

**Weekly Enrichment Plan: Week of May 11**

**Grade: 8**

	Day 1	Day 2	Day 3	Day 4	Day 5
<b>Math</b> (45 Minutes)	<p><b>Topic: Volume</b></p> <p><b>Khan Academy Video:</b>  <a href="#">"Volume of a Sphere"</a></p> <p><b>Activity:</b>            Volume of Spheres (13.3 Reteach)</p>	<p><b>Topic: Volume</b></p> <p><b>Activity:</b>            Volume of Spheres (13.3 Additional Practice)</p>	<p><b>Topic: Volume</b></p> <p><b>Activity:</b>            Apply Volume (13.4 Reteach)</p>	<p><b>Topic: Volume</b></p> <p><b>Activity:</b>            Apply Volume (13.4 Additional Practice)</p>	<p><b>Topic: Volume</b></p> <p><b>YouTube Videos:</b>  <a href="#">"Volume of Composite Solids"</a>  <a href="#">"Volume of Composite Solids"</a></p> <p><b>Activity:</b>            Lesson 26-3 Volumes of Composite Solids (pages 348-350)</p>
<b>Physical Education</b> (15 Minutes)	<p><b>Physical Activity –</b></p> <ul style="list-style-type: none"> <li>Go for walk/run</li> <li>YouTube – <a href="#">Kidz Bop Dance</a></li> <li>YouTube – <a href="#">Kids Workout</a></li> </ul>	<p><b>Physical Activity –</b></p> <ul style="list-style-type: none"> <li>Go for walk/run</li> <li>YouTube – <a href="#">Kidz Bop Dance</a></li> <li>YouTube – <a href="#">Kids Workout</a></li> </ul>	<p><b>Physical Activity –</b></p> <ul style="list-style-type: none"> <li>Go for walk/run</li> <li>YouTube – <a href="#">Kidz Bop Dance</a></li> <li>YouTube – <a href="#">Kids Workout</a></li> </ul>	<p><b>Physical Activity –</b></p> <ul style="list-style-type: none"> <li>Go for walk/run</li> <li>YouTube – <a href="#">Kidz Bop Dance</a></li> <li>YouTube – <a href="#">Kids Workout</a></li> </ul>	<p><b>Physical Activity –</b></p> <ul style="list-style-type: none"> <li>Go for walk/run</li> <li>YouTube – <a href="#">Kidz Bop Dance</a></li> <li>YouTube – <a href="#">Kids Workout</a></li> </ul>
<b>Fine Arts</b> (15 Minutes)	<p><b>Art</b></p> <p>Read about and respond/reflect on abstract art and artists Alma Thomas</p>	<p><b>Music</b></p> <p>Read about and respond/reflect on Soul and Funk music, and on musicians James Brown &amp; Parliament Funkadelic</p>	<p><b>Art</b></p> <p>Create original abstract art in the style of Alma Thomas</p>	<p><b>Music</b></p> <p>Listen, respond/reflect in written essay on Soul, Funk, James Brown, Parliament Funkadelic</p>	<p><b>Art</b></p> <p>Continue Photo Journal using theme of Reflections</p>

<p><b>English Language Arts (60 Minutes)</b></p>	<p><b>Reading Comprehension:</b> Commonlit: "Ruthless" Text and Comprehension questions (printed in packets) <b>Grammar Pracce:</b> Spend 15 minutes working on grammar skills. <a href="#">Khan Academy</a> – If you are new to Khan Academy Grammar, start with the Introducon; if you have been working on grammar already, move on to another part of the course. Follow it in order.</p> <p><b>Independent Reading:</b> Read for 20 minutes from your novel, then select two acvies from the Independent Novel Acvity sheet in the printed packet to complete this week.</p> <p><b>Optional Additional Resources for this week:</b> <a href="#">Wit and Wisdom video lessons for module 4;</a> <a href="#">Great Lakes Theater Virtual Learning Supports</a></p>	<p><b>Reading Comprehension:</b> Commonlit: "How Do We Tell Right From Wrong?" Text and Comprehension Questions (Printed in Packets) <b>Vocabulary Prac6ce:</b> Spend 15 minutes on <a href="#">Membean</a>: If you are a first me user , follow this link: <a href="#">Click Here for Membean.com and enter code: CJNQBPN</a> Watch the video at this link to help you enroll <a href="https://vimeo.com/405243332/66aca78165">https://vimeo.com/405243332/66aca78165</a></p> <p><b>Independent Reading:</b> Read for 20 minutes from your novel, then select two acvies from the Independent Novel Acvity sheet in the printed packet to complete this week.</p>	<p><b>Reading Comprehension:</b> Commonlit: "Lamb to Slaughter" Text and Comprehension Questions (Printed in Packets) <b>Vocabulary Prac6ce:</b> Spend 15 minutes working on vocabulary skills</p> <p><b>Independent Reading:</b> Read for 20 minutes from your novel, then select two acvies from the Independent Novel Acvity sheet in the printed packet to complete this week.</p>	<p><b>Reading Comprehension and Wri en Expression:</b> Wring pr ompt using this week's reading passages and graphic organizer <b>Grammar Pracce:</b> Spend 15 minutes working on grammar skills. <a href="#">Khan Academy</a></p> <p><b>Independent Reading:</b> Read for 20 minutes from your novel, then select two acvies from the Independent Novel Acvity sheet in the printed packet to complete this week.</p>
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<p><b>Science</b> (30 Minutes)</p>	<p><b>Reviewing: Meiosis</b> <b>Points of View: Meiosis</b> 1. Each day this week (Monday – Thursday) you will choose and complete the assignment for one of the six viewpoints. You will complete only five and one will be left unselected. <b>Vocabulary</b> Define spindle, cell, chromosome, and duplicate in your own words. Then find a dictionary or textbook definition. Finally, write a short paragraph using the terms that shows what you know about meiosis.</p>	<p><b>Calculations</b> A diploid cell from a squirrel contains 40 chromosomes. A diploid cell from corn contains 20 chromosomes. Calculate how many chromosomes are present in a haploid cell from a squirrel and corn. Then, calculate how many chromosomes are present in a diploid cell from an alligator if one of its haploid cells contains 16 chromosomes.</p>	<p><b>Details</b> Use a Venn diagram or other graphic organizer to show how meiosis and mitosis are alike and different. <b>Illustrations</b> Draw a sketch that illustrates the differences between the final stages of meiosis I and meiosis II.</p>	<p><b>Analysis</b> Explain why meiosis is important for many living things. <b>Models</b> Make a model of one of the phases in meiosis. You might use string for cell walls, macaroni noodles for chromosomes, chenille sticks/pipe cleaners for spindle fibers, and other items as needed.</p>	<p>Today finish any uncompleted work, to perfect research, or practice presenting our findings.</p>
<p><b>Social Studies</b> (30 Minutes)</p>	<p><b>Get Counted (The US Census)</b> First read: <a href="#">Get Counted Reading Page --Side A &amp; B</a>  Next answer: Why does your school need to know the number of students that attend?</p>	<p><b>Get Counted (The US Census)</b> Read <a href="#">Side A &amp; B of the Reading Page</a>  Highlight the section that provides the following information: <ul style="list-style-type: none"><li>How government officials use the results of the census</li></ul></p>	<p><b>Get Counted (The US Census)</b> Complete <a href="#">Activity Pages --sides A &amp; B</a></p>	<p><b>Get Counted (The US Census)</b> Complete <a href="#">Activity Pages --sides C &amp; D</a></p>	<p><b>Get Counted (The US Census)</b> Complete the "Optional Activity" on the <a href="#">Extension Page</a></p>

<p><b>Social Emotional Learning/ Reflection (15 Minutes)</b></p>	<p>Explore your emotions this week. Make a list of all the emotions that you experienced throughout the day. What made you feel that way? Which emotion did you feel for most of the day? What are some of the ways that you cope with your emotions?</p>	<p>Explore your emotions this week. Make a list of all the emotions that you experienced throughout the day. What made you feel that way? Which emotion did you feel for most of the day? What are some of the ways that you cope with your emotions?</p>	<p>Explore your emotions this week. Make a list of all the emotions that you experienced throughout the day. What made you feel that way? Which emotion did you feel for most of the day? What are some of the ways that you cope with your emotions?</p>	<p>Explore your emotions this week. Make a list of all the emotions that you experienced throughout the day. What made you feel that way? Which emotion did you feel for most of the day? What are some of the ways that you cope with your emotions?</p>	<p>Explore your emotions this week. Make a list of all the emotions that you experienced throughout the day. What made you feel that way? Which emotion did you feel for most of the day? What are some of the ways that you cope with your emotions?</p>
<p><b>Student Daily Check-Off (check off each activity that you completed)</b></p>	<ul style="list-style-type: none"> <li>• Math</li> <li>• English</li> <li>• Physical Ed.</li> <li>• Fine Arts</li> <li>• Science</li> <li>• Social Studies</li> <li>• SEL/Reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Math</li> <li>• English</li> <li>• Physical Ed.</li> <li>• Fine Arts</li> <li>• Science</li> <li>• Social Studies</li> <li>• SEL/Reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Math</li> <li>• English</li> <li>• Physical Ed.</li> <li>• Fine Arts</li> <li>• Science</li> <li>• Social Studies</li> <li>• SEL/Reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Math</li> <li>• English</li> <li>• Physical Ed.</li> <li>• Fine Arts</li> <li>• Science</li> <li>• Social Studies</li> <li>• SEL/Reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Math</li> <li>• English</li> <li>• Physical Ed.</li> <li>• Fine Arts</li> <li>• Science</li> <li>• Social Studies</li> <li>• SEL/Reflection</li> </ul>



**Weekly Enrichment Plan: Week of May 11**

**Grade: 8**

**Suggested Daily Schedule: Grades 6-8**

<b>Time</b>	<b>Activity</b>
8:00 – 9:00 am	Wake up, make your bed, eat breakfast and get ready for an awesome day!
9:00 – 9:45 am	Mathematics
9:45- 10:00 am	Physical Activity
10:00– 10:45 am	English Language Arts – Reading Comprehension
10:45 – 11:00 am	<b>15-Minute Break</b>
11:00 – 11:15 am	Art
11:15 am – 12:00 pm	English Language Arts - Novel
12:00 – 1:00 pm	<b>Lunch</b>
1:00 – 1:30 pm	Science
1:30-1:45 pm	<b>15-Minute Break</b>
1:45-2:15 pm	Social Studies
2:15-2:30pm	Social-Emotional Learning/Reflection

**Family Suggestes6ons**

<p><b>Parent Suggestes6ons</b></p> <p><b>How can I support my student as a learner outside of school?</b></p> <ul style="list-style-type: none"> <li>• Familiarize yourself with your child's learning calendar.</li> <li>• Encourage your child to do their best when completing tasks and assignments.</li> <li>• Contact your child's teacher or the district's homework hotline when you or your child have questions or need feedback.</li> <li>• Support your child in starting the daily work early in the day. Waiting until the late afternoon or evening to start work adds unnecessary stress and creates missed opportunities for collaboration and feedback.</li> <li>• Remind your child to take frequent breaks to stay focused.</li> <li>• Consider designating a dedicated workspace to maximize time on task and facilitate learning.</li> </ul>	<p><b>Student Suggestes6ons</b></p> <p><b>How can I continue learning outside of school?</b></p> <ul style="list-style-type: none"> <li>• Complete work on your suggested learning calendar.</li> <li>• Put in your best effort when completing tasks and assignments.</li> <li>• Ask an adult to contact your teacher when you need help. Teachers are available via e-mail, your school's online learning program or on the district's homework hotline.</li> <li>• Let your teacher know if you have access to a phone or computer.</li> </ul> <p><b>How can I stay organized?</b></p> <ul style="list-style-type: none"> <li>• Start your work early. Waiting until the late afternoon or evening to start work adds unnecessary stress and creates missed opportunities for collaboration and feedback.</li> <li>• Take short breaks to increase focus and stay motivated to complete tasks on time.</li> <li>• Find a quiet place to complete your work.</li> </ul>
<p><b>Individual Support</b></p>	<p><b>Individualizing Supports</b></p> <ul style="list-style-type: none"> <li>• See "Individualizing Supports for Students" for more information on how to support your child at home with these assignments.</li> <li>• Additional materials are available online and at school meal sites:             <ul style="list-style-type: none"> <li>• "Specially Designed Instruction for Students with IEPs" packets with instructional resources that can be used at home to address students' IEP goal areas.</li> <li>• Materials and resources for students with life skills needs and significant disabilities will also be available.</li> </ul> </li> </ul>

## English Language Learners

### Enrichment Packet

- Daily language learning is important! The following links/resources are available for students to access daily.
- ¡El aprendizaje diario de idiomas es importante! Los siguientes enlaces/recursos están disponibles para que los estudiantes accedan al aprendizaje diario de idiomas.
- Kujifunza lugha ya kila siku ni muhimu! Viungo vifuatavyo/rasilimali vinapatikana kwa wanafunzi kupata mafunzo ya lugha ya kila siku.
- दैनिक भाषा सिक्न महत्त्वपूर्ण छ! तलका लिंकहरू / स्रोतहरू विद्यार्थीहरूको लागि उपलब्ध छन्।

مهم ! الروابط /  
الموارد التالية متاحة للطلاب  
للوصول إلى تعلم اللغة اليومي .

## Individualizing Support for Students in Grades 6-12

### For Students Who Struggle with Reading

#### **Before Reading:**

- For content area reading (nonfiction), provide some background information about the topic addressed in the text. The scholar can go online to look up information on the topic. Have scholar find resources in his/her preferred learning modality (videos, simplified text, activities) and summarize the new information learned.
- Look through the reading passage or book and look at pictures, graphics, and text features such as headings, captions, bolded words, etc. Discuss what you see and make a prediction about what you think will happen. During and after reading, adjust the prediction based on what you read.
- Look through the reading passage or book and identify difficult or unusual words. Have scholar practice decoding these words (reading them aloud). Provide meanings for these words. Create a vocabulary dictionary of these words to refer to later.

#### **During Reading:**

- **Accommodations:** Allow scholar to read aloud if they need to. Provide an audio recording of the text if available.
- **Chunking:** Read one paragraph or section at a time, and check for understanding by asking student to summarize or paraphrase what was read before moving to the next section.
- Make real-world connections (does the book remind you of something in your life? Another book, a movie, etc.)
- Stop and ask questions while reading. Ask questions with answers that can either be found in the reading or could be predictions about what might happen after the passage/story ends.

#### **After Reading:**

- For literature/fiction reading, have your scholar summarize what they read. Use the “5 W’s”
  - Who was the story/passage about?
  - What was the story/passage about? Make sure to include the main idea, some details, and how the story/passage ended
    - What did the character(s) learn?
    - What would be a good title for the story/passage? If one is provided already, what would be a different title you would give the story/passage?
  - When did the story/passage occur? This would be most important for informative and historical passages
  - Where did the story/passage occur?
  - Why? This can be many things, why did a specific character act in a certain manner? Why was a decision made? etc.
  - How? If there was a problem discussed ask how your scholar would have solved the problem differently, or how did that make you feel?
- For nonfiction reading/content area reading, have your scholar summarize what he/she has learned from the text and how he/she would apply the learning to real life.
- Allow an “open book” policy. Make sure that the scholar shows exactly where in the text he/she is getting the information to answer whatever question has been posed.



