness. . . .
- B Training and the race mean you must run them four, five thousand miles.
- C And there came a time, finally, when the bond became so strong I made a conscious decision to stay with the dogs. . . .
- D . . . a pack of wolves had come in alongside us and moved with us for mile after mile. . . .



THE FOX AND THE HORSE

Today you will read the folktale "The Fox and the Horse." As you read, pay close attention to characters and events as you answer the questions to prepare to write a narrative story.

Read the folktale "The Fox and the Horse." Then answer the questions.

The Fox and the Horse

- 1 A peasant once had a faithful horse, but it had grown old and could no longer do its work. Its master begrudged it food, and said: "I can't use you anymore, but I still feel kindly towards you, and if you show yourself strong enough to bring me a lion I will keep you to the end of your days. But away with you now, out of my stable"; and he drove it out into the open country.
- 2 The poor horse was very sad, and went into the forest to get a little shelter from the wind and weather. There he met a fox, who said: "Why do you hang your head, and wander about in this solitary fashion?"
- 3 "Alas!" answered the horse. "Avarice and honesty cannot live together. My master has forgotten all the service I have done him for these many years, and because I can no longer plough he will no longer feed me, and he has driven me away."
- 4 "Without any consideration?" asked the fox.
- 5 "Only the poor consolation of telling me that if I was strong enough to bring him a lion he would keep me, but he knows well enough that the task is beyond me."
- 6 The fox said, "But I will help you. Just you lie down here, and stretch your legs out as if you were dead." The horse did as he was told, and the fox went to the lion's den, not far off, and said: "There is a dead horse out there. Come along with me, and you will have a rare meal." The lion went with him, and when they got up to the horse, the fox said, "You can't eat it in comfort here. I'll tell you what. I will tie it to you, and you can drag it away to your den and enjoy it at your leisure."
- 7 The plan pleased the lion, and he stood quite still, close to the horse, so that the fox should fasten them together. But the fox tied the lion's legs together with the horse's tail and twisted and knotted it so that it would be quite impossible for it to come undone.
- 8 When he had finished his work he patted the horse on the shoulder and said: "Pull, old grey! Pull!"
- 9 Then the horse sprang up and dragged the lion away behind him. The lion in his rage roared so that all the birds in the forest were terrified and flew away. But the horse let him roar and never stopped till he stood before his master's door.
- 10 When the master saw him he was delighted and said to him: "You shall stay with me and have a good time as long as you live."
- 11 And he fed him well till he died.

"The Fox and the Horse"—Public Domain

1 Part A

In order for his plan to work, what did the fox need most?

- Ⓐ The horse had to be a good actor.
- Ⓑ The lion had to trust the fox.
- Ⓒ The horse had to be patient with the fox.
- Ⓓ The lion had to be hungry.

2 Part B

What does the fox tell the lion that causes the answer to Part A?

- Ⓐ The lion should eat his meal in comfort.
- Ⓑ Horse meat is delicious.
- Ⓒ The horse is dead.
- Ⓓ The lion should lie down and wait for the fox to return.

3 Part A

Which aspect of the horse's character **best** helps to resolve the conflict in the folktale?

- Ⓐ trust
- Ⓑ sorrow
- Ⓒ strength
- Ⓓ persistence

4 Part B

Which sentence from the folktale **best** illustrates the answer to Part A?

- Ⓐ "The poor horse was very sad, and went into the forest to get a little shelter from the wind and weather." (paragraph 2)
- Ⓑ "The horse did as he was told, and the fox went to the lion's den, not far off, and said: 'There is a dead horse out there.'" (paragraph 6)
- Ⓒ "When he had finished his work he patted the horse on the shoulder and said: 'Pull, old grey! Pull!' " (paragraph 8)
- Ⓓ "But the horse let him roar and never stopped till he stood before his master's door." (paragraph 9)

5. Part A

Which **two** sentences belong in a summary of "The Fox and the Horse"?

- Ⓐ The old horse is sent away by its owner.
- Ⓑ The horse lay down as the fox told him to do.
- Ⓒ The horse receives help from a cunning fox.
- Ⓓ The peasant does not want to feed the old horse.
- Ⓔ The birds in the forest are frightened by the lion.
- Ⓕ The horse ignores the lion's enraged roar.

6. Part B

Which **two** additional sentences belong in the summary in Part A?

- Ⓐ The horse was sad when his master turned him out.
- Ⓑ The fox promises the lion a special meal.
- Ⓒ The fox tricks the lion into being tied to the horse.
- Ⓓ The horse is able to bring a lion back to his master.
- Ⓔ The lion is in his den when the fox comes to trick him.
- Ⓕ The master forgot the horse's many years of service.

A large rectangular box with a black border, containing 20 horizontal lines for writing. The lines are evenly spaced and extend across the width of the box.A large rectangular box with a black border, containing 20 horizontal lines for writing. The lines are evenly spaced and extend across the width of the box.

