

	Day 1	Day 2	Day 3	Day 4	Day 5
Math (45 Minutes)	<p>Khan Academy Videos: "Intro to theoretical probability" and "Experimental probability"</p> <p>Activity: Understand Probability of an Event (14.1 Reteach)</p>	<p>Khan Academy Videos: "Simple probability: yellow marble" and "Simple probability: non-blue marble"</p> <p>Activity: Find Experimental Probabilities of Simple Events (14.2 Reteach)</p>	<p>Khan Academy Videos: "Making predictions with probability" and "Probability of a compound event"</p> <p>Activity: Find Experimental Probability of Compound Events (14.3 Reteach)</p>	<p>Activities: Use Experimental Probability and Proportional Reasoning to Make Predictions (14.4 Reteach) Use Experimental Probability and Proportional Reasoning to Make Predictions (14.4 Additional Practice)</p>	<p>Have a great summer vacation!</p>
Physical Education (15 Minutes)	<p>Physical Activity – Go for walk/run • YouTube – Kidz Bop Dance • YouTube – Kids Workout</p>	<p>Physical Activity – Go for walk/run • YouTube – Kidz Bop Dance • YouTube – Kids Workout</p>	<p>Physical Activity – Go for walk/run • YouTube – Kidz Bop Dance • YouTube – Kids Workout</p>	<p>Physical Activity – Go for walk/run • YouTube – Kidz Bop Dance • YouTube – Kids Workout</p>	<p>Have a great summer vacation!</p>



Weekly Enrichment Plan: Week of May 18

Grade: 7

English Language Arts
(60 Minutes)

Reading Comprehension: During this week, you will focus on the essential question: Why is it difficult to understand other people? There is a graphic organizer with space for you to make notes each day during and after reading the day's assigned text. These notes should be how the text connects to the essential question and then evidence that you can site from the text. Today's is "Middle School" from Commonlit **(printed in packet)**

Grammar Practice: Spend 15 minutes working on grammar skills. [Khan Academy](#) – If you are new to Khan Academy Grammar, start with the Introduction; if you have been working on grammar already, move on to another part of the course. Follow it in order.

Independent Reading: Read for 20 minutes from your novel, then select activities from the Independent Novel packet to complete this week. **(Activity sheet is printed in last week's packet.)**

Optional Additional Resources for this week: [Wit and Wisdom video lessons for module 4](#), [Great Lakes Theater Virtual Learning Supports](#)

Reading Comprehension: Commonlit: "The Moustache" Text, comprehension questions, and graphic organizer from Monday. **(Printed in packet)**

Vocabulary Practice: Spend 15 minutes on [Membean](#): If you are a first time user, follow this link: [Click Here for Membean.com and enter code: CJNQBN](#) Watch the video at this link to help you enroll <https://vimeo.com/405243332/66aca78165>

Independent Reading: Read for 20 minutes from your novel, then select activities from the Independent Novel Activity sheet in the printed packet to complete this week.

Reading Comprehension: Commonlit: "We Wear the Mask" Text, comprehension questions, and graphic organizer from Monday. **(Printed in packet)**

Vocabulary Practice: Spend 15 minutes on vocabulary skills on [Membean](#).

Independent Reading: Read for 20 minutes from your novel, then select activities from the Independent Novel Activity sheet in the printed packet to complete this week.

Reading Comprehension: Commonlit: "Sol Painting, Inc." Text, comprehension questions, and graphic organizer from Monday. **(Printed in packet)**

Written Expression: Use notes from graphic organizer to respond to writing prompt. **(Printed in packet)**

Vocabulary Practice: Spend 15 minutes on vocabulary skills on [Membean](#)

Independent Reading: Read for 20 minutes from your novel, then select two activities from the Independent Novel Activity sheet in the printed packet to complete this week.

Have a great summer vacation!

<p>Fine Arts (15 Minutes)</p>	<p>Art Read about History of Graffiti from Ancient to Modern times</p>	<p>Music Read about The Five Elements of Hip Hop & the biography of Grandmaster Flash & the Furious Five & write a reflection</p>	<p>Art Create and design an original Graffiti work of art and write a reflection. Include in your reflection where you would put this graffiti in the world</p>	<p>Music Listen to at least two selections of Hip Hop and write a reflection connecting it to other genres</p>	<p>Art Complete your Photo essay and have a great summer!</p>
<p>Science (30 Minutes)</p>	<p>Reviewing: Population Dynamics Climb the Pyramid and Downs Climb the pyramid to show how much you know about population dynamics. This week (Monday-Wednesday) you will choose and complete one item from each layer of the pyramid. Today Increasing, Changing or Stable? Write three equations. One should show how a population can increase in a year (this would have a positive number as its answer). One should show how a population can decrease in a year (with a negative number as its answer), and one should show a stable population (with zero as its answer).</p>	<p>(Choose only one) High or Low? Make two pictures, either by drawing or making a collage, of two ecosystems. One should have a high carrying capacity, and the other should have a low carrying capacity. Explain why the carrying capacity is high or low in each case. Crash Course! Write a paragraph that describes why an ecosystem might have a high carrying capacity and why another might have a low carrying capacity. Explain how the resources in each might vary, and what might cause a population to crash.</p>	<p>(Choose only one) What's the Limit? Choose an ecosystem. Draw a bar graph that shows the amount of three abiotic and three biotic factors in the ecosystem. Indicate the limiting factor with an arrow and tell why it is the limiting factor. Cooperate or Compete? Draw two cartoons. One should show competition between individuals in a population. The other should show cooperation between individuals in a population. Write a caption for each that tells the effect of the competition or cooperation. Best Pest Solution Suppose you have a mosquito problem in your neighborhood. Research and list several abiotic and biotic factors that you could use to reduce the mosquito population. Which factor do you think would work best, and why?</p>	<p>Use today to either finish any uncompleted work, or practice sharing one of your choices with your class when you return to school.</p>	<p>Have a great summer vacation!</p>

<p>Social Studies (30 Minutes)</p>	<p>The Electoral Process Read Pages 1 -2 Predict: Look at the text features on pages 1 and 2. What five questions will the text answer? (Do not read the text. Use the text features to predict the questions that will be answered and write them below.)</p>	<p>The Electoral Process Reread Pages 1 - 2 1. List six steps in the process to elect the president. 2. Is the caucus or the primary election the better way to select a candidate? Explain your answer. 3. What is the most effective way to inform voters about a candidate? 4. Would you change any part of the election process? If yes, which part? 5. How many electors does Ohio have?</p>	<p>The Electoral Process 1. Complete the Calendar Project Activity. 2. Review—Write five facts about elections.</p>	<p>The Electoral Process Complete Activity Pages 1 - 3</p>	<p>Have a great summer vacation!</p>
<p>Social Emotional Learning/ Reflection (15 Minutes)</p>	<p>Stress Journal Before you can deal with stress, you must learn to recognize what causes it. Think about last week and list as many events as you can remember that caused you stress. Complete the Stress Journal handout.</p>	<p>Empathy & Communication Leave a kind note somewhere from a family member to find.</p>	<p>My Village Choose up to five people you go to for positive advice and support to help you reach your goals. Complete the My Village activity.</p>	<p>Self-Awareness Make a list of things for which you are grateful.</p>	<p>Have a great summer vacation!</p>



Weekly Enrichment Plan: Week of May 18

Grade: 7

Student Daily Check-Off (check off each activity that you completed)	Math • English • Physical Ed. • Fine Arts • Science • Social Studies • SEL/Reflection	Math • English • Physical Ed. • Fine Arts • Science • Social Studies • SEL/Reflection	Math • English • Physical Ed. • Fine Arts • Science • Social Studies • SEL/Reflection	Math • English • Physical Ed. • Fine Arts • Science • Social Studies • SEL/Reflection	Have a great summer vacation!
	• Math • English • Physical Ed. • Fine Arts • Science • Social Studies • SEL/Reflection	• Math • English • Physical Ed. • Fine Arts • Science • Social Studies • SEL/Reflection	• Math • English • Physical Ed. • Fine Arts • Science • Social Studies • SEL/Reflection	• Math • English • Physical Ed. • Fine Arts • Science • Social Studies • SEL/Reflection	Have a great summer vacation!

Suggested Daily Schedule: Grades 6-8

Time	Activity
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	15-Minute Break
11:00 – 11:15 am	Art
11:15 am – 12:00 pm	English Language Arts - Novel
12:00 – 1:00 pm	Lunch
1:00 – 1:30 pm	Science
1:30-1:45 pm	15-Minute Break
1:45-2:15 pm	Social Studies
2:15-2:30pm	Social-Emotional Learning/Reflection

Family Suggestions

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

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 दैनिक भाषा सिक्ने पहुँचको लागि उपलब्ध छ न।

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.

Grade 7 Set A: Understanding Other People

FINAL ASSESSMENT: Cross-textual Thematic Essay

Essay Prompt: Why is it difficult to understand other people?

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](#) with 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: **Why is it difficult to understand other people?** After you have completed each reading assignment, use the chart below to help you remember how that text answered the essential question.

Why is it difficult to understand other people?		
<i>Text Title</i>	<i>How does this text answer the essential question?</i>	<i>Text Evidence (include paragraph number)</i>
"Middle School"		
"The Moustache"		
"We Wear the Mask"		
"Sol Painting"		

Name: _____ Class: _____

Middle School

Prologue & Act Two (This American Life Transcript)

By Ira Glass
2011

*Ira Glass is the host of WBEZ Chicago's public radio show This American Life, which uses interviews and real-life stories to examine different topics each week. On October 28, 2011, This American Life spoke with a mixture of middle school students about their experiences as adolescents. **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, take note of details that present the thoughts and concerns of the interviewed students, and what those reveal about middle school and adolescence.*

Prologue

- [1] **Ira Glass:** Hey everybody. Ira Glass here. So we got this email at our radio show near the end of the last school year from a 14-year-old.

Annie: Hello?

Ira Glass: Hey, is this Annie?

Annie: Yes.



"Untitled" by PublicDomainArchive is licensed under CC0

- [5] **Ira Glass:** I called her up at her house in California and asked her to read it.

Annie: It says, "Dear *This American Life*, I just escaped the whitewashed, brick-walled, iron-gated prison that is commonly known as middle school, and I'm finally out for good. But in all the time I've listened to your show, I've never heard an episode devoted¹ to what goes on inside the walls of a middle school. I hope you'll think about it. Anonymous."

Ira Glass: Yeah, you signed it anonymous, but then your email was signed with your name.

Annie: Yeah.

Ira Glass: Yeah.

- [10] **Annie:** I did anonymous because in middle school, everybody is so judgmental, and I didn't want the kids to judge me or anything if they heard me on the radio.

1. **Devote (verb):** to focus on or give attention to

Ira Glass: Mainly, she says that she wrote to us because she and her friends were talking right after they left eighth grade about how terrible middle school was. And she wondered was it just as bad for other people as it was for them?

Annie: You always wonder whether other people are going through the same thing as you. And it'd be cool to hear other people's stories about it and what they went through.

Ira Glass: And if you had to explain to somebody what are the worst things about middle school — can I ask you to just walk me through it. What is so bad about middle school?

Annie: Kids there are all in socially awkward stages, that the drama every day can be frustrating. And girls write things that are someone likes so and so. And then no matter who you are, or what you do, you'll get made fun of for it. Anything, anything in the world you can get made fun of for.

[15] **Ira Glass:** In Annie's case, she had friends who smoked, so she got criticized for smoking. But then she also was made fun of for not smoking, for being too much of a sissy to start smoking. She was made fun of for coming from a bilingual elementary school where everybody learned to speak Spanish and spoke it throughout the day.

Annie: And leaving elementary school, I guess I thought that when I got to middle school, everyone would think it was really cool that I spoke Spanish, but when I got there, they mostly just thought it was dumb. I don't know if they were jealous or what. They would make fun of me for it. Then they'd say we were all full of ourselves, that we spoke different languages and stuff.

Ira Glass: Did it make you feel bad?

Annie: Yeah, I didn't want to stick out in that way. If I got a new sweater or something, say for Christmas, that I really liked, and I would really want to wear it to school or something, but I'd be nervous because what if someone didn't like my sweater or someone made fun of me for wearing it. It can be hard to do even the smallest things, because you're so nervous that people tease you or judge you from it.

Ira Glass: That sweater example, is that a real example?

[20] **Annie:** Yeah, it actually is. I worried about it so much. I also had a pair of moccasins that I'd never worn, and they're kind of my signature now. Everybody really likes them. They're ankle-high, lace-up moccasins.

Ira Glass: And how long did you have the moccasins before you actually wore them?

Annie: A few months, probably two months. I guess I just thought if people didn't like them, they would all make fun of me for wearing them. And I didn't want to stand out that much.

Ira Glass: What could be done to make middle school better?

Annie: I don't think you can really do anything about it. [LAUGHS] Nothing.