### For Students Who Struggle with Written Assignments

- Have scholar dictate assignments into a phone's "notes" app or computer with speech-to-text technology. Most speech-to-text will also respond to commands to add punctuation (by saying "comma," "period," etc.). Student can then print out their writing, or copy it into their own handwriting.
- Write one sentence at a time, then have someone read it aloud to make sure it makes sense.
- Provide examples of quality writing that meets the task criteria.
- Accept a written assignment that is shorter than what is expected, as long as the task criteria are met.

### For Students Who Struggle with Math Assignments

- Find a video of someone completing a similar task and have scholar watch it multiple times. Excellent resources for this are YouTube, Khan Academy, and LearnZillion.
- **Talk about math:** Have student explain a problem and its solution in mathematical terms. Have student teach a skill to another student. If they can teach it, they understand it.
- **Accommodations:** For tasks that require problem-solving, allow use of a calculator. Teach student how to use the calculator to accurately solve problems with multiple steps. Also provide access to anchor sheets for math procedures that may not be memorized, such as formulas.
- **Chunk assignments for easier completion/to ease frustration:** If there are 20 math problems to solve, complete 10 and take a break to move around. After the break go back and finish the other 10
- **Fractions:** use round food items to discuss fractions. Example: Cut a frozen pizza into 8 pieces and talk about pieces individually (1 piece is  $\frac{1}{8}$ ) or in parts together (2 pieces is  $\frac{2}{8}$  or  $\frac{1}{4}$ ). Compare and contrast pieces of different sizes.
- **Graph paper:** use graph paper to organize work and problems, and to model mathematical situations visually.
- **Manipulatives:** any small item can be used as a manipulative to help with basic facts. Examples: coins, blocks, pieces of paper cut into smaller pieces. There are also virtual manipulatives online (Google "virtual math manipulatives").
- **Measurement, Money, and Time:**
  - Bake something and have your child measure out all of the ingredients for the recipe.
  - Have your child measure different items around the house and compare the sizes (What is bigger? What is smaller? How many \_\_\_ does it take to measure the couch?)
  - Take a walk outside for a movement break. While walking have them time how long it takes to go for the walk and get back home. Pick something outside like houses and have them count how many they pass while walking. You can also practice skip counting while you walk (example: for each step you take count by 2s, or 5s, or 10s).
  - Create a store using items around your house. Label each item with a dollar amount and have your child "shop" in your store or have them act as the cashier and make change.
  - Create a schedule for the day with times attached. Start with times on the hour and then get progressively more difficult with times on the half hour and quarter hour. Give a specific time they can play a game or use tech. This will help work on math skills and will also help keep your child focused on different tasks throughout the day!
- **Reference materials:** create a number line, hundreds chart, or anchor charts (worked examples) to help with math calculation, counting, and problem-solving.
- **Patterns:** use blocks or toys of similar colors to make a pattern. Example: 3 red Legos, 2 blue Legos, 3 yellow Legos, repeat.
- **Sorting:** Gather a group of toys and have your child sort them based on similar attributes (color, size, shape, etc.). Do the same with a set of books and have your child sort them based on fiction vs. nonfiction, type of book, etc.

- **Make it fun!** Practice math skills using games and things you might already have around the house and turn real-life activities into mathematical opportunities.
  - A deck of cards: each person draws 2 cards and then adds, subtracts, or multiply the numbers reflected on the cards.
  - Dice: can be used the same way as a deck of cards to work on basic facts or create multi-digit problems to solve.
  - Yahtzee: basic addition
  - Connect Four, Othello: problem solving, and strategic thinking
  - Puzzles: perfect for working on spatial awareness, which is key to geometry
  - Monopoly: have your child be the “banker” to work on money skills
  - Battleship: graphing coordinates
  - Uno: use numbers on cards to create calculation problems

**For Students Who Struggle with Focus, Attention, and/or Study Skills**

- Given scholar very clear written (or visual) directions of what to work on and what successful completion of the task looks like. Have scholar self-monitor whether or not he/she has completed all parts of the task.
- Use a timer, starting with a very brief amount of time (even 5-10 minutes is ok). After the timer “beeps,” provide student with a brief break (5 minutes) before continuing. Work to increase the amount of time for each work interval, up to 25 minutes.
- Provide a reward, such as a sticker or carrot, for every successful interval of on-task behavior.
- Only give one assignment or task at a time, but also provide scholar with a calendar or daily schedule to refer to so it is clear what to expect next.
- Have older students model study skills for younger children.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

## Ruthless

By William DeMille  
1945

*William DeMille (1878-1955) was an American writer, most well-known for screenwriting and film directing. In this short story, a man sets a deadly trap for a suspected thief. **Skill Focus:** In this lesson, you'll practice analyzing how a character's choices and actions affect plot development. This means paying attention to how characters react to specific dialogue or events and how those reactions move the story forward. As you read, take notes on Judson's dialogue and actions and how these lead to the story's conclusion.*

[1] Outside, the woods lay basking<sup>1</sup> in clear October sunlight; trees a riot<sup>2</sup> of color, air full of Autumn's tang<sup>3</sup> and the sharp, exciting smell of moist, leaf-covered earth.

Inside, a man smiled grimly as he turned from the bathroom cabinet, entered the expensively primitive<sup>4</sup> living room of his mountain camp, and crossed to a closet set in the pine wall. It was his special closet, with a spring lock and in it he kept guns, ammunition, fishing-rods, tackle<sup>5</sup> and liquor. Not even his wife was allowed to have a key, for Judson Webb loved his personal possessions and felt a sense of deep outrage if they were touched by any hand but his own. The closet door stood open; he had been packing his things away for the Winter, and in a few minutes would be driving back to civilization.



*"pi'sn" by Kevin O'Mara is licensed under CC BY-NC-ND 2.0*

As he looked at the shelf on which the liquor stood his smile was not attractive. All the bottles were unopened except one quart of Bourbon which was placed invitingly in front, a whiskey glass by its side. This bottle was less than half full. As he took it from the shelf his wife spoke from the adjoining bedroom:

"I'm all packed, Judson," she said. "Hasn't Alec come to turn the water off and get the keys?"

[5] Alec lived about a mile down the road and acted as a caretaker for the city folks when they were away.

"He's down at the lake taking the boats out of water. Said he'd be back in half an hour."

Marcia came into the room carrying her suitcase. But she paused in surprise as she saw the bottle in her husband's hand.

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1. **Bask (verb):** to lie exposed to warmth and light, typically from the sun
  2. an impressively large or varied display of something
  3. **Tang (noun):** a strong taste, flavor, or smell
  4. **Primitive (adjective):** having a quality or style that offers an extremely basic level of comfort
  5. the equipment required for a task or sport, in this case: fishing

"Judson!" she exclaimed, "you're not taking a drink at ten o'clock in the morning?"

"You wrong me, my dear," he chuckled, "I'm not taking anything out of this bottle: I am merely putting a little kick into it."

- [10] His closed hand opened and he put upon the table two tiny white pellets<sup>6</sup> as he started to uncork<sup>7</sup> the whiskey. Her eyes narrowed as she watched him. She had learned to dread that tone of his voice; it was the tone he used when he was planning to "put something over"<sup>8</sup> in a business deal.

"Whoever broke into my closet last Winter and stole my liquor will probably try it again once we are out of here," he went on, "only this time he'll wish he hadn't."

She caught her breath at the cruel **vindictiveness** of his manner as one by one he dropped the tablets into the bottle and held it up to watch them dissolve.

"What are they?" she asked, "something to make him sick?"

"And how!" He seemed fascinated as he saw the **genial** Bourbon change into a **lethal** dose: "At least no one has found an antidote:<sup>9</sup> once it's down it's curtains."<sup>10</sup> He corked his bottled vengeance and set it back on the shelf alongside the little whiskey glass.

- [15] "Everything nice and handy," he remarked approvingly. "Now, Mr. Thief, when you break in, drink hearty,<sup>11</sup> I won't begrudge<sup>12</sup> you this one."

The woman's face was pale. "Don't do it, Judson," she gasped. "It's horrible — it's murder."

"The law doesn't call it murder if I shoot a thief who is entering my house by force," he said harshly. "Also, the use of rat poison is quite legal. The only way any rat can get into this closet is to break in. What happens then is his affair, not mine."

"Don't do it, Judson," she begged. "The law doesn't punish burglary by death; so what right have you—"

"When it comes to protecting my property I make my own laws." His deep voice suggested a big dog growling at threatened loss of a bone.

- [20] "But all they did was to steal a little liquor," she pleaded. "Probably some boys off on a lark."<sup>13</sup> They didn't do any real damage."

"That's not the point," he said. "If a man holds me up and robs me of five dollars it makes me just as sore as if he took a hundred. A thief's a thief."

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6. a small hard ball or tube-shaped piece of any substance
  7. to pull the cork out of a bottle or other container
  8. to trick or deceive someone
  9. a medicine taken to stop the effects of a certain poison
  10. the end, as in when the curtain closes over a stage at the end of a play
  11. to drink cheerfully
  12. **Begrudge (verb):** to give reluctantly or without pleasure
  13. just having fun

She made one last effort. “We won’t be here till next spring. I can’t bear to think of that deathtrap<sup>14</sup> waiting there all the time. Suppose something happens to us — and no one knows — ”

He chuckled once more at her words. “We’ll take a chance on that,” he said. “I’ve made my pile<sup>15</sup> by taking chances. If I should die, you can do as you please. The stuff will be yours.”

It was useless to argue, she knew. He had always been ruthless in business and whenever anything crossed him. Things had to be done his way. She turned toward the outer door with a sigh of defeat. “I’ll walk down the road and say good bye at the farmhouse,” she said quietly. “You can pick me up there.” She had made up her mind to tell Alec’s wife. Someone had to know.

[25] “Okay, my dear,” he smiled **genially**, “and don’t worry about your poor, abused little burglar. No one is going to get hurt who hasn’t got it coming to him.”

As she went down the path he started to close the closet door; then paused as he remembered his hunting boots drying outside on the porch. They belonged in the closet, so leaving the door open he went to fetch them from the heavy, rustic<sup>16</sup> table on which they stood, along with his bag and top coat.

Alec was coming up from the lake and waved to him from a distance. A chipmunk, hearing Judson’s heavy tread, abandoned the acorn he was about to add to his store within the cabin wall and disappeared, like an electric bulb burning out. Judson, reaching for his boots, stepped fairly upon the acorn, his foot slid from under him and his head struck the massive table as he fell.

Several minutes later he began to regain his senses. Alec’s strong arm was supporting his as he lay on the porch and a kindly voice was saying: “‘Twarn’t<sup>17</sup> much of a fall, Mr. Webb. You aren’t cut none; jest knocked out for a minute. Here, take this; it’ll pull you together.”

A small whiskey glass was pressed to his lips. Dazed and half-conscious, he drank.

*“Ruthless” by William deMille, from the anthology 50 Short Stories: An Omnibus of Short Stories, edited by Mary Anne Howard (1945), is in the public domain.*

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14. a place, structure, vehicle or item that is potentially dangerous
  15. a lot of money
  16. having a simplistic and rough surface quality
  17. it wasn’t

## Text-Dependent Questions

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

1. What event sets the main action of the story in motion?
  - A. Judson forgetting his boots
  - B. Marcia's departure for Alec's house
  - C. the theft of some of Judson's liquor
  - D. the end of the summer vacation season
  
2. How does Alec's arrival at the cabin affect the events of the story?
  - A. It leads to Marcia leaving her husband.
  - B. It leads to Judson drinking poisoned whiskey.
  - C. It leads to the theft of some of Judson's liquor.
  - D. It leads to an argument between Judson and Marcia.
  
3. Which of the following actions causes Marcia's fear?
  - A. "he turned from the bathroom cabinet, entered the expensively primitive living room of his mountain camp, and crossed to a closet set in the pine wall" (Paragraph 2)
  - B. "he had been packing his things away for the Winter, and in a few minutes would be driving back to civilization" (Paragraph 2)
  - C. "she saw the bottle in her husband's hand" (Paragraph 7)
  - D. "one by one he dropped the tablets into the bottle and held it up to watch them dissolve" (Paragraph 12)
  
4. How does the conversation between Judson and his wife develop the plot of the passage?
  - A. It causes Alec to retaliate against Judson.
  - B. It prompts Marcia to go to warn Alec's wife about the poison.
  - C. It causes Judson to be distracted by Marcia's obvious distress.
  - D. It prompts Judson to consider throwing out the poisoned whiskey.
  
5. Which statement expresses the main theme of the story?
  - A. No crime is bad enough to warrant another person's death.
  - B. It's important to take the opinions of loved ones into consideration.
  - C. There will be consequences if people take justice into their own hands.
  - D. It is fair to make sure a person's punishment fits the crime they committed.

6. Which detail from the text best reveals Judson's belief about crime and punishment?
- A. "He corked his bottled vengeance and set it back on the shelf alongside the little whiskey glass." (Paragraph 14)
  - B. "Also, the use of rat poison is quite legal. The only way any rat can get into this closet is to break in." (Paragraph 17)
  - C. "We won't be here till next spring. I can't bear to think of that deathtrap waiting there all the time." (Paragraph 22)
  - D. "and don't worry about your poor, abused little burglar. No one is going to get hurt who hasn't got it coming to him." (Paragraph 25)
7. How does Judson Webb cause his own death in "Ruthless"? Be sure to identify the most important lines of dialogue or events in the story and explain how they cause an important decision or action to take place.

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## 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.*

1. In the context of the text, do you think Judson was right to take justice into his own hands? Why or why not? Are there other ways that Judson could've possibly held the thief accountable without harming anyone?
2. Describe a time when you wanted to take justice into your own hands. What lessons did you learn from this experience?
3. In the story, Judson would have lived if he hadn't attempted to punish the thief. How fair is it that Judson died even though he didn't technically commit a crime, while whoever stole his whiskey gets to live with the crime?
4. How is Judson's preoccupation with what he believes is "fair" his downfall? Describe a time when something unfair happened to you and you had to let it go. How did you learn from the experience?
5. In the story, Judson believes that death is an appropriate punishment for the thief because every crime is equal in his eyes. Do you think that the punishment should fit the crime? Why or why not? How do you think Judson should have punished the thief?



## Middle School: Independent Novel Activities for May 11 – 21

**Directions:** Choose 2 to complete over the next two weeks.

1. **Reader response:** Pick the most important word/line/image/object/event in the chapter and explain why you chose it. Be sure to support all analysis with examples.
2. **Convention Introduction:** You have been asked to introduce the book's author to a convention of English teachers. What would you say? Write and deliver your speech.
3. **Sing me a song:** Write a song from any music genre or a ballad about the story, a character, or an event in the book.
4. **Write your own:** Using the themes in the story, write your own story, creating your own characters and situation. It does not have to relate to the story at all aside from the theme.
5. **Open mind:** Draw an empty head and inside of it draw any symbols or words or images that are bouncing around in the mind of the character of a story. Follow it up with writing or discussion to explain and explore responses.
6. **Change the Point of View:** Write a journal response about how the novel would change if it were from a different point of view. If it is in first person, change it to third person, etc.
7. **That was then, this is now:** After reading the text, create a Before/After list to compare the ways in which characters or towns have changed over the course of the story. Then, write a paragraph explaining reasons why these changes occurred.
8. **Daily edition:** Using the novel as the basis for your stories, columns and editorials, create a newspaper or magazine based on or inspired by the book you are reading.



