



ENGLISH INSTRUCTIONAL MODULE EIGHTH GRADE

August 2020



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LETTER FOR TEACHERS, STUDENTS AND PARENTS

Dear Student:

This instructional module is a document that favors your learning process. It allows you to learn more effectively and independently, in other words, without the need of having a face to face or online class in every moment. Likewise, it contains all the necessary elements for learning the concepts and skills of the English class, without the constant help from your teacher. Its content has been prepared by teachers, facilitators, and Academic Program Directors of the Puerto Rico Department of Education (PRDE) to support your learning process in these extraordinary times in which we live.

I invite you to complete this instructional module following the progress calendar established per week. In it, you will be able to review knowledge, improve skills and learn new concepts about the English class through definitions, examples, reading passages, exercises, and assessments. We also suggest additional resources available on the internet, so that you can expand your learning. Remember that this learning experience is essential in your academic and personal development, so start now.

Dear Families:

The Puerto Rico Department of Education (PRDE) committed to the education of our students, has designed this instructional module in collaboration with teachers, facilitators, and academic program directors. Its purpose is to provide the academic content of the **English** class for the first ten weeks of the new school

year. In addition, to develop, reinforce, and evaluate the concepts and skills domain of our students. This is one of the alternatives that PRDE promotes to develop the knowledge of our students, your children, in order to improve their academic achievement.

It is proven that when families are involved in the education of their children, they improve the results of their learning. For this reason, we invite you to support the academic and comprehensive development of your children using this module to **support** their learning. It is essential that your child advance in this module following the progress schedule established per week.

The PRDE staff recognizes that you will be anxious with the new teaching methods, and that you want your children to do very well in the process. We request all families to provide direct and active collaboration in the teaching and learning process of their children. In these extraordinary times we live in, we remind you that it is important for you to develop your child's confidence, sense of accomplishment, and independence when doing schoolwork. Do not forget that the educational needs of our children and youth are everyone's responsibility.

Estimadas familias:

El Departamento de Educación de Puerto Rico (DEPR) comprometido con la educación de nuestros estudiantes, ha diseñado este módulo didáctico con la colaboración de: maestros, facilitadores docentes y directores de los programas académicos. Su propósito es proveer el contenido académico de la materia de Inglés para las primeras diez semanas del nuevo año escolar. Además, para desarrollar, reforzar y evaluar el dominio de conceptos y destrezas claves. Ésta es una de las alternativas que promueve el DEPR para desarrollar los

conocimientos de nuestros estudiantes, tus hijos, para así mejorar el aprovechamiento académico de estos.

Está probado que cuando las familias se involucran en la educación de sus hijos mejora los resultados de su aprendizaje. Por esto, te invitamos a que apoyes el desarrollo académico e integral de tus hijos utilizando este módulo para apoyar su aprendizaje. Es fundamental que tu hijo avance en este módulo siguiendo el calendario de progreso establecido por semana.

El personal del DEPR reconoce que estarán realmente ansiosos ante las nuevas modalidades de enseñanza y que desean que sus hijos lo hagan muy bien. Le solicitamos a las familias que brinden una colaboración directa y activa en el proceso de enseñanza y aprendizaje de sus hijos. En estos tiempos extraordinarios en que vivimos, les recordamos que es importante que desarrolles la confianza, el sentido de logro y la independencia de tu hijo al realizar las tareas escolares. No olvides que las necesidades educativas de nuestros niños y jóvenes es responsabilidad de todos.

Dear teacher:

The Puerto Rico Department of Education (PRDE) committed to the education of our students, has designed this instructional module in collaboration with teachers, facilitators, and academic program directors. This constitutes a useful and necessary resource to promote an innovative teaching and learning process that allows the holistic and comprehensive development of our students to the best of their abilities. Furthermore, it is one of the alternatives provided to develop the knowledge of PRDE students; in the face of the emergency situations that confronts our country.