[25] **Ira Glass:** We talked about this for a little while. She said basically, everybody comes into middle school as a little kid, and you're going to have to grow up, and figure out who's in what group, and who you are, and who's above who. And you're going to have to figure that out somewhere at that age, right? It might as well be middle school. And it was terrible, she says, but now she's in high school.

Annie: Whatever middle school was, it worked. Everyone is a lot friendlier, and everyone's lives are a lot better now.

Ira Glass: Well, today on our radio program, for Annie we look at whatever it is that happens in those mysterious years that we call middle school. We have stories today from all over the country, people lurching² their way through these years when you're figuring out so, so much. We go to middle school dances and classrooms, and down to the Mexican border. From WBEZ Chicago, it's *This American Life*, distributed by Public Radio International. I'm Ira Glass. Stay with us.

Act Two: Stutter Step

Ira Glass: Act Two, Stutter Steps. One good place to see the experiment that is life in middle school in action is a middle school dance. Last Friday, there were middle school dances all over the country, all at the same time, and we sent reporters to a half dozen of them to find out how kids were doing. They talked to them before the kids went inside to the field of battle. And, no surprise, we found a lot of stress, a lot of uncertainty.

Rob Wildeboer: Who's nervous about tonight?

[30] **Girl 1:** I am.

Rob Wildeboer: Why?

Girl 1: Well, just you don't know what's it going to be like. And I'm just confused. I just don't know. Yeah.

Ira Glass: These four girls are sixth graders, and they're in a car on the way to a neon-themed dance at Edgewood Middle School in Highland Park, Illinois, with their mom and reporter Rob Wildeboer.

Rob Wildeboer: Who's going to dance with a boy tonight?

[35] **Girl 1:** Nobody.

Girl 2: I don't know.

Girl 3: I can tell you that.

Girl 4: No one in this car.

Ira Glass: Roughly 800 miles east in New Jersey, sixth grader Ethan Derosé was hoping there would be at least one slow dance, though did he feel ready for a slow dance?

2. **Lurch** (*verb*): to move in an uncontrolled or unsteady way

[40] **Ethan:** Nope, not at all.

Brian Reed: Why not? What are you worried about?

Ethan: I just don't know how to do it. I'm not sure that I'll do it correctly or — yeah.

Ira Glass: He's standing in front of the school with one of our producers, Brian Reed, as kids stream into the school. Ethan is wearing a button-up shirt with green and black stripes that he is not happy with.

Ethan: That was my mom. She made me wear it. She said that if I don't wear the two shirts that I am wearing right now that I can't go to the dance.

[45] **Brian Reed:** What are you hoping happens at this dance?

Ethan: I'm hoping nothing bad happens, like no humiliation or not something that'll be a story for the next month or two.

Ira Glass: Of course, Ethan and the girls in that car in Illinois are sixth graders. In New York City, seventh graders Evelyn Benson and Alice Westerman are excited and feeling very grown up on their way to their school's Halloween dance.

Evelyn: I'm really happy because last year, they split the gym in half, so it's light on one side and pitch black on the other side. All the sixth graders are banned from the dark side, but that's where all the cool kids are. So now we're in seventh grade, we can dance on the dark side. So it's like, woo, we're cool.

Alice: Dance on the dark side.

[50] **Ira Glass:** Some of the middle school boys got up the nerve to ask girls to be their dates to the dances. But because this is a new experience for the girls too, being asked out on a date, they don't exactly know how to handle it. Here's a girl named Autumn talking with our producer, Lisa Pollak, in Delaware, the afternoon of the dance.

Lisa Pollak: Did you get asked to the dance?

Autumn: Yes, I did.

Lisa Pollak: And what did you say?

Autumn: I said I don't know, but I probably won't say yes.

[55] **Lisa Pollak:** Wait, you haven't told him yes or no yet?

Autumn: No.

Lisa Pollak: OK, so it's 1:20, and the dance is at 7:00.

Autumn: Yeah.

Lisa Pollak: When do you have to let him know?

[60] **Autumn:** I probably won't answer.

Lisa Pollak: Are you serious?

Autumn: Yeah. I just kind of want to hang out with the girls.

Lisa Pollak: So he's the only one who asked you.

Autumn: There was other people too.

[65] **Lisa Pollak:** How many?

Autumn: Probably five-ish.

Lisa Pollak: Five boys asked you to the dance?

Autumn: Yeah.

Lisa Pollak: You told all these guys, I don't know?

[70] **Autumn:** Yeah.

Lisa Pollak: What if they took that as a yes?

Autumn: Then they got the wrong answer.

Lisa Pollak: Do you say "I don't know" because it feels too mean to say no?

Autumn: Yeah, I'm not mean.

[75] **Ira Glass:** Of course, some of the boys are no better. During the dance in Windham, Maine, our reporter Claire Holman pulled six grader, Christopher Potter, out of the action for a chat.

Claire Holman: Is there anyone you like at the dance?

Christopher: There is.

Claire Holman: Does she know?

Christopher: Yes, she does. We're kind of dating at the time.

[80] **Claire Holman:** So how's that going?

Christopher: Good, it just started 20 minutes into this, so yeah.

Claire Holman: You asked a girl to go out during the dance?

Christopher: No, a girl came to me and asked me out.

Claire Holman: OK, let's go over it minute by minute. So where were you when this happened?

[85] **Christopher:** I was in the cafeteria, just got a drink of root beer, and she walks up to me and asks me to go out.

Claire Holman: What did she say exactly?

Christopher: She said, "Chris, will you go out with me?"

Claire Holman: And were you surprised?

Christopher: Not really. We've kind of been on and off again.

[90] **Claire Holman:** So it's not the first time.

Christopher: Yeah, not the first time.

Claire Holman: But she always asks you? Or do you ever ask her?

Christopher: Well, it's kind of weird, because it's always, she wants me to ask her. So it was weird that she asked me.

Elliot: Usually, they don't last. It's a middle school relationship. Nothing really happens.

[95] **Eric Mennel:** What does that mean, a middle school relationship? What do you mean it doesn't last?

Jonathan: It's destined to fail pretty much.

Elliot: Yeah, because it's a middle school. This isn't where you're starting your life with. You don't hear things about middle school sweethearts.

Ira Glass: In Richmond, outside Moody Middle School's dance, reporter Eric Mennel spoke with Elliot German and his step-brother Jonathan Lawton. They're both eighth graders who ran through the official rules for the dance.

Jonathan: So some of them are kind of funny, because I mean it's like no hands below the waist, no petting, which I thought was kind of funny.

[100] **Eric Mennel:** Wait, no petting?

Jonathan: Yeah, no petting.

Eric Mennel: What does that mean?

Jonathan: No one knows.

Elliot: It was specifically on the flier that they hand out. They give you the dress code, and then they give you the rules, “no petting.” And it’s in quotations, and you never know what it means. Do people sit there at dances and just pet other people? Because that would be really weird.

[105] **Ira Glass:** There are rules like this at all the dances, and some more comprehensible³ than others. As for whether or not the kids obey the rules and what actually happens inside the dance on the actual dance floor, one of our producers, Lisa Pollak, went inside to the dance floor at the Fall Costume dance in Lewes, Delaware. And I’m going to hand it off to her.

Lisa Pollak: So the scene in the gym was pretty much the way you remember it. Older kids dancing in the middle, younger kids at the periphery,⁴ a few aimlessly wandering around, looking like they’re not sure what to do. Lots of kids were dancing, jumping up and down. Occasionally, you’d see a fist pump. They danced in these tightly packed clusters, very little room between them. And outside of the clusters were chaperons, ready to step in if they saw any grinding or suggestive dancing.

Hovering outside one of the clusters was a teacher named John Gauze, and he looked perplexed.

John: This knot has got me on edge at this point.

Lisa Pollak: Why?

[110] **John:** Because they’re trying to get away with stuff. You can tell by the way they’re looking at you. They have a guilty look, because you’re about to see me swoop.

Lisa Pollak: He actually did swoop. He plunged into the pack of kids, pulled the boy aside and talked to him. Then he told me why.

John: He needed to be taken aside and told to stop being up against those girls like that. I don’t want to jump in too much, but I just want to give them the “whoa,” the flat hand “whoa,” just whoa. Just calm it down a little. I mean usually, if I see it, then they’re going to stop because they see me.

Lisa Pollak: And then comes the moment of truth, the moment that forces every kid in the room to make a decision, the moment that separates the timid from the brave, the slow song. I watch it with teacher Brian Comra.

Brian: So we got our slow song, and just as I suspected, a majority of the students left the dance floor. All the couples are in the middle of the dance floor in a cluster. I suspect so they’re not near an adult.

[115] **Lisa Pollak:** I love how the kids go up to the couples dancing and interrupt them.

3. **Comprehensible** (*adjective*): able to be understood

4. **Periphery** (*noun*): outer edge; perimeter

Brian: Oh absolutely.

Lisa Pollak: Some of the couples didn't have much privacy. Their friends were standing a foot away, hanging out and talking to them. And every so often, a random kid would just cut across the dance floor.

Lisa Pollak: This girl right here just grabbed onto the back of her friend's neck while the friend was dancing with the boy.

Brian: Yeah, I don't know if she didn't want to be left out, or they came as friends. I think at this stage of the game, it's hard when boys and girls pair off, and then one friend is always left behind.

[120] **Lisa Pollak:** There are a few of these slow dances, but most of the songs are fast. And then suddenly, the song, "Hit the Road Jack" starts playing, and the lights snap on.

Lisa Pollak: Oh my god, they just all like — oh my god.

Brian: Yeah, it ends very abruptly.⁵ It's 9:00. It's 9 o'clock.

Lisa Pollak: That's it?

Brian: That's it. There's no wind down. 9 o'clock. Lights come on. Parents are waiting. It'll be empty in another minute.

[125] **Lisa Pollak:** And he was right. The experiment in mini-adulthood that is the middle school dance was over. The same kids who, minutes earlier, were holding each other and swaying awkwardly on the dance floor, got into cars and said hi to their parents.

Ira Glass: Lisa Pollak. Coming up, surviving middle school by pretending that you are from a completely different family. That is in a minute, from Chicago Public Radio and Public Radio International, when our program continues.

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5. **Abruptly** (*adverb*): suddenly

Text-Dependent Questions

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

1. In line 6, Annie says she “just escaped the whitewashed, brick-walled, iron-gated prison that is commonly known as middle school.” What term best describes Annie’s tone toward middle school?
 - A. critical
 - B. hesitant
 - C. regretful
 - D. devastated

2. Refer to the conversation with Ethan in lines 39-46. What is a concern that Ethan shares with Annie, the first student Ira Glass interviewed?
 - A. They are both concerned about their parents’ involvement in their lives.
 - B. They are both concerned that people do not understand middle school.
 - C. They are both worried about not having dates to the school dance.
 - D. They are both worried about standing out and being embarrassed.

3. What term best describes the tone of the phrase “field of battle” in line 28?
 - A. disapproving
 - B. encouraging
 - C. humorous
 - D. frustrated

4. What does Act Two suggest is a challenge of being an adolescent?
 - A. Adolescents want freedom from their parents, but they also want their parents’ help and security.
 - B. Adolescents want to choose new friend groups, but they are afraid of losing old friends.
 - C. Adolescents want alone time, but they also seek out constant social interaction.
 - D. Adolescents want to be grown-up, but they also feel awkward and confused.

5. Summarize what parents and teachers can learn about their middle school students through this podcast.

Name: _____ Class: _____

The Moustache

By Robert Cormier
1975

*Robert Cormier (1925-2000) was an American author, columnist, and reporter, known for his deeply human stories. In this short story, a boy visits his grandmother at her nursing home. **Skills Focus:** In this lesson, you'll practice analyzing how an author develops a character's point of view. This means determining what a character thinks and believes about a person or situation. It also includes examining how the author develops the character's beliefs (e.g. through actions, dialogue, or thoughts). As you read, take note of how Mike's changing view of his grandmother is revealed.*

[1] At the last minute Annie couldn't go. She was invaded by one of those twenty-four-hour flu bugs that sent her to bed with a fever, moaning about the fact that she'd also have to break her date with Handsome Harry Arnold that night. We call him Handsome Harry because he's actually handsome, but he's also a nice guy, cool, and he doesn't treat me like Annie's kid brother, which I am, but like a regular person. Anyway, I had to go to Lawnrest alone that afternoon. But first of all I had to stand inspection. My mother lined me up against the wall. She stood there like a one-man firing squad, which is kind of funny because she's not like a man at all, she's very feminine, and we have this great relationship — I mean, I feel as if she really likes me. I realize that sounds strange, but I know guys whose mothers love them and cook special stuff for them and worry about them and all but there's something missing in their relationship.

Anyway. She frowned and started the routine.

"That hair," she said. Then admitted: "Well, at least you combed it."

I sighed. I have discovered that it's better to sigh than argue.

[5] "And that moustache." She shook her head. "I still say a seventeen-year-old has no business wearing a moustache."