Name: \_\_\_\_\_ Class: \_\_\_\_\_

# How Do We Tell Right from Wrong?

## *Kohlberg's Stages of Moral Development*

By Anne-Marie Reidy  
2019

*Dr. Lawrence Kohlberg (1927-1987) was an American psychologist best known for his research into moral development. Through his work, Kohlberg created a new field in psychology, in which researchers try to understand how humans make moral choices. **Skill Focus:** In this lesson, you'll practice identifying an author's central idea and how they support it. Identifying an author's central idea means paying attention to the evidence and reasons they give for their idea. As you read, make note of the details that support the author's central idea: how do people tell right from wrong?*

## Decisions, Decisions

- [1] *Joe and his best friend Kim stop at a convenience store on their walk home from school. Joe sees Kim take a candy bar and slip it into her bag. Then Kim walks quickly out the door without paying. The store owner, who knows Joe from the neighborhood, asks him, "Joe, did that girl steal something from me?" Joe has been taught that it's wrong to steal or lie — but he also thinks it's right to protect his friends. What should Joe do?*



["Eaglebrook School 2012 New Student Orientation20120905\\_0105"](#) by EaglebrookSchool is licensed under CC BY 2.0

We make thousands of decisions a day, large and small. Some decisions are harder than others, especially when a person has to choose between right and wrong. A person in that situation may consider many things: rules and laws, possible punishments for breaking the laws, what other people will think of them, and even what they will think of themselves. This kind of thinking — often called ethical<sup>1</sup> thinking — is difficult, and different people can come to different conclusions about what behavior is right. The American psychologist Lawrence Kohlberg wanted to study how people reach these conclusions. He wanted to know: how do we tell right from wrong?

## Kohlberg's Research

To answer this question, Kohlberg performed research by interviewing a group of boys about their **moral** decision-making. He first interviewed them when they were between ages 10 and 16, and then interviewed each boy again several times over the next 12 to 20 years. Kohlberg developed several scenarios — or made-up situations — about a character who has a difficult **moral** decision to make. Kohlberg and his team of interviewers presented the scenarios to each boy one at a time and asked if the boy thought the character had done the right thing. This is one of the scenarios Kohlberg used in his interviews:

1. **Ethical (adjective):** involving questions of right and wrong actions

## ***Heinz Steals the Drug***

*A woman was dying of a special kind of cancer. There was one drug that might save her. It was a form of radium that a druggist had recently discovered. The druggist was charging ten times what the drug cost him to make. He paid \$200 for the radium and charged \$2,000 for a small dose of the drug. The sick woman's husband, Heinz, went to everyone he knew to borrow the money, but he could only get together about \$1,000. He told the druggist that his wife was dying and asked him to sell it cheaper or let him pay later. But the druggist said, "No, I discovered the drug and I'm going to make money from it." So Heinz got desperate and broke into the man's store to steal the drug for his wife. Should the husband have done that? (Kohlberg, 1963, p. 19)*

Kohlberg was less interested in whether the interview subject<sup>2</sup> said "yes" or "no" to this question than in the reasoning behind the answer. The interviewer would ask new questions to better understand the subject's thinking. For example, the interviewer would ask if Heinz had a right to steal the drug and what sentence the judge should give him once he was caught. Then, the interviewer would give more scenarios to get a sense of how the subject generally decided between right and wrong. Kohlberg noticed that most of the interview subjects developed new ways of thinking about ethics over the years. As men, they made decisions very differently than they had as boys.

- [5] Using this research, Kohlberg came up with a theory to describe the different ways that human beings make **moral** choices. His theory also describes how he believed our decision-making changes from childhood to adulthood. Kohlberg called this his *theory of moral development*.

## **The Stages of Moral Development**

In his theory, Kohlberg identified three levels of **moral** reasoning, which is the thinking process behind whether an idea is right or wrong. The three levels are:

1. Pre-conventional
2. Conventional
3. Post-conventional

### ***Level 1: Preconventional***

Kohlberg found that very young children make **moral** decisions that depend on how their actions will be punished or rewarded. They tend to follow the rules that their parents and teachers make because they are thinking about getting something good or not getting in trouble. This level is the simplest way of thinking about right and wrong. It is made up of two stages:

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2. a person who responds to questions during an interview

### ***Stage 1: Obedience and Punishment***

Stage 1 focuses on the child's desire to avoid punishments by obeying the rules. For example, they see an action as **morally** wrong because the person who did it is punished; the harsher the punishment, the worse they think the action is. In the situation at the beginning of this article, Joe would display Stage 1 thinking if he decided to tell the store owner about Kim's theft because he was afraid of getting punished later if he didn't.

### ***Stage 2: Self-Interest***

In Stage 2, a child asks, "What's in it for me?" The child defines right behavior as whatever is in their best interest. Any concern they show for others is not based on true loyalty or respect, but on a "you scratch my back, and I'll scratch yours" mentality. For example, if a parent asks a child to do a chore, the child asks "What's in it for me?" and the parent motivates the child by giving them an allowance. Joe knows that Kim will share the candy bar with him, so, if he is a Stage 2 thinker, he might decide that he will benefit himself by not telling the store owner about the theft.

### ***Level 2: Conventional***

- [10] When something is conventional, that means that most members of a community consider it acceptable or polite. People at the conventional level are motivated by society's rules and expectations. They continue to accept the rules of authority figures but now believe that this will support positive relationships and order in society. Children — and even adults — at this level tend to follow rules without question, and they rarely ask whether a rule is fair.

### ***Stage 3: Good Boy, Nice Girl***

In Stage 3, people want the approval of others and act in ways that will make others like them. They focus on good behavior and people being "nice" to others. Like most of us, Joe has been taught that "nice kids" tell the truth, so if he's at Stage 3 of **moral** development, he will tell the store owner about Kim's theft in order to win the store owner's approval.

### ***Stage 4: Law and Order***

In Stage 4, people tend to accept rules and conventions because they are important in society. They see rules as being the same for everyone, and they think it is important and valuable to do what one is "supposed" to do. If one person breaks a law, perhaps everyone would — so there is a duty to follow laws and rules. Most people remain at stage 4 for life, basing their **morality** on standards set by others. Since stealing is against the law, Stage 4 thinking would say that Joe must tell the store owner the truth about Kim's theft.

### **Level 3: Postconventional**

At the postconventional level, a person bases their sense of **morality** on their own beliefs and values. People at this level live by their own **moral** principles, such as freedom, justice, or equality. They believe that some laws are unfair and should be changed or eliminated. They also believe that individuals may break rules that go against their own values.

#### **Stage 5: Social Contract**

Someone at Stage 5 believes that people should respect the rights and opinions of others. They see laws as agreements between members of a community instead of unchangeable rules. If a law does not make things better for the community in general, the community should change it to create the greatest good for the greatest number of people. The community does this by working together to make decisions; sometimes this work is done through elected representatives. The U.S. government and other democratic governments are based on Stage 5 reasoning. In Joe's case, Stage 5 thinking shows that stealing from the convenience store could cause the store to close or leave the neighborhood, thereby hurting the community as a whole. For this reason, Joe would choose to turn Kim in, since this would hurt one person but benefit many others.

#### **Stage 6: Universal Ethical Principles**

[15] Someone at Stage 6 will base their **moral** decision-making on universal<sup>3</sup> ethical principles such as equality or respect. They believe that only laws based on justice are valid, so people must disobey unjust laws. If a person at Stage 6 goes against their own beliefs, they feel guilty. The Stage 6 thinker acts because they believe it is **morally** right to do so, in spite of punishment, their own self-interest, or the law. Although Kohlberg insisted that Stage 6 exists, he found few people who made decisions at that level all the time. In Joe's case, a Stage 6 decision would depend on his personal beliefs. If Joe believes that telling the truth is the highest **moral** obligation, he will do so, even though it hurts his friend. However, if he believes that loyalty to one's friends is a more important **moral** obligation than telling the truth, he will lie and cover up what Kim did.

## **What Is the Right Thing to Do?**

As you can see, people with different ways of thinking about ethics can come to different conclusions about what is right. Kohlberg found that people's ways of making decisions tend to change over their lifetime, and that a person will rarely go backwards through the levels of **moral** development. Once a person begins to think in a Stage 5 way about what benefits the community as a whole, they will almost never go back to a Stage 2 level of looking out for themselves first. You may notice these changes in yourself over the next several years, as you learn more about the world and develop new ways of thinking. When you consider your own actions, ask yourself: how do I tell right from wrong?

*"How Do We Tell Right From Wrong?" by Anne-Marie Reidy. Copyright © 2019 by CommonLit, Inc. This text is licensed under CC BY-NC-SA 2.0.*

3. **Universal (adjective):** general; existing in all places and at all times

## Text-Dependent Questions

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

1. Which statement best states a central idea of the article?
  - A. Lawrence Kohlberg interviewed a group of young men about moral decision making.
  - B. Lawrence Kohlberg realized that people make decisions the same way their entire lives.
  - C. Lawrence Kohlberg concluded that people's moral decision making develops as they age.
  - D. Lawrence Kohlberg found that young children make decisions based on avoiding punishment.
  
2. Which statement best describes the difference between Preconventional reasoning and Postconventional reasoning?
  - A. Preconventional reasoning is based on community norms, but Postconventional reasoning is based on religious beliefs.
  - B. Preconventional reasoning is based on avoiding punishment, but Postconventional reasoning is based on earning rewards.
  - C. Preconventional reasoning is based on benefiting oneself, but Postconventional reasoning is based on one's personal morals and values.
  - D. Preconventional reasoning is based on following one's moral principles, but Postconventional reasoning is based on doing what is best for oneself.
  
3. Which quotation below best supports the idea that the common good becomes more important to people as they age?
  - A. "Kohlberg came up with a theory to describe the different ways that human beings make moral choices." (Paragraph 5)
  - B. "They tend to follow the rules that their parents and teachers make because they are thinking about getting something good or not getting in trouble." (Paragraph 7)
  - C. "They see rules as being the same for everyone, and they think it is important and valuable to do what one is 'supposed' to do." (Paragraph 12)
  - D. "Once a person begins to think in a Stage 5 way about what benefits the community as a whole, they will almost never go back to a Stage 2 level of looking out for themselves first." (Paragraph 16)
  
4. How did listening to a subject talk about the dilemma allow Kohlberg to determine a person's level of moral reasoning?
  - A. Kohlberg could determine if they were more concerned with looking good than doing good.
  - B. Kohlberg could understand how people decided what was the right thing to do.
  - C. Kohlberg could understand if being truthful in their reply was important or not.
  - D. Kohlberg could decide if they picked the right answer and give them a score.

5. Write a summary of the article "How do we tell right from wrong?"

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## 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.*

1. What did you think Joe should do at first? After reading the text, did you change your answer? Why or why not?
2. Based on your current thinking about what Joe should do, which level of Kohlberg's stages or moral development best describes you? Why?
3. Share the "Joe" scenario with another person. Ask them what Joe should do. Then discuss which level of Kohlberg's stages of moral development the person might be and why.
4. What part of this theory is hard to understand? Which part of this theory do you understand so well you could explain it to a younger sibling or friend?



Name: \_\_\_\_\_ Class: \_\_\_\_\_

# Lamb to the Slaughter

By Roald Dahl  
1953

*Roald Dahl (1916-1990) was a British novelist, short story writer, and poet. Dahl's books and stories are known for their unexpected endings and often darkly comic themes. In this short story, Dahl describes a woman's reaction when her husband comes home with surprising news. **Skill Focus:** In this lesson, you'll practice analyzing how a character's choices and actions affect plot development. This means paying attention to how characters react to specific dialogue or events and how those reactions move the story forward. As you read, take notes on what lines of dialogue or events cause Mary to change her behavior.*

[1] The room was warm and clean, the curtains drawn, the two table lamps alight — hers and the one by the empty chair opposite. On the sideboard behind her, two tall glasses, soda water, whiskey. Fresh ice cubes in the Thermos bucket.

Mary Maloney was waiting for her husband to come home from work.

Now and again she would glance up at the clock, but without anxiety, merely to please herself with the thought that each minute gone by made it nearer the time when he would come. There was a slow smiling air about her, and about everything she did. The drop of a head as she bent over her sewing was curiously tranquil. Her skin — for this was her sixth month with child — had **acquired** a wonderful translucent<sup>1</sup> quality, the mouth was soft, and the eyes, with their new placid<sup>2</sup> look, seemed larger darker than before. When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the tires on the gravel outside, and the car door slamming, the footsteps passing the window, the key turning in the lock. She laid aside her sewing, stood up, and went forward to kiss him as he came in.



*"A Home Economics instructor giving a demonstration, Seattle, 1953" by Seattle Municipal Archives is licensed under CC BY 2.0*

"Hullo darling," she said.

[5] "Hullo darling," he answered.

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1. **Translucent (adjective):** allowing light to pass through  
 2. **Placid (adjective):** not easily upset or excited; involving little movement or activity

She took his coat and hung it in the closet. Then she walked over and made the drinks, a strongish one for him, a weak one for herself; and soon she was back again in her chair with the sewing, and he in the other, opposite, holding the tall glass with both hands, rocking it so the ice cubes tinkled against the side.

For her, this was always a **blissful** time of day. She knew he didn't want to speak much until the first drink was finished, and she, on her side, was content to sit quietly, enjoying his company after the long hours alone in the house. She loved to luxuriate<sup>3</sup> in the presence of this man, and to feel — almost as a sunbather feels the sun — that warm male glow that came out of him to her when they were alone together. She loved him for the way he sat loosely in a chair, for the way he came in a door, or moved slowly across the room with long strides. She loved the intent, far look in his eyes when they rested on her, the funny shape of the mouth, and especially the way he remained silent about his tiredness, sitting still with himself until the whiskey had taken some of it away.

"Tired darling?"

"Yes," he said. "I'm tired," And as he spoke, he did an unusual thing. He lifted his glass and drained it in one swallow although there was still half of it, at least half of it left. She wasn't really watching him, but she knew what he had done because she heard the ice cubes falling back against the bottom of the empty glass when he lowered his arm. He paused a moment, leaning forward in the chair, then he got up and went slowly over to fetch himself another.

[10] "I'll get it!" she cried, jumping up.

"Sit down," he said.

When he came back, she noticed that the new drink was dark amber with the quantity of whiskey in it.

"Darling, shall I get your slippers?"

"No."

[15] She watched him as he began to sip the dark yellow drink, and she could see little oily swirls in the liquid because it was so strong.

"I think it's a shame," she said, "that when a policeman gets to be as senior as you, they keep him walking about on his feet all day long."

He didn't answer, so she bent her head again and went on with her sewing; but each time he lifted the drink to his lips, she heard the ice cubes clinking against the side of the glass.

"Darling," she said. "Would you like me to get you some cheese? I haven't made any supper because it's Thursday."

"No," he said.

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3. "Luxuriate" means to enjoy yourself to an extreme degree.

[20] "If you're too tired to eat out," she went on, "it's still not too late. There's plenty of meat and stuff in the freezer, and you can have it right here and not even move out of the chair."

Her eyes waited on him for an answer, a smile, a little nod, but he made no sign.

"Anyway," she went on, "I'll get you some cheese and crackers first."

