

8th Grade – English Language Arts

8vo Grado - Artes del Lenguaje Inglés

Week 1 Semana 1	Content Contenido
Days 1-2 Días 1-2	StudySync Lessons: <i>Abuela Invents the Zero</i> Comprehension Questions Lecciones de StudySync: <i>Abuela Invents the Zero</i> Preguntas de Comprensión
Days 3-4 Días 3-4	StudySync Lessons: <i>Abuela Invents the Zero</i> Access Sheet, vocabulary Lecciones de StudySync: <i>Abuela Invents the Zero</i> Hoja de Acceso, Vocabulario
Days 5 Día 5	StudySync Lesson: <i>Abuela Invents the Zero</i> Skills Sheets Lección de StudySync: <i>Abuela Invents the Zero</i> Hojas de Habilidades
Week 2 Semana 2	Content Contenido
Days 1-2 Días 1-2	StudySync Blast: <i>Americans Adapt...</i> Discussion Question Explosión de StudySync: <i>Americans Adapt...</i> Pregunta de Discusión
Days 3-5 Días 3-5	Informational Text: <i>Coping Mechanism</i> Comprehension Questions Texto Informativo: <i>Coping Mechanism</i> Preguntas de Comprensión
Week 3 Semana 3	Content Contenido

At-Home Learning
Aprendizaje en Casa
April 27th – May 15th
27 abril – 15 Mayo

Day 1 Día 1	StudySync Lesson: <i>The Little Boy Lost</i> Comprehension Questions Lección de StudySync: <i>The Little Boy Lost</i> Preguntas de comprensión
Day 2 Día 2	StudySync Lesson: <i>The Little Boy Lost</i> Skill Sheet Lección de StudySync: <i>The Little Boy Lost</i> Hoja de Habilidades
Day 3 Día 3	StudySync Lesson: <i>The Little Boy Lost</i> Skill Sheet Lección de StudySync: <i>The Little Boy Lost</i> Hoja de Habilidades
Days 4-5 Días 4-5	Informational Text: <i>Global Game Fame</i> Comprehension Questions Texto Informativo: <i>Global Game Fame</i> Preguntas de comprensión
Optional Writing Prompts Instrucciones de Escritura Opcionales	



April/ May 2020

Hello Parents/Guardians,

The enclosed At-Home Learning packet contains materials from StudySync, our core curriculum adoption. In preparing this learning packet, selections were made from the Instructional Reading Routine, with components that should be familiar to your child. Here are a few points of guidance as you work through the materials:

Blasts

- Brief informational text that will appear before and/or after a reading selection.
- Students will guess the connection of the number to the text (open-ended response, because correct connection is an online function).
- Questions that follow the Blasts are generally easier than questions from the selections. This is an area where the classroom teacher has the opportunity to further develop the concept prior to the First Read.

First Read Think/Focus Questions

- During regular instruction, Think and Focus questions are separate and build upon students' understanding of the text. Focus questions generally require more in-depth analysis of the text. Only a few of many questions and activities are included in these lessons.
- Materials duplicated here are also in the student Reading & Writing Companion.

Skills Lessons:

- Another essential component of the Instructional Reading Routine is the Skill Lesson. In class (or digital access to StudySync) lessons begin with a video explicitly defining the identified skill. Students are then guided through application of the skill, followed by a quick assessment of that skill which are enclosed in this packet. Your student may also refer back to the Ready Lessons or Reading Plus Skills sheets from learning packet #1.

The two informational reading texts for each grade level are from external literacy resources.

ELA classroom teachers will have access to this learning packet and you may communicate with him/her/they, or email me at Sharon.griffith@dpsnc.net.

Thank you and be well!

Sharon Griffith
ELA Specialist
Middle Schools



Hola Padres/Tutores,

El paquete adjunto de Aprendizaje en Casa contiene materiales de StudySync, nuestro plan de estudio formal. Al preparar este paquete de aprendizaje, se hicieron elecciones de la Rutina de Lectura instruccional, con componentes que deberían ser familiares para su hijo/a. Aquí hay algunos puntos de guía a medida que trabaja a través de los materiales:

“Blasts”

- Texto informativo corto que aparecerá antes y/o después de una elección de lectura.
- Los estudiantes predicen la conexión entre el número y el texto (respuesta abierta, porque la conexión correcta es una función en línea).
- Las preguntas que siguen a los “Blasts” son generalmente más fáciles que las preguntas de las elecciones. Esta es un área donde el maestro/a tiene la oportunidad de desarrollar aún más el concepto antes de la Primera Lectura.

Preguntas para Enfocar/Primero Leer Pensar

- Durante instrucción regular, Preguntas para Pensar y Enfocar son separadas y se basan en la comprensión del texto por parte de los estudiantes. Las preguntas de Enfoque generalmente requieren análisis más profundo del texto. Solo algunas de muchas preguntas y actividades se incluyen en estas preguntas. Los materiales duplicados aquí también están en el Compañero de Leer y Escribir para el estudiante.

Lecciones de Habilidades:

- Otro componente esencial de la rutina de lectura instructiva es la lección de habilidad. Las lecciones en clase (o acceso digital a StudySync) comienzan con un video que define explícitamente la habilidad identificada. Luego, los estudiantes son guiados a través de la aplicación de la habilidad, seguido de una evaluación rápida de esa habilidad que se incluye en este paquete. Su estudiante también puede consultar las hojas de Lecciones Preparadas o Hojas de Habilidades de Reading Plus del paquete de aprendizaje n. ° 1.

Los dos textos de lectura informativos para cada nivel del grado vienen de recursos de alfabetización externos.

Los maestros de las clases de Artes del Lenguaje Inglés (ELA) tendrán acceso a este paquete de aprendizaje y usted se puede comunicar con él/ella/ellos o enviarme un correo electrónico a Sharon.griffith@dpsnc.net.

¡Gracias y espero que esté bien!



Sharon Griffith
ELA Especialista
Escuelas Intermedias



DAYS 1-2

Read & Annotate

“You made me feel like a zero, like a nothing,” she says in Spanish, *un cero, nada*. She is trembling, an angry little old woman lost in a heavy winter coat that belongs to my mother. And I end up being sent to my room, like I was a child, to think about my grandmother’s idea of math.

It all began with Abuela coming up from the Island for a visit—her first time in the United States. My mother and father paid her way here so that she wouldn’t die without seeing snow, though if you asked me, and nobody has, the dirty slush in this city is not worth the price of a ticket. But I guess she deserves some kind of award for having had ten kids and survived to tell about it. My mother is the youngest of the bunch. Right up to the time when we’re supposed to pick up the old lady at the airport, my mother is telling me stories about how hard times were for *la familia* on *la isla*, and how *la abuela* worked night and day to support them after their father died of a heart attack. I’d die of a heart attack too if I had a troop like that to support. Anyway, I had seen her only three or four times in my entire life, whenever we would go for somebody’s funeral. I was born here and I have lived in this building all my life. But when Mami says, “Connie, please be nice to Abuela. She doesn’t have too many years left. Do you promise me, Constanica?”—when she uses my full name, I know she means business. So I say, “Sure.” Why wouldn’t I be nice? I’m not a monster, after all.

So we go to Kennedy to get *la abuela*, and she is the last to come out of the airplane, on the arm of the cabin attendant, all wrapped up in a black shawl. He hands her over to my parents like she was a package sent airmail. It is January, two feet of snow on the ground, and she’s wearing a shawl over a thick black dress. That’s just the start.

Once home, she refuses to let my mother buy her a coat because it’s a waste of money for the two weeks she’ll be in *el Polo Norte*, as she calls New Jersey, the North Pole. So since she’s only four feet eleven inches tall, she walks around in my mother’s big black coat looking ridiculous. I try to walk far behind them in public so that no one will think we’re together. I plan to stay very busy the whole time she’s with us so that I won’t be asked to take her anywhere, but my plan is ruined when my mother comes down with the flu and Abuela absolutely *has* to attend Sunday mass or her soul will be eternally damned. She’s more Catholic than the Pope. My father decides that he should stay home with my mother and that I should escort *la abuela* to church. He tells me this on Saturday night as I’m getting ready to go out to the mall with my friends.