"It's an experiment," I said. "I just wanted to see if I could grow one." To tell the truth, I had proved my point about being able to grow a decent moustache, but I also had learned to like it.

"It's costing you money, Mike," she said. "I know, I know."



"Untitled" by Luke Jones is licensed under CC0

The money was a reference to the movies. The Downtown Cinema has a special Friday night offer — half price admission for high school couples, seventeen or younger. But the woman in the box office took one look at my moustache and charged me full price. Even when I showed her my driver's license. She charged full admission for Cindy's ticket, too, which left me practically broke and unable to take Cindy out for a hamburger with the crowd afterward. That didn't help matters, because Cindy has been getting impatient recently about things like the fact that I don't own my own car and have to concentrate on my studies if I want to win that college scholarship, for instance. Cindy wasn't exactly crazy about the moustache, either.

Now it was my mother's turn to sigh.

[10] "Look," I said, to cheer her up. "I'm thinking about shaving it off." Even though I wasn't. Another discovery: You can build a way of life on postponement.¹

"Your grandmother probably won't even recognize you," she said. And I saw the shadow fall across her face.

Let me tell you what the visit to Lawnrest was all about. My grandmother is seventy-three years old. She is a resident — which is supposed to be a better word than patient — at the Lawnrest Nursing Home. She used to make the greatest turkey dressing in the world and was a nut about baseball and could even quote batting averages, for crying out loud. She always rooted for the losers. She was in love with the Mets² until they started to win. Now she has arteriosclerosis, which the dictionary says is "a chronic disease characterized by abnormal thickening and hardening of the arterial walls." Which really means that she can't live at home anymore or even with us, and her memory has betrayed her as well as her body. She used to wander off and sometimes didn't recognize people. My mother visits her all the time, driving the thirty miles to Lawnrest almost every day. Because Annie was at home for semester break from college, we had decided to make a special Saturday visit. Now Annie was in bed, groaning theatrically — she's a drama major — but I told my mother I'd go anyway. I hadn't seen my grandmother since she'd been admitted to Lawnrest. Besides, the place is located on the Southwest Turnpike, which meant I could barrel along in my father's new Le Mans. My ambition was to see the speedometer hit seventy-five. Ordinarily, I used the old station wagon, which can barely stagger up to fifty.

Frankly, I wasn't too crazy about visiting a nursing home. They reminded me of hospitals and hospitals turn me off. I mean, the smell of ether³ makes me nauseous, and I feel faint at the sight of blood. And as I approached Lawnrest — which is a terrible cemetery kind of name, to begin with — I was sorry I hadn't avoided the trip. Then I felt guilty about it. I'm loaded with guilt complexes. Like driving like a madman after promising my father to be careful. Like sitting in the parking lot, looking at the nursing home with dread and thinking how I'd rather be with Cindy. Then I thought of all the Christmas and birthday gifts my grandmother had given me and I got out of the car, guilty, as usual.

Inside, I was surprised by the lack of hospital smell, although there was another odor or maybe the absence of an odor. The air was antiseptic, sterile.⁴ As if there was no atmosphere at all, or I'd caught a cold suddenly and couldn't taste or smell.

1. putting things off to a later time
2. the New York Mets
3. a chemical used as a pain killer
4. **Sterile (adjective):** extremely clean; free of germs, bacteria, or infection

[15] A nurse at the reception desk gave me directions — my grandmother was in East Three. I made my way down the tiled corridor and was glad to see that the walls were painted with cheerful colors like yellow and pink. A wheelchair suddenly shot around a corner, self-propelled⁵ by an old man, white-haired and toothless, who cackled merrily as he barely missed me. I jumped aside — here I was, almost getting wiped out by a two-mile-an-hour wheelchair after doing seventy-five on the pike. As I walked through the corridor seeking East Three, I couldn't help glancing into the rooms, and it was like some kind of wax museum — all these figures in various stances and attitudes, sitting in beds or chairs, standing at windows, as if they were frozen forever in these postures. To tell the truth, I began to hurry because I was getting depressed. Finally, I saw a beautiful girl approaching, dressed in white, a nurse or an attendant, and I was so happy to see someone young, someone walking and acting normally, that I gave her a wide smile and a big hello and I must have looked kind of like a nut. Anyway, she looked right through me as if I were a window, which is about par for the course⁶ whenever I meet beautiful girls.

I finally found the room and saw my grandmother in bed. My grandmother looks like Ethel Barrymore. I never knew who Ethel Barrymore was until I saw a terrific movie, *None But The Lonely Heart*, on TV, starring Ethel Barrymore and Cary Grant. Both my grandmother and Ethel Barrymore have these great craggy⁷ faces like the side of a mountain and wonderful voices like syrup being poured. Slowly. She was propped up in bed, pillows puffed behind her. Her hair had been combed out and fell upon her shoulders. For some reason, this flowing hair gave her an almost girlish appearance, despite its whiteness.

She saw me and smiled. Her eyes lit up and her eyebrows arched and she reached out her hands to me in greeting. "Mike, Mike," she said. And I breathed a sigh of relief. This was one of her good days. My mother warned me that she might not know who I was at first.

I took her hands in mine. They were fragile. I could actually feel her bones, and it seemed as if they would break if I pressed too hard. Her skin was smooth, almost slippery, as if the years had worn away all the roughness, the way the wind wears away the surfaces of stones.

"Mike, Mike, I didn't think you'd come," she said, so happy, and she was still Ethel Barrymore, that voice like a caress. "I've been waiting all this time." Before I could reply, she looked away, out the window. "See the birds? I've been watching them at the feeder. I love to see them come. Even the blue jays. The blue jays are like hawks — they take the food that the small birds should have. But the small birds, the chickadees, watch the blue jays and at least learn where the feeder is."

[20] She lapsed into silence, and I looked out the window. There was no feeder. No birds. There was only the parking lot and the sun glinting on car windshields.

She turned to me again, eyes bright. Radiant, really. Or was it a medicine brightness? "Ah, Mike. You look so grand, so grand. Is that a new coat?"

"Not really," I said. I'd been wearing my uncle Jerry's old army-fatigue⁸ jacket for months, practically living in it, my mother said. But she insisted that I wear my raincoat for the visit. It was about a year old but looked new because I didn't wear it much. Nobody was wearing raincoats lately.

5. **Propel (verb):** to push or drive something forward

6. what is normal or expected

7. rough and uneven

8. "Fatigue" is another word for army clothes.

"You always loved clothes, didn't you, Mike?" she said.

I was beginning to feel uneasy, because she regarded me with such intensity. Those bright eyes. I wondered — are old people in places like this so lonesome, so abandoned that they go wild when someone visits? Or was she so happy because she was suddenly lucid⁹ and everything was sharp and clear? My mother had described those moments when my grandmother suddenly emerged from the fog that so often obscured¹⁰ her mind. I didn't know the answers, but it felt kind of spooky, getting such an emotional welcome from her.

- [25] "I remember the time you bought the new coat — the Chesterfield," she said, looking away again, as if watching the birds that weren't there. "That lovely coat with the velvet collar. Black, it was. Stylish. Remember that, Mike? It was hard times, but you could never resist the glitter."

I was about to protest — I had never heard of a Chesterfield, for crying out loud. But I stopped. Be patient with her, my mother had said. Humor her.¹¹ Be gentle.

We were interrupted by an attendant, who pushed a wheeled cart into the room. "Time for juices, dear," the woman said. She was the standard, forty- or fifty-year-old woman: glasses, nothing hair, plump cheeks. Her manner was cheerful but a businesslike kind of cheerfulness. I'd hate to be called "dear" by someone getting paid to do it. "Orange or grape or cranberry, dear? Cranberry is good for the bones, you know."

My grandmother ignored the interruption. She didn't even bother to answer, having turned away at the woman's arrival, as if angry about her appearance.

The woman looked at me and winked. A conspiratorial¹² kind of wink. It was kind of horrible. I didn't think people winked like that anymore. In fact, I hadn't seen a wink in years.

- [30] "She doesn't care much for juices," the woman said, talking to me as if my grandmother weren't even there. "But she loves her coffee. With lots of cream and two lumps of sugar. But this is juice time, not coffee time." Addressing my grandmother again, she said, "Orange or grape or cranberry, dear?"

"Tell her I want no juices, Mike," my grandmother commanded regally, her eyes still watching invisible birds.

The woman smiled, patience like a label on her face. "That's all right, dear. I'll just leave some cranberry for you. Drink it at your leisure. It's good for the bones."

She wheeled herself out of the room. My grandmother was still absorbed in the view.

Somewhere a toilet flushed. A wheelchair passed the doorway — probably that same old driver fleeing a hit-run accident. A television set exploded with sound, somewhere, soap-opera voices filling the air. You can always tell soap-opera voices.

9. **Lucid** (*adjective*): able to think and be understood clearly

10. **Obscure** (*verb*): to cover or conceal

11. to go along with someone to keep them happy

12. suggesting that a person shares secret knowledge with another

[35] I turned back to find my grandmother staring at me. Her hands cupped her face, her index fingers curled around her cheeks like parenthesis marks.

“But you know, Mike, looking back, I think you were right,” she said, continuing our conversation as if there had been no interruption. “You always said ‘It’s the things of the spirit that count, Meg.’ The spirit! And so you bought the baby-grand piano — a baby grand in the middle of the Depression.¹³ A knock came on the door and it was the deliveryman. It took five of them to get it into the house.” She leaned back, closing her eyes. “How I loved that piano, Mike. I was never that fine a player, but you loved to sit there in the parlor,¹⁴ on Sunday evenings, Ellie on your lap, listening to me play and sing.” She hummed a bit, a fragment of melody I didn’t recognize. Then she drifted into silence. Maybe she’d fallen asleep. My mother’s name is Ellen, but everyone always calls her Ellie. “Take my hand, Mike,” my grandmother said suddenly. Then I remembered — my grandfather’s name was Michael. I had been named for him.

“Ah, Mike,” she said, pressing my hands with all her feeble strength. “I thought I’d lost you forever. And here you are, back with me again...”

Her expression scared me. I don’t mean scared as if I were in danger but scared because of what could happen to her when she realized the mistake she had made. My mother always said I favored her side of the family. Thinking back to the pictures in the old family albums, I recalled my grandfather as tall and thin. Like me. But the resemblance ended there. He was thirty-five when he died, almost forty years ago. And he wore a moustache. I brought my hand to my face. I also wore a moustache now, of course.

“I sit here these days, Mike,” she said, her voice a lullaby, her hand still holding mine, “and I drift and dream. The days are fuzzy sometimes, merging together. Sometimes it’s like I’m not here at all but somewhere else altogether. And I always think of you. Those years we had. Not enough years, Mike, not enough...”

[40] Her voice was so sad, so mournful that I made sounds of sympathy, not words exactly but the kind of soothings that mothers murmur to their children when they awaken from bad dreams.

“And I think of that terrible night, Mike, that terrible night. Have you ever really forgiven me for that night?”

“Listen...” I began. I wanted to say: “Nana, this is Mike your grandson, not Mike your husband.”

“Sh... sh...” she whispered, placing a finger as long and cold as a candle against my lips. “Don’t say anything. I’ve waited so long for this moment. To be here. With you. I wondered what I would say if suddenly you walked in that door like other people have done. I’ve thought and thought about it. And I finally made up my mind — I’d ask you to forgive me. I was too proud to ask before.” Her fingers tried to mask her face. “But I’m not proud anymore, Mike.” That great voice quivered and then grew strong again. “I hate you to see me this way — you always said I was beautiful. I didn’t believe it. The Charity Ball when we led the grand march and you said I was the most beautiful girl there...”

13. a time when businesses fail, many people lose their jobs, and it is hard for most people to pay their bills

14. a room for receiving and entertaining guests

"Nana," I said. I couldn't keep up the pretense¹⁵ any longer, adding one more burden to my load of guilt, leading her on this way, playing a pathetic game of make-believe with an old woman clinging to memories. She didn't seem to hear me.

[45] "But that other night, Mike. The terrible one. The terrible accusations I made. Even Ellie woke up and began to cry. I went to her and rocked her in my arms and you came into the room and said I was wrong. You were whispering, an awful whisper, not wanting to upset little Ellie but wanting to make me see the truth. And I didn't answer you, Mike. I was too proud. I've even forgotten the name of the girl. I sit here, wondering now — was it Laura or Evelyn? I can't remember. Later, I learned that you were telling the truth all the time, Mike. That I'd been wrong..." Her eyes were brighter than ever as she looked at me now, but tear-bright, the tears gathering. "It was never the same after that night, was it, Mike? The glitter was gone. From you. From us. And then the accident... and I never had the chance to ask you to forgive me..."

My grandmother. My poor, poor grandmother. Old people aren't supposed to have those kinds of memories. You see their pictures in the family albums and that's what they are: pictures. They're not supposed to come to life. You drive out in your father's Le Mans doing seventy-five on the pike and all you're doing is visiting an old lady in a nursing home. A duty call. And then you find out that she's a person. She's somebody. She's my grandmother, all right, but she's also herself. Like my own mother and father. They exist outside of their relationship to me. I was scared again. I wanted to get out of there.