The module's purpose is to provide the content of the English class for the first ten weeks of the new school year. It is a work tool that will help develop concepts and skills in students to improve their academic knowledge. When selecting this teaching alternative, you must ensure that students advance in the module following the progress calendar established per week. It is important to promote their full development, providing tools that can support their learning. Therefore, you must diversify the offerings with creative learning and evaluation alternatives of your own creation to significantly reduce the gaps in their academic achievement.

PRDE staff expect that this module can help you achieve that students have a significant progress in their academic achievement. We hope that this initiative can help you develop the abilities of our students to the maximum of their capacities.

Estimada familia:

El Departamento de Educación de Puerto Rico (DEPR) tiene como prioridad el garantizar que a sus hijos se les provea una educación pública, gratuita y apropiada. Para lograr este cometido, es imperativo tener presente que los seres humanos son diversos. Por eso, al educar es necesario reconocer las habilidades de cada individuo y buscar estrategias para minimizar todas aquellas barreras que pudieran limitar el acceso a su educación.

La otorgación de acomodados razonables es una de las estrategias que se utilizan para minimizar las necesidades que pudiera presentar un estudiante. Estos permiten adaptar la forma en que se presenta el material, la forma en que el estudiante responde, la adaptación del ambiente y lugar de estudio y el tiempo e itinerario que se utiliza. Su función principal es proveerle al estudiante acceso

equitativo durante la enseñanza y la evaluación. Estos tienen la intención de reducir los efectos de la discapacidad, excepcionalidad o limitación del idioma y no, de reducir las expectativas para el aprendizaje. Durante el proceso de enseñanza y aprendizaje, se debe tener altas expectativas con nuestros niños y jóvenes.

Esta guía tiene el objetivo de apoyar a las familias en la selección y administración de los acomodados razonables durante el proceso de enseñanza y evaluación para los estudiantes que utilizarán este módulo didáctico. Los acomodados razonables le permiten a su hijo realizar la tarea y la evaluación, no de una forma más fácil, sino de una forma que sea posible de realizar, según las capacidades que muestre. El ofrecimiento de acomodados razonables está atado a la forma en que su hijo aprende. Los estudios en neurociencia establecen que los seres humanos aprenden de forma visual, de forma auditiva o de forma kinestésica o multisensorial, y aunque puede inclinarse por algún estilo, la mayoría utilizan los tres.

Por ello, a continuación, se presentan algunos ejemplos de acomodados razonables que podrían utilizar con su hijo mientras trabaja este módulo didáctico en el hogar. Es importante que como madre, padre o persona encargada en dirigir al estudiante en esta tarea los tenga presente y pueda documentar cuáles se utilizaron. Si necesita más información, puede hacer referencia a la **Guía para la provisión de acomodados razonables** (2018) disponible por medio de la página www.de.pr.gov, en educación especial, bajo Manuales y Reglamentos.