"I don't want it," he said.

She moved uneasily in her chair, the large eyes still watching his face. "But you must eat! I'll fix it anyway, and then you can have it or not, as you like."

[25] She stood up and placed her sewing on the table by the lamp.

"Sit down," he said. "Just for a minute, sit down."

It wasn't till then that she began to get frightened.

"Go on," he said. "Sit down."

She lowered herself back slowly into the chair, watching him all the time with those large, bewildered<sup>4</sup> eyes. He had finished the second drink and was staring down into the glass, frowning.

[30] "Listen," he said. "I've got something to tell you."

"What is it, darling? What's the matter?"

He had now become absolutely motionless, and he kept his head down so that the light from the lamp beside him fell across the upper part of his face, leaving the chin and mouth in shadow. She noticed there was a little muscle moving near the corner of his left eye.

"This is going to be a bit of a shock to you, I'm afraid," he said. "But I've thought about it a good deal and I've decided the only thing to do is tell you right away. I hope you won't blame me too much."

And he told her. It didn't take long, four or five minutes at most, and she sat very still through it all, watching him with a kind of dazed horror as he went further and further away from her with each word.

[35] "So there it is," he added. "And I know it's kind of a bad time to be telling you, but there simply wasn't any other way. Of course I'll give you money and see you're looked after. But there needn't really be any fuss. I hope not anyway. It wouldn't be very good for my job."

Her first instinct<sup>5</sup> was not to believe any of it, to reject it all. It occurred to her that perhaps he hadn't even spoken, that she herself had imagined the whole thing. Maybe, if she went about her business and acted as though she hadn't been listening, then later, when she sort of woke up again, she might find none of it had ever happened.

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4. **Bewilder** (*verb*): to confuse completely

5. a way of behaving, thinking, or feeling that is not learned

"I'll get the supper," she managed to whisper, and this time he didn't stop her.

When she walked across the room she couldn't feel her feet touching the floor. She couldn't feel anything at all — except a slight nausea and a desire to vomit. Everything was automatic now — down the steps to the cellar, the light switch, the deep freeze, the hand inside the cabinet taking hold of the first object it met. She lifted it out, and looked at it. It was wrapped in paper, so she took off the paper and looked at it again.

A leg of lamb.

- [40] All right then, they would have lamb for supper. She carried it upstairs, holding the thin bone-end of it with both her hands, and as she went through the living-room, she saw him standing over by the window with his back to her, and she stopped.

"For God's sake," he said, hearing her, but not turning round. "Don't make supper for me. I'm going out."

At that point, Mary Maloney simply walked up behind him and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head.

She might just as well have hit him with a steel club.

She stepped back a pace, waiting, and the funny thing was that he remained standing there for at least four or five seconds, gently swaying. Then he crashed to the carpet.

- [45] The violence of the crash, the noise, the small table overturning, helped bring her out of the shock. She came out slowly, feeling cold and surprised, and she stood for a while blinking at the body, still holding the ridiculous piece of meat tight with both hands.

All right, she told herself. So I've killed him.

It was extraordinary, now, how clear her mind became all of a sudden. She began thinking very fast. As the wife of a detective, she knew quite well what the penalty would be. That was fine. It made no difference to her. In fact, it would be a relief. On the other hand, what about the child? What were the laws about murderers with unborn children? Did they kill them both — mother and child? Or did they wait until the tenth month? What did they do?

Mary Maloney didn't know. And she certainly wasn't prepared to take a chance.

She carried the meat into the kitchen, placed it in a pan, turned the oven on high, and shoved it inside. Then she washed her hands and ran upstairs to the bedroom. She sat down before the mirror, tidied her hair, touched up her lips and face. She tried a smile. It came out rather peculiar.<sup>6</sup> She tried again.

- [50] "Hullo Sam," she said brightly, aloud.

The voice sounded peculiar too.

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6. **Peculiar (adjective):** unusual or not normal

"I want some potatoes please, Sam. Yes, and I think a can of peas."

That was better. Both the smile and the voice were coming out better now. She rehearsed it several times more. Then she ran downstairs, took her coat, went out the back door, down the garden, into the street.

It wasn't six o'clock yet and the lights were still on in the grocery shop.

[55] "Hullo Sam," she said brightly, smiling at the man behind the counter.

"Why, good evening, Mrs. Maloney. How're you?"

"I want some potatoes please, Sam. Yes, and I think a can of peas."

The man turned and reached up behind him on the shelf for the peas.

"Patrick's decided he's tired and doesn't want to eat out tonight," she told him. "We usually go out Thursdays, you know, and now he's caught me without any vegetables in the house."

[60] "Then how about meat, Mrs. Maloney?"

"No, I've got meat, thanks. I got a nice leg of lamb from the freezer."

"Oh."

"I don't much like cooking it frozen, Sam, but I'm taking a chance on it this time. You think it'll be all right?"

"Personally," the grocer said, "I don't believe it makes any difference. You want these Idaho potatoes?"

[65] "Oh yes, that'll be fine. Two of those."

"Anything else?" The grocer cocked his head on one side, looking at her pleasantly. "How about afterwards? What you going to give him for afterwards?"

"Well — what would you suggest, Sam?"

The man glanced around his shop. "How about a nice big slice of cheesecake? I know he likes that."

"Perfect," she said. "He loves it."

[70] And when it was all wrapped and she had paid, she put on her brightest smile and said, "Thank you, Sam. Goodnight."

"Goodnight, Mrs. Maloney. And thank you."

And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic<sup>7</sup> with grief and horror. Mind you, she wasn't expecting to find anything. She was just going home with the vegetables. Mrs. Patrick Maloney going home with the vegetables on Thursday evening to cook supper for her husband.

That's the way, she told herself. Do everything right and natural. Keep things absolutely natural and there'll be no need for any acting at all.

Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.

[75] "Patrick!" she called. "How are you, darling?"

She put the parcel<sup>8</sup> down on the table and went through into the living room; and when she saw him lying there on the floor with his legs doubled up and one arm twisted back underneath his body, it really was rather a shock. All the old love and longing for him welled<sup>9</sup> up inside her, and she ran over to him, knelt down beside him, and began to cry her heart out. It was easy. No acting was necessary.

A few minutes later she got up and went to the phone. She knew the number of the police station, and when the man at the other end answered, she cried to him, "Quick! Come quick! Patrick's dead!"

"Who's speaking?"

"Mrs. Maloney. Mrs. Patrick Maloney."

[80] "You mean Patrick Maloney's dead?"

"I think so," she sobbed. "He's lying on the floor and I think he's dead."

"Be right over," the man said.

The car came very quickly, and when she opened the front door, two policeman walked in. She knew them both — she knew nearly all the men at that precinct<sup>10</sup> — and she fell right into a chair, then went over to join the other one, who was called O'Malley, kneeling by the body.

"Is he dead?" she cried.

[85] "I'm afraid he is. What happened?"

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7. **Frantic (adjective):** feeling or showing a lot of fear and worry through wild, hurried activity  
8. a thing or collection of things wrapped in paper  
9. **Well (verb):** to arise and become more intense  
10. a police station in a specific district

Briefly, she told her story about going out to the grocer and coming back to find him on the floor. While she was talking, crying and talking, Noonan discovered a small patch of congealed<sup>11</sup> blood on the dead man's head. He showed it to O'Malley who got up at once and hurried to the phone.

Soon, other men began to come into the house. First a doctor, then two detectives, one of whom she knew by name. Later, a police photographer arrived and took pictures, and a man who knew about fingerprints. There was a great deal of whispering and muttering beside the corpse,<sup>12</sup> and the detectives kept asking her a lot of questions. But they always treated her kindly. She told her story again, this time right from the beginning, when Patrick had come in, and she was sewing, and he was tired, so tired he hadn't wanted to go out for supper. She told how she'd put the meat in the oven — "it's there now, cooking" — and how she'd slipped out to the grocer for vegetables, and come back to find him lying on the floor.

"Which grocer?" one of the detectives asked.

She told him, and he turned and whispered something to the other detective who immediately went outside into the street.

- [90] In fifteen minutes he was back with a page of notes, and there was more whispering, and through her sobbing she heard a few of the whispered phrases — "...acted quite normal...very cheerful...wanted to give him a good supper...peas...cheesecake...impossible that she..."

After a while, the photographer and the doctor departed and two other men came in and took the corpse away on a stretcher. Then the fingerprint man went away. The two detectives remained, and so did the two policeman. They were exceptionally nice to her, and Jack Noonan asked if she wouldn't rather go somewhere else, to her sister's house perhaps, or to his own wife who would take care of her and put her up for the night.

No, she said. She didn't feel she could move even a yard at the moment. Would they mind awfully if she stayed just where she was until she felt better. She didn't feel too good at the moment, she really didn't.

Then hadn't she better lie down on the bed? Jack Noonan asked.

No, she said. She'd like to stay right where she was, in this chair. A little later, perhaps, when she felt better, she would move.

- [95] So they left her there while they went about their business, searching the house. Occasionally one of the detectives asked her another question. Sometimes Jack Noonan spoke at her gently as he passed by. Her husband, he told her, had been killed by a blow on the back of the head administered with a heavy blunt instrument, almost certainly a large piece of metal. They were looking for the weapon. The murderer may have taken it with him, but on the other hand he may have thrown it away or hidden it somewhere on the premises.<sup>13</sup>

"It's the old story," he said. "Get the weapon, and you've got the man."

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11. "Congeal" means to solidify, especially because of cooling.  
12. a dead body  
13. property

Later, one of the detectives came up and sat beside her. Did she know, he asked, of anything in the house that could've been used as the weapon? Would she mind having a look around to see if anything was missing — a very big spanner,<sup>14</sup> for example, or a heavy metal vase.

They didn't have any heavy metal vases, she said.

"Or a big spanner?"

[100] She didn't think they had a big spanner. But there might be some things like that in the garage.

The search went on. She knew that there were other policemen in the garden all around the house. She could hear their footsteps on the gravel outside, and sometimes she saw a flash of a torch through a chink in the curtains. It began to get late, nearly nine she noticed by the clock on the mantle. The four men searching the rooms seemed to be growing weary,<sup>15</sup> a trifle **exasperated**.

"Jack," she said, the next time Sergeant Noonan went by. "Would you mind giving me a drink?"

"Sure I'll give you a drink. You mean this whiskey?"

"Yes please. But just a small one. It might make me feel better."

[105] He handed her the glass.

"Why don't you have one yourself," she said. "You must be awfully tired. Please do. You've been very good to me."

"Well," he answered. "It's not strictly allowed, but I might take just a drop to keep me going."

One by one the others came in and were persuaded to take a little nip of whiskey. They stood around rather awkwardly with the drinks in their hands, uncomfortable in her presence, trying to say **consoling** things to her. Sergeant Noonan wandered into the kitchen, come out quickly and said, "Look, Mrs. Maloney. You know that oven of yours is still on, and the meat still inside."

"Oh dear me!" she cried. "So it is!"

[110] "I better turn it off for you, hadn't I?"

"Will you do that, Jack. Thank you so much."

When the sergeant returned the second time, she looked at him with her large, dark tearful eyes. "Jack Noonan," she said.

"Yes?"

"Would you do me a small favor — you and these others?"

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14. a wrench

15. **Weary (adjective):** feeling or showing tiredness



[115] "We can try, Mrs. Maloney."

"Well," she said. "Here you all are, and good friends of dear Patrick's too, and helping to catch the man who killed him. You must be terrible hungry by now because it's long past your suppertime, and I know Patrick would never forgive me, God bless his soul, if I allowed you to remain in his house without offering you decent **hospitality**. Why don't you eat up that lamb that's in the oven. It'll be cooked just right by now."

"Wouldn't dream of it," Sergeant Noonan said.

"Please," she begged. "Please eat it. Personally I couldn't touch a thing, certainly not what's been in the house when he was here. But it's all right for you. It'd be a favor to me if you'd eat it up. Then you can go on with your work again afterwards."

There was a good deal of hesitating among the four policemen, but they were clearly hungry, and in the end they were persuaded to go into the kitchen and help themselves. The woman stayed where she was, listening to them speaking among themselves, their voices thick and sloppy because their mouths were full of meat.

[120] "Have some more, Charlie?"

"No. Better not finish it."

"She wants us to finish it. She said so. Be doing her a favor."

"Okay then. Give me some more."

"That's the hell of a big club the guy must've used to hit poor Patrick," one of them was saying. "The doc says his skull was smashed all to pieces just like from a sledgehammer."

[125] "That's why it ought to be easy to find."

"Exactly what I say."

"Whoever done it, they're not going to be carrying a thing like that around with them longer than they need."

One of them belched.

"Personally, I think it's right here on the premises."

[130] "Probably right under our very noses. What you think, Jack?"

And in the other room, Mary Maloney began to giggle.

## Text-Dependent Questions

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

1. What is the meaning of “tranquil” in paragraph 3?
  - A. relaxed
  - B. excited
  - C. dull
  - D. happy
  
2. What event sets the main action of the story in motion?
  - A. Mary’s husband arrives home from work.
  - B. Mary’s husband tells her that he is leaving her.
  - C. Mary calls the police to report that her husband is dead.
  - D. Mary visits the grocer to buy some vegetables for supper.
  
3. Which statement describes Mary’s motivation for covering up her crime? (Paragraphs 46-48)
  - A. She wants to protect her unborn child.
  - B. She thinks she did nothing wrong.
  - C. She is afraid of life in prison.
  - D. She does not want to die.
  
4. How does the detectives’ conversation with the grocer affect the outcome of the story?
  - A. The police no longer suspect Mary of murdering her husband.
  - B. The police give up on finding the murder weapon near Mary’s home.
  - C. The police wonder why Mary was acting so strangely while shopping.
  - D. The police decide to ask Mary to help them solve her husband’s murder.
  
5. How does Detective Noonan’s comment about the murder weapon affect Mary’s actions? (Paragraph 96)
  - A. It causes Mary to feel guilty about fooling the detectives.
  - B. It causes Mary to act naturally when the detectives question her.
  - C. It causes Mary to pretend that she and her husband were getting along well.
  - D. It causes Mary to trick the detectives into destroying the murder weapon.

6. How does Mary's careful planning influence the outcome of the story? Use evidence from the text to support your response. Be sure to explain how each piece of evidence supports your analysis.

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## 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.*

1. In your opinion, what is another way Mary Maloney could have resolved her conflict with her husband?
2. What meaning does the title of the story invoke in regards to both the murder weapon and the fate of Patrick Maloney?
3. What drives people to betray? How did love contribute to Mary Maloney's decision to violently attack her husband? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.
4. How does fear drive action? What did Mary Maloney fear most and how did it affect her actions? Cite evidence from this text, your personal experience, and other literature, art, and history in your answer.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

## Button, Button

By Richard Matheson  
1970

*Richard Matheson (1926-2013) was an American author known for his fantasy, horror, and science fiction stories. He wrote sixteen episodes of the classic television show The Twilight Zone, and seven of his novels and short stories (including this one) have been turned into movies. **Skills Focus:** In this lesson, you'll practice analyzing how a character's choices and actions affect plot development. This means paying attention to how characters react to specific dialogue or events and how those reactions move the story forward. As you read, make notes on what lines of dialogue or events cause a character to take action or change their behavior.*

- [1] The package was lying by the front door — a cube-shaped carton sealed with tape, their name and address printed by hand: “Mr. and Mrs. Arthur Lewis, 217 E. Thirty-seventh Street, New York, New York 10016.” Norma picked it up, unlocked the door, and went into the apartment. It was just getting dark.