"Mike, Mike," my grandmother said. "Say it, Mike."

I felt as if my cheeks would crack if I uttered a word.

"Say you forgive me, Mike. I've waited all these years..."

[50] I was surprised at how strong her fingers were.

"Say, 'I forgive you, Meg.'"

I said it. My voice sounded funny, as if I were talking in a huge tunnel. "I forgive you, Meg."

Her eyes studied me. Her hands pressed mine. For the first time in my life, I saw love at work. Not movie love. Not Cindy's sparkling eyes when I tell her that we're going to the beach on a Sunday afternoon. But love like something alive and tender, asking nothing in return. She raised her face, and I knew what she wanted me to do. I bent and brushed my lips against her cheek. Her flesh was like a leaf in autumn, crisp and dry.

She closed her eyes and I stood up. The sun wasn't glinting on the cars any longer. Somebody had turned on another television set, and the voices were the show-off voices of the panel shows. At the same time you could still hear the soap-opera dialogue on the other television set.

15. **Pretense** (*noun*): an act or claim that seems real but is false

[55] I waited awhile. She seemed to be sleeping, her breathing serene¹⁶ and regular. I buttoned my raincoat. Suddenly she opened her eyes again and looked at me. Her eyes were still bright, but they merely stared at me. Without recognition or curiosity. Empty eyes. I smiled at her, but she didn't smile back. She made a kind of moaning sound and turned away on the bed, pulling the blankets around her.

I counted to twenty-five and then to fifty and did it all over again. I cleared my throat and coughed tentatively.¹⁷ She didn't move; she didn't respond. I wanted to say, "Nana, it's me." But I didn't. I thought of saying, "Meg, it's me." But I couldn't.

Finally I left. Just like that. I didn't say goodbye or anything. I stalked through the corridors, looking neither to the right nor the left, not caring whether that wild old man with the wheelchair ran me down or not.

On the Southwest Turnpike I did seventy-five — no, eighty — most of the way. I turned the radio up as loud as it could go. Rock music — anything to fill the air. When I got home, my mother was vacuuming the living-room rug. She shut off the cleaner, and the silence was deafening. "Well, how was your grandmother?" she asked.

I told her she was fine. I told her a lot of things. How great Nana looked and how she seemed happy and had called me Mike. I wanted to ask her — hey, Mom, you and Dad really love each other, don't you? I mean — there's nothing to forgive between you, is there? But I didn't.

[60] Instead I went upstairs and took out the electric razor Annie had given me for Christmas and shaved off my moustache.

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16. **Serene** (*adjective*): calm and peaceful

17. **Tentative** (*adjective*): without confidence or certainty

Text-Dependent Questions

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

1. Which statement best expresses the theme of the short story?
 - A. A young man visits his grandmother and learns a surprising fact about his family.
 - B. Part of growing up is realizing that adults also face struggles and heartbreak.
 - C. Part of growing old is figuring out how to say goodbye to loved ones.
 - D. Regret over past mistakes can ruin a person's life.

2. How is Mike's point of view affected by his grandmother's greeting? (Paragraphs 17-24)
 - A. Mike realizes how lonely his grandmother has been.
 - B. Mike realizes that something is off in his grandmother's behavior.
 - C. Mike begins to think that his grandmother does not love him anymore.
 - D. Mike begins to think the nursing home staff are abusing his grandmother.

3. How does visiting his grandmother at the nursing home affect Mike's point of view?
 - A. He realizes that his grandmother is not as happy as she would have her family believe.
 - B. He comes to fully understand how lonely his grandmother is without her husband and confined to the nursing home.
 - C. He sees how difficult it is for people to age and lose the people they care the most about.
 - D. He realizes that his grandmother had a complicated life and memories outside of what he knows of her.

4. What does paragraph 59 demonstrate about the day's effect on Mike?
 - A. Mike's opinion of his grandmother has changed.
 - B. Mike's opinion of his parents has changed.
 - C. Mike now sees himself differently.
 - D. Mike now sees adults differently.

5. How has Mike's visit to the nursing home affected the way he sees other people? Use evidence from the text to support your answer.

Name: _____ Class: _____

We Wear the Mask

By Paul Laurence Dunbar
1896

*Paul Laurence Dunbar (1872-1906) was one of the first African American authors to reach a national and international audience. Best known as a poet, Dunbar published his first poems at age 16. **Skill Focus:** In this lesson, you'll practice analyzing an author's use of figurative language. This means paying attention to similes and metaphors. As you read, take note of the comparisons and the message they reveal.*

- [1] We wear the mask that grins and lies,
It hides our cheeks and shades our eyes, —
This debt¹ we pay to human guile;²
With torn and bleeding hearts we smile,
[5] And mouth with myriad subtleties.³

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

- [10] We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile⁴
Beneath our feet, and long the mile;
But let the world dream otherwise,
[15] We wear the mask!



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"We Wear the Mask" by Paul Laurence Dunbar (1896) is in the public domain.

-
1. Here, having a debt to pay means having an obligation, or something one must do.
 2. **Guile (noun):** clever but sometimes dishonest behavior that one uses to deceive others
 3. "Mouth with myriad subtleties" may refer to the many expectations for "respectful" speech, such as calling someone sir or ma'am.
 4. **Vile (adjective):** extremely unpleasant; wicked or immoral

Text-Dependent Questions

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

1. Which of the following best describes a central theme of the text?
 - A. Identity comes from what we do and are, not what we look like.
 - B. Social pressure can turn independent people into just faces in a crowd.
 - C. Being sad and upset by tragedy is okay, and people should not hide it away.
 - D. Silence allows people to stay strong in difficult situations, even though it does have consequences.

2. Which of the following quotes best supports the idea of why people wear masks?
 - A. "This debt we pay to human guile" (Line 3)
 - B. "Why should the world be over-wise, / In counting all our tears and sighs?" (Lines 6-7)
 - C. "O great Christ, our cries / To thee from tortured souls arise." (Lines 10-11)
 - D. "We sing, but oh the clay is vile / Beneath our feet, and long the mile" (Lines 12-13)

3. Why must the people (the "we" mentioned) wear the mask?
 - A. The people wear the mask to protect their faces and themselves.
 - B. The people wear the mask because they are told to by the larger society.
 - C. The people wear the mask to keep their identities a secret.
 - D. The people wear the mask to hide their suffering.

4. The speaker says, "We sing, but oh, the clay is vile / Beneath our feet, and long the mile." (Lines 12-13) What is the most likely interpretation of these lines?
 - A. The people dislike the journey, so they sing a happy song to make themselves feel better.
 - B. The people's lives are difficult, but they pretend to feel joy when others can see.
 - C. The people are on a gross and muddy road, but they still enjoy traveling together.
 - D. The people have to travel a very long way, and the song helps them pass the time.

5. How does the poet use figurative language to develop the theme in "We Wear the Mask"?

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. Based on what you know about Paul Laurence Dunbar and the status of black Americans in the early twentieth century, why does the speaker feel the need to wear a mask?
2. Think of other situations where people might wear masks (not literal masks). Do you think a person should hide their emotions? Why or why not?
3. In the context of this poem, how do people overcome adversity? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.
4. Does the speaker seem genuine when he recommends wearing “the mask?” Consider when the poem was written and the tone the speaker uses.

Grade 7: Understanding Other People

Directions: You have read four texts this week: “Middle School,” “The Moustache,” “We Wear the Mask,” and “Sol Painting.” Write a multi paragraph response answering the essential question: **Why is it difficult to understand other people?** Make sure you refer to more than one of the text passages as you answer the question.

Name: _____ Class: _____

Sol Painting, Inc.

By Meg Medina
2017

*Meg Medina is a Cuban American writer whose stories focus on how a person's family, culture, and heritage influence them. "Sol Painting, Inc." is from Flying Lessons & Other Stories. The main character reappears in Medina's novel Merci Suárez Changes Gears, which earned Medina the 2019 Newbery Medal. **Skill Focus:** In this lesson, you'll practice analyzing how an author develops a character's point of view. Analyzing a character's point of view means determining what a character thinks and believes about a person or situation. It also includes examining how the author develops the character's point of view (e.g. through actions, dialogue, or thoughts). As you read, take notes on Merci's and Roli's points of view and how those perspectives are revealed.*

- [1] I reach inside the window of Papi's van and yank on the handle to open the passenger door. It's my turn to ride in front. Roli sat there last time.

"You think they'll need a painter soon?" Papi asks as I slide in next to him.

I follow his gaze to the second floor of building twenty-two. Men dressed like astronauts are tossing furniture into tall canisters marked BIOHAZARD. Doña Rosa, one of the old ladies who lived over there, died in her living room last week. Her TV was on, so no one knew anything was wrong for two whole days. That means we were all sleeping near a corpse. A shiver runs through me every time I think about Doña Rosa's ghost hovering in the halls, insulted that no one noticed she was dead.

"If they do, I'm out," I say. For starters, Doña Rosa was mean enough when she was alive. Who in their right mind wants to risk meeting her now that she's a spirit nursing a **grudge**? "I'm not going in there."



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- [5] "Why not?"

"She's scared of putrefaction." Roli climbs into the back of the van and parks himself on one of Papi's paint buckets. My brother likes to show off his big science words, almost as much as he likes showing off his biceps, especially in front of Papi, who wants him to be a doctor. "That means human rot."

"I know what it means," I lie. "But that's not the reason."

"Are you afraid of ghosts?" Roli makes his best zombie face and holds up his hands like claws. "Ooooooooooh..."

"Have some respect for *los muertos*¹, Rolando," Papi says, trying not to laugh. He crosses himself and starts to back out of the space.

[10] I give Roli a stony look. He's right, but I know better than to let him know I'm scared. So I turn back to Papi.

"I'm too busy, that's all. School starts next week, and I have to finish my summer reading." I root inside the bakery bag for my *pan Cubano*.² I take a deep breath of the warm bread that's dripping in butter and grilled flat the way Roli and I like it. I tear off a chunk and sink my teeth in. A full mouth will keep me from lying any more than necessary.

Papi smiles at me and pulls the bill of my painter's cap down over my eyes. "I can't argue with making a good start at your new school, so I'll let you off this time. But don't get used to it. You wanted to be my number one **apprentice**, remember?"

"Mmmm," I say, nodding.

Papi and I have a long-term business plan. I'm going to take over his company one day and turn it into an empire. Home Depot will eat my dust. I've already designed my business cards. They've got a sun rising and fancy gold letters: MERCI SUAREZ, CEO, SOL PAINTING, INC.

[15] Roli makes a face and snatches the bag from me. He knows I haven't cracked open a single book on my summer reading list, but at least he doesn't say so. In fact, I think he felt bad for me, because he loaned me his good earbuds and CD player. Audiobooks to the rescue. He did the calculations while we were checking them out of the library. "You'll be done in a mere thirty-four hours."

Roli starts telling Papi about the process of human decomposition after death and proper biohazard cleanups, so I tune him out. This is definitely the dark side of having a science geek for a brother. Not that it's ever been easy. Even when he was younger, Roli liked to dissect salamanders, dead roaches, and other creepy things. He always wanted to play Operation, too—which would have been fun except that he changed the rules. You had to name the body parts correctly. "No, not the Adam's apple," he'd say as I tweezed out a piece without making the buzzer sound. "It's the *laryngeal prominence*. Say it or it doesn't count." Geez, you'd think he would have pity on somebody who was five. But no, Roli never cut me a break.

Anyway, these days Roli likes crime shows almost as much as he likes science. He says he's going to be a medical examiner. Poking around dead bodies all day? No thank you.

The air conditioner in Papi's truck is shot, so I lean my head out the window. Even with the windows open, I'm sweating in my long overalls. I've lived in West Palm Beach my whole life, but even I can't stand it here in August. It's 7 a.m. and we're already at 85 degrees, if the frog thermometer at my bedroom window is right.

1. "the dead" in English

2. "Cuban bread" in English

Papi looked over at me and grabs my arm. “¡Ay!”³ Don’t lean on the door. The latch is loose. Your mother will kill me if you fall.”

[20] I scoot over.

“They sent our school schedules,” Roli says, licking his greasy fingers. “Mine is sweet. I’ve got Microbiology first thing in the morning.”

Oh, good. A whole year of listening to him talk about germs. I just survived his year in chemistry. For two solid semesters he asked for things by their chemical formula, just to annoy me. “I’d like a glass of H-two-O, please. Pass the sodium chloride for my french fries. This banana bread could use more sucrose.”

I close my eyes, listening. Blah-blah, science club, blah-blah, college application.

I wonder what it’s going to be like for *me* this year. Roli and I will both be at Seaward Pines, although I’ll be in the lower school with all the other seventh-grade “amoebas”⁴ (his word). Roli is five years older than I am—a senior. The last time we were in the same school, I was in kindergarten and he was one of the bossy safety patrols with a plastic badge. After that, he became a Sunshine Scholar at fancy Seaward Pines School, where everybody thinks he’s a genius.