GUÍA DE ACOMODOS RAZONABLES PARA LOS ESTUDIANTES QUE TRABAJARÁN BAJO MÓDULOS DIDÁCTICOS

Acomodos de presentación	Acomodos en la forma de responder	Acomodos de ambiente y lugar	Acomodos de tiempo e itinerario
<p>Cambian la manera en que se presenta la información al estudiante. Esto le permite tener acceso a la información de diferentes maneras. El material puede ser presentado de forma auditiva, táctil, visual o multisensorial.</p>	<p>Cambian la manera en que el estudiante responde o demuestra su conocimiento. Permite a los estudiantes presentar las contestaciones de las tareas de diferentes maneras. Por ejemplo, de forma verbal, por medio de manipulativos, entre otros.</p>	<p>Cambia el lugar, el entorno o el ambiente donde el estudiante completará el módulo didáctico. Los acomodos de ambiente y lugar requieren de organizar el espacio donde el estudiante trabajará.</p>	<p>Cambian la cantidad de tiempo permitido para completar una evaluación o asignación; cambia la manera, orden u hora en que se organiza el tiempo, las materias o las tareas.</p>
<p>Aprendiz visual:</p> <ul style="list-style-type: none"> ▪ Usar letra agrandada o equipos para agrandar como lupas, televisores y computadoras ▪ Uso de láminas, videos pictogramas. ▪ Utilizar claves visuales tales como uso de colores en las instrucciones, resaltadores (highlighters), subrayar palabras importantes. ▪ Demostrar lo que se espera que realice el estudiante y utilizar modelos o demostraciones. ▪ Hablar con claridad, pausado ▪ Identificar compañeros que 	<p>Aprendiz visual:</p> <ul style="list-style-type: none"> ▪ Utilizar la computadora para que pueda escribir. ▪ Utilizar organizadores gráficos. ▪ Hacer dibujos que expliquen su contestación. ▪ Permitir el uso de láminas o dibujos para explicar sus contestaciones ▪ Permitir que el estudiante escriba lo que aprendió por medio de tarjetas, franjas, láminas, la computadora o un comunicador visual. ▪ Contestar en el folleto. 	<p>Aprendiz visual:</p> <ul style="list-style-type: none"> ▪ Ambiente silencioso, estructurado, sin muchos distractores. ▪ Lugar ventilado, con buena iluminación. ▪ Utilizar escritorio o mesa cerca del adulto para que lo dirija. <p>Aprendiz auditivo:</p> <ul style="list-style-type: none"> ▪ Ambiente donde pueda leer en voz alta o donde pueda escuchar el material sin interrumpir a otras personas. ▪ Lugar ventilado, con buena 	<p>Aprendiz visual y auditivo:</p> <ul style="list-style-type: none"> ▪ Preparar una agenda detalladas y con códigos de colores con lo que tienen que realizar. ▪ Reforzar el que termine las tareas asignadas en la agenda. ▪ Utilizar agendas de papel donde pueda marcar, escribir, colorear. ▪ Utilizar “post-it” para organizar su día. ▪ Comenzar con las clases más complejas y luego moverse a las sencillas. ▪ Brindar tiempo extendido para

Acomodos de presentación	Acomodos en la forma de responder	Acomodos de ambiente y lugar	Acomodos de tiempo e itinerario
<p>puedan servir de apoyo para el estudiante</p> <ul style="list-style-type: none"> ▪ Añadir al material información complementaria <p>Aprendiz auditivo:</p> <ul style="list-style-type: none"> ▪ Leerle el material o utilizar aplicaciones que convierten el texto en formato audible. ▪ Leer en voz alta las instrucciones. ▪ Permitir que el estudiante se grabe mientras lee el material. ▪ Audiolibros ▪ Repetición de instrucciones ▪ Pedirle al estudiante que explique en sus propias palabras lo que tiene que hacer ▪ Utilizar el material grabado ▪ Identificar compañeros que puedan servir de apoyo para el estudiante <p>a)</p> <p>Aprendiz multisensorial:</p> <ul style="list-style-type: none"> ▪ Presentar el material segmentado (en pedazos) 	<p>Aprendiz auditivo:</p> <ul style="list-style-type: none"> ▪ Grabar sus contestaciones ▪ Ofrecer sus contestaciones a un adulto que documentará por escrito lo mencionado. ▪ Hacer presentaciones orales. ▪ Hacer videos explicativos. ▪ Hacer exposiciones <p>Aprendiz multisensorial:</p> <ul style="list-style-type: none"> ▪ Señalar la contestación a una computadora o a una persona. ▪ Utilizar manipulativos para representar su contestación. ▪ Hacer presentaciones orales y escritas. ▪ Hacer dramas donde represente lo aprendido. ▪ Crear videos, canciones, carteles, infografías para explicar el material. ▪ Utilizar un comunicador electrónico o manual. 	<p>iluminación y donde se les permita el movimiento mientras repite en voz alta el material.</p> <p>Aprendiz multisensorial:</p> <ul style="list-style-type: none"> ▪ Ambiente se le permita moverse, hablar, escuchar música mientras trabaja, cantar. ▪ Permitir que realice las actividades en diferentes escenarios controlados por el adulto. Ejemplo el piso, la mesa del comedor y luego, un escritorio. 	<p>completar sus tareas.</p> <p>Aprendiz multisensorial:</p> <ul style="list-style-type: none"> ▪ Asistir al estudiante a organizar su trabajo con agendas escritas o electrónicas. ▪ Establecer mecanismos para recordatorios que le sean efectivos. ▪ Utilizar las recompensas al terminar sus tareas asignadas en el tiempo establecido. ▪ Establecer horarios flexibles para completar las tareas. ▪ Proveer recesos entre tareas. ▪ Tener flexibilidad en cuando al mejor horario para completar las tareas. ▪ Comenzar con las tareas más fáciles y luego, pasar a las más complejas. ▪ Brindar tiempo extendido para completar sus tareas.