“No way,” I say.

I go for the car keys on the kitchen table: he usually leaves them there for me on Friday and Saturday nights. He beats me to them.

“No way,” he says, pocketing them and grinning at me.

Needless to say, we come to a **compromise** very quickly. I do have a responsibility to Sandra and Anita, who don’t drive yet. There is a Harley-Davidson fashion show at Brookline Square that we *cannot* miss.

“The mass in Spanish is at ten sharp tomorrow morning, entiendes?” My father is dangling the car keys in front of my nose and pulling them back when I try to reach for them. He’s really enjoying himself.

“I understand. Ten o’clock. I’m out of here.” I pry his fingers off the key ring. He knows that I’m late, so he makes it just a little difficult. Then he laughs. I run out of our apartment before he changes his mind. I have no idea what I’m getting myself into.

Sunday morning I have to walk two blocks on dirty snow to retrieve the car. I warm it up for Abuela as instructed by my parents, and drive it to the front of our building. My father walks her by the hand in baby steps on the slippery snow. The sight of her little head with a bun on top of it sticking out of that huge coat makes me want to run back into my room and get under the covers. I just hope that nobody I know sees us together. I’m dreaming, of course. The mass is packed with people from our block. It’s a holy day of **obligation** and everyone I ever met is there.

I have to help her climb the steps, and she stops to take a deep breath after each one, then I lead her down the aisle so that everybody can see me with my bizarre grandmother. If I were a good Catholic, I’m sure I’d get some **purgatory** time taken off for my sacrifice. She is walking as slow as Captain Cousteau exploring the bottom of the sea, looking around, taking her sweet time. Finally she chooses a pew, but she wants to sit in the other end. It’s like she had a spot picked out for some unknown reason, and although it’s the most inconvenient seat in the house, that’s where she has to sit. So we squeeze by all the people already sitting there, saying, “Excuse me, please, *con permiso*, pardon me,” getting annoyed looks the whole way. By the time we settle in, I’m drenched in sweat. I keep my head down like I’m praying so as not to see or be seen. She is praying loud, in Spanish, and singing hymns at the top of her creaky voice.

I ignore her when she gets up with a hundred other people to go take communion. I’m actually praying hard now—that this will all be over soon. But the next time I look up, I see a black coat dragging around and around the church, stopping here and there so a little gray head can peek out like a **periscope** on a submarine. There are giggles in the church, and even the priest has frozen in the middle of a blessing, his hands above his head like he is about to lead the congregation in a set of jumping jacks.

I realize to my horror that my grandmother is lost. She can’t find her way back to the pew. I am so embarrassed that even though the woman next to me is shooting daggers at me with her eyes, I just can’t move to go get her. I put my hands over my face like I’m praying, but it’s really to hide my burning cheeks. I would like for her to disappear. I just know that on Monday my friends, and my enemies, in the barrio will have a lot of **senile**-grandmother jokes to tell in front of me. I am frozen to my seat. So the same woman who wants me dead on the spot does it for me. She makes a big deal out of getting up and hurrying to get

Abuela.

The rest of the mass is a blur. All I know is that my grandmother kneels the whole time with her hands over *her* face. She doesn't speak to me on the way home, and she doesn't let me help her walk, even though she almost falls a couple of times.

When we get to the apartment, my parents are at the kitchen table, where my mother is trying to eat some soup. They can see right away that something is wrong. Then Abuela points her finger at me like a judge passing a sentence on a criminal. She says in Spanish, "You made me feel like a zero, like a nothing." Then she goes to her room.

I try to explain what happened. "I don't understand why she's so upset. She just got lost and wandered around for a while," I tell them. But it sounds lame, even to my own ears. My mother gives me a look that makes me cringe and goes in to Abuela's room to get her version of the story. She comes out with tears in her eyes.

"Your grandmother says to tell you that of all the hurtful things you can do to a person, the worst is to make them feel as if they are worth nothing."

I can feel myself shrinking right there in front of her. But I can't bring myself to tell my mother that I think I understand how I made Abuela feel. I might be sent into the old lady's room to apologize, and it's not easy to admit you've been a jerk—at least, not right away with everybody watching. So I just sit there not saying anything.

My mother looks at me for a long time, like she feels sorry for me. Then she says, "You should know, Constancia, that if it wasn't for the old woman whose existence you don't seem to value, you and I would not be here."

That's when *I'm* sent to *my* room to consider a number I hadn't thought much about—until today.

"Abuela Invents the Zero" from *An Island Like You: Stories of the Barrio* by Judith Ortiz Cofer and published by Scholastic, Inc. Copyright (c) 1995 by Judith Ortiz Cofer. Reprinted with permission. All rights reserved.

Think Questions:

Describe Constancia's relationship with Abuela prior to her grandmother's visit to New Jersey. Cite details from the text to support your response.

Refer to details from the text to explain why Constancia considers her grandmother to be, in her eyes, "ridiculous" and "bizarre."

How does Constancia respond when Abuela becomes lost in the church? Describe her reaction, and support your answer with textual evidence.

Use context to determine the meaning of the word obligation as it is used in "Abuela Invents the Zero" in paragraph 11. Write your definition of "obligation" here and explain how you found it.

Focus Questions:

1. Analyzing particular incidents in a story or drama can provide readers with details that point to the theme. Reread paragraphs 14 and 15 and highlight specific evidence that suggests how the incident at the church is a turning point in the relationship between Constancia and Abuela, and what it reveals about the theme.
2. Before Abuela's arrival, which lines of dialogue in the story reveal that Constancia is unaware of the consequences her actions can have, and that Constancia's mother knows her daughter well and is trying to prevent any tension from occurring? Highlight evidence in the text and use the annotation tool to support your answer.
3. Compare and contrast Abuela with her granddaughter. What values do each of them have at the beginning of the story? How have their life experiences helped to shape their values? Highlight evidence in the text that supports your answer.

These activities are designed for successful completion in case your child finds other activities challenging.
Estas actividades han sido diseñadas para los estudiantes que encuentran las otras actividades muy difíciles.

Imagine

Before reading “Abuela Invents the Zero,” imagine you find yourself in a situation like Constanca. You find out that you have a relative visiting from someplace that is very different from where you live, and you have to show him or her around your home town or city. What would your first reaction be? Where would you take this person? What would you think, feel, and do? Complete the pre-reading chart:

Scores not available at this time.

Prompt	What I Imagine
Who is visiting?	
Where is he or she from?	
What is your first reaction?	
Where would you take him or her?	
What would you think?	
What would you feel?	
What would you do?	

Summarize

Read each sentence frame in the first column. Then, drag and drop the phrase that correctly completes each sentence

Scores not available at this time.

Phrase Options (4 of 4)

meeting a guest

an upset grandmother

feeling embarrassed

getting ready for a visitor

Sentence Frame	Phrase
Paragraph 1 is mostly about _____.	
Paragraph 2 is mostly about _____.	
Paragraph 3 is mostly about _____.	
Paragraph 4 is mostly about _____.	

Think Scaffolds



DAYS 3-4

Access 3

Close Read: Abuela Invents the Zero

Summarize and Analyze the Text

Complete the sentences below using information from the story. Then use the completed sentences to help you annotate the story.

1. Before Abuela arrives, Constanica's _____ warns Constanica to be _____. She uses Constanica's full _____, so Constanica knows _____. Constanica wonders why her mother would bring this up, because after all, she is _____.
2. During mass, Constanica realizes _____. This makes Constanica feel very _____ and she wishes _____. Like Constanica, Abuela also feels _____. She makes Constanica feel invisible by _____.
3. When Constanica and Abuela _____, Constanica says that she does not _____ why Abuela is so _____. Constanica tells her parents _____, but they do not _____. Constanica's mother gets the whole story from Abuela, who says that _____. Despite this, Constanica does not _____.
4. Clothes and appearance are important to _____. She wants to borrow her dad's _____ to _____. And, she is _____ by how Abuela looks in _____ she borrows from _____.
5. Abuela and Constanica seem to have very _____ values. Abuela _____ to support her _____, but Constanica seems to only think of _____. In fact, Constanica does not want to _____ or _____.

Write

Complete the prewriting questions below to prepare for your writing assignment. Support your answers with details, examples and/or quotes from the text.

1. What is a theme from "Abuela Invents the Zero"? _____

_____.
2. How would you describe Constancia? _____

_____.
3. How are Constancia and Abuela different? _____

_____.
4. How does the dialogue in the story help you understand the main characters better? _____

_____.

Vocabulary

Instructions for Student

Complete the chart by dragging and dropping the correct meaning into the third column to match the term in each row and then write a sample sentence in the fourth column.

Definition Options (5 of 5)

- ⋮ according to Roman Catholicism, a place where some people’s souls go after death in order to be prepared for heaven
- ⋮ the settlement of an argument or disagreement in which each side agrees to give up some part of its claims or demands
- ⋮ something that is required and must be done
- ⋮ a device used to look around or above an obstacle
- ⋮ relating to or showing characteristics of old age, especially with regard to loss of memory

Term	Form	Definition	Sample Sentence
compromise	noun		
obligation	noun		
periscope	noun		
purgatory	noun		
senile	adjective		



DAY 5

Model

Identification and Application:

- When reading fiction, examine what characters say to one another.
 - Particular lines of dialogue in a story can reveal aspects of a character or influence a character's decisions.
 - Note how characters react to what others say and do. These reactions also reveal character traits and may show the reason for a character's decisions.
 - A character's thoughts can also help readers understand the character's actions and decisions.
- Examine how fictional characters are affected by plot events.
 - Plot events often propel characters into action.
 - Characters often make decisions in response to events as they occur in a story.
 - Notice how plot events influence changes in characters' thoughts and behavior.

Model:

Even a brief exchange of dialogue can disclose a great deal about the characters in a story. What the characters say and the words they choose can help readers understand a character's traits and what motivates him or her. In this brief scene between Constancia and her father from "Abuela Invents the Zero," notice how the author reveals the main character's perspective through the dialogue.

My father decides that he should stay home with my mother and that I should escort *la abuela* to church. He tells me this on Saturday night as I'm getting ready to go out to the mall with my friends.

"No way," I say.

I go for the car keys on the kitchen table: he usually leaves them there for me on Friday and Saturday nights. He beats me to them.

"No way," he says, pocketing them and grinning at me.

Needless to say, we come to a compromise very quickly. **I do have a responsibility to Sandra and Anita**, who don't drive yet. **There is a Harley-Davidson fashion show at Brookline Square that we cannot miss.**

"The mass in Spanish is at ten sharp tomorrow morning, entiendes?" My father is dangling the car keys in front of my nose and pulling them back when I try to reach for them. He's really enjoying

himself.

“I understand. Ten o’clock. I’m out of here.” I pry his fingers off the key ring. He knows that I’m late, so he makes it just a little difficult. Then he laughs. I run out of our apartment before he changes his mind. I have no idea what I’m getting myself into.

Because Constancia’s mother has the flu, her father decides that Constancia will take her grandmother to church on Saturday morning. Constancia’s response is short and abrupt: “No way,” she says. In her mind, there is no room for discussion or negotiation. Constancia actually seems to be responding to her father as if she is his equal, and has some bargaining power in the decision. In reality, it is Constancia’s father who is holding the car keys and owns the car she wants to use.

But look at how Constancia’s father responds. “No way,” he says, pocketing the keys and grinning. He has obviously played this game with his daughter before, and the grin suggests that he knows he will win in the end. They do come to a compromise very quickly. “I understand. Ten o’clock. I’m out of here,” Constancia says, and the short, curt sentences reveal a character who is impatient and not very happy about losing. The incident also shines a light on another aspect of Constancia’s character. She is thoughtless, especially when it comes to realizing what her true priorities are. She feels she has a “responsibility to Sandra and Anita,” her friends who don’t drive yet, but apparently she has no responsibility when it comes to helping another member of her family. Constancia cannot miss the fashion show at the mall, but she refuses to try to understand why her grandmother might feel the same way about going to church.

Your Turn

Read this section from “Abuela Invents the Zero” to learn more about the main character and answer the follow-up questions.

Then Abuela points her finger at me like a judge passing a sentence on a criminal. She says in Spanish, “You made me feel like a zero, like a nothing.” Then she goes to her room.

I try to explain what happened. “I don’t understand why she’s so upset. She just got lost and wandered around for a while,” I tell them. But it sounds lame, even to my own ears. My mother gives me a look that makes me cringe and goes in to Abuela’s room to get her version of the story. She comes out with tears in her eyes.

“Your grandmother says to tell you that of all the hurtful things you can do to a person, the worst is to make them feel as if they are worth nothing.”

I can feel myself shrinking right there in front of her. But I can’t bring myself to tell my mother that I think I understand how I made Abuela feel. I might be sent into the old lady’s room to apologize, and it’s not easy to admit you’ve been a jerk—at least, not right away with everybody watching. So I just sit there not saying anything.

My mother looks at me for a long time, like she feels sorry for me. Then she says, “You should know, Constanica, that if it wasn’t for the old woman whose existence you don’t seem to value, you and I would not be here.”

CCSS:  [RL.8.3](#)

Part A

Which statement best explains what readers learn about Constanica from the dialogue in this excerpt?

- ☐ A. Constanica does not know much about her family.
- ☐ B. Constanica has difficulty paying attention to details.
- ☐ C. Constanica does not realize the effect that her actions can have on others.
- ☐ D. Constanica has little interest in her family’s culture.

Part B

Which detail from the passage best supports your answer?

- ☐ A. "You made me feel like a zero, a nothing."
- ☐ B. "I try to explain what happened."
- ☐ C. "I don't understand why she's so upset."
- ☐ D. "You should know, Constancia, that if it wasn't for the old woman whose existence you don't seem to value, you and I would not be here."

Your Turn

Read this section from “Abuela Invents the Zero” and look for details that will help you determine the theme of the story. Then answer the follow-up questions.

When we get to the apartment, my parents are at the kitchen table, where my mother is trying to eat some soup. They can see right away that something is wrong. Then Abuela points her finger at me like a judge passing a sentence on a criminal. She says in Spanish, “You made me feel like a zero, like a nothing.” Then she goes to her room.

I try to explain what happened. “I don’t understand why she’s so upset. She just got lost and wandered around for a while,” I tell them. But it sounds lame, even to my own ears. My mother gives me a look that makes me cringe and goes in to Abuela’s room to get her version of the story. She comes out with tears in her eyes.

“Your grandmother says to tell you that of all the hurtful things you can do to a person, the worst is to make them feel as if they are worth nothing.”

I can feel myself shrinking right there in front of her. But I can’t bring myself to tell my mother that I think I understand how I made Abuela feel. I might be sent into the old lady’s room to apologize, and it’s not easy to admit you’ve been a jerk—at least, not right away with everybody watching. So I just sit there not saying anything.

My mother looks at me for a long time, like she feels sorry for me. Then she says, “You should know, Constanca, that if it wasn’t for the old woman whose existence you don’t seem to value, you and I would not be here.”

CCSS:  RL.8.2

Part A

Which of the following statements states an important idea that could be the theme of this selection?

- ☐ A. Parents can always tell when there is a problem.
- ☐ B. It is important to treat the people in your family with respect, or else you may lose respect for yourself.
- ☐ C. Only vain people have a strong sense of self-respect.
- ☐ D. It is often too difficult to understand how another person feels.

Part B

Which statement from the text best supports your answer?

- ☐ A. “They can see right away that something is wrong.”
- ☐ B. “Then Abuela points her finger at me like a judge passing a sentence on a criminal.”
- ☐ C. “You should know, Constancia, that if it wasn’t for the old woman whose existence you don’t seem to value, you and I would not be here.”
- ☐ D. “I might be sent into the old lady’s room to apologize, and it’s not easy to admit you’ve been a jerk—at least, not right away with everybody watching.”



DAYS 1-2

Overview

Prompt:

Why is it important to talk with friends and loved ones during a crisis?

QuikPoll:

How are you mostly staying connected with friends and loved ones during the coronavirus outbreak?

- Using chat apps like GroupMe or WhatsApp
- Calling each other on the phone or texting
- Going out in small groups, but keeping 6 feet apart
- Just spending time with the people I live with
- Something else not listed here

Number Crunch:

150

According to researchers, the average person's number of friends and acquaintances maxes out at around 150 people.

Associated Tags:

Added to the Library by: StudySync

Background

StudySync adapted the following article from Reuters, a global news website. It was originally published under the headline "U.S. millennials, stuck at home, adjust to coronavirus isolation."

WASHINGTON (Reuters) -A young chef is honing his online chess game. A copywriter is meditating to battle isolation anxiety. And many are spending even more time on social media to stay connected.

Millennials, young adults in their 20s and 30s, who are under "shelter-at-home" orders in major cities from New York to California are facing the prospect of being physically detached, but this generation is the one most prepared for the long lonely slog, experts said.

"They are the core group that will stop this virus. They're the group that communicates successfully, independent of picking up a phone," Deborah Birx, coronavirus response coordinator for the White House Coronavirus Task Force, said.

California areas under a shelter-in-place order all have the same rule: Vulnerable populations must stay home and anyone else can only leave to get food, care for a relative or friend, get necessary health care or work an "essential" job.

Taking a walk or bike ride outside is OK as long as people are not in groups and stay 6 feet (1.8 meters) away from one another.

Seeking Solidarity

"I've been communicating with friends and family a lot more than I ever did in the past," said chef Kyle McBride, 32, in San Francisco. "It's been a moment for sharing a lot and reaching out to people."

McBride and 15 other friends refashioned a WhatsApp messaging group created to plan a Costa Rica vacation into a forum for sharing news and commiserating about the pandemic.

"A lot of people are really tuned into social media and news right now just because of sheer boredom and wanting to stay connected to the latest," he said.

Increased online connections will be critical for millions of Americans as they retreat into their homes for an indefinite period.

"A focus can be the potentially good feeling of solidarity, that we're looking out for each other in this pandemic," said Julianne Holt-Lunstad, a psychology and neuroscience professor at Brigham Young University and a top scholar on loneliness in the United States.

"Look at the Italians out singing on balconies and communicating across distances. That is communicating

to others that 'we're in this together' despite the distance."

Holt-Lunstad said most people in a shelter-at-place situation need to focus on increasing contact with the outside world to stay mentally healthy.

"Some research also suggests that engaging in creative arts would be helpful, so this is potentially a time when people could try that," she said. "It could be anything -from poetry to cooking to any number of ways to creatively express yourself."

‘On the Brink’

World events for the last two decades have prepared young adults for crisis.

"Being a millennial, we've seen a lot of scary things. I grew up in New York during 9/11," said Miles Gamble, 32, a New York City employee who works on federal compliance. "I grew up in New York during swine flu, during West Nile virus, during the second and third Ebola outbreaks."

Gamble celebrated his birthday in March 2020 in his studio apartment.

"Our generation particularly [is] not worried enough," he said. "We have been a generation that has literally been on the brink of the end of the world for like now, arguably 20 years."

Public health officials have been urging young adults to take the disease seriously. Americans aged 20-44 represented one in five of the cases hospitalized with the disease from Feb. 12-March 16, according to the Centers for Disease Control and Prevention.

For Timothy J. Seppala, a 35-year-old copywriter in the Detroit area, his first week working at home made it hard to exercise, but he was meditating to keep anxiety at bay.

He echoed others about going online to stay in touch and keep spirits up, but that can only go so far.

Seppala, who is single, could not meet up with a potential date he was set up with.

"I don't know if anyone is feeling ready to go out," he said. "Right now the vibe is just we all stay home."

(Reporting by Makini Brice and Jan Wolfe in Washington, additional reporting and writing by Brad Brooks in Austin, Texas; Editing by Scott Malone and Richard Chang)

Question: What do you think? If you are sheltering in place, what are you doing to pass the time?

Why is it important to talk with friends and loved ones during a crisis?

Research Links (Optional)

U.S. Millennials, Stuck at Home, Adjust to Coronavirus Isolation

Article: The original article by Reuters asks young people how they are handling the isolation and how they are keeping in touch with the outside world.

How Teenagers Can Protect their Mental Health during Coronavirus (COVID-19)

Resource: UNICEF gives advice for how young people can stay mentally healthy while practicing social distancing and reading troubling reports in the news.

Coronavirus: How to Help Kids Cope with Life without School

Article: BBC News talks to experts about how parents can help their children adjust to life without school — but with far more restrictions than they'd have during summer vacation.

'It Would Be Heartbreaking': Teens Fear they May Lose Prom, Graduation and Rest of Senior Year

Article: Teenagers share their fears and anxieties around how their student lives are being impacted by the coronavirus outbreak.

Quaranteenagers: Strategies for Parenting in Close Quarters

Article: The New York Times explores how parents can help their teens manage the heartaches of sheltering at home, including cancelled proms and missing friends.

These activities are designed for successful completion in case your child finds other activities challenging.

Estas actividades han sido diseñadas para los estudiantes que encuentran las otras actividades muy difíciles.

Background

StudySync adapted the following article from Reuters, a global news website. It was originally published under the headline "U.S. millennials, stuck at home, adjust to coronavirus isolation."

WASHINGTON (Reuters) -A young chef plays chess online. A copywriter meditates. And many are spending even more time on social media.

Millennials are under "shelter-at-home" orders in major cities. Many cannot see their friends and family. But this generation is prepared for this, experts said.

"They are the core group that will stop this virus. They're the group that communicates successfully [without] picking up a phone," Deborah Birx said. She is the coronavirus response coordinator for the White House Coronavirus Task Force.

For Californians, there is one basic rule. Vulnerable populations must stay home. Others can leave to get food, care for a relative or friend, get health care or work an "essential job."

Taking a walk or bike ride outside is OK. Just don't go out in groups. And stay 6 feet (1.8 meters) away from one another.

Seeking Solidarity

"I've been communicating with friends and family a lot more than I ever did in the past," said chef Kyle McBride, 32. He lives in San Francisco. "It's been a moment for sharing a lot and reaching out to people."

McBride and his friends use the WhatsApp messaging app. They share news and their feelings.

"A lot of people are really tuned into social media and news right now," he said. They do this "just because of sheer boredom and wanting to stay connected."

Online connections will be important for millions of Americans. They are stuck at home. And nobody knows how long it will last.

"A focus can be the potentially good feeling of solidarity, that we're looking out for each other," said psychologist Julianne Holt-Lunstad. She studies loneliness at Brigham Young University.

"Look at the Italians out singing on balconies," she said. "That is communicating to others that 'we're in this together.'"

Holt-Lunstad said people in a shelter-at-place situation need contact with the outside world. It can help them stay mentally healthy.

Creative arts can also be helpful, she added. "It could be anything — from poetry to cooking to any number of ways to creatively express yourself."

'On the Brink'

The last two decades have prepared young adults for crisis.

"Being a millennial, we've seen a lot of scary things. I grew up in New York during 9/11," said 32-year-old Miles Gamble. "I grew up in New York during swine flu, during West Nile virus, during the second and third Ebola outbreaks."

Gamble celebrated his birthday in March 2020 in his studio apartment.

"Our generation particularly [is] not worried enough," he said. "We have been a generation that has literally been on the brink of the end of the world for like ...20 years."

Public health officials want young adults to take the disease seriously. One in five Americans hospitalized with the disease were aged 20-44 from Feb. 12-March 16. Those numbers come from the Centers for Disease Control and Prevention.

Timothy J. Seppala is 35 years old. He lives in Detroit. He found it hard to exercise while working from home. He started meditating to fight anxiety.

He agreed that chatting online can keep spirits up. But that can only go so far.

Seppala is single. He had to cancel a date due to shelter-in-place orders.

"I don't know if anyone is feeling ready to go out," he said. "Right now the vibe is just we all stay home."

(Reporting by Makini Brice and Jan Wolfe in Washington, additional reporting and writing by Brad Brooks in Austin, Texas; Editing by Scott Malone and Richard Chang)



DAYS 3-5

Name: _____ Class: _____

Coping Mechanisms

By CommonLit Staff
2016

Work, school, money — these are some of the most common stressors in everyday life. The effects of stress on a person's mental and emotional health may vary, but without the proper tools to cope, stress can have serious consequences. It can even manifest physically, causing pain and high blood pressure. It's important to learn how to adapt to, minimize, or overcome stressful situations, but some coping mechanisms are more advantageous than others. How do you deal with stress? As you read, identify the benefits and drawbacks to certain coping methods.

- [1] People have many different strategies for dealing with stressful situations — some helpful, and some not so helpful. Psychologists call these “coping mechanisms.” A coping mechanism is a method that a person uses to deal with stress or conflict. It is a way for a person to “master” or minimize the effect of a stressful situation.

Psychologists categorize coping mechanisms into two different categories: adaptive coping mechanisms and maladaptive coping mechanisms.



["Vacant Fever"](#) by Phillip Kalantis Cope is licensed under CC BY-NC-ND 2.0.

Adaptive Coping Mechanisms

Adaptive coping mechanisms are positive ways people alleviate¹ stress.

Anticipation

Anticipation is a way to reduce the stress of a difficult challenge by anticipating what it will be like and preparing for how to cope with it. Some literary critics believe that this is the reason why people enjoy reading about, watching, and analyzing tragedies. Thinking about tragic events helps people prepare for unforeseen difficult circumstances.

Seeking Support

- [5] Finding emotional support from others or asking for help can be an instrumental way of maintaining emotional health during a difficult period. The brain's response to worry enhances the effectiveness of this strategy. Stress releases neurohormones² that strengthen your ability to seek emotional support by increasing your empathy and encouraging you to look for close social bonds.

1. **Alleviate (verb):** to make something less painful or difficult
2. A neurohormone refers to a hormone (a natural substance produced by the body) that is specifically created within the body's network of nerve cells. The neurohormone is then sent to the intended part of the body through the blood.

Problem-Solving

Problem-solving focuses on locating the source of the problem and determining solutions, or action steps. Developing a plan can help lessen stress that comes from the unknown. Problem-solving can be strengthened by creativity, and it is a useful response to both simple and complex issues. A strong problem-solving process involves defining the issue, brainstorming alternatives, evaluating and choosing between these alternatives, and implementing solutions.

Humor

People of all ages and cultures respond to humor. Studies show people who laugh and smile often live longer and develop healthier relationships. Humor is also a common coping mechanism because it can diffuse the tension of a stressful situation. However, when humor is overused as a coping mechanism, it can lead to denial or avoidance (see below).

Maladaptive Coping Mechanisms

Maladaptive, or negative, coping mechanisms are more effective in the short term than the long term. Using a maladaptive coping mechanism may help people diminish³ negative feelings for a few days or weeks. But usually, these strategies may only make stress levels rise in the long run.

Denial

Denial is the refusal to accept truth or fact. People are said to be “in denial” when they act as if the problem doesn’t exist, refusing to acknowledge the reality of a situation. Sigmund Freud, the famous psychoanalyst⁴ who was the first person to study the significance of dreams, is credited with popularizing the idea of denial. He explains it as the moment when a person is faced with a fact too uncomfortable to accept. Instead of facing the problem, the person decides to reject its existence or minimize its importance despite overwhelming evidence proving the contrary.⁵ Freud believed that denial was a primitive coping mechanism — one that babies develop in early childhood.

Projection

- [10] Another maladaptive coping mechanism is projection. People are said to “project” their emotions on others when they blame someone else for having an emotion that they feel is unacceptable. For example, a husband who feels angry at his wife may accuse her of being the angry one instead of admitting that he is actually the angry one.

Dissociation

Dissociation is another maladaptive coping mechanism. It is when a person tries to “disconnect” from a traumatic or stressful event. In extreme cases, a person who has dissociative behavior may even invent a new imaginary world where they do not have to face an uncomfortable feeling or memory.

3. **Diminish (verb):** to cause something to become less in size, importance, or value

4. A psychoanalyst is a person who develops a method of explaining and treating mental and emotional problems by having the talk about dreams, feelings, and memories.

5. **Contrary (adjective):** opposite or entirely different from something else

While dealing with stress, it is important to prioritize your physical, mental, and social well being. When you are facing a stressful situation, learn to relax so that you can carefully evaluate how you should respond. It is also important to maintain your mental health: think positively, exercise frequently, get enough sleep, and don't be afraid to express emotions and ask for help. If you follow these simple strategies, you'll have an easier time responding to the inevitable stress that you will face in your life.

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Text-Dependent Questions

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

1. PART A: Which of the following statements best expresses a central idea of the text?
 - A. The best way to cope with stress is to remain positive and ignore all negative emotions, rather than dwell on stressful situations.
 - B. Studying one's dreams is a great adaptive coping mechanism because it prompts one to reflect on their life choices.
 - C. All adaptive coping mechanisms become maladaptive if utilized and relied on too frequently.
 - D. People use different methods to deal with stress, which can produce positive and negative consequences depending on how one chooses to cope.

2. PART B: Which quote from the text best supports the answer to Part A?
 - A. "People have many different strategies for dealing with stressful situations — some helpful, and some not so helpful." (Paragraph 1)
 - B. "when humor is overused as a coping mechanism, it can lead to denial or avoidance" (Paragraph 7)
 - C. "Sigmund Freud, the famous psychoanalyst who was the first person to study the significance of dreams, is credited with popularizing the idea of denial." (Paragraph 9)
 - D. "a person who has dissociative behavior may even invent a new imaginary world where they do not have to face an uncomfortable feeling or memory." (Paragraph 11)

3. PART A: What does "primitive" mean as it is used in paragraph 9?
 - A. uncivilized
 - B. old-fashioned
 - C. instinctive
 - D. foolish

4. PART B: Which phrase from paragraph 9 best supports the answer to Part A?
 - A. "to reject its existence"
 - B. "despite overwhelming evidence"
 - C. "proving the contrary"
 - D. "develop in early childhood"

5. What is the author's primary purpose in this text?
 - A. to inform the reader about various adaptive and maladaptive coping mechanisms
 - B. to advise the reader on how to deal with specific stressful situations
 - C. to explain how stress can harm someone mentally, emotionally, and physically
 - D. to provide a history of psychology and its everyday benefits

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. Have you used any of these coping strategies from your own life? Have they proven to be effective? Why or why not? How do you normally deal with stress?
2. Why do you think stress is such a pervasive part of human life? In your opinion, what commonly causes stress? Are there benefits to stress?
3. In the context of the article, how do people overcome adversity? Have you found some strategies to be more effective than others? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.



DAY 1

Read & Annotate

“The Little Boy Lost”

“Father, father, where are you going?

O do not walk so fast!

Speak, father, speak to your little boy, Or else I shall be lost.”

The night was dark, no father was there; The child was wet with dew;

The **mire** (muddy, soggy ground) was deep, & the child did weep, And away the vapour flew.

“The Little Boy Found”

The little boy lost in the lonely **fen**, (low land covered with water)

Led by the wand’ring light,

Began to cry, but God, ever **nigh** (near, in distance or time) Appeared like his father, in white.

He kissed the child, & by the hand led And to his mother brought,

Who in sorrow pale, thro’ the lonely **dale** (valley); Her little, boy weeping sought.

Think Questions:

1. Summarize what the speaker in the first stanza, or section, is saying in the poem “The Little Boy Lost.” What do you think is happening in the poem? Support your understanding both from ideas that are directly stated and ideas that you have inferred from clues in the text.
2. Summarize what the speaker is saying in the first stanza of “The Little Boy Found.” Use details from the poem to write two or three sentences explaining what has happened to the little boy in the second stanza. Support your understanding both from ideas that are directly stated and ideas that you have inferred from clues in the text.

Focus Questions:

1. What is the tone of the first lines of “The Little Boy Found”? What figurative language, connotative word meanings, and word choices help to create the tone? Highlight evidence from the text and make annotations to explain your answer.
2. How does the tone change over the two stanzas of “The Little Boy Found”? What words and phrases help create the new tone? Highlight your textual evidence and make annotations to explain your answer.



DAY 2

Model

Identification and Application:

- To determine a word's denotation in a poem:
 - Use the word's context to try to define it, or determine its precise meaning.
 - Check your guess in a dictionary.
- To analyze a word's connotation in a poem:
 - Remember that the author has made a specific, intentional choice to use the word.
 - Think about the word's context –the words, phrases, and sentences around the word –and what they tell you about the word.
 - Consider whether the word is used in a positive way or a negative way. Ask, *What feelings does it create?*
 - Notice the effect the word has on the text's tone or meaning. The tone comes from the poet's attitude toward the subject of the poem. The meaning comes from the reader's interpretation of the poet's word choices and ideas.

Model:

Denotation and connotation are especially important in poetry. Understanding both the dictionary meaning of a word and its associations (or the feelings and ideas it suggests) can help readers understand the poet's purpose in choosing particular words. A word's nuances can strongly affect the tone or meaning of a poem. For example, in Blake's poem "The Little Boy Lost" from *Songs of Innocence*, notice the words the poet uses in the second stanza to describe the landscape.

The **night** was **dark**, no father was there,
The child was wet with dew;
The **mire** was **deep**, and the child did weep,
And away the vapour flew.

To analyze the effect of specific words on a poem, the reader can think about their connotations. The connotations often depend on context. By itself, "The night was dark" is merely descriptive. However, the addition of "no father was there" gives nighttime darkness a negative connotation. Because of this, the tone of the line is eerie and threatening. The word "mire" has the same denotation as "mud" or "swamp," but its connotation is different in the context of the poem. The mire is "deep," which means "extending downward." "Mire" connotes mud so thick that it grips or pulls down, and "deep" suggests that the mud is bottomless. This adds to the feeling that the child is lost, alone, and feeling that he cannot escape his

situation.

In “The Little Boy Found,” the poet continues the description of the boy and the landscape:

The little boy lost in the **lonely** fen,
Led by the **wandering light**,
Began to cry, but God, ever **nigh**,
Appeared like his father, in white.

In the first line, the word “lonely” can mean “deserted” when describing a fen. However, here it reinforces how alone the little boy feels. The poem begins to shift in tone in the next line, where there is “wandering light.” “Light” has replaced the “dark night” of the previous poem. However, the light is “wandering.”

Wandering means moving from place to place, without a clear direction. In the context of the poem, the connotation of *wandering* suggests that the boy is struggling to find his way clearly or easily. In the third line, “nigh” has a more positive connotation than its dictionary definition of “near.” *Nigh* has an old-fashioned, gentle sound, connoting something kind. In the context of the poem, God is “nigh,” which implies that God is always at hand. The poet’s word choices shift the tone of the poem from negative to positive, or from threatening to hopeful.

Your Turn

Read this stanza from “The Little Boy Found” and answer the follow-up questions.

He kissed the child, and by the hand led,
And to his mother brought,
Who in sorrow pale, through the lonely dale,
Her little boy weeping sought.

CCSS: [L.8.5.C](#), [RL.8.4](#)

Part A

What is the connotation of the word “pale” as it is used in this stanza?

- ☐ A. It connotes anger.
- ☐ B. It connotes colorlessness.
- ☐ C. It connotes worry.
- ☐ D. It connotes isolation.

Part B

Which sentence or phrase from the passage supports your answer?

- ☐ A. “He kissed the child”
- ☐ B. “by the hand led”
- ☐ C. “through the lonely dale”
- ☐ D. “her little boy weeping sought”



DAY 3

Model

Identification and Application:

- To identify figurative language, look for these elements:
 - Symbol: a type of device in which an object or image stands for an idea or quality. In the example below, the flag symbolizes or represents its country's history and values.
 - *The raising of the national flag filled the citizens with pride.*
 - Simile: language in which two seemingly unlike things are compared using *like* or *as*. In the example below, the idea of sweeping creates an image of how the wind affected the objects on the street.
 - *The wind swept the street like an invisible broom.*
 - Metaphor: language that directly compares two unlike objects. In the example below, the comparison of the moon to a lamp makes the distant moon seem cozy and comforting.
 - *The moon was a lamp that lit their way.*
 - Personification: a type of figurative language in which animals, inanimate objects, or ideas are given human qualities. In the example below, the verb *wept* gives the raindrops a quality of human tears, adding emotion to the falling rain.
 - *The raindrops wept down the windowpane.*
- To analyze figurative language for how it affects meaning and tone in poetry, follow these steps:
 - Identify the two things are being compared and the way in which they are compared.
 - Consider why the writer has chosen to compare those things. Ask, *How does this comparison make an image or idea clearer?*
 - Look at the context of the figurative language in the poem. Ask, *What does this comparison help reveal about the poet's ideas or the message?*
 - Notice the effect of the figurative language. Ask, *What feeling, attitude, or tone does it express?*

Model:

To express their thoughts, feelings, and ideas, poets often use **figurative language**. Poets use figurative language to evoke emotion and make meaning in their writing that literal language alone cannot provide. Poet William Blake, in the poems "The Little Boy Lost" and "The Little Boy Found," from his collection *Songs of Innocence*, is no different. Blake draws on pastoral, or rural, scenes from his native England, and also on Christian imagery to create meaning in his poems.

To begin, a reader might ask, *Who is the "Little Boy" in these poems?* Because the collection is called *Songs of Innocence*, a reader can infer that the "little boy" is the child who must rely on his parents for

protection. The boy of these poems is a child before he grows up and knows the world. In the first stanza of “The Little Boy Lost,” a boy is literally crying out for his father: “Father, father, where are you going? /O do not walk so fast!” The child is afraid of being left behind.

In the second stanza of “The Little Boy Lost,” Blake uses **figurative language** to describe the child’s state of mind:

The night was dark, **no father was there,**
The child was wet with dew;
The mire was deep, and the child did weep,
And **away the vapour flew.**

For someone as religious as Blake, the idea of the “father” may be a **symbol** for something greater, such as God. When the speaker says, “no father was there,” the dark night, then, becomes something more frightening. In the last line, “And away the vapour flew,” the poet uses a **metaphor**. He compares “vapour,” the British spelling of *vapor*, or fog, to a bird. When “the child did weep,” this fog disappeared, like a flying bird. This is probably not a literal vapor, but a figurative “fog” that represents confusion or worry. Does the child face his fears? Does he see that he is truly alone in the world for the first time? The poet leaves the interpretation to the reader.

In the first stanza of the second poem, “The Little Boy Found,” the poet includes an important **simile**.

The little boy lost in the lonely fen,
Led by the wandering light,
Began to cry, **but God,** ever nigh,
Appeared **like his father,** in white.


In this stanza, after the lost boy begins to cry, “God” appears “like his father,” and wearing “white.” By using this simile, the poet is saying that God, who is often referred to in Christian prayer as the Father, is a comforting father-like figure. However, the boy’s actual father has not responded to his pleas for help. With this simile, the poet is pointing out that God is there to help when human aid is not possible.

In the titles, Blake talks about the idea of a child being “Lost” and “Found,” and he explores the emotions of being lost and found in a physical sense. In addition, the figurative language of the poems suggests something deeper is going on in terms of what it means to be “lost” and “found”. Though the poems have the quality of nursery rhymes, the poet is showing a child in a moment of real crisis, after which he will not be the same.

Your Turn

Read this stanza from “The Little Boy Found” and answer the follow-up questions.

He kissed the child, and by the hand led,
And to his mother brought,
Who in sorrow pale, through the lonely dale,
Her little boy weeping sought.

CCSS:  L.8.5.A, RL.8.4

Part A

How does the poet use figurative language in this stanza?

- ☐ A. to compare God to a child
- ☐ B. to compare the mother to God
- ☐ C. to give a landscape human qualities
- ☐ D. to give sorrow human qualities

Part B

Which sentence or phrase from the passage supports your answer?

- ☐ A. “He kissed the child”
- ☐ B. “by the hand led”
- ☐ C. “Who in sorrow pale”
- ☐ D. “through the lonely dale”



DAYS 4-5

Global Game Fame (1280L)

Step 1: Before Reading Poll (Write Your Answer)

In 2019, several video games were inducted into the World Video Game Hall of Fame. One game came out in 1976 and two others were released in the 1990s. What do you think?

Older video games are more fun to play.

- Do you agree or disagree?

Step 2: Article (Read the Article)



Photo credit: The Strong National Museum of Play via AP

Since 2015, The Strong National Museum of Play has accepted nominations and selected an elite group of new entrants for the World Video Game Hall of Fame.

ROCHESTER, New York (Achieve3000, May 10, 2019). Have you ever felt a video game was so good or important that it should be honored with the gamer's equivalent of the Nobel Prize? If so, The Strong National Museum of Play agrees with you!

In 2015, the museum, located in the U.S. state of New York, established the very first World Video Game Hall of Fame. It houses the official collection of the world's most awesome and influential video games in an interactive exhibit called "eGameRevolution" that allows visitors the opportunity to play their way through video game history.

In the four years since the hall of fame began, hundreds of games have been nominated, but only a few have earned a place in these hallowed halls. Among this year's inductees are *Colossal Cave Adventure*, *Super Mario Kart*, and the standard computer card game *Microsoft Solitaire*. On May 2, 2019, these games joined an elite collection of previous winners selected among computer, console, handheld, mobile, and arcade games.

The chosen winners are not always the most recent or exciting games but can often be old or archaic games that few people actually play anymore. *Colossal Cave Adventure*, for instance, is a text-based computer game from 1976 whose imaginary world inspired numerous adventure games that helped launch the commercial computer game industry.

So what does it take for a video game to earn hall-of-famer status? Nominated games are judged on four basic criteria: icon-status, longevity, geographical reach, and influence. To earn a place among the best,

games must have had a substantial impact on the gaming industry, as well as demonstrated a meaningful contribution to world culture. The games must also have maintained a presence or influence over time. That means games are frequently chosen that may seem obscure or simple to today's high-tech world of virtual reality gamers, but they were once transformational for the industry.

Microsoft Solitaire, for instance, has likely been installed on more than 1 billion computers around the world since 1991. Based on a centuries-old card game, it was *both* popular and influential, and even taught computer users how to use a new device—the mouse.

"The game proved that sometimes...games can be even more popular in the digital world and demonstrated that a market existed for games that appeal to people of all types," said Jeremy Saucier, assistant vice president for interpretation and electronic games at The Strong.

Super Mario Kart, the first of the *Mario Kart* racing game series launched back in 1992, is a widely beloved game that also finally made the grade in 2019. Interestingly enough, a trip to the hall of fame exhibit will tell you that the game wasn't actually meant to feature Mario. But once a sketch of the famous plumber in the driver's seat captured everyone's attention, the rest was history.

The remaining field of this year's nominees, which was narrowed down to just 12 games, featured cell phone, online, and virtual games. Some of the finalists included *Candy Crush Saga*, *Centipede*, and *Dance Dance Revolution*.

Maybe you play some of these, or maybe your favorite didn't make the cut. If you have strong opinions about which games should be nominated next year, you can get involved! During the first few months of each year, anyone can go online to nominate the games they believe deserve to make it into the World Video Game Hall of Fame. If enough people suggest the same game, it will win a nomination and be sent to The Strong museum committee for consideration.

So which games will get nominated next year? We could say the choice is yours! But even if your nominee doesn't make it, you can still consider attending the award ceremony held annually in Rochester, NY, where attendees play interactive trivia, bands perform video game theme songs, and the world's most globally influential video games finally get their due.

The Associated Press contributed to this story.

Dictionary

hallowed (*adjective*) sacred or of great fame

longevity (*noun*) how long something lasts

Step 3: Activity (Answer the Questions)

Question 1

What is this Article mainly about?

- Ⓐ In 2019, *Candy Crush Saga*, *Centipede*, and *Dance Dance Revolution* were all finalists for induction into the World Video Game Hall of Fame.
- Ⓑ *Microsoft Solitaire* is an inductee into the World Video Game Hall of Fame that has tremendous geographical reach, having been installed on more than 1 billion computers worldwide.
- Ⓒ Every year, The Strong National Museum of Play inducts video games that have had a substantial influence on the gaming industry into its World Video Game Hall of Fame.
- Ⓓ Games inducted into the World Video Game Hall of Fame are not always exciting, new games but instead are games that display icon-status, longevity, geographical reach, and influence over time.

Question 2

Which is the closest **antonym** for the word *hallowed*, as it is used in the Article?

- Ⓐ Abominable
- Ⓑ Peerless
- Ⓒ Communal
- Ⓓ Labyrinthine

Question 3

Which of these is a statement of opinion?

- Ⓐ The Strong National Museum of Play in New York welcomed its first inductees into the World Video Game Hall of Fame in 2015.
- Ⓑ *Colossal Cave Adventure*, which debuted in 1976, is a text-based computer game that helped launch the commercial computer game industry.
- Ⓒ Video games that offer continuous action such as *Super Mario Kart* are more enjoyable to play than static-screen games like *Microsoft Solitaire*.
- Ⓓ Each year, anyone can go online to nominate the games they believe should be inducted into the World Video Game Hall of Fame.

Question 4

Based on information in the Article, in what way do *Super Mario Kart* and *Microsoft Solitaire* contrast?

- Ⓐ Only *Super Mario Kart* was available for use on personal computers.
- Ⓑ Only *Microsoft Solitaire* was designed to teach players a valuable computer skill.
- Ⓒ Only *Microsoft Solitaire* gained immediate popularity among gaming enthusiasts.
- Ⓓ Only *Super Mario Kart* had a significant influence on the video game industry.

Question 5

The Article states:

The chosen winners are not always the most recent or exciting games but can often be old or archaic games that few people actually play anymore. *Colossal Cave Adventure*, for instance, is a text-based computer game from 1976 whose imaginary world inspired numerous games that helped launch the commercial computer game industry.

Which would be the closest **antonym** for the word *archaic*, as it is used above?

- Ⓐ Adverse
- Ⓑ Contemporary
- Ⓒ Therapeutic
- Ⓓ Antiquated

Question 6

The Article states:

So what does it take for a video game to earn hall-of-famer status? Nominated games are judged on four basic criteria: icon-status, longevity, geographical reach, and influence. To earn a place among the best, games must have had a substantial impact on the gaming industry, as well as demonstrated a meaningful contribution to world culture. The games must also have maintained a presence or influence over time. That means games are frequently chosen that may seem obscure or simple to today's high-tech world of virtual reality gamers, but they were once transformational for the industry.

Why did the author include this passage?

- Ⓐ To emphasize the fact that a game's popularity is the principal standard for it to be chosen as a finalist for induction into the World Video Game Hall of Fame
- Ⓑ To explain to the reader why older, outdated games are often overlooked as inductees into the World Video Game Hall of Fame
- Ⓒ To describe The Strong National Museum of Play's standards for selecting inductees into the World Video Game Hall of Fame
- Ⓓ To suggest that a video game's icon-status is more important than its longevity for being inducted into the World Video Game Hall of Fame

Question 7

Which passage from the Article best supports the idea that a game should have significantly impacted the gaming industry in order to be inducted into the hall of fame?

- Ⓐ Microsoft Solitaire, for instance, has likely been installed on more than 1 billion computers around the world since 1991. Based on a centuries-old card game, it was both popular and influential, and even taught computer users how to use a new device—the mouse.
- Ⓑ The remaining field of this year's nominees, which was narrowed down to just 12 games, featured cell phone, online, and virtual games. Some of the finalists included *Candy Crush Saga*, *Centipede*, and *Dance Dance Revolution*.
- Ⓒ If you have strong opinions about which games should be nominated next year, you can get involved! During the first few months of each year, anyone can go online to nominate the games they believe deserve to make it into the World Video Game Hall of Fame.
- Ⓓ On May 2, 2019, these games joined an elite collection of previous winners selected among computer, console, handheld, mobile, and arcade games.

Question 8

Based on the Article, the reader can predict that _____.

- Ⓐ The criteria for selecting inductees into the World Video Game Hall of Fame will change significantly next year.
- Ⓑ All of next year's nominees for the World Video Game Hall of Fame will be selected by a team of judges at the Strong National Museum of Play.
- Ⓒ Next year's inductees into the World Video Game Hall of Fame may not be the most popular games available at the time.
- Ⓓ *Colossal Cave Adventure*, *Super Mario Kart*, and *Microsoft Solitaire* will be among the games nominated for the World Video Game Hall of Fame next year.

Step 4: After Reading Poll (Did you change your mind?)

Now that you have read the article, indicate whether you agree or disagree with this statement.

Older video games are more fun to play.

- Agree
- Disagree

Thought Question

Write a story about visiting the World Video Game Hall of Fame. Which video game did you most want to see and why? Use descriptive words and phrases from the Article in your response.

Directions: After completing all of the reading selections in this packet, choose and complete one (1) activity daily.

Instrucciones: Después de completar todas las selecciones de lectura en este paquete, escoja y complete una (1) actividad diaria.

Choose a selection and conduct a mini research on the historical background of the text. What information did you learn as a result of this mini- research? How does the selection topic impact society today?	Choose two texts and create a Venn Diagram. Compare and contrast information in both texts. <u>Challenge:</u> Create a triple Venn Diagram for three texts.	Identify an important phrase, sentence, or dialogue that struck you (positive or negative). In writing, explain why this part stood out to you. Why is it important to the selection?
Select one text and create a visual representation of your understanding of that text. Be sure to use color to illuminate your understanding.	Draw a visual image of a character, setting, or event identified in the text. Use specific symbols and/or colors to represent the character, setting, or event. Use adjectives to describe the character, setting, or event.	Consider the theme from one text and illustrate it. Use words or phrases from the text to highlight the theme.
Choose a StudySync First Read text and write an alternative ending to the text. Remember to remain consistent with the characters and details of the text.	Write a poem or narrative to capture your feelings during this pandemic. OR Illustrate your feelings during this pandemic. Consider the challenges of being away from school and friends. Also, consider some unexpected and positive moments.	Choose an informational text. Reread the text. What is your reaction to the text? Respond to the text with your analysis of the topic and your reaction to it. Make a text-to-self, text-to-text, or text-to-world connection to something you know about this topic.
Complete a writing prompt from the StudySync Writing Prompts.	Think about a favorite book you read this year. Then think about an eventful part of the book. Create a new cover for the book that illustrates the details of that event.	<i>iReady Lessons are a choice each day. ALL K-8 Students have access to iReady Math & Reading Diagnostic and Instructional learning opportunities through June 2020. Find the iReady page in this packet for more details.</i>

CREATIVE WRITING PROMPTS (Optional)

Here is a list of creative, reflective, and thought-provoking writing prompts for journal writing that students can respond to for offline writing while they are working from home.

- 1 Talk to your family. Call your relatives, talk to your parents and grandparents. Find out what their lives were like when they were young. What crisis or big event can they remember and describe? Write down the details of the things you learn. If you're feeling creative turn it into a podcast.
- 2 Write a first hand historical account of your own Coronavirus 2020 experience. You may be telling your own children or grandchildren about it someday. Describe what you do with your time, how you're feeling, thinking and what you're observing in the world around you.
- 3 Is it important to learn in a physical classroom, today, or is an online classroom just as good?
- 4 Outside your window what is the weather like right now? If it's not inspiring, what is the weather like somewhere you wish you could be?
- 5 Write a letter to your future self about your experiences up to this point in your life, including your hopes and dreams. Seal it up and put it somewhere safe and open it in 5 years.
- 6 List three people you admire and explain why you admire them.
- 7 Do your dreams at night resemble a movie? What does your dream life look like?
- 8 Write about a movie you have watched today - a review, a summary, or a critique with a rating.
- 9 Use the alphabet and make a list of adjectives that describe you with words that start with A, B, C, etc.
- 10 Choose your favorite photograph from your childhood and write about what is happening that you can remember surrounding the events lead up to, and following what is depicted in that photo
- 11 Describe a day in your life if you were a butterfly or a bird...
- 12 What are you grateful for this week?
- 13 What are you most proud of?
- 14 What good deed can you do this week?
- 15 Describe your deepest fear. Why do you have this fear? Is this a rational or irrational fear?
- 16 What does success mean to you?
- 17 What is one problem in our world that really needs to be solved immediately? Why is this issue so urgent?

- 18 In what ways have you changed the most over the last three years? What led to this transformation?
- 19 Describe your bedroom? How does your bedroom reflect your personality?
- 20 If you could invent something that would change the world, what would it be? Sketch your invention.
- 21 If you won the lottery what would you do with the money? Why?
- 22 If one person can be a change agent in the world, how can you be the change the world needs?
- 23 What does it mean to be a good neighbor? Are you a good neighbor? If not, what can you do to be a better neighbor?
- 24 How do you deal with people who bother you? Is this effective?
- 25 What brings you joy? Why?
- 26 What are some ways you can reduce your “carbon footprint?” How can you and your family take steps to conserve water, fuel, food, etc?
- 27 Write about a time when you learned a hard truth about yourself. How did you feel afterward?
- 28 What is the most important thing anyone has ever said to you? How did it make you feel?
- 29 Write down a list of the ten most defining people in your life and the ten most defining moments in your life, to this point. . Explain why these were “defining” people or moments, either positive or negative. Save this list and in two years see if the list is the same or if the “top ten” have changed.
- 30 What is the difference between a “right” and a “privilege?” Provide examples.
- 31 Describe a specific place in your state that you particularly like. Why do you like it?
- 32 Write a poem about your favorite food, pet, or most prized possession.
- 33 Create a photo essay of one day in your life and write captions for each photo. You can upload this to a digital platform in the form of a slideshow.
- 34 Choose a painting or piece of artwork in your house. Describe this artwork and write a fictional story for it.
- 35 What is the most selfless thing you have ever done. Why did you do it and how did it make you feel?
- 36 How much time do you spend online each day? Is it too much? Why or why not?
- 37 Write about something you once believed in your childhood that turned out to be wrong. How did you find out?

- 38 Write about a time when you or someone you know, showed courage in dealing with a problem in life.
- 39 Write a letter to a friend or relative whom you haven't seen in a long time.
- 40 What would you do with your time if there was no such thing as television, video games or the internet?
- 41 What is leadership? Define what the word means to you and give an example.
- 42 Do you think leaders are born or become leaders through experience? Why?
- 43 Has social media changed relationships between people? Why or why not?
- 44 What do you think you will own in the future that has not been invented yet?
- 45 Write about a time when you gave in to peer pressure.
- 46 Describe the qualities of a best friend. Do you have a best friend? Are these the same qualities you see in yourself? Do you think you are a good friend? Why or why not?
- 47 What is your superpower? How does this power reflect your personality?
- 48 What is the biggest obstacle you face? What would help you overcome it?
- 49 If you could travel anywhere in the world, where would you go and why?
- 50 If you could try one new thing - an experience, a food, a hobby - what would it be and why?
- 51 If you could curate a soundtrack for how you're feeling today which artists and songs would you choose? Why?