[25] Mami says I’m going to love Seaward Pines, but I don’t know. I’m not much for fancy, and everything about that place is shiny and stiff. Even the red blazers I’ll have to wear look hot and silly, if you ask me. Plus, no one from our neighborhood goes there, except Roli, so I’ll have to make new friends. Stuff like that doesn’t bother Roli. In fact, he’s never brought home a friend in all the years he’s gone there. I asked him about it once, but he told me to close my oral **cavity**.

I think what Mami really means is that she’s going to love it. Last year was tough on her. My highest grade was a C, as in “*Caramba, niña*,”⁵ what are you doing? You’re shaming us!” Well, it was frustrating for me, too. To think, all my years of perfect attendance and neat penmanship did absolutely nothing to butter up my teachers at report-card time. It’s what we call a poor return on investment in the business world. Mami finally said, “*¡Hasta aquí!*”⁶ and called Papi to “discuss my future,” so I knew I was dead meat. I fought it as best I could, but they decided that I needed “a more structured learning environment,” aka Seaward Pines.

“Why does it matter if I get an A in science or English?” I cried to Mami. “I’m going to take over Papi’s business anyway!”

She **gaped** at me like a fish out of water. “Business? Is that what you’re calling a dented van and the few guys who show up when they feel like it? A *business*?”

Mami: She has no vision. No wonder she and Papi don’t get along.

3. “Hey!” in English

4. An “amoeba” is a single-celled organism that often lives in water or soil.

5. “Wow, girl” in English

6. “That’s it!” or “Up to this point!” in English

[30] Anyway, with Roli's help, I managed to **broker** a deal. I agreed not to run away. I'd go to Seaward Pines but *only* if I could **apprentice** with Papi — and get paid. So far, they're living up to the agreement. I'm twelve, so for now, I mostly do the trim, and I'm not allowed to go on all the jobs on account of child labor laws and all that bull. I've been on two sites so far: Ramon's Auto Parts (not bad since it was air-conditioned) and the marina, which left me smelling like bait for days.

"So I have a surprise today," Papi says.

I study him. This could be bad. Among my parents' past surprises: "We've decided to get divorced."

"You're taking us to the science museum instead of to a job site?" Roli says hopefully. I roll my eyes. What an attitude. When I'm in charge, he'll be the first one to go.

"No, but you're close." Papi sticks his arm out to make a turn signal and heads over the bridge toward Palm Beach. "It's about the job."

[35] I sit up and look outside, realizing he hasn't told us where we're working today. "Where's the site?" I ask.

The whole sky reflects in Papi's paint-speckled shades as he looks over and smiles. "Guess."

I look around for a clue. The Intracoastal⁷ twinkles beneath us as we cross the bridge into Palm Beach. The houses on this side of the canal are large, and they have bougainvillea vines⁸ trailing from their balconies. Royal palms line the street that ends at the ocean. Papi makes one turn after another on the quiet side streets where fancy cars are parked in the driveways and nannies push strollers in the shade.

Maybe we'll be painting one of the big mansions? I could run into one of the rich tycoons⁹ who live here and run a few business ideas past him....

Roli crowds into the front seat to look at where we are, too. "Where *are* we going?"

[40] "Move back," I say. He's breathing in my ear, and he hasn't brushed his teeth.

"No guess yet?" Papi asks.

Then the stone archway of Seaward Pines School appears up ahead. We drive past the perfectly **manicured** front lawn, startling a flock of ibises¹⁰ as we go. A team of men in wide-brimmed hats is running weed whackers and mowers.

"What are we doing here?" I ask.

Papi **maneuvers** us around back to the service entrance near the fields and parks in a spot reserved for maintenance crews. When he shuts off the engine, the van shudders to silence.

7. refers to the Intracoastal Waterway, which runs from Boston, MA, around the tip of Florida, and to the Gulf of Mexico

8. a flowering vine that is used on fences or balconies

9. **Tycoon (noun):** a wealthy and powerful person who has been successful in business

10. a large bird with long legs and a long neck and a long, curved beak that wades in shallow waters

[45] "I did a trade for your tuition," he says, turning to us. "We paint the gym and a few classrooms, and it won't cost me *un centavo*¹¹ to have Merci attend this semester! *¿Qué te parece?*¹² Your old man is always thinking!" He taps his temple and grins.

Roli glances at me uneasily and then shrinks into his seat again. "You should have told us," he mumbles. Something in his voice sounds tight, faraway.

But Papi doesn't hear him over the *squuuuueeeaaak* of the van door.

"Let's go, Team Suarez," he says.

I hop out and start gathering the drop cloths and extenders from the back. I already know where the gym is; we came here for Orientation Night last spring. If I remember, the place is humongous. We could be here for days. Maybe I'll ask for a raise.

[50] "Are you going to help or what?" I ask Roli. "These paint cans are heavy, you know."

He doesn't answer.

Finally, Papi looks up. He stares at Roli for a second before climbing in to help me with the cans. Papi can carry several cans in each hand. He's the strongest dad I know. Wiping the sweat from his forehead, he points across the grass. "Follow those signs to the main office," he says. "Tell them we're here."

I start down the path, dodging the sprinklers and hopping over the bricks with people's names chiseled into them.

"*Vamos*,¹³ Roli," I hear Papi say.

[55] Mrs. McDaniels, head secretary, wears high heels and clear nail polish. Everything on her desk is dangerously neat, so I can see she's the prickly type. She might even be an **enforcer**, so I'll have to keep my eye on her this year. Uniform length, the shine in your shoes, standard-issue headbands. You name it, she'll regulate¹⁴ it. I can feel her eyes on my head, so I pull off my cap. (No hats in school, according to the sign.) Naturally, my thick hair goes *boing*.

"Sol Painting at your service," I say, sticking out my hand. "I'm Merci." I put one of Papi's business cards on the counter.

She smiles cautiously and studies the card. "Aren't you a little young to be working?"

"The rest of the crew is outside, ma'am." It pays to be professional, even with annoying customers. "We're ready to start on the gym."

The phone rings.

11. "one penny" or "one cent" in English
12. "What do you think?" in English
13. "Come on!" in English
14. **Regulate (verb)**: to control or supervise with rules

[60] I glance around uncomfortably as she explains that the head of school is at a meeting. The leather furniture makes it feel like a doctor's office in here. There are oil pastel portraits behind acrylic¹⁵ cases, and photographs of a group of students at the Great Wall of China.

Mrs. McDaniels hangs up and closes one of the enormous files sitting on her desk. I try to catch the name on the tab as she looks for the master keys, but it's too far away. My folder could be in this stack, but I don't say so. You never know what's in your permanent record. *Height: four eleven. Prone to daydreaming and lost assignments.*

She comes to the counter and looks down at me carefully. Finally, she slides a binder at me.

"Sign in," she says. "The time is exactly seven-forty-three."

Roli and Papi are waiting in the shade outside the gym when we arrive a few minutes later. The paint supplies are piled at their feet.

[65] "Good morning," Mrs. McDaniels says to Papi as she walks past him. Maybe she's not so observant after all. Roli is standing right there. You'd think she'd say hello to one of their A students, but maybe she doesn't recognize him in overalls.

She throws open the door for us and switches on the overhead lights. "Be sure to mark the work area. We don't want any of the students tripping on a drop cloth and having an accident." I can practically see the thought bubble over her head. *Paperwork.*

She turns on her heels and clicks away up the path.

"Who's here?" I ask after she's gone. It's not like Seaward Pines had summer school. There's no such thing as failing here. Roli told me you're just "disappeared" back to your home school. I picture kids vaporizing, leaving behind their red blazers in heaps.

Roli shifts on his feet and points across the fields. Beefy football players are doing drills. Nearby, the girls' soccer team is practicing their passes. If you listen hard, you can hear the coaches' whistles, the grunts as the teams knuckle down.

[70] I inch up the path a bit. I love soccer—and I'm good. Papi taught me most of my moves. He plays on a Sunday *fútbol* league at the park when his knees aren't bad—and thanks to the dads on the team, I know how to dribble and stall the ball on my ankles like a pro. Every once in a while, if they're short, they let me play keeper. I'm almost never stuck on the sidelines blowing a stupid *vuvuzela*.¹⁶

Maybe we can sit in the shade and watch for a while to see if they're any good? All employees are entitled to breaks, aren't they? But when I turn to ask Roli, he's gone.

"Get to work," Papi says. He's already inside, spreading the drop cloths.

15. **Acrylic (adjective):** a type of plastic

16. A "vuvuzela" is a plastic horn instrument.

Seaward's school colors are red and gray, so all the doors and baseboards are the searing¹⁷ color of a fire engine. Every time I shift my eyes to the floor, I see globs of blue and green floating in front of me, like levitating¹⁸ beach balls.

"Hey! I'm having those afterimages," I say to Roli. He's the one who explained to me how the cone cells in your eyes work. It's kind of cool to be blind for a few minutes.

[75] "Hurry up, Merci. I want to get out of here." He dips his roller again and turns back to the wall. His muscles strain against his T-shirt as he rolls faster and faster. "It shouldn't take forever to paint a stupid door."

"It does if you're doing a good job," I say.

I stand up and look over at Roli. What a disaster. When Papi sees this, he's dead. Papi says a good painter can work without splatters or drips. Roli has sloshed paint all over the place, and there are streaks and drips on the walls where there shouldn't be any. No quality control, that's the trouble. I'll have to discuss this with Papi as we determine Roli's future with us.

"You guys ready to take a break?" Papi calls. He's across the gym, patching a hole in the drywall. "We can take a ride to Burgers and Shakes."

We usually pack our lunch and dine "alfresco," as Papi calls it, which just means we picnic under a tree. It's too hot today, though, and a chocolate shake sounds like heaven.

[80] I'm about to put down my brush when the door I've been painting swings wide open. Light floods inside and makes me squint. A group of upper-school girls is clustered outside. Their sweaty faces are almost as red as the paint. Grass clippings cling to their shin guards.

They're jostling and shouting.

"It's boiling!"

"Go in already!"

"Stop shoving!"

[85] "I have to pee!"

A tall girl stands in the lead. She's probably the team captain, if that C on her jersey means anything. Plus, she looks the part, with muscular legs and hair piled high on her head like a lopsided doughnut. But before I can stop her, she reaches her arms wide and grabs the wet doorframe as if she's trying to keep her flock from moving forward.

She pulls her hands back when she realizes what she's done.

"Damn!" She stares at her palms, then gives me an ugly look, like it's my fault.

17. **Searing** (*adjective*): extremely hot or intense

18. **Levitate** (*verb*): to rise and float

One of the girls next to her giggles. "Oops." I rub my eyes with my forearm, trying to see them better around the big green globs that still linger before my eyes. I'm positive I stuck a sign in the grass outside, just like Papi said. WET PAINT. USE OTHER DOOR. But even if they missed it, couldn't they see that the surface is shiny. Can't they smell the fumes or see me standing here with a paintbrush? Hello?

- [90] I'm furious, but my tongue goes thick in my mouth. Maybe it's the girl's bright eyes on me or maybe it's that they're all older. You have to be in high school to play on the varsity team, right? Or maybe it's really because Roli doesn't turn and come to help me. He keeps his back to them and keeps painting.

Thank goodness for Papi. He wipes his hands and starts walking toward them from across the gym. He has a quick temper, so I'm expecting him to make a fuss the way he does at Roli and me when we track in dirt or argue too much. Or else he might just freeze them with his look, which is almost as bad. Papi's a big guy, and his eyes can go narrow and dark when he's mad.

But before Papi can reach them, the girls start shoving again, trying to get out of the heat. They don't seem to care that he's holding up his hand to wave them off. It's like they don't see him at all.

"Move!"

"Let us in, Catie!"

- [95] And just like that, they burst through, their hands and bodies sliding over the wet door as I stand there, rooted to the spot. They barrel through, shrieking with laughter as they get smeared. One or two make handprints on each other's backs. And then somebody wipes herself clean on one of the walls Roli finished a while ago. I stare, breathless, at the long streak of red fingers along the length of it.

They're dead—and I can't wait to see it happen. Papi is going to yell at them for ruining my work. Any second, his voice will boom across the gym. The walls will rattle. When Papi loses his temper, it feels as if you're trapped inside a huge storm cloud.

But as the seconds tick by, absolutely nothing happens. I finally turn to see that Papi has stopped in his tracks, his hands in his pockets as he watches girls race past. We are ghosts as they go by—unseen. Finally, the tall girl looks at us from the top of the steps leading to the locker room.

"*Perdón*," she calls out in a heavy American accent before she takes the steps, two at a time. There's laughter, hoots. Then another voice calls out from somewhere, "Excuse-oh *moi!*"

A metal door slams behind them.