After she put the lamb chops in the broiler, she sat down to open the package.

Inside the carton was a push-button unit fastened to a small wooden box. A glass dome covered the button. Norma tried to lift it off, but it was locked in place. She turned the unit over and saw a folded piece of paper Scotch-taped to the bottom of the box. She pulled it off: “Mr. Steward will call on you at 8:00 P.M.”

Norma put the button unit beside her on the couch. She reread the typed note, smiling.

- [5] A few moments later, she went back into the kitchen to make the salad.

The doorbell rang at eight o'clock. “I’ll get it,” Norma called from the kitchen. Arthur was in the living room, reading.

There was a small man in the hallway. He removed his hat as Norma opened the door. “Mrs. Lewis?” he inquired politely.

“Yes?”

“I’m Mr. Steward.”



*"holding all" by Clem Onojeghuo is licensed under CC0*

[10] "Oh, yes." Norma repressed<sup>1</sup> a smile. She was sure now it was a sales pitch.

"May I come in?" asked Mr. Steward.

"I'm rather busy," Norma said, "I'll get you your whatchamacallit, though." She started to turn.

"Don't you want to know what it is?"

Norma turned back. Mr. Steward's tone had been **offensive**. "No, I don't think so," she replied.

[15] "It could prove very valuable," he told her.

"*Monetarily?*" she challenged.

Mr. Steward nodded. "Monetarily," he said.

Norma frowned. She didn't like his attitude. "What are you trying to sell?" she asked.

"I'm not selling anything," he answered.

[20] Arthur came out of the living room. "Something wrong?"

Mr. Steward introduced himself.

"*Oh*, the — " Arthur pointed toward the living room and smiled. "What is that gadget anyway?"

"It won't take long to explain," replied Mr. Steward. "May I come in?"

"If you're selling something — ," Arthur said.

[25] Mr. Steward shook his head. "I'm not."

Arthur looked at Norma. "Up to you," she said.

He hesitated. "Well, why not?" he said.

\*\*\*

They went into the living room and Mr. Steward sat in Norma's chair. He reached into an inside coat pocket and withdrew a small sealed envelope. "Inside here is a key to the bell-unit dome," he said. He set the envelope on the chair-side table. "The bell is connected to our office."

"What's it for?" asked Arthur.

[30] "If you push the button," Mr. Steward told him, "somewhere in the world someone you don't know will die. In return for which you will receive a payment of \$50,000."

---

1. **Repress (verb):** to stop oneself from doing

Norma stared at the small man. He was smiling.

"What are you talking about?" Arthur asked him.

Mr. Steward looked surprised. "But I've just explained," he said.

"Is this a practical joke?" asked Arthur.

[35] "Not at all. The offer is completely genuine."<sup>2</sup>

"You aren't making sense," Arthur said. "You expect us to believe — "

"Whom do you represent?" demanded Norma.

Mr. Steward looked embarrassed. "I'm afraid I'm not at liberty to tell you that," he said. "However, I assure you, the organization is of international scope."<sup>3</sup>

"I think you'd better leave," Arthur said, standing.

[40] Mr. Steward rose. "Of course."

"And take your button unit with you."

"Are you sure you wouldn't care to think about it for a day or so?"

Arthur picked up the button unit and the envelope and thrust them into Mr. Steward's hands. He walked into the hall and pulled open the door.

"I'll leave my card," said Mr. Steward. He placed it on the table by the door.

[45] When he was gone, Arthur tore it in half and tossed the pieces onto the table.

Norma was still sitting on the sofa. "What do you think it was?" she asked.

"I don't care to know," he answered.

She tried to smile but couldn't. "Aren't you curious at all?"

"No." He shook his head.

[50] After Arthur returned to his book, Norma went back to the kitchen and finished washing the dishes.

\*\*\*

"Why won't you talk about it?" Norma asked.

---

2. **Genuine** (*adjective*): real or actual; authentic  
3. reach or size

Arthur's eyes shifted as he brushed his teeth. He looked at his reflection in the bathroom mirror.

"Doesn't it **intrigue** you?"

"It **offends** me," Arthur said.

[55] "I know, but" — Norma rolled another curler in her hair — "doesn't it **intrigue** you, too?"

"You think it's a practical joke?" she asked as they went into the bedroom.

"If it is, it's a sick one."

Norma sat on her bed and took off her slippers. "Maybe it's some kind of psychological research."<sup>4</sup>

Arthur shrugged. "Could be."

[60] "Maybe some eccentric<sup>5</sup> millionaire is doing it."

"Maybe."

"Wouldn't you like to know?"

Arthur shook his head.

"Why?"

[65] "Because it's immoral," he told her.

Norma slid beneath the covers. "Well, I think it's **intriguing**," she said.

Arthur turned off the lamp and leaned over to kiss her. "Good night," he said.

"Good night." She patted his back.

Norma closed her eyes. Fifty thousand dollars, she thought.

\*\*\*

[70] In the morning, as she left the apartment, Norma saw the card halves on the table. Impulsively,<sup>6</sup> she dropped them into her purse. She locked the front door and joined Arthur in the elevator.

While she was on her coffee break, she took the card halves from her purse and held the torn edges together. Only Mr. Steward's name and telephone number were printed on the card.

---

4. In one form of psychological research, doctors study human behaviors by presenting people with a strange situation and seeing how they react.

5. **Eccentric (adjective):** strange or unusual

6. **Impulsive (adjective):** acting or done without thinking



After lunch, she took the card halves from her purse again and Scotch-taped the edges together. “Why am I doing this?” she thought.

Just before five, she dialed the number. “Good afternoon,” said Mr. Steward’s voice.

Norma almost hung up but restrained herself. She cleared her throat. “This is Mrs. Lewis,” she said.

[75] “Yes, Mrs. Lewis,” Mr. Steward sounded pleased.

“I’m curious.”

“That’s natural,” Mr. Steward said.

“Not that I believe a word of what you told us.”

“Oh, it’s quite authentic,”<sup>7</sup> Mr. Steward answered.

[80] “Well, whatever — ” Norma swallowed. “When you said someone in the world would die, what did you mean?”

“Exactly that,” he answered. “It could be anyone. All we guarantee is that you don’t know them. And, of course, that you wouldn’t have to watch them die.”

“For \$50,000,” Norma said.

“That is correct.”

She made a scoffing sound. “That’s crazy.”

[85] “Nonetheless, that is the proposition,”<sup>8</sup> Mr. Steward said. “Would you like me to return the button unit?”

Norma stiffened. “*Certainly* not.” She hung up angrily.

\*\*\*

The package was lying by the front door; Norma saw it as she left the elevator. Well, of all the nerve, she thought. She glared at the carton as she unlocked the door. I just won’t take it in, she thought. She went inside and started dinner.

Later, she went into the front hall. Opening the door, she picked up the package and carried it into the kitchen, leaving it on the table.

She sat in the living room, looking out the window. After a while, she went back into the kitchen to turn the cutlets in the broiler. She put the package in a bottom cabinet. She’d throw it out in the morning.

---

7. **Authentic** (*adjective*): real or actual; genuine

8. **Proposition** (*noun*): offer or plan

\*\*\*

[90] "Maybe some eccentric millionaire is playing games with people," she said.

Arthur looked up from his dinner. "I don't understand you."

"What does *that* mean?"

"*Let it go*," he told her.

Norma ate in silence. Suddenly, she put her fork down. "Suppose it's a genuine offer?" she said.

[95] Arthur stared at her.

"Suppose it's a genuine offer?"

"All right, suppose it is?" He looked incredulous. "What would you like to do? Get the button back and push it? *Murder* someone?"

Norma looked disgusted. "*Murder*."

"How would you define it?"

[100] "If you don't even *know* the person?" Norma said.

Arthur looked astounded. "Are you saying what I think you are?"

"If it's some old Chinese peasant ten thousand miles away? Some diseased native in the Congo?"<sup>9</sup>

"How about a baby boy in Pennsylvania?" Arthur countered. "Some beautiful little girl on the next block?"

"Now you're loading things."

[105] "The point is, Norma," he continued, "what's the difference whom you kill? It's still murder."

"The point *is*," Norma broke in, "if it's someone you've never seen in your life and never *will* see, someone whose death you don't even have to know about, you *still* wouldn't push the button?"

Arthur stared at her, appalled. "You mean you *would*?"

"Fifty thousand dollars, Arthur."

"What has the amount — "

---

9. a region and country in central Africa

[110] *"Fifty thousand dollars, Arthur,"* Norma interrupted. "A chance to take that trip to Europe we've always talked about."

"Norma, no."

"A chance to buy that cottage on the island."

"Norma, *no*." His face was white.

She shuddered. "All right, take it easy," she said. "Why are you getting so upset? It's only talk."

[115] After dinner, Arthur went into the living room. Before he left the table, he said, "I'd rather not discuss it anymore, if you don't mind."

Norma shrugged. "Fine with me."

\*\*\*

She got up earlier than usual to make pancakes, eggs, and bacon for Arthur's breakfast.

"What's the occasion?" he asked with a smile.

"No occasion." Norma looked **offended**. "I wanted to do it, that's all."

[120] "Good," he said. "I'm glad you did."

She refilled his cup. "Wanted to show you I'm not — " She shrugged.

"Not what?"

"Selfish."

"Did I say you were?"

[125] "Well" — she gestured vaguely — "last night..."

Arthur didn't speak.

"All that talk about the button," Norma said. "I think you — well, misunderstood me."

"In what way?" His voice was guarded.

"I think you felt" — she gestured again — "that I was only thinking of myself."

[130] "Oh."

"I wasn't."

"Norma — "

"Well, I wasn't. When I talked about Europe, a cottage on the island — "

"Norma, why are we getting so involved in this?"

[135] "I'm not involved at all." She drew in a shaking breath. "I'm simply trying to indicate that — "

"What?"

"That I'd like for *us* to go to Europe. Like for *us* to have a cottage on the island. Like for *us* to have a nicer apartment, nicer furniture, nicer clothes, a car. Like for us to finally have a *baby*, for that matter."

"Norma, we will," he said.

"When?"

[140] He stared at her in dismay. "Norma — "

"When?"

"Are you" — he seemed to draw back slightly — "are you really saying — "

"I'm saying that they're probably doing it for some research project!" she cut him off. "That they want to know what average people would do under such a circumstance! That they're just *saying* someone would die, in order to study reactions, see if there'd be guilt, anxiety, whatever! You don't think they'd *kill* somebody, do you?!"

Arthur didn't answer. She saw his hands trembling. After a while, he got up and left.

[145] When he'd gone to work, Norma remained at the table, staring into her coffee. I'm going to be late, she thought. She shrugged. What difference did it make? She should be home, anyway, not working in an office.

\*\*\*

While she was stacking dishes, she turned abruptly, dried her hands, and took the package from the bottom cabinet. Opening it, she set the button unit on the table. She stared at it for a long time before taking the key from its envelope and removing the glass dome. She stared at the button. How ridiculous, she thought. All this furor over a meaningless button.

Reaching out, she pressed it down. For us, she thought angrily.

She shuddered. Was it *happening*? A chill of horror swept across her.

In a moment, it had passed. She made a contemptuous<sup>10</sup> noise. *Ridiculous*, she thought. To get so worked up over nothing.

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10. **Contempt** (*noun*): disrespect or disgust

[150] She threw the button unit, dome, and key into the wastebasket and hurried to dress for work.

\*\*\*

She had just turned over the supper steaks when the telephone rang. She picked up the receiver.  
"Hello?"

"Mrs. Lewis?"

"Yes?"

"This is the Lenox Hill Hospital."

[155] She felt unreal as the voice informed her of the subway accident — the shoving crowd, Arthur pushed from the platform in front of the train. She was conscious of shaking her head but couldn't stop.

As she hung up, she remembered Arthur's life-insurance policy for \$25,000, with double indemnity<sup>11</sup> for —

"No." She couldn't seem to breathe. She struggled to her feet and walked into the kitchen numbly. Something cold pressed at her skull as she removed the button unit from the wastebasket. There were no nails or screws visible. She couldn't see how it was put together.

Abruptly, she began to smash it on the sink edge, pounding it harder and harder, until the wood split. She pulled the sides apart, cutting her fingers without noticing. There were no transistors in the box, no wires or tubes.

The box was empty.

[160] She whirled with a gasp as the telephone rang. Stumbling into the living room, she picked up the receiver.

"Mrs. Lewis?" Mr. Steward asked.

It wasn't her voice shrieking so; it couldn't be. *"You said I wouldn't know the one that died!"*

"My dear lady," Mr. Steward said. "Do you really think you knew your husband?"

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11. Double indemnity is a common offering of life insurance policies. In the case of accidental death of the insured person, the insurance company will pay the survivors twice the face value of the policy.

## Text-Dependent Questions

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

1. What event sets the main action of the story in motion?
  - A. Arthur's argument with Norma over the button unit
  - B. Mr. Steward's threat against Norma and Arthur
  - C. Arthur tearing up Mr. Steward's business card
  - D. Mr. Steward's visit to the Lewis home
  
2. In paragraph 87, Mr. Steward returns the button unit to the Lewis home after his phone conversation with Norma. How does this action affect the Lewises?
  - A. It encourages Norma to consider using the button unit.
  - B. It makes Arthur think about the advantages of the button unit.
  - C. It makes Norma and Arthur suspect that Mr. Steward is a criminal.
  - D. It encourages Norma and Arthur to think of ways to improve their life.
  
3. What do paragraphs 97-106 reveal about Norma's view of the world?
  - A. She believes that there are some things one should not do for money.
  - B. She believes people all over the world are essentially the same.
  - C. She believes it is every person's job to care for others.
  - D. She believes some lives are worth more than others.
  
4. In paragraphs 129-145, what does the dialogue reveal about Norma's motivations for pushing the button?
  - A. She is tired of arguing with Arthur.
  - B. She believes she deserves a better life.
  - C. She wants to become a more adventurous person.
  - D. She wants to be part of a psychological experiment.

5. How do Norma's personal desires affect the outcome of the story?

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## 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.***

1. Norma is able to come up with reasons to justify doing what is wrong. Do you think people do this in real life? Explain.

**Grade 8 Set A: Bad Behavior**  
**FINAL ASSESSMENT: Cross-textual Thematic Essay**

**Essay Question: How do people decide what is right and wrong?**

In this packet, you will find:

- a [graphic organizer](#) to help you prepare for your essay,
- a page of [helpful hints](#) to help you organize your essay, and
- the [essay prompt](#) and space to write.



## Prewriting: Graphic Organizer

At the end of this distance learning text set, you will write a multi-paragraph essay answering the essential question: **How do people decide what is right and wrong?** After you have completed each reading assignment, use the chart below to help you remember how that text answered the essential question.