Acomodos de presentación	Acomodos en la forma de responder	Acomodos de ambiente y lugar	Acomodos de tiempo e itinerario
<ul style="list-style-type: none"> ▪ Dividir la tarea en partes cortas ▪ Utilizar manipulativos ▪ Utilizar canciones ▪ Utilizar videos ▪ Presentar el material de forma activa, con materiales comunes. ▪ Permitirle al estudiante investigar sobre el tema que se trabajará ▪ Identificar compañeros que puedan servir de apoyo para el estudiante 			

HOJA DE DOCUMENTAR LOS ACOMODOS RAZONABLES UTILIZADOS AL TRABAJAR EL MÓDULO DIDÁCTICO

Nombre del estudiante: _____

Número de SIE: _____

Materia del módulo: _____

Grado: _____

Estimada familia:

1.

Utiliza la siguiente hoja para documentar los acomodados razonables que utiliza con tu hijo en el proceso de apoyo y seguimiento al estudio de este módulo. Favor de colocar una marca de cotejo [✓] en aquellos acomodados razonables que utilizó con su hijo para completar el módulo didáctico. Puede marcar todos los que aplique y añadir adicionales en la parte asignada para ello.

Acomodos de presentación	Acomodos de tiempo e itinerario
<p>Aprendiz visual:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Usar letra agrandada o equipos para agrandar como lupas, televisores y computadoras <input type="checkbox"/> Uso de láminas, videos pictogramas. <input type="checkbox"/> Utilizar claves visuales tales como uso de colores en las instrucciones, resaltadores (<i>highlighters</i>), subrayar palabras importantes. <input type="checkbox"/> Demostrar lo que se espera que realice el estudiante y utilizar modelos o demostraciones. <input type="checkbox"/> Hablar con claridad, pausado <input type="checkbox"/> Identificar compañeros que puedan servir de apoyo para el estudiante <input type="checkbox"/> Añadir al material información complementaria 	<p>Aprendiz visual:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Utilizar la computadora para que pueda escribir. <input type="checkbox"/> Utilizar organizadores gráficos. <input type="checkbox"/> Hacer dibujos que expliquen su contestación. <input type="checkbox"/> Permitir el uso de láminas o dibujos para explicar sus contestaciones <input type="checkbox"/> Permitir que el estudiante escriba lo que aprendió por medio de tarjetas, franjas, láminas, la computadora o un comunicador visual. <input type="checkbox"/> Contestar en el folleto. <p>Aprendiz auditivo:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Grabar sus contestaciones <input type="checkbox"/> Ofrecer sus contestaciones a un adulto que documentará por escrito lo mencionado. <input type="checkbox"/> Hacer presentaciones orales. <input type="checkbox"/> Hacer videos explicativos.