- [100] I feel like I've been slapped. An ugly coldness creeps up from my stomach as we stand there in silence. *Perdón? Excuse-oh moi? Do they think we don't speak English? And even if we didn't, would that make their silly apology any better?*

But it's Papi's stillness that makes me feel worse. *Why didn't he say anything? He's Papi. He's the boss, an adult, the guy in charge. How could he let this happen?*

It's only when a man with sweat stains around his armpits comes jogging to the door that the silence is broken. It's Mr. Falco, the guidance counselor. He spoke last year at one of the parent college nights I was dragged to. Seaward Pines School was a special place, he said that night. A school with a history of turning out fine young men and women.

He steps carefully through the door, looks at the mess, and shakes his head.

"I told them to use the side entrance," he said, sighing.

[105] "They should come clean it up," I snap.

Papi shoots me a warning look. "Quiet, Merci." His eyes slice through me in a way I'm not expecting. But why? I'm not the one who made this mess.

"But, Papi—"

"*Sio—*"¹⁹ he hisses.

When I drop my stare down at my shoes, he turns back to Mr. Falco and pastes on a smile. "It's no problem, sir. They're children, and accidents happen. We'll clean it up."

[110] With those words, my father shrinks before my very eyes. My arms hurt, and I'm thirsty and hot. I feel ugly. My cheeks burn as I stand there, humiliated for all of us.

I will not clean this up, I tell myself. I slide my gaze to Roli. His jaw twitches as he rolls on a new coat of paint, but he won't look at me.

"Thank you," Mr. Falco says. He walks away and closes the glass door of the athletics office at the far end of the gym.

It doesn't take that long to touch up the walls or to repaint the door, but I'm furious just the same. I don't speak to Papi for the rest of the day, not even when he buys me an extra large chocolate shake. That afternoon, I let Roli sit in front and brood all the way home as I pick the dried red paint from under my nails. Every bump makes the springs in the seats squeak as we make one turn after another and head over the bridge again toward home. A million thoughts bang around inside my head, but I can't seem to turn them into a single question. All I feel is a rotting feeling inside. It's like I'm putrefying, just like Doña Rosa.

Finally, Emerald Isle Condominiums comes into view.

[115] "I'll see if one of the guys from the team can help me finish up tomorrow," Papi says as Roli and I climb out. He doesn't look at me as he says it, which makes me feel satisfied. At least he knows I'm not speaking to him. He taps his horn before he pulls away, and Roli turns. "Make sure Merci works on her reading." Then he's off.

"I don't need your help," I hiss at Roli as the van disappears around the corner.

19. "shhh" or "be quiet" in English

"Suit yourself," he says.

I don't follow Roli upstairs. Instead, I walk toward the pool. The old ladies who usually bob in the water aren't here. They might have been scared away by the heat, or maybe they're praying for Doña Rosa at the funeral parlor in Lake Worth. I let myself in the gate and sit at the pool's edge with my legs dangling in the water. Roli and I used to do handstands in here. We used to dive for pool sticks. But now all I see is an ugly pool. Leaves are floating on the surface, and I'm pretty sure there's a dead frog in the deep end. The deck chairs are lopsided, and the scummy water is warm enough to poach you. I think of the pretty office at Seaward Pines, the fountain with cherubs²⁰ spitting water, and feel mad all over again.

I don't know how long I sit there, but finally, someone opens the gate behind me. "Mami says to come up." Roli has changed into shorts, and he's barefoot. "She wants you to eat."

[120] "I'm not hungry." I go back to watching lizards dart around the pool deck.

Roli stays quiet for a few seconds. Then he walks over to where I'm sitting and curls his toes over the edge.

"Hunger strike, huh?" he says. "How long you think you'll hold out?"

I give him my darkest look.

Roli considers the water as a beetle paddles near our legs. He walks to the supply closet at the shallow end of the pool and finds the net. I watch him circle the perimeter, cleaning away the mess. He even scoops up the frog and hurls it like a lacrosse ball into the bushes. When he's done, he walks back to me. I can feel a fight between us.

[125] "Merci...," he begins.

But I strike first, hard and fast. "Seaward Pines is a dumb school," I blurt. "I'll hate it. And I hate Papi, too."

Roli sighs. He's quiet for a long while, which makes me uncomfortable. My brother has always been strangely good at reading my mind. Can't he see how awful it felt to be unimportant, to watch Papi stand there like a chump?

"What did you want Papi to do, Merci? Pitch a fit and blow your free ride?"

Without warning, tears spring to my eyes. He pretends not to notice. Instead, he cups my scalp with his enormous hand and gives a squeeze. "Try to let this idea into your thick cranium. Papi *chose* to be invisible today so that you won't ever have to be."

[130] I look up at him guiltily.

"That's harder to do than shooting off your mouth, Merci."

20. winged angels

Without warning, he yanks off his shirt. He has Papi's same shape, even if he's a little skinnier. There are still tiny dots of paint in his hair, a smear at his elbow.

He cannonballs into the pool and makes a spray arc that soaks me to my underwear. For a second, I'm stunned. I want to shout at him, stay enemies, but instead, I take a deep breath and let the water offer what relief it will.

"Race?" He bobs back up to the surface, grinning. "Come on. Show me what you're made of."

[135] I hesitate, my shame holding me still. But in the end, I stand up and shimmy out of my overalls until I'm just in a T-shirt and panties. I jump, arms wide, eyes open. Then I paddle after him, reaching and gasping into the deep end like mad.

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Text-Dependent Questions

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

1. How does the author develop Merci's point of view in paragraphs 97-101?
 - A. through her reaction to the school secretary
 - B. by showing her reaction to Roli's response to the soccer team
 - C. through the words and dialogue she speaks to Roli and her father
 - D. by sharing her inner thoughts and observations of her father's actions

2. How does the author develop Roli's point of view in paragraphs 125-131?
 - A. by showing his reaction to what Merci does
 - B. by sharing his inner thoughts with the reader
 - C. through the words and dialogue he speaks to Merci
 - D. through his reaction to what his father says and does

3. Over the course of the story, Merci's view of her dad changes because —
 - A. she is confused and hurt by her dad's reaction to disrespect.
 - B. she is frustrated that the job is going to take longer than expected.
 - C. she is upset that he gave Roli more responsibility on the job site than her.
 - D. she does not understand why he would choose to send her to Seaward Pines.

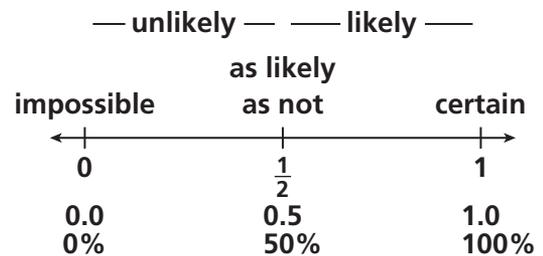
4. Which piece of evidence best reveals Merci's changing perspective toward her dad?
 - A. "The whole sky reflects in Papi's paint-speckled shades as he looks over and smiles." (Paragraph 36)
 - B. "Papi can carry several cans in each hand. He's the strongest dad I know." (Paragraph 52)
 - C. "Why didn't he say anything? He's Papi. He's the boss, an adult, the guy in charge. How could he let this happen?" (Paragraph 101)
 - D. "It doesn't take that long to touch up the walls or to repaint the door, but I'm furious just the same." (Paragraph 113)

5. How do Merci and Roli view their Papi's reaction to the soccer team differently? How does the author develop these two points of view?

Understand Probability of an Event

The **probability** of an event measures the likelihood that an event will occur, and is always a value between 0 and 1. Probability can be written as a fraction, a decimal, or a percent.

The closer the probability is to 0, the less likely the event is to occur. The closer the number is to 1, the more likely the event is to occur. If an event is certain, its likelihood is 1. If an event is impossible, its likelihood is 0. An event that has the same probability of occurring as not occurring is as likely as not to happen.



An **experiment** can be performed many times. Each repetition of the same experiment is called a **trial**. The **sample space** is the set of all possible outcomes.

A jar contains 2 red marbles and 12 blue marbles.

- A.** What is the sample space of the experiment? Pulling a red marble or blue marble.
- B.** Is the event of pulling a red marble likely, unlikely, certain, or impossible? A green marble?

The event of pulling a red marble is unlikely, since the probability is close to 0. The event of pulling a green marble is impossible, because it cannot occur.

- C.** What is an event that would be certain? Pulling a red or blue marble from the jar is certain, since there are no other types of marbles.

Two number cubes are rolled and the numbers are added together.

- 1.** What is the likelihood of the event that the sum is greater than 1? Explain.

- 2.** How many outcomes are possible? What is the sample space of possible rolls?

- 3.** Hannah rolled the following sums: 7, 3, 6, 4, 11, 6, 8, 3, 7, 5

How many trials did Hannah perform? What events would she record?

Find Experimental Probabilities of Simple Events

The experimental probability can be found by dividing the number of times an event occurs by the total number of trials. The complement of an event is the set of all outcomes in the sample space that are not included in the event.

experimental probability = $\frac{\text{number of times the event occurs}}{\text{total number of trials}}$

A coin is flipped 20 times and lands on heads 8 times.

The experimental probability is equal to $\frac{8}{20}$ or $\frac{2}{5}$. The complement of the experiment results is $\frac{12}{20}$, or $\frac{3}{5}$.

Megan chooses a marble from a bag 50 times and records the results.

Red: 26 Blue: 10 Green: 14

Find the experimental probability of choosing each marble.

$$P(\text{red}) = \frac{26}{50} = \frac{13}{25}; P(\text{blue}) = \frac{10}{50} = \frac{1}{5}; P(\text{green}) = \frac{14}{50} = \frac{7}{25}$$

A spinner has four sections. The sections are red, blue, green, and yellow. Andrea spins the spinner many times and records the results in a table.

Color	Red	Blue	Green	Yellow
Frequency	13	19	28	10

- Find the experimental probability of spinning each color.

- Find the complement of spinning yellow.

- Which section of the spinner do you think is the largest? Which is the smallest? Explain.

Find Experimental Probability of Compound Events

A **compound event** is an event that is made up of two or more simple events.

A baseball team's uniform is made up of a hat in one of two colors and a jersey in one of three colors. They can either wear a black hat with a black, yellow, or white jersey, or a yellow hat with a black, yellow, or white jersey. There are 6 different uniform combinations.

The table shows the candles that Cassie sold during the first week of a band fundraiser.

	Small	Medium	Large
White	9	3	5
Pink	5	2	1

How many candles did Cassie sell? 25 How many types of candles, which is the number of all possible outcomes, are there? 6

What is the experimental probability that a customer buys a small pink candle?

$$P(\text{small, pink}) = \frac{\text{number of small pink candles sold}}{\text{total number of candles sold}} = \frac{5}{25} = \frac{1}{5}, \text{ or } 20\%$$

What is the complement of the first event, the experimental probability that Cassie's next customer did NOT buy a small pink candle?

$$P(\text{not small, pink}) = 1 - \frac{\text{number of small pink candles sold}}{\text{total number of candles sold}} = \frac{20}{25} = \frac{4}{5}, \text{ or } 80\%$$

At a diner, a customer can order either one or two scrambled eggs or one or two fried eggs. A waiter took 8 orders for 1 scrambled egg, 22 orders for 2 scrambled eggs, 6 orders for one fried egg, and 14 orders for two fried eggs.

1. How many possible outcomes are in the sample space? _____

What is the total number of egg orders? _____

What is the experimental probability that a customer ordered:

2. 2 scrambled eggs? _____

3. 1 boiled egg _____

4. What is the experimental probability that a customer will NOT order a single fried egg? _____

Use Experimental Probability and Proportional Reasoning to Make Predictions

A restaurant mails coupons to people in a town. The restaurant estimates that 15% of the coupons they mail will be redeemed. The restaurant mailed 4,500 coupons. Use proportional reasoning to estimate the number of coupons that will be redeemed.

Use percent as a decimal to predict the number of coupons redeemed.

$$15\% = 0.15$$

$$0.15 \cdot 4,500 = 675$$

About 675 coupons will be redeemed.

For a fundraiser, a club sells raffle tickets. The club estimates that 4% of the tickets sold will be winning tickets. The club sells 2,750 tickets. Use proportional reasoning to estimate the number of winning tickets.

$$\frac{4}{100} = \frac{x}{2,750}$$

$$\frac{4}{100} \cdot \frac{27.5}{27.5} = \frac{110}{2,750}$$

$$x = 110$$

The club estimates there will be 110 winning tickets.

Use proportional reasoning to estimate.

1. A basketball player makes 80% of the free throws she attempts. She attempts 225 free throws in practice. How many free throws would you expect her to make?

2. A candidate for student council estimates that she will receive 55% of the votes in an upcoming election. A total of 680 students voted in the election. How many votes does she expect to receive?

3. A machine makes a part for a car. 2% of the parts the machine makes are defective. The machine makes 4,000 parts in one day. How many parts would you expect to be defective?