<b>How do people decide what is right and wrong?</b>		
<i>Text Title</i>	<i>How does this text answer the essential question?</i>	<i>Text Evidence (include paragraph number)</i>
"Ruthless"		
"How Do We Tell Right from Wrong?"		
"Lamb to the Slaughter"		
"Button, Button"		

## Helpful Hints for Writing your Essay

**Multi-Paragraph Essays** include:

- A **CLAIM** that answers the essay question
- **REASONS** that the claim is true
- **EVIDENCE** that supports the reasons
- **EXPLANATIONS** that describe how the evidence supports the reason and the claim

<b>MULTI-PARAGRAPH ESSAY STRUCTURE</b>
<p><b>Introduction</b></p> <ul style="list-style-type: none"> <li>● Claim / Thesis</li> </ul>
<p><b>Body Paragraphs</b></p> <ul style="list-style-type: none"> <li>● Reason 1           <ul style="list-style-type: none"> <li>○ Evidence 1               <ul style="list-style-type: none"> <li>■ Explanation 1</li> </ul> </li> <li>○ Evidence 2               <ul style="list-style-type: none"> <li>■ Explanation 2</li> </ul> </li> </ul> </li> <li>● Reason 2           <ul style="list-style-type: none"> <li>○ Evidence 1               <ul style="list-style-type: none"> <li>■ Explanation 1</li> </ul> </li> <li>○ Evidence 2               <ul style="list-style-type: none"> <li>■ Explanation 2</li> </ul> </li> </ul> </li> </ul>
<p><b>Conclusion</b></p> <ul style="list-style-type: none"> <li>● Summary statement</li> </ul>

<b>TRANSITION WORDS TO START A BODY PARAGRAPH:</b>	
<ul style="list-style-type: none"> <li>● First (second, etc.),</li> <li>● In addition,</li> <li>● Another</li> <li>● Similarly,</li> </ul>	
<b>SENTENCE PROMPTS FOR INTRODUCING EVIDENCE:</b>	
<ul style="list-style-type: none"> <li>● For example,</li> <li>● For instance,</li> <li>● To demonstrate,</li> <li>● To illustrate,</li> </ul>	<ul style="list-style-type: none"> <li>● In the text, / In the story ...</li> <li>● In [paragraph X,] ...</li> <li>● When [X happens] / When [character Y does / says] ...</li> <li>● The author illustrates this when ...</li> </ul>
<b>SENTENCE PROMPTS FOR EXPLAINING EVIDENCE:</b>	
<ul style="list-style-type: none"> <li>● This means ...</li> <li>● This illustrates ...</li> <li>● This reveals ...</li> <li>● This highlights ...</li> </ul>	

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

## Grade 8 Set A Bad Behavior

### FINAL ASSESSMENT: Cross-textual Thematic Essay

**Essay Prompt:** You have read four texts: “Ruthless,” “How Do We Tell Right from Wrong?,” “Lamb to the Slaughter,” and “Button, Button.” Write a multi-paragraph essay in which you answer the essential question for this text set: **How do people decide what is right and wrong?** Be sure to include specific details from **more than one text** in your essay.

**Directions:** Answer the essay prompt in a complete, **multi-paragraph** essay. Use your graphic organizer to help you, and write your essay in the space below. Use complete sentences. Cite evidence when appropriate.

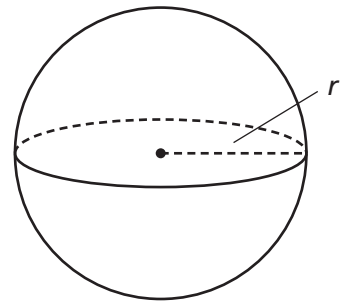
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## Find Volume of Spheres

The volume of a sphere can be found using the formula

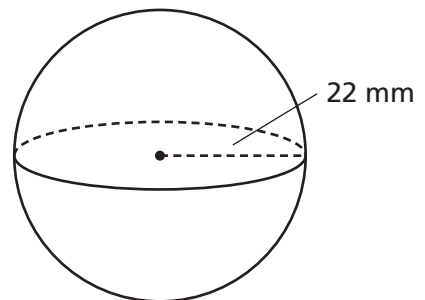
$$V = \frac{4}{3}\pi r^3$$

where  $r$  is the radius of the sphere.



Find the volume of the sphere. Use 3.14 for  $\pi$ .

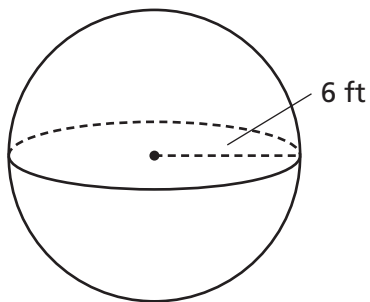
$$\begin{aligned} V &= \frac{4}{3}\pi r^3 \\ &\approx \frac{4}{3}(3.14)(22)^3 \\ &= \frac{4}{3}(3.14)(10,648) \\ &\approx 44,579.63 \end{aligned}$$



The volume of the sphere is about 44,579.63 mm<sup>3</sup>.

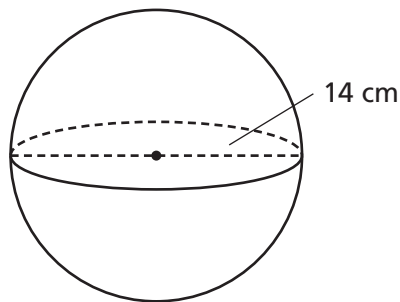
Find the volume of the sphere. Use 3.14 for  $\pi$ . Round your answer to the nearest hundredth, if necessary.

1.



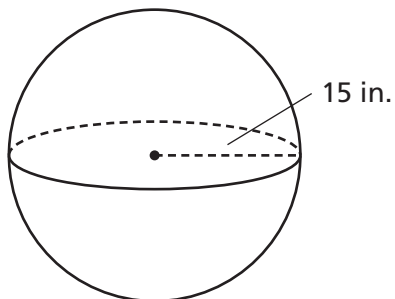
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2.



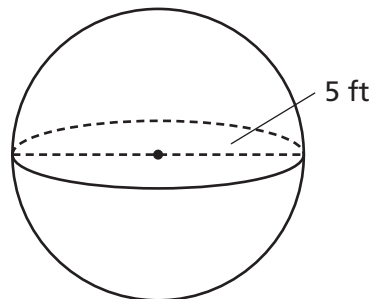
\_\_\_\_\_

3.



\_\_\_\_\_

4.



\_\_\_\_\_

## Volume of Spheres

1. A sphere has a radius of 4 yards.
- A. Find the volume of the sphere. Leave your answer in terms of  $\pi$ . Then use 3.14 for  $\pi$ , and round the volume to the nearest tenth.

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- B. Explain how you can use estimation to justify that the volume you found is reasonable.

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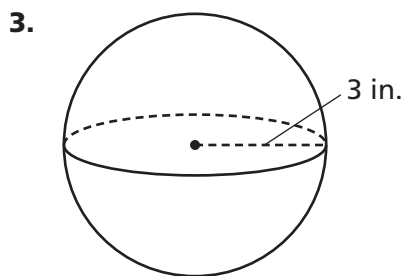


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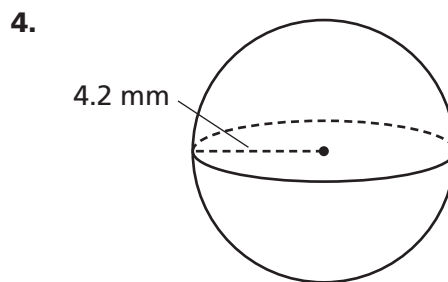
2. Approximate the volume of a soccer ball with a diameter of 22 cm. Use  $\frac{22}{7}$  for  $\pi$ , and round the volume to the nearest tenth.

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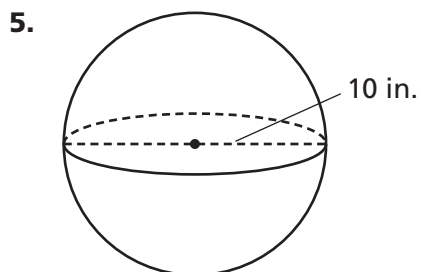
Approximate the volume of each sphere. Use 3.14 for  $\pi$ , and round the volume to the nearest tenth.



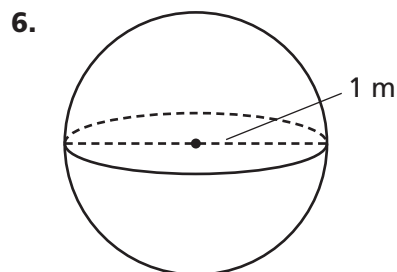

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## Apply Volume

The diameter of a softball is 3.8 inches. What is the volume of the softball?

The radius of the softball is 1.9 inches.

Use the formula for the volume of the sphere.

$$\begin{aligned}V &= \frac{4}{3}\pi r^3 \\ &\approx \frac{4}{3}(3.14)(1.9)^3 \\ &= \frac{4}{3}(3.14)(6.859) \\ &\approx 28.72\end{aligned}$$

The volume of the softball is about 28.72 in<sup>3</sup>.

---

A container of cleaning wipes is shaped like a cylinder. The height of the container is 8.4 inches and the diameter of the base of the container is 4.3 inches. What is the volume of the container?

The radius of the base of the cylinder is 2.15 inches.

$$\begin{aligned}V &= \pi r^2 h \\ &\approx (3.14)(2.15^2)(8.4) \\ &= (3.14)(4.6225)(8.4) \\ &\approx 121.92\end{aligned}$$

The volume of the container of cleaning wipes is about 121.92 in<sup>3</sup>.

---

1. A cone-shaped filter has a diameter of 10 inches and a height of 4 inches. What is the volume of liquid the filter can hold? Round your answer to the nearest hundredth.  
\_\_\_\_\_
2. A garbage can is shaped like a cylinder. The diameter of the base is 12 inches. The volume of the garbage can is about 2,261 cubic inches. What is the height of the garbage can? Round your answer to the nearest inch.  
\_\_\_\_\_

## Apply Volume

1. A silo is in the shape of a cylinder. It has a height of 125 yards and a diameter of 30 yards. What is the volume of the silo? Express your answer in terms of  $\pi$ .  
\_\_\_\_\_
2. Brady has a four-square ball with a diameter of 12 inches when it is inflated. What is the volume of the four-square ball, to the nearest hundredth of a cubic inch? Use 3.14 for  $\pi$ .  
\_\_\_\_\_
3. A cone shaped container can hold up to 285 cubic centimeters of slime. If the radius of the cone is 4 centimeters, what is the height of the cone? Round your answer to the nearest whole centimeter. Use 3.14 for  $\pi$ .  
\_\_\_\_\_
4. A cylindrical dog feeder is 18 inches tall and has a diameter of 8 inches. If the feeder is currently half full, how much more food can be poured into the feeder? Use  $\frac{22}{7}$  for  $\pi$ , and round to the nearest cubic inch.  
\_\_\_\_\_
5. Lana makes soup and packages it in conical containers that each have a height of 5 inches. What is the radius of each container if a pack of 12 containers contains 203.5 cubic inches of soup? Use 3.14 for  $\pi$  and round to the nearest tenth of an inch.  
\_\_\_\_\_
6. A giant spherical bubble has a diameter of 14 feet. What is the volume of the bubble? Use 3.14 for  $\pi$ , and express your answer in scientific notation, with the coefficient rounded to the nearest hundredth.  
\_\_\_\_\_
7. A chef's hat is in the shape of a cylinder. It has a radius of 4.5 inches and a height of 20 inches. Approximate the volume of the hat to the nearest inch. Use  $\frac{22}{7}$  for  $\pi$ .  
\_\_\_\_\_

## My Notes

**Learning Targets:**

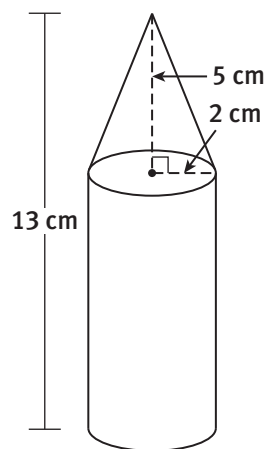
- Decompose composite solids into simpler three-dimensional figures.
- Find the volume of composite solids.

**SUGGESTED LEARNING STRATEGIES:** Visualization, Identify a Subtask, Think-Pair-Share, Group Presentation

A **composite solid** is a solid that consists of two or more simpler solids, such as prisms, pyramids, cylinders, cones, or hemispheres.

**Example A**

Find the volume of the composite solid shown below.



**Step 1:** Identify the solids that make up the composite figure. The composite figure consists of a cone and a cylinder.

**Step 2:** Find the volume of the cone.

$$\begin{aligned} V &= \frac{1}{3} Bh \\ &= \frac{1}{3} \pi (2)^2 (5) \\ &= \frac{20\pi}{3} \approx 20.9 \text{ cm}^3 \end{aligned}$$

**Step 3:** Find the volume of the cylinder.

Note that the height of the cylinder is  $13 - 5 = 8$  cm.

$$\begin{aligned} V &= Bh \\ &= \pi (2)^2 (8) \\ &= 32\pi \approx 100.5 \text{ cm}^3 \end{aligned}$$

**Step 4:** Add the volume of the cone and the cylinder.

$$V = 20.9 + 100.5 = 121.4 \text{ cm}^3$$

**Solution:**  $V \approx 121.4 \text{ cm}^3$

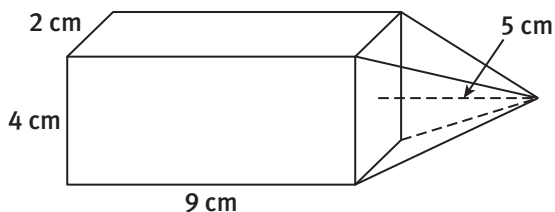




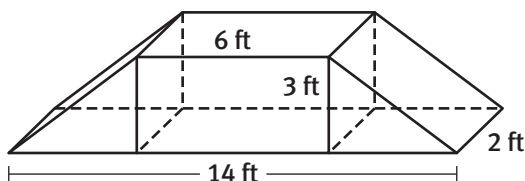
My Notes

LESSON 26-3 PRACTICE

6. Describe a composite solid you have seen in the real world. Explain how the composite figure is made up of simpler solids.
7. Find the volume of the composite solid shown below.



8. Find the volume of a composite figure comprised of two cones that are joined at the congruent circular bases, where one cone has a base radius of 8 inches and a height of 14 inches and the other cone has a height of 10 inches. Round to the nearest tenth.
9. A portable barrier that is used at construction sites is composed of three prisms, as shown below.



- a. What is the volume of the barrier?
  - b. The barrier is made of hollow, lightweight plastic for easy transportation. Once the barrier is placed at the construction site, it is filled with water. Given that water weighs 62.4 pounds per cubic foot, what is the weight of the barrier when it is filled?
10. **Construct viable arguments.** If Shayla builds a sand castle with dimensions twice as large as the dimensions of Shelly's winning castle, will Shayla need twice as much sand? Provide an argument to justify your response.

## Reviewing: Meiosis

### Points of View: *Meiosis*

1. Each day this week (**Monday – Thursday**) you will choose and complete the assignment for one of the six viewpoints from below. You will complete only five and one will be left unselected. Use **Friday** as a day to either finish any uncompleted work, to perfect research, or practice presenting your findings.
2. Keep your work and be prepared to share your most creative work when you return to school.



**Vocabulary** Define *spindle*, *cell*, *chromosome*, and *duplicate* in your own words. Then find a dictionary or textbook definition. Finally, write a short paragraph using the terms that shows what you know about meiosis.