Acomodos de presentación	Acomodos de tiempo e itinerario
<p>Aprendiz auditivo:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Leerle el material o utilizar aplicaciones que convierten el texto en formato audible. <input type="checkbox"/> Leer en voz alta las instrucciones. <input type="checkbox"/> Permitir que el estudiante se grabe mientras lee el material. <input type="checkbox"/> Audiolibros <input type="checkbox"/> Repetición de instrucciones <input type="checkbox"/> Pedirle al estudiante que explique en sus propias palabras lo que tiene que hacer <input type="checkbox"/> Utilizar el material grabado <input type="checkbox"/> Identificar compañeros que puedan servir de apoyo para el estudiante <p>Aprendiz multisensorial:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Presentar el material segmentado (en pedazos) <input type="checkbox"/> Dividir la tarea en partes cortas <input type="checkbox"/> Utilizar manipulativos <input type="checkbox"/> Utilizar canciones <input type="checkbox"/> Utilizar videos <input type="checkbox"/> Presentar el material de forma activa, con materiales comunes. <input type="checkbox"/> Permitirle al estudiante investigar sobre el tema que se trabajará <input type="checkbox"/> Identificar compañeros que puedan servir de apoyo para el estudiante 	<ul style="list-style-type: none"> <input type="checkbox"/> Hacer exposiciones <p>Aprendiz multisensorial:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Señalar la contestación a una computadora o a una persona. <input type="checkbox"/> Utilizar manipulativos para representar su contestación. <input type="checkbox"/> Hacer presentaciones orales y escritas. <input type="checkbox"/> Hacer dramas donde represente lo aprendido. <input type="checkbox"/> Crear videos, canciones, carteles, infografías para explicar el material. <input type="checkbox"/> Utilizar un comunicador electrónico o manual.
Acomodos de respuesta	Acomodos de ambiente y lugar
<p>Aprendiz visual:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Ambiente silencioso, estructurado, sin muchos distractores. <input type="checkbox"/> Lugar ventilado, con buena iluminación. <input type="checkbox"/> Utilizar escritorio o mesa cerca del adulto para que lo dirija. <p>Aprendiz auditivo:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Ambiente donde pueda leer en voz alta o donde pueda escuchar el material sin interrumpir a otras personas. 	<p>Aprendiz visual y auditivo:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Preparar una agenda detalladas y con códigos de colores con lo que tienen que realizar. <input type="checkbox"/> Reforzar el que termine las tareas asignadas en la agenda. <input type="checkbox"/> Utilizar agendas de papel donde pueda marcar, escribir, colorear. <input type="checkbox"/> Utilizar “post-it” para organizar su día. <input type="checkbox"/> Comenzar con las clases más complejas y luego moverse a las sencillas. <input type="checkbox"/> Brindar tiempo extendido para completar sus tareas.

Acomodos de presentación	Acomodos de tiempo e itinerario
<ul style="list-style-type: none"> <input type="checkbox"/> Lugar ventilado, con buena iluminación y donde se les permita el movimiento mientras repite en voz alta el material. <p>Aprendiz multisensorial:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Ambiente se le permita moverse, hablar, escuchar música mientras trabaja, cantar. <input type="checkbox"/> Permitir que realice las actividades en diferentes escenarios controlados por el adulto. Ejemplo el piso, la mesa del comedor y luego, un escritorio. 	<p>Aprendiz multisensorial:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Asistir al estudiante a organizar su trabajo con agendas escritas o electrónicas. <input type="checkbox"/> Establecer mecanismos para recordatorios que le sean efectivos. <input type="checkbox"/> Utilizar las recompensas al terminar sus tareas asignadas en el tiempo establecido. <input type="checkbox"/> Establecer horarios flexibles para completar las tareas. <input type="checkbox"/> Proveer recesos entre tareas. <input type="checkbox"/> Tener flexibilidad en cuando al mejor horario para completar las tareas. <input type="checkbox"/> Comenzar con las tareas más fáciles y luego, pasar a las más complejas. <input type="checkbox"/> Brindar tiempo extendido para completar sus tareas.
<p>Otros:</p> <hr/>	

2.

Si tu hijo es un candidato o un participante de los servicios para estudiantes aprendices del español como segundo idioma e inmigrantes considera las siguientes sugerencias de enseñanza:

- Proporcionar un modelo o demostraciones de respuestas escritas u orales requeridas o esperadas.
- Comprobar si hay comprensión: use preguntas que requieran respuestas de una sola palabra, apoyos y gestos.
- Hablar con claridad, de manera pausada.
- Evitar el uso de las expresiones coloquiales, complejas.
- Asegurar que los estudiantes tengan todos los materiales necesarios.
- Leer las instrucciones oralmente.
- Corroborar que los estudiantes entiendan las instrucciones.
- Incorporar visuales: gestos, accesorios, gráficos organizadores y tablas.
- Sentarse cerca o junto al estudiante durante el tiempo de estudio.
- Seguir rutinas predecibles para crear un ambiente de seguridad y estabilidad para el aprendizaje.
- Permitir el aprendizaje por descubrimiento, pero estar disponible para ofrecer instrucciones directas sobre cómo completar una tarea.
- Utilizar los organizadores gráficos para la relación de ideas, conceptos y textos.
- Permitir el uso del diccionario regular o ilustrado.
- Crear un glosario pictórico.
- Simplificar las instrucciones.
- Ofrecer apoyo en la realización de trabajos de investigación.
- Ofrecer los pasos a seguir en el desarrollo de párrafos y ensayos.
- Proveer libros o lecturas con conceptos similares, pero en un nivel más sencillo.
- Proveer un lector.
- Proveer ejemplos.
- Agrupar problemas similares (todas las sumas juntas), utilizar dibujos, láminas, o gráficas para apoyar la explicación de los conceptos, reducir la complejidad lingüística del problema, leer y explicar el problema o teoría verbalmente o descomponerlo en pasos cortos.
- Proveer objetos para el aprendizaje (concretizar el vocabulario o conceptos).
- Reducir la longitud y permitir más tiempo para las tareas escritas.
- Leer al estudiante los textos que tiene dificultad para entender.
- Aceptar todos los intentos de producción de voz sin corrección de errores.
- Permitir que los estudiantes sustituyan dibujos, imágenes o diagramas, gráficos, gráficas para una asignación escrita.

- Esbozar el material de lectura para el estudiante en su nivel de lectura, enfatizando las ideas principales.
- Reducir el número de problemas en una página.
- Proporcionar objetos manipulativos para que el estudiante utilice cuando resuelva problemas de matemáticas.

3.

Si tu hijo es un estudiante dotado, es decir, que obtuvo 130 o más de cociente intelectual (CI) en una prueba psicométrica, su educación debe ser dirigida y desafiante. Deberán considerar las siguientes recomendaciones:

- Conocer las capacidades especiales del estudiante, sus intereses y estilos de aprendizaje.
- Realizar actividades motivadoras que les exijan pensar a niveles más sofisticados y explorar nuevos temas.
- Adaptar el currículo y profundizar.
- Evitar las repeticiones y las rutinas.
- Realizar tareas de escritura para desarrollar empatía y sensibilidad.
- Utilizar la investigación como estrategia de enseñanza.
- Promover la producción de ideas creativas.
- Permitirle que aprenda a su ritmo.
- Proveer mayor tiempo para completar las tareas, cuando lo requiera.
- Cuidar la alineación entre su educación y sus necesidades académicas y socioemocionales.

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MODULE PROGRESSIVE CALENDAR

Days	Monday	Tuesday	Wednesday	Thursday	Friday
Days 1-5	Editing Marks	Preview Activity	Decision Making Log	Reading Comprehension	Comprehension Questions
Days 6-10	Grammar	Short Story	Comprehension Questions	Thesis Statement	Elements of a Plot
Days 11-15	Elements of a Plot	Eleven Story	Comprehension Questions	Comprehension Questions	Writing an Essay Task
Days 16-20	Lesson 1 Test	Wrap Up	Conjunctions	Exercises	Improving Sentences
Days 21-25	Village in Argentina	Comprehension Questions	Essay Pre-Writing	Essay Pre-Writing	Essay Pre-Writing
Days 26-30	Creative Essay	Creative Essay	Creative Essay	Lesson 2 Test	Lesson 2 Test
Days 31-35	Literary Conflicts	Literary Conflicts	Exercises	Exercises	Exercises
Days 36-40	Biography	Biography	Biography Summary	Biography Paragraph	The Story of an Hour
Days 41-45	The Story of an Hour	The Story of an Hour	Opinion Piece Graphic Organizer	Opinion Piece Graphic Organizer	Opinion piece paragraph
Days 46-50	Opinion piece paragraph	Opinion piece paragraph	Lesson 3 Test	Lesson 3 Test	Lesson 3 Test

LESSON 1

Unit 8.1: Analyzing Character Decisions

Objectives:

At the end of this lesson the students will:

- Be able to write in response to reading.

Standards and Expectations:

Reading

8.R.1- read a variety of grade-level texts and multimedia resources (when available) to explain ideas, phenomena, processes, cultural identity, and text relationships, supplying textual evidence to support analysis and conclusions drawn from text.

8.R. 2La – provide an objective summary of the text.

Writing

8.W.4 – develop and strengthen writing as needed by planning, drafting, revising, editing, and use editing marks, rewriting, and publishing.

Language

8.LA.1a – explain the function and tenses of the different kinds of verbs and apply correctly.

8.LA.1b – form and use verbs in the active and passive voice.

8.LA. 2b – spell correctly.

DAY 1 EDITING MARKS

The Editing Marks are commonly used when proofreading writing. Use these marks during part of the "Revision" stage in the writing process, and for the "Editing" stage as well. Editing marks should also be used during peer-editing. Look at the following marks to see how they are used.

EDITING MARKS	
	Insert a word, letter, or phrase
	Delete
	Capitalize
	Change to lower case
	Insert period
	Insert comma
	Insert an apostrophe
	Insert quotation marks
	Insert space
	Close up space
	Transpose letters or words
	Start a new paragraph
	Check spelling
	Move right
	Move left

EDITING MARKS EXERCISE

Below is a paragraph that is full of errors. There may be spelling, punctuation, capitalization, or grammar errors. Use editing marks to help guide you to rewrite the paragraph and correct the errors.

Shoes,we waar them nearly every day. We walk run
jump clmb and stand in them for hours on end Yet we
hardly think about them because they are such an
ordinaree part of our daily lives. shoes wher
not always an important part of people's wardroobes.
The ancient greeks, egyptinse, and Persianes maed
and wore sandals, but actually actually actually went
barefoot most of the time. Archaeologists have found
shos in the ruins of these civiliations, but they seem to
have been worn mainly by royaltee, who could afford
to employ tailorss and shoemakers

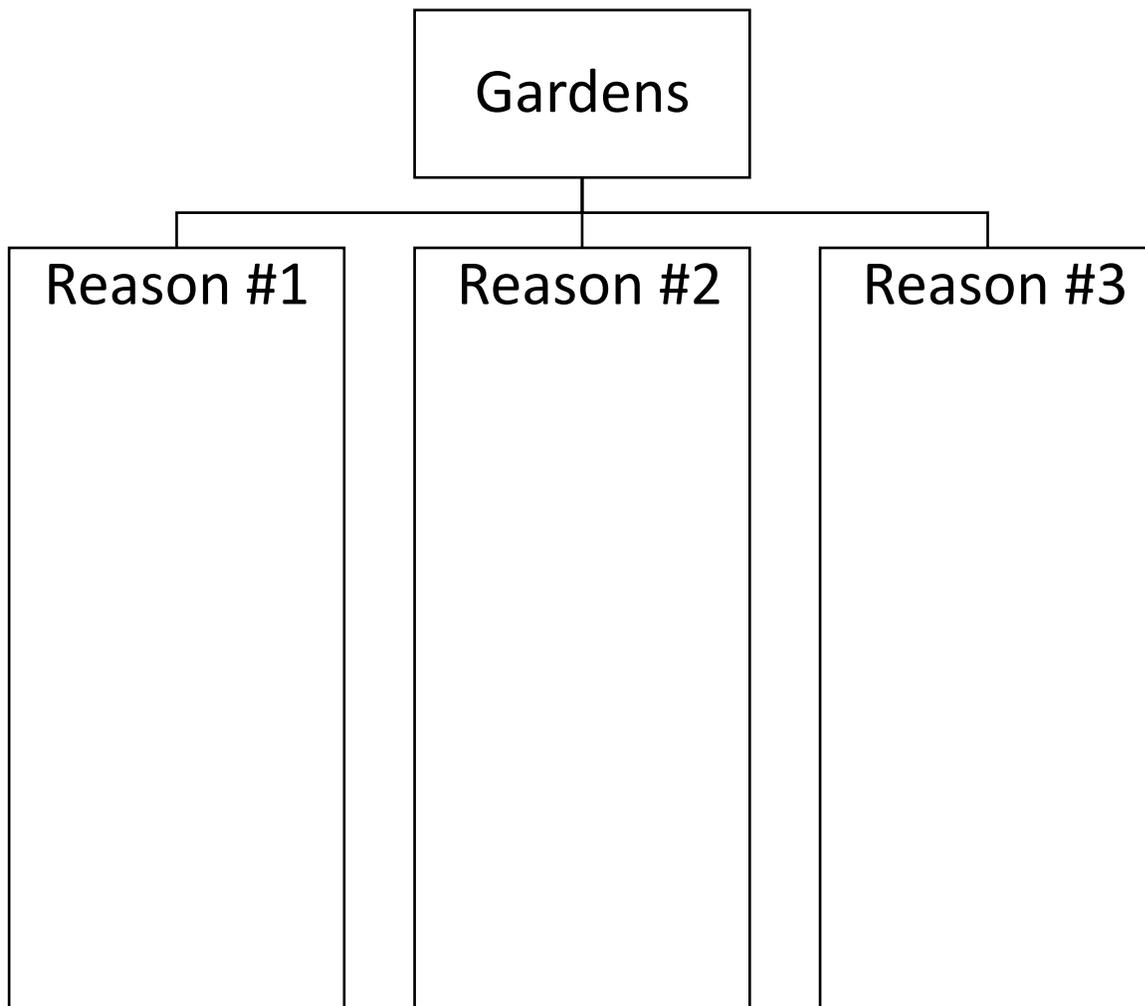
Shoes, we wear them nearly every day. We walk, run, jump, climb, and stand in them for hours on end. Yet we hardly think about them because they are such an ordinary part of our daily lives. Shoes were not always an important part of people's wardrobes. The ancient Greeks, Egyptians, and Persians made and wore sandals, but actually went barefoot most of the time. Archaeologists have found shoes in the ruins of these civilizations, but they seem to have been worn mainly by royalty, who could afford to employ tailors and shoemakers.

DAY 2 PREVIEW ACTIVITY

Do you like gardens? ___ yes ___ no

Would you participate in a community garden? Why or why not?

Explain your three reasons below:



Why do people's decisions matter?

DAY 3 DECISION MAKING LOG

8.1 Analyzing Character Decisions

As you read, record what decisions the characters make and what influences them to make those decisions. Then determine whether the influence is internal or external.

NAME OF CHARACTER	DECISION	INFLUENCE(S) ON DECISION MAKING	IS INFLUENCE INTERNAL OR EXTERNAL?
Mama			



Image from <https://www.vecteezy.com/>

“Leona” From *Seedfolks* by Paul Fleischman

Directions: As you read, stop and fill in the Decision-Making Log. Underline clues from the story that helped you.

Mama believed in doctors, but not Granny. Not even if they were black. *No, ma’am.* I grew up in her house, back in Atlanta. She drank down a big cup of goldenrod tea every morning, with a nutmeg floating in it, and declared she didn’t need no other medicine. Dr. Bates tried to sell her his iron pills and told her straight out that that tea of hers would raise her blood pressure and burst her heart. He passed away that very same summer. Next doctor said it would give her brain fever.

He died on his fiftieth birthday. I believe, right during the party. Had him a real nice funeral, later. Granny lived to ninety-nine, by her count. She kept a scrapbook with the obituaries of all the doctors she outlived and could recite the list of names by heart, like a chapter out of Genesis. We took to going to their funerals right regular over the years. She always laid some goldenrod on their graves.

I was thinking about her one day, walking home from the grocery store on Gibb Street. Then I came to the vacant lot and saw three people in different parts of it. I thought maybe they were looking for money.

Turned out they had shovels, not metal detectors. When I saw they had little gardens going, I said to myself, “I believe I’ll plant me a patch of goldenrod right