Use Experimental Probability and Proportional Reasoning to Make Predictions

- In Lateisha's class, 6 of the 24 students have 2 or more siblings. There are 500 students in Lateisha's grade at her school.
 - Set up a proportional relationship to predict the number of students who have 2 or more siblings in Lateisha's grade.

 - Predict how many students in Lateisha's grade have 2 or more siblings.

- Kelly tossed a two-sided coin 200 times. It came up heads 108 times and it came up tails 92 times. Based on this sample, write a percent equation and predict how many times the coin would come up heads if Kelly tossed it 500 more times. Explain the difference.

For Problems 3–6, the following samples were taken to see how many people preferred Brand Z. Predict the number of people who prefer Brand Z based on the information given.

- | | |
|--|---|
| <p>3. Sample size: 100
Percent favorable: 45%
Population: 1,500</p> _____ | <p>4. Sample size: 200
Number of favorable responses: 110
Population: 3,000</p> _____ |
| <p>5. Sample size: 100
Number of favorable responses: 18
Population: 350</p> _____ | <p>6. Sample size: 10
Percent favorable: 80%
Population: 2,400</p> _____ |

Reviewing: Population Dynamics

Climb the Pyramid: *Population Ups and Downs*

Climb the pyramid to show how much you know about population dynamics.

1. This week (Monday-Wednesday) you will choose and complete one item from each layer of the pyramid. Check your choices. Use Thursday as a day to either finish any uncompleted work, or practice sharing one of your choices with your class when you return to school.
2. *Have a great summer vacation!*

Monday	___ Changing or Stable?
Write three equations. One should show how a population can increase in a year (this would have a positive number as its answer). One should show how a population can decrease in a year (with a negative number as its answer), and one should show a stable population (with zero as its answer).	

Tuesday (Choose only one)	___ High or Low? Make two pictures, either by drawing or making a collage, of two ecosystems. One should have a high carrying capacity, and the other should have a low carrying capacity. Explain why the carrying capacity is high or low in each case.	___ Crash Course! Write a paragraph that describes why an ecosystem might have a high carrying capacity and why another might have a low carrying capacity. Explain how the resources in each might vary, and what might cause a population to crash.
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Wednesday (Choose only one)	___ What's the Limit? Choose an ecosystem. Draw a bar graph that shows the amount of three abiotic and three biotic factors in the ecosystem. Indicate the limiting factor with an arrow and tell why it is the limiting factor.	___ Cooperate or Compete? Draw two cartoons. One should show competition between individuals in a population. The other should show cooperation between individuals in a population. Write a caption for each that tells the effect of the competition or cooperation.	___ Best Pest Solution Suppose you have a mosquito problem in your neighborhood. Research and list several abiotic and biotic factors that you could use to reduce the mosquito population. Which factor do you think would work best, and why?
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The Electoral Process

Name: _____



Barack Obama speaks at the Democratic National Convention in 2012.

It's Election Time!

Every four years, our country holds a presidential election. The candidates debate, hit the road talking to voters, and put advertisements on television, radio, and the internet. All this hard work actually starts months or even years before Election Day in November. So what does it take to go from a hopeful candidate to a victorious president?

The first public step a candidate has to take is to **declare** to the nation that he or she wants to be the president. Then candidates must get support for their campaign, raise money, and get the attention of the leaders of his or her political party.

Narrowing the Field

Candidates for the larger political parties are chosen at party meetings called **conventions**. The parties hold conventions at the local, state and national levels. There are two main ways the states send people to the national convention: the caucus and the primary. Both methods result in a set of **delegates** who will attend the national conventions. The delegates pledge that when they attend the convention, they will vote for the candidate the state political party supports.

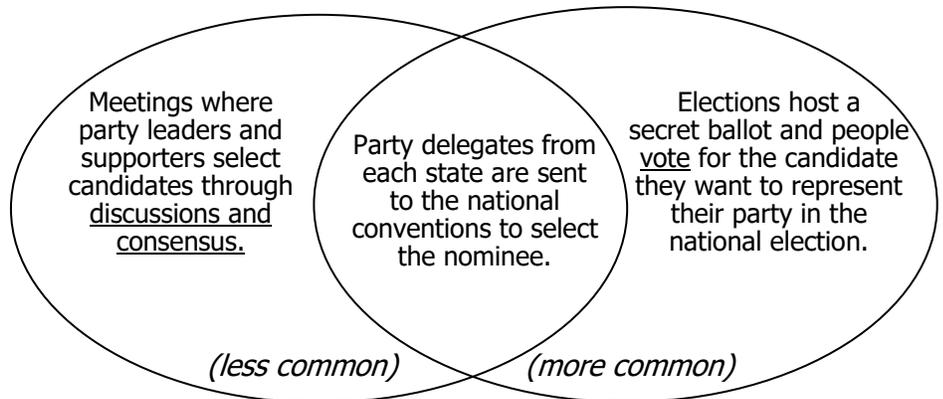
Q: What if the president runs for re-election?

A: The nomination process still happens, but it is shorter because the incumbent rarely has anyone to run against!

Iowa hosts the first caucus of the season

and New Hampshire holds the first primary election, both in early February!

Caucus System



And the Nominee is...

Each party holds its national conventions in huge arenas with balloons, confetti, funny looking hats, and lots of media coverage. Delegates chosen from each state discuss and debate the candidates, listen to speeches, and help create the party platform. Near the end of the multi-day convention, the delegates cast their votes for the party's **nominee** who will run in the national election.

The presidential and vice presidential nominees each make an **acceptance speech** that is meant to bring the party together to support the nominees and forget about the months of debate and arguments that led up to their nomination. This is the first major step in getting the national campaign for president up and running.

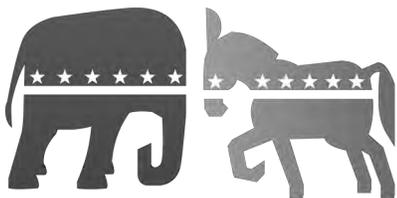


Mitt Romney at the 2012 Republican National Convention

The Electoral Process

Name: _____

On the Campaign Trail



Millions of dollars are spent in the months leading up to the national conventions, but that is just the beginning! Once the field is narrowed to the two main party candidates, fundraising becomes even more important. There are only a few months before the general election, and each candidate needs to get his or her message out to the American public. The parties in each state help the candidates with paying the bills and organizing support.

Get the Word Out!

A political **campaign** is the process of gathering public support for a candidate. The goal of a campaign is to deliver as much information about the candidate and the party's platform to as many people as possible. Candidates campaign in a variety of ways.

Direct Mail : Send information packets directly to voters	Personal Appearances: Radio & TV interviews, debates and speeches
Printed Material: Posters, bumper stickers, leaflets, buttons, t-shirts	The Internet: Emails, websites, videos, blogs, social networking

Election Day!



All of these efforts lead up to Election Day in November. People across the nation go to the polls and select which candidate they want for the next president. As polls close from state to state, the news media reports who is getting the most votes. The next morning, the media announces a winner of the **popular vote**, which is a tally of all the votes cast. But that is just one step in the process of electing the president...

The Electoral College

The U.S. Constitution requires an extra step in the process of electing the president. This step is called the **Electoral College**. Each state has a group of people called **electors** who cast the actual votes for president. When

you vote for a presidential candidate, you're really voting to decide which candidate the electors in your state will vote for.

In December after the election, the electors meet in their state capitols and cast their ballots. Even though you cast one vote for a president/vice-president team, electors cast two votes—one for each office. After the electors vote, president of the Senate collects the votes and counts them. There are 538 electors, and in order to win, the presidential and vice-presidential candidates must have an **absolute majority** of votes. That means more than half the votes—at least 270. Then, on January 20, the President-elect and Vice President-elect take the oath of office and are inaugurated.

But what if there's a tie? Or what if no candidate gets 270 votes? In that case, the House of Representatives votes to decide which candidate will become president. If they haven't done that by the time Inauguration Day rolls around, then the vice president-elect acts as president. The Senate decides who that will be by voting to choose one of the vice-presidential candidates. And if that's a tie, too? Then the current Speaker of the House becomes president. That's never happened, but the elections of 1800 and 1824 both had to be resolved by Congress.

You can find out how many electors your state has if you know how many representatives you have in Congress.

EXAMPLE: Illinois has two senators (like all states) and 18 members of the House of Representatives.

2 Senators
+ 18 Representatives
20 Electors

The Electoral Process

When is Election Day?

November 2020						
SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

An act of Congress sets the day for presidential and congressional elections as the Tuesday after the first Monday in November.



When is Election Day, 2020?

Electors meet at their state capitols to cast their ballots on the first Monday after the second Wednesday in December.

Circle the date!

When do the electors meet in 2020?

December 2020						
SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

January 2021						
SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	23	24	15	16
17	18	19	20	21		
24/31	25	26	27	28		

The new president and vice president are sworn into office on January 20th.

The President of the Senate (current Vice President) counts the electoral votes on January 6, unless it falls on a Sunday.

Circle the date!

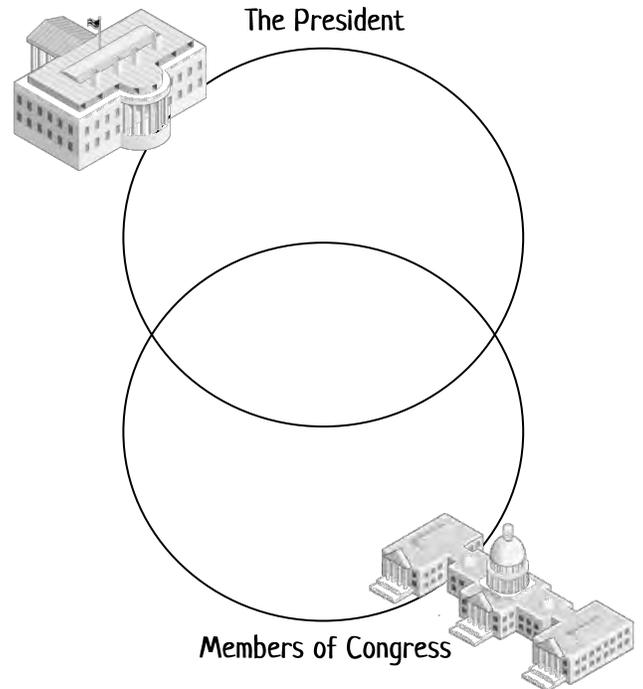
When are the electoral votes counted in 2021?

The Electoral Process

Name: _____

A. What's different when there are elections for U.S. Congress? Candidates for the Senate and House of Representatives have a smaller audience for the campaigns, since they are elected by districts within a specific state. Congress also goes back to work earlier than the President. How do the processes compare? Using this information and what you learned in the lesson, complete the Venn diagram with the letters from the list.

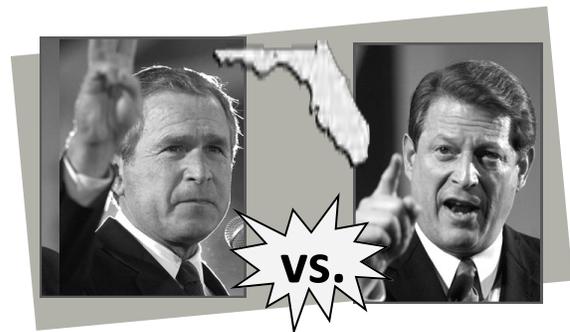
- A. Candidates declare that they want to run for office
- B. Political parties select their nominee for the national election in primaries and caucuses
- C. Candidates run campaigns to inform the public about their agendas and positions on the issues
- D. The winner is directly elected through popular vote.
- E. Officially selected through the Electoral College
- F. Takes office on January 3.



B. Recount! Occasionally, election results end up very close and a candidate may call for a recount of all the votes to make sure the winner is the winner. This happened in 2000 when Al Gore and George W. Bush ran for the presidency. The election came down to one state — Florida — where the votes were too close to call.

Bush was declared the winner in Florida, but there were lots of problems with the ballots. Gore pushed the courts to allow a recount in Florida. Bush tried to prevent it. The Florida Supreme Court ruled there should be a recount in the districts where the ballots were in question. Bush appealed that ruling to the U.S. Supreme Court.

Which controversial 5 - 4 decision did the U.S. Supreme Court make?

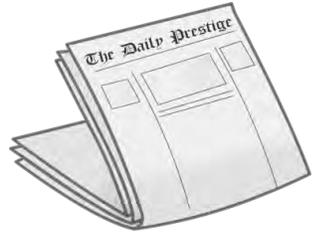


- Decision A:** Get those ballots out and count again! Bush ends up behind in the recount of ballots. Gore wins!
- Decision B:** No recounts! The Florida Supreme Court can't order a recount in some districts of the state but not others. There isn't enough time anyway! Bush wins!
- Decision C:** Recount ALL the votes in Florida, not just in the messed up districts, fast! Bush takes more of a lead in the recount and Gore concedes (gives up). Bush wins!

The Electoral Process

Name: _____

C. In the Funny Pages The battle over the results of the 2000 Presidential election between Al Gore (D) and George W. Bush (R) lasted well over a month after Election Day. The confusion over the ballots, recounts, and election rules gave cartoonists a lot of material! Look closely at the cartoon below and answer the questions that follow.



(Remember, the donkey is the symbol for the Democratic Party and the elephant represents the Republican Party.)

1. What is the Democratic message?
(Look at the sign and t-shirt.)

2. What is the Republican message?
(Look at the sign and t-shirt.)



Cartoon by Steve Sack, The Minneapolis Star-Tribune

3. What is the purpose of this cartoon?

- Support the Republican Party's call to end the recount.
- Support the Democratic Party's call for a recount.
- Point out that there is a problem with how both parties are dealing with the election.

4. What makes you think that's the purpose?

5. Political cartoons often have captions at the bottom that title, summarize, or explain the cartoon. Create *two* different captions for this cartoon, using what you know about the 2000 election.

Caption 1

Caption 2

The Electoral Process

Name: _____

D. Vocabulary.

Match the definitions to the words they describe.

- | | |
|---|----------------------|
| __1. When a candidate states that he or she is planning to run for office | A) delegate |
| __2. Party meetings where candidates are selected and the platform is created | B) nominee |
| __3. Someone who represents the party views of a state at a national convention | C) campaign |
| __4. The person who is chosen to run as a party's candidate in the national election | D) declare |
| __5. Given by the people selected to run for President and Vice President at the end of a national convention | E) convention |
| __6. A collection of all the efforts a candidate makes to win an election | F) acceptance speech |

E. Something's Missing!

Fill in the paragraph with the correct terms in the

Electoral College popular vote absolute majority electors



Every four years on Election Day, the American public elects the president of the United States. The first set of election results tallies the _____, a count of every vote cast. These results determine whom each state's _____ will support when they meet and participate in the _____. In order to win, a candidate must have 270 out of a total of 538 electoral votes. This number is half of 538 (269) plus one, which is considered a(n) _____.

F. Oops!

A candidate made a to-do list for his run for the presidency, but he dropped it and everything got mixed up. Help him out by numbering the items so the list can be put in the right order.

- ___ Attend the national convention for my party! Hopefully, I will be nominated.
- ___ Yay! I'm the nominee! As part of my national campaign, I'll make speeches, show up on tv, send out mailings, and attend rallies.
- ___ Wait for the results of the Electoral College and prepare my acceptance speech for inauguration!
- ___ Declare my candidacy! I want to be the President, and I hope my party will support me!
- ___ Hang out with family and friends to await the results of the popular vote on Election Day.
- ___ Campaign for the primary and caucus season by making speeches and talking to voters.

The Electoral Process

Day 1—Reading—pages 1 & 2

Predict: Look at the text features on pages 1 and 2. What five questions will the text answer? **(Do not read the text. Use the text features to predict the questions that will be answered and write them below.)**

Your questions

1. -----
2. -----
3. -----
4. -----
5. -----

The Electoral Process

Day 2—Reread, **Reading pages 1 & 2**

1. List six steps in the process to elect the president.
2. Is the caucus or the primary election the better way to select a candidate?

Explain your answer.

3. What is the most effective way to inform voters about a candidate?
4. Would you change any part of the election process? If yes, which part?
5. How many electors does Ohio have?

The Electoral Process

Day 3—Calendar Activity Project Master

1. Complete Calendar Project Activity
2. Review—Write five facts about elections.

The Electoral Process

Day 4—Complete **Activity Pages 1 & 2**

The Electoral Process

Day 5—Complete **Activity Page 3**

Grade 6-8 Art & Music Week 7 D 1-4

Art M-W

Artist of the week: Graffiti artists

Mon: Read about the history of Graffiti from Ancient times to today.

<http://www.graffitiheart.org/walls/> to learn about local graffiti artists working in Cleveland

Write a reflection on Graffiti art. How does her work make you feel? What did you notice about it?

Wed: Using materials available to you, design a mural, tag, or other graffiti art on paper. If you could, where would you want this graffiti to appear and who do you want to see it? Why? 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 7: Hip Hop--and take time to reflect on how this music makes you feel. Do you like it? Why or why not? Do you hear a connection in Jazz, Blues, Ragtime, Soul, and Funk?

Tue: Read about the Five Elements of Hip Hop, Grandmaster Flash and the Furious 5

Thu: Listen to one or more Hip Hop greats and research the artists. **MAY CONTAIN EXPLICIT LYRICS**

<https://www.youtube.com/watch?v=PobrSpMwKk4> *The Message* Grandmaster Flash & the Furious Five

<https://www.youtube.com/watch?v=5UAnW-c57gM> *Fight the Power* Public Enemy

<https://www.youtube.com/watch?v=2OGMXKhJrPo> *Fly Girl* Queen Latifah

https://www.youtube.com/watch?v=qBiA_po8TYM *It's Tricky* Run DMC

<https://www.youtube.com/watch?v=XCou76T5Y9Q> *Old Town Road* Lil Nas (w/Billy Ray Cyrus)

Practice good audience behavior. Make a written reflection on your experience and the music. Critique the form using music language. Include in your reflection where you hear connections to other music genres.

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 7 theme: The Future

Certainly no one knows what the future holds. Student scholars everywhere prepare for their futures, by working hard, staying true to their dreams, and above all, being open to change and new circumstances. What does the future mean to you? What do you see as the best case and worst case for the future? What steps are you taking to make your future a reality? Use images and words to express your vision and thoughts. Be sure to save all your work—hopefully we can collect it and share!

History of Graffiti—Ancient Times to Today

The word graffiti comes from the Italian language and it is the plural of the word “graffito.” They are both derived from the word *graffio*, which means “a scratch.” The earliest graffiti was created prior to written language and the first drawings on walls appeared in caves thousands of years ago. “*Cueva de las Manos*” (The Cave of Hands), located in Santa Cruz, Argentina, offers one of the first fascinating ancient graffiti. The painting dates from 13,000 to 9,000 BCE.

In the ancient Greek city of Ephesus (located in modern day Turkey) the first known example of “modern style” graffiti can be found. It includes the drawing of a foot, a hand, a heart, and a number and local guides say it is an advertisement for prostitution.

The ancient Romans also carved graffiti on walls and monuments. The Alexamenos graffito on the wall of a room located near Rome, Italy, was created around 200 AD and is the earliest known image of Jesus Christ. Another early form of graffiti was found in the Hagia Sophia. A Viking mercenary is the author of the graffiti and it contains a sentence meaning “Halvdan was here”.

However, the style of urban graffiti that most people have seen and know about, the kind that uses spray cans it seems to have appeared in Philadelphia in the early 1960s, and by the late 1960s it had reached New York and was born on the subway trains. During the early 70s the writer TAKI 183 (“Taki” was short for his Greek name, Demetraki, and 183 was the street he lived on) took it to another level by covering much of New York City with his tag. He lived on the 183rd street in Washington Heights and he worked as a messenger who traveled all throughout the city. Wherever he went he would write his name at subway stations using a marker and eventually he became known all throughout the city. *The New York Times* even published an article in 1971 about TAKI 183. Soon after this the amount of graffiti on trains exploded.

Later, using spray cans of paint quickly became popular mostly used for tagging on the outside of trains. But it wasn’t just tagging and writers would try to make their tags more stylish than anyone else’s by adding more colors and creating unique tags. This is how the art and science of graffiti began. In the mid-1970s, the trains were completely covered in spray paintings known as “masterpieces.” Soon art galleries in New York began buying graffiti but it was around that time when John Lindsey, the mayor of New York at that time, declared the first war on graffiti in 1972. A few die-hard artists refused to be beaten and kept the art form alive during this period. By the 1980s it became much harder to write on subway trains without being caught and more graffiti artists went into the streets and used roofs of buildings or canvases.

Graffiti style is constantly evolving and street artists like Jean-Michel Basquiat and Keith Haring transformed their work into mainstream art gallery fare. Basquiat began spraying on the street in the 1970s and he became a respected artist in the 1980’s. In the early 1980s, a new stencil graffiti genre emerged. Blek le Rat created some of the first examples in 1981 in Paris. A few years later stencils had appeared in other cities including New York City, Sydney, and Melbourne.

Graffiti is considered one of the four elements of hip-hop (along with emceeing, DJing, and B-Boying). Graffiti is a central part of this subculture. The origins of all of these can be traced to the Bronx, in New York City. The emergence of hip-hop in mainstream culture during the 80s exposed graffiti to the world and it began showing up everywhere.

The 5 Elements of Hip Hop & Background of Grandmaster Flash & the Furious Five

Hip hop is a type of culture/art style that started in the 1970s. It began in Jamaican-American, African-American, and Latino-American urban areas in some of the larger cities of the United States. Hip hop uses a style of singing called rapping. The singer or group chants or says words with a rhythm that rhymes. The lyrics of hip hop songs are often about the life of urban people in the big cities. Hip hop music also uses musical styles from pop music such as disco and reggae. Rap and hip hop music have become successful music genres.

Hip hop as a culture involves the music as well as a style of dressing called "urban" clothes (baggy pants, Timberland leather work boots, and oversize shirts); a dancing style called breakdancing or "B-Boying"; and graffiti, a street art in which people paint pictures or words on walls. In the 2000s, hip hop music and hip hop culture are very popular in the United States and Canada. Hip hop musicians usually use nicknames. Many of the popular hip hop musicians from the 2000s use nicknames, such as Snoop Dogg, Jay-Z, Eminem, Lil' Wayne, and 50-Cent.

The Five Elements of Hip-Hop:

Emcee: an acronym for the Master of Ceremonies. Emcees began as hosts at hip-hop parties who would prompt the breakers to dance. Influenced by original spoken-word artists, emcees began to do rhythmic call-and-response with the audience, a technique that eventually morphed into the poetic form of rapping that we know now. .

DJ: The DJ existed before hip-hop. It's an acronym for the word disc jockey. Originally, the DJ's job was to play recorded music for an audience either on radio or live for an audience. But the hip-hop DJ took it to the next level by making record spinning into an art form called turntablism.

Breaking: The dance element of hip-hop, performed by dancers called B-Girls or B-Boys. Birthed in the late 1970s in New York, breaking blended movement styles such as jazz and martial arts with dance styles from the Caribbean, Latin America, and Africa. B-Girls and BBoys got their name because they danced over the DJ's "breaks" at hip-hop parties in the Bronx.

Graffiti: hip-hop's visual element. The modern form of graffiti or "graff" actually began before hip-hop music and dance, but it quickly became a part of the culture as many graffiti artists grew up in the same area as other hip-hop artists. Many graffiti artists are emcees, deejays, and/or breakers.

Beatboxing: also known as the "Fifth Element,;" the ability to make a beat with one's mouth instead of drums or drum machines. Beatboxing became a staple sound of hip-hop and modern dance music.

Grandmaster Flash and the Furious Five, American group that was instrumental in the development of [hip-hop music](#). The members were [Grandmaster Flash](#) (original name Joseph Saddler; b. January 1, 1958), Cowboy (original name Keith Wiggins; b. September 20, 1960—d. September 8, 1989), Melle Mel (original name Melvin Glover), Kid Creole (original name Nathaniel Glover), Mr. Ness (also called Scorpio; original name Eddie Morris), and Raheim (original name Guy Williams).

Formed in the Bronx, [New York City](#), in 1976, Grandmaster Flash and the Furious Five were one of the first multimember rapping crews. They were a staple of the earliest hip-hop shows in the Bronx and Harlem, and nonrapping member Grandmaster Flash was credited with being an inventor and innovator of many of the techniques and performing gimmicks associated with hip-hop deejaying. He also jury-

The 5 Elements of Hip Hop & Background of Grandmaster Flash & the Furious Five

rigged a drum machine into his turntable and created miniature audio dramas on his legendary 12-inch single "The Adventures of Grandmaster Flash on the Wheels of Steel" (1981) that presaged digital sampling. As recording artists on hip-hop's flagship label, [Sugar Hill](#), the group was originally known for high-energy singles such as "Freedom" (1980) and "Birthday Party" (1981), which combined their rhyme skills with slick production. With their depiction of the harsh realities of ghetto life in "The Message" (1982), they became the pioneers of socially conscious protest [rap](#), inspiring the likes of [Public Enemy](#)'s Chuck D and Boogie Down Production's KRS-One to create provocative social commentary in the manner of [Bob Dylan](#) and [Bob Marley](#). The group also tackled [drug abuse](#) in "White Lines" (1983). By the mid-1980s the group had disbanded, and later reunions were short-lived. In 2007 Grandmaster Flash and the Furious Five became the first hip-hop act inducted into the Rock and Roll Hall of Fame.

[Greg Tate](#)

My Village:

Students can choose up to five people they can go to for positive advice and support to help reach their goals.

Name	Role in your life
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____

How does your village help you to attain your goals?

Who do you support and give advice to? How do you help others attain their goals?