**Calculations** A diploid cell from a squirrel contains 40 chromosomes. A diploid cell from corn contains 20 chromosomes. Calculate how many chromosomes are present in a haploid cell from a squirrel and corn. Then, calculate how many chromosomes are present in a diploid cell from an alligator if one of its haploid cells contains 16 chromosomes.



**Details** Use a Venn diagram or other graphic organizer to show how meiosis and mitosis are alike and different.



**Illustrations** Draw a sketch that illustrates the differences between the final stages of meiosis I and meiosis II.



**Analysis** Explain why meiosis is important for many living things.



**Models** Make a model of one of the phases in meiosis. You might use string for cell walls, macaroni noodles for chromosomes, chenille sticks/pipe cleaners for spindle fibers, and other items as needed.

## Get Counted (The US Census)

### Day 1—

1. Answer: Why does your school need to know the number of students that attend?

a.) \_\_\_\_\_

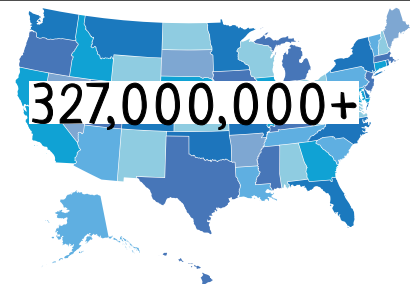
b.) \_\_\_\_\_

# Get Counted!

Name: \_\_\_\_\_

## What is the Census?

The **census** is a count of every person in our country. It's our government's way of keeping track of our population. Every ten years, the government does a major count of every family and person, in every community across the country. The results help the government figure out what communities need and who should get what.



*There are currently over 327 million people living in the United States.*



*The Framers thought the Census was so important they put it at the very beginning of the Constitution!*

## How Did the Census Start?

Article I, Section 2 of the U.S. Constitution called for a count of each state's population within three years after the first meeting of the new Congress. (And every ten years after that.) The population count would help our newly founded government figure out how to distribute the number of "**seats**" (which reflects the number of members) each state would get in the U.S. House of Representatives. That count was the first U.S. census. It happened in 1790. U.S. Marshals from district courts visited every home in the country—which only had thirteen states, three districts, and one territory at the time—and took a count of the men, women and children.

## How Does It Work?

Since the first census a lot has changed. For one, U.S. Marshals no longer do the counting. Instead, we have a **Census Bureau**, an organization with thousands of people who work daily to complete the huge task of counting each and every person living in the United States. Every ten years, the Census Bureau distributes census surveys across the country. By March, households receive letters with instructions for how to complete the survey online, over the phone, or by mailing in a paper form. The Census Bureau also sends census workers called "door knockers" to rural areas and to houses that don't respond to the survey by early April to collect answers in person, too.



## What Happens After Everyone Gets Counted?

Once everyone is counted, population data is shared with the President and U.S. Congress. States may lose or gain seats in the House of Representatives based on how their population has changed. The process of redistributing the House's 435 seats among the states is called **apportionment**, and it only happens after a census count. The seats are redistributed, or **reapportioned**, according to a **representation ratio** which helps ensure that each representative represents roughly the same number of people per state. Today, each representative in the House represents a little more than 747,000 people!

# Get Counted!

Name: \_\_\_\_\_

## Who's Counted?

A lot has changed about how people are counted. For one, now everyone is included. The first census counted white males and females and categorized them by age and gender. All other free persons, meaning mostly free blacks, were counted, too, but reported in one single category. Enslaved blacks were grouped into another category—but only counted as 3/5th of a person. Native Americans weren't counted at all, not until 1870. Today, the Census Bureau counts everyone equally. Your race doesn't matter and neither does citizenship status. The census count is a resident count, not a citizen count. If you live in the United States (or its surrounding territories), you must be counted.



## Is it Hard to Count Everyone?



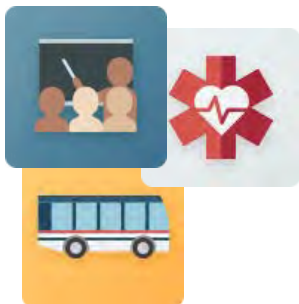
Counting every single person in the U.S. is a colossal task. Special workers called **enumerators** are hired by the Census Bureau help ensure an accurate count. But our country has hundreds of millions of diverse people, and some groups are harder to reach than others. Children ages 0-5, people who don't speak or read English well, the homeless, and some racial minorities have historically been hard for the Census Bureau to count. It's important to try to reach "**hard to count**" communities, because when people aren't fully counted, their communities miss out on the hundreds of billions of dollars the federal government distributes based on census data.

## What Will the Census Ask?

The census only takes about ten minutes to complete. Only one person in your household needs to fill out the form. The census will ask for the number of people who live or stay at your home, their ages, gender, relationship to one another, and race. The census will also ask if each person is of Latino, Hispanic, or Spanish descent and if your family owns or rents your home. Any personal information like your name or address is kept private. The Census Bureau can't share that information with anyone, not even the FBI!



## How Will the Census Affect Me?



Data from the census can be used to decide which communities will get money for new schools, better public buses and trains, and even hospitals. Businesses and city planners use the data to decide where to build factories, roads, offices, and stores, which help to create new jobs and improve neighborhoods. And considering that you'll be old enough to vote before the next census comes along, the results will determine the number of representatives you'll elect for your state and national governments and the amount of electoral votes your state will have in the 2024 and 2028 presidential elections. Make sure you're counted!

# Get Counted!

Name: \_\_\_\_\_

**Foldable.** Define each word from the lesson and write a sentence using the word. Then sketch an image that will help you to remember its meaning in the space under each word. When you're done, fold and cut your foldable according to the directions and add it to your notebook or binder.

## Census

Definition:

Sentence:

## Census Bureau

Definition:

Sentence:

## Apportionment

Definition:

Fold Here

Sentence:

## Representation Ratio

Definition:

Sentence:

## Enumerator

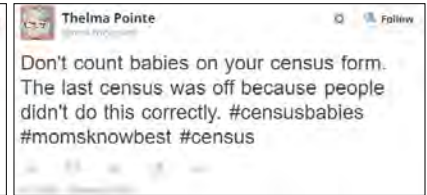
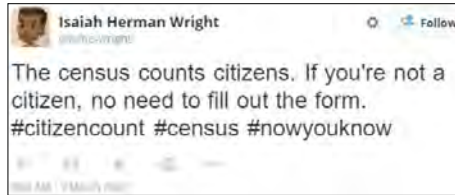
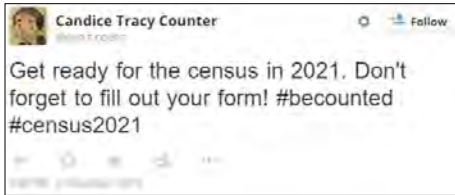
Definition:

Sentence:

# Get Counted!

Name: \_\_\_\_\_

**A. Misinformation Fake Out.** It's important that people have correct information about the census. Don't be fooled by these deceptive social media posts. Read each post and fix it in the space below by sharing a corrected version.



**B. The Census & You.** Complete the chart by thinking about how each group listed will use the census data and how that data will eventually impact you! Write your answers in the space provided.

<b>The Census &amp; Me</b> How the Census Affects You...				
National Government	State and Local Government	City Planners	Businesses	You! (How will census data impact you?)
<i>The national government will use census data to...</i>	<i>State and local governments will use census data to...</i>	<i>City planners will use census data to...</i>	<i>Business will use census data to...</i>	<i>Here's how the census will impact me...</i>



# Get Counted!

Name: \_\_\_\_\_

**C. Hard to Count.** Hard to count communities exist all over the United States and vary from location to location. What do you think would make a community hard to count? Read through some of the possible reasons, then for each group list the factors that could prevent an accurate count and think of possible solutions to overcome them.



- Access to information
- Location
- Access to resources in languages other than English
- Lack of permanent address
- Inability to complete the form
- Fear that information will not be kept private

Group	What do you think contributes to this group being undercounted?	What could the Census Bureau do to improve their count of this group?
Children ages 0-5		
Homeless		
New Residents		

# Get Counted!

Name: \_\_\_\_\_

**D. Primary Source.** Read the excerpt and answer the questions. Some words have been defined for you. Others you'll have to figure out on your own. (Don't worry, we know you can do it!)

## Article I, Section 2 of the U.S. Constitution

[Representatives and direct Taxes shall be **apportioned** among the several States which may be included within this Union, according to their respective Numbers, which shall be determined by adding to the whole Number of free Persons, including those bound to Service for a Term of Years, and excluding (not counting) Indians not taxed, three fifths of all other Persons.]<sup>1</sup> The actual **Enumeration** shall be made within three Years after the first Meeting of the Congress of the United States, and within every subsequent (next) Term of ten Years, in such Manner as they shall by Law direct. The Number of Representatives shall not exceed (be greater than) one for every thirty Thousand, but each State shall have at Least one Representative; and until such **enumeration** shall be made, the State of New Hampshire shall be entitled (able) to chuse (choose) three, Massachusetts eight, Rhode-Island and Providence Plantations one, Connecticut five, New-York six, New Jersey four; Pennsylvania eight, Delaware one, Maryland six, Virginia ten, North Carolina five, South Carolina five, and Georgia three.

<sup>1</sup>The 14th Amendment, ratified in 1868, changed the rule that enslaved blacks be counted as 3/5th of a person.

1. How were representatives and direct taxes apportioned among the states?
2. When did the Constitution change to count enslaved blacks as whole persons?
3. In the reading you learned what an enumerator is. Now, use that knowledge and the context clues from the excerpt to write a definition for enumeration.
4. What was the representation ratio set by the U.S. Constitution?
5. How many representatives did each state have before the first census count?

# Get Counted!

Name: \_\_\_\_\_

**E. Practice Survey.** Directions for completing the census will soon be making their way to your door. Practice by answering a few sample questions below. The questions here will cover the first 2 people in your home. The real census will have room for everyone living or staying in your home.

**Start here** OR go online to complete your 2020 Census questionnaire.

Use a blue or black pen.

**Directions: Before you begin, use the guidelines here to help you get an accurate count of all the people in your home.**

- Count everyone, including babies, living or sleeping in your home.
- Count anyone who doesn't have a permanent address who is staying with you on April 1st.
- Do not count anyone who lives away from your home on April 1st even if they will return to your home later (i.e. anyone away at college, in the Armed Forces, staying in a nursing home, jail, or prison.)

1. How many people live or stay in your home?

Number of people =

2. Is your house, apartment, or mobile home owned or rented? (Check one)

- Owned?
- Rented?
- Neither?

3. Answer the following questions about each of the people who live in your home. Start by listing the person who pays rent or owns the home as Person 1. If that person does not live in the home, you may start with any person.

Person 1:

a. First and Last Name

b. Gender (Check one)

- Male
- Female

c. Age and Birthday (if the person is less than a year old, write 0 for the age)

d. Hispanic, Latino, or Spanish descent?

- Yes
- No

e. Race or Ethnicity

Person 2:

a. First and Last Name

b. Gender (Check one)

- Male
- Female

c. Age and Birthday (if the person is less than a year old, write 0 for the age)

d. Hispanic, Latino, or Spanish descent?

- Yes
- No

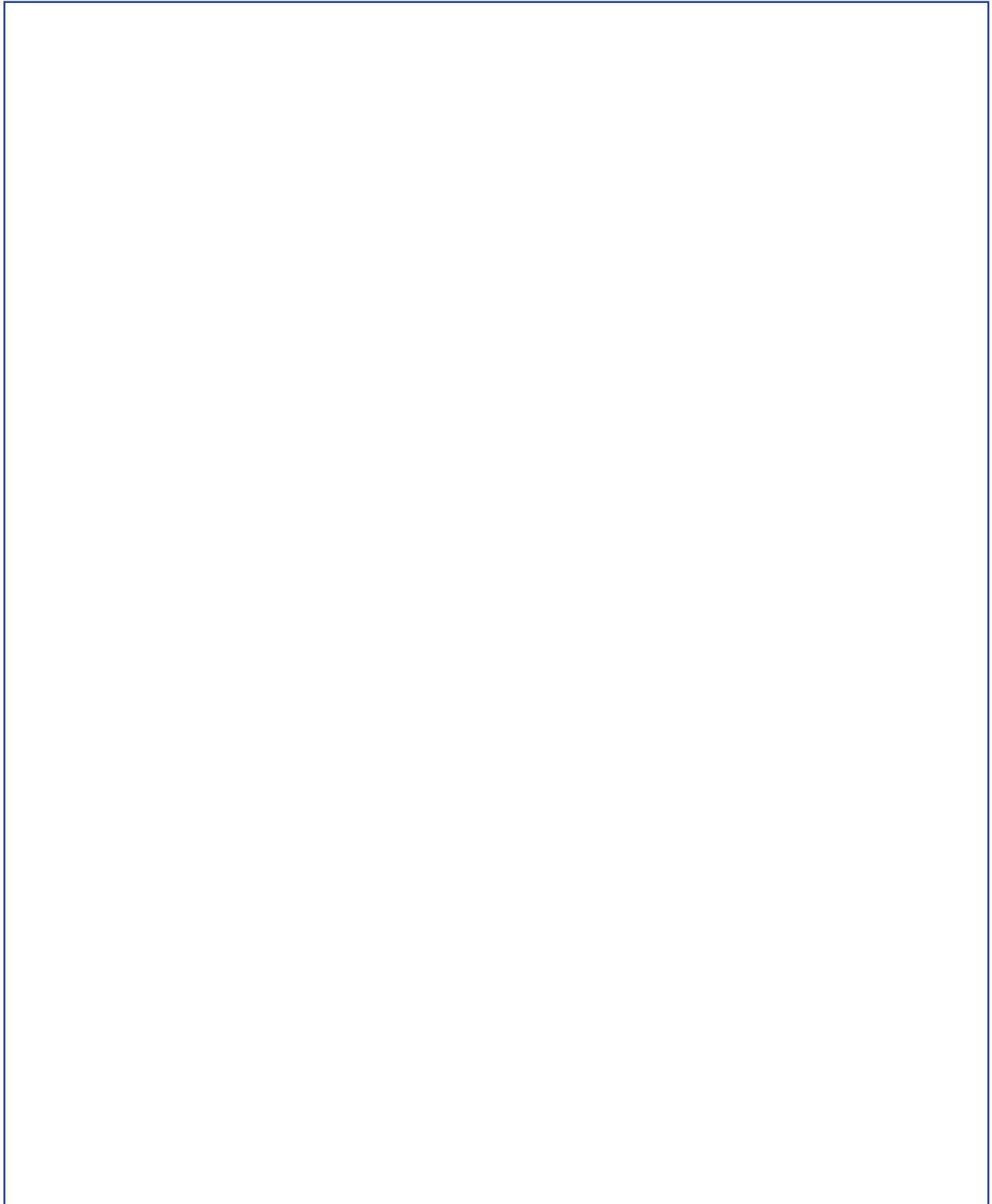
e. Race or Ethnicity

Thank you for completing the Sample Census Questionnaire!

# Get Counted!

Name: \_\_\_\_\_

**\*Optional Activity.** Create a poster or PSA (public service announcement) to get the word out about the census and the importance of being counted. Be sure to include when the census will be happening, how people can complete it, and two other pieces of information about the census that you think will help your community ensure a complete and accurate count.



1. Read: Get Counted Reading Page --Side A & B

Read Side A & B of the Reading Page

Highlight the section that provides the following information

*How government officials use the results of the census*

Day 3—Complete Activity Pages—sides A & B

Day 4-- Complete Activity Pages—sides C & D

Day 5—Complete the “Optional Activity” on the Extension Page



## Grade 6-8 Art & Music Week 6 D 1-5

### Art M-W

Artist of the week: Alma Thomas & Abstract Art

Mon: Read about and view the work of Alma Thomas and the information page about abstract art.

<https://americanart.si.edu/artist/alma-thomas-4778> Alma Thomas

[https://wiki.kidzsearch.com/wiki/Abstract\\_art](https://wiki.kidzsearch.com/wiki/Abstract_art) Abstract Art

Write a reflection on Alma Thomas' work. How does her work make you feel? What did you notice about it? Do you think abstract art makes "sense"? Why or why not?

Wed: Using materials available to you, create a new abstract work in the style of Alma Thomas and write a paragraph on your work. What inspired your work? Why did you select the colors you used? What do you hope people will feel when they look at your work?

### Music T-Th

Listen suggested music style for week 5: Soul & Funk--and take time to reflect on how this music makes you feel. Do you like it? Why or why not? Do you hear any "root" in modern music from Soul & Funk? Do you hear a connection in Jazz, Blues and Ragtime?

Tue: James Brown Biography & History of Parliament Funkadelic

How James Brown invented Funk <https://www.youtube.com/watch?v=AihgZv1D5-4>

Thu: Listen to one or more Soul & Funk greats.

<https://www.youtube.com/watch?v=M7DNkovC2Tk> *Papa's Got a Brand New Bag*, James Brown

<https://www.youtube.com/watch?v=szkmivRWegU&feature=youtu.be> Atomic Dog, George Clinton

Practice good audience behavior. Make a written reflection on your experience and the music. Critique the form using music language.

### **Fri Art: Photo Journal**

Materials: any camera (phone, tablet, regular camera, etc.)

Using a camera that you already have, take a daily image or set of images based on a theme, and use words to reflect on what the image means to you. Save all images and thoughts for a future share/presentation of your reflections of this time.

### **Week 6 theme: Reflections**

It has been 9 weeks since we went on stay at home for school, starting with an extended 3 week spring break, and 6 weeks of learning outside the classroom. Much has happened since then. Use photographic images to reflect on this time, and also to explore the concept of reflection itself by taking images in a mirror and noting how that reflection changes what you see.

## Biography and Background Alma Thomas

After working in art education for several years, **Alma Thomas** enrolled at Howard University in Washington, DC to study costume design. She became the first African American woman to hold a fine arts degree. Following a long career as a teacher, she retired to focus on her own creativity and art.

Thomas's work was included in the important show Contemporary Black Artists in America, held in 1971 at the Whitney Museum in New York. She was the first African American woman to have a solo art exhibition at the same museum. Three years after she died, a retrospective exhibition was held at the Smithsonian Institution's National Museum of American Art. Besides a distinguished career teaching art for kids, her work can be found in many major museums.

### What Kids Can Learn From Thomas

(Art for Kids)



Alma Thomas loved children and she had an important role in art education. But, she also loved to learn. She was interested in space programs and she often painted from satellite photographs. She often looked at her garden and watched its changes. She could hear the wind playing music in the trees, and she loved to watch the grass color change after the rain. She enjoyed all these changes that inspired her artwork at the same time that she was learning about nature. Her creativity was inspired by science and nature.



Thomas loved to smile and she liked to paint with bright colors. Primary colors were often used in her artwork to make her paintings look happy and vibrant. Thomas brings art for kids by inspiring them to look closely at nature and to use patterns and colors to create art that makes them happy. Can you see the flowers in your neighborhood singing and smiling on a sunny day?

**Alma Thomas:** Painter, inspired by "Iris, Tulips, Jonquils and Crocuses"

## General Overview of Abstract Art

The Abstract Art movement took place in the United States. In its purest form, Abstract Art has no subject. It is just lines, shapes, and colors. The Abstract Art movement is called Abstract Expressionism because, although the art has no subject, it is still trying to convey some kind of emotion.

### When was the Abstract Art movement?

The Abstract Expressionism movement began in the 1940s in New York City after World War II. However, the first real Abstract Art was painted earlier by some [Expressionists](#), especially Kandinsky in the early 1900s.

### What are the characteristics of Abstract Art?

The main characteristic of abstract art is that it has no recognizable subject. Some Abstract Artists had theories on the emotions that were caused by certain colors and shapes. They planned out their seemingly random paintings to the last detail. Other Abstract Artists painted with emotion and randomness hoping to capture their emotion and subconscious thoughts on the canvas.

### Examples of Abstract Art

#### *Composition II in Red, Blue, and Yellow (Piet Mondrian)*



### Famous Abstract Artists

- [Wassily Kandinsky](#) - Kandinsky is considered the father of abstract painting. In an effort to capture sound and emotion in art, he painted some of the first major abstract works.
- Piet Mondrian - Mondrian developed an Abstract painting style that involved straight lines and colored rectangles. He called this type of painting "The Style".
- Jackson Pollock - Pollock created his paintings without using brush strokes in what would later be called Action Painting. He became famous for his large paintings made with dribbles and splashes of paint.

## BACKGROUND READING FOR SOUL AND FUNK MUSIC

**SOUL MUSIC** was the result of the urbanization and commercialization of rhythm and blues in the '60s. Soul came to describe a number of R&B-based music styles. From the bouncy, catchy acts at Motown to the horn-driven, gritty soul of Stax/Volt, there was an immense amount of diversity within soul. During the first part of the '60s, soul music remained close to its R&B roots. However, musicians pushed the music in different directions; usually, different regions of America produced different kinds of soul. In urban centers like New York, Philadelphia, and Chicago, the music concentrated on vocal interplay and smooth productions. In Detroit, Motown concentrated on creating a pop-oriented sound that was informed equally by gospel, R&B, and rock & roll. In the South, the music became harder and tougher, relying on syncopated rhythms, raw vocals, and blaring horns. All of these styles formed soul, which ruled the black music charts throughout the '60s and also frequently crossed over into the pop charts. At the end of the '60s, soul began to splinter apart, as artists like James Brown and Sly Stone developed funk, and other artists developed slicker forms of soul. Although soul music evolved, it never went away -- not only did the music inform all of the R&B of the '70s, '80s, and '90s, there were always pockets of musicians around the world that kept performing traditional soul.

**NAMED AFTER A SLANG WORD FOR "STINK," FUNK** was indeed the rawest, most primal form of R&B, surpassing even Southern soul in terms of earthiness. It was also the least structured, often stretching out into extended jams, and the most Africanized, built on dynamic, highly syncopated polyrhythms. As such, it originally appealed only to hardcore R&B audiences. The groove was the most important musical element of funk -- all the instruments of the ensemble played off of one another to create it, and worked it over and over. Deep electric bass lines often served as main riffs, with an interlocking web of short, scratchy guitar chords and blaring horns over the top. Unlike nearly every form of R&B that had come before it, funk didn't confine itself to the 45-rpm single format and the classic verse/chorus song structure. Funk bands were just as likely to repeat a catchy chant or hook out of the blue, and to give different song sections equal weight, so as not to disrupt the groove by building to a chorus-type climax. In essence, funk allowed for more freedom and improvisation, and in that respect it was similar to what was happening around the same time in blues-rock, psychedelia, and hard rock (in fact, Jimi Hendrix was a major inspiration for funk guitar soloists). The roots of funk lay in James Brown's post-1965 soul hits, particularly "Papa's Got a Brand New Bag" (1965) and "Cold Sweat" (1967). Sly & the Family Stone, who started out as a soul band influenced by rock and psychedelia, became a full-fledged (albeit pop-savvy) funk outfit with 1969's *Stand!*. However, the record that officially ushered in the funk era was James Brown's epochal "Get Up (I Feel Like Being A) Sex Machine." The arrangement was spare, the groove hard-hitting, and Brown's lyrics were either stream-of-consciousness slogans or wordless noises. Brown followed it with more records over the course of 1970 that revolutionized R&B, and paved the way for the third artist of funk's holy trinity, George Clinton. Clinton's Parliament and Funkadelic outfits made funk the ultimate party music, not just with their bizarre conceptual humor, but their sheer excess -- huge ensembles of musicians and dancers, all jamming on the same groove as long as they possibly could. Thanks to Sly, Brown, and Clinton, many new and veteran R&B acts adopted funk as a central style during the '70s. Funk gradually became smoother as disco came to prominence in the mid- to late '70s, and lost much of its distinguishing earthiness. However, it had a major impact on jazz (both fusion and soul-jazz), and became the musical foundation of hip-hop. Thanks to the latter, funk enjoyed a renaissance during the '90s, especially among white audiences who rushed to explore its original classics.

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## BIOGRAPHY OF JAMES BROWN: GODFATHER OF SOUL

James Brown, often referred to as “The Godfather of Soul”, was an American singer, musician, dancer and producer. One of the progenitors of funk music, he was one of the most important and influential figures in the history of popular music. Brown has sold more than 80 million albums worldwide.

Born “James Joseph Brown” to an extremely poor family on May 3, 1933, he lived in a small wooden shack in Barnwell, South Carolina. Brown’s family relocated to Augusta, Georgia when he was only four or five. Abandoned by his parents, he was raised by an aunt. Brown learned to play piano, guitar and harmonica at an early age and started singing in talent shows. He also began hustling in the streets to earn a living. Convicted of robbery at age sixteen, Brown was sent to a juvenile detention center in Toccoa.

James Brown started a gospel quartet called “James Brown and the Famous Flames” with his fellow cellmates, including Johnny Terry. They started playing in college campuses and nightclubs. Their song “Please, Please, Please” was an early success and the group was eventually signed by King Records. The single peaked at number five on the Billboard charts. The group reached number one on the R&B chart with “Try Me” in 1959.

Brown became famous for his live performance antics. He used his own money to record *Live at the Apollo* in October 1962 over his record company’s reservations. The album became a huge success and reached number two on Billboard Charts. The same year, his single “Night Train” hit number 5 on R&B Charts and number 35 on Pop Charts. With the release of “Cold Sweat”, Brown’s unique sound had begun to be described by the press as funk music.

The emphasis on rhythm in his work infused with the rebellious spirit of the era laid down the anthem of black America’s transition from the civil rights movement to the black power movement. The 1968 hit single “Say It Loud — I’m Black and I’m Proud” is frequently cited as one the most popular civil rights songs. Brown’s career slowed down significantly in 1976, only to rise up again in the 1980s when hip-hop musicians emulated his unique sound as a template to evoke another black music revolution. “The Godfather of Soul” continued to perform and record until his 2006 death from congestive heart failure.

James Brown received numerous of awards and accolades in his career. He has been inducted into the Rock and Roll Hall of Fame, Songwriters Hall of Fame, the New York Songwriters Hall of Fame, and the Georgia Music Hall of Fame. A three-time Grammy-winner, Brown was awarded a Lifetime Achievement Award at the 34th annual Grammy Awards in 1992.

## Parliament-Funkadelic

**Parliament-Funkadelic**, also called **P-Funk**, massive group of performers that greatly influenced the sound and style of funk music in the 1970s. The original members were George Clinton (b. July 22, 1941, Kannapolis, North Carolina, U.S.), Raymond Davis (b. March 29, 1940, Sumter, South Carolina—d. July 5, 2005, New Brunswick, New Jersey), Calvin Simon (b. May 22, 1942, Beckley, West Virginia), Fuzzy Haskins (byname of Clarence Haskins; b. June 8, 1941, Elkhorn, West Virginia), and Grady Thomas (b. January 5, 1941, Newark, New Jersey). Later members included Michael Hampton (b. November 15, 1956, Cleveland, Ohio), Bernie Worrell (b. April 19, 1944, Long Branch, New Jersey—d. June 24, 2016, Everson, Washington), Billy Bass Nelson (byname of William Nelson, Jr.; b. January 28, 1951, Plainfield, New Jersey), Eddie Hazel (b. April 10, 1950, Brooklyn, New York—d. December 23, 1992), Tiki Fulwood (byname of Ramon Fulwood; b. May 23, 1944, Philadelphia, Pennsylvania—d. October 29, 1979), Bootsy Collins (byname of William Collins; b. October 26, 1951, Cincinnati, Ohio), Fred Wesley (b. July 4, 1943, Columbus, Georgia), Maceo Parker (b. February 14, 1943, Kinston, North Carolina), Jerome Brailey (b. August 20, 1950, Richmond, Virginia), Garry Shider (b. July 24, 1953, Plainfield, New Jersey—d. June 16, 2010, Upper Marlboro, Maryland), Glen Goins (b. January 2, 1954, Plainfield, New Jersey—d. July 29, 1978, Plainfield), and Gary (“Mudbone”) Cooper (b. November 24, 1953, Washington, D.C.). The group scored 13 Top Ten rhythm-and-blues and pop hits from 1967 to 1983 (including six number-one rhythm-and-blues hits) under a variety of names, including the Parliaments, Funkadelic, Bootsy’s Rubber Band, and the Brides of Funkenstein, as well as under the name of its founding father, Clinton.



**Parliament-Funkadelic**

Parliament-Funkadelic, 1971.

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The band combined the hard rock of Jimi Hendrix, the funky rhythms of James Brown, and the showstopping style of Sly and the Family Stone to fashion an outrageous tribal funk experience. P-Funk emphasized the aesthetics of funk as a means of self-fulfillment; to “give up the funk” meant to achieve transcendence.

Organized and produced by Clinton, the original Parliaments began as a doo-wop quintet based in Plainfield, New Jersey. The group’s first charting single, “(I Wanna) Testify,” in 1967 led to their first tour, but legal problems that arose with the demise of their record company resulted in the loss of the group’s name.

Performing throughout the northeastern United States and recording in Detroit, the group began to emphasize its backing band, Funkadelic. Led by bassist Nelson, guitarist Hazel, drummer Fulwood, and classically trained keyboardist Worrell, Funkadelic incorporated the influence of amplified, psychedelic rock into its distinctive sound.

By 1970 Clinton was producing albums for both the renamed Parliament and Funkadelic—essentially the same entity recording for different labels. In the process he recruited key new performers: Collins on bass, Wesley on trombone, and Parker on saxophone (all from James Brown’s band the JB’s), along with drummer Brailey, vocalist Cooper, lead guitarist Hampton, and vocalist-guitarists Shider and Goins. Success came in 1976 with the release of Parliament’s album *Mothership Connection* and the single “Give Up the Funk (Tear the Roof Off the Sucker),” which earned a gold record. Other hit singles followed, including “Flash Light” (1977) by Parliament, “One Nation Under a Groove” (1978) by Funkadelic, and “Atomic Dog” (1982) by Clinton.

P-Funk reached its peak in the late 1970s, sporting a massive stage act (with more than 40 performers) that showcased Clinton’s visionary album concepts, Collins’s spectacular bass effects, and Worrell’s synthesizer innovations. However, by the early 1980s the large overhead and multifaceted legal identity of the group led to a collapse of the enterprise.

P-Funk defined the dance music of its time and influenced a range of styles from hard rock to house music. The P-Funk catalog is among the most sampled by rap music producers. Parliament-Funkadelic was inducted into the Rock and Roll Hall of Fame in 1997 and received a Grammy Award for lifetime achievement in 2019.

Rickey Vincent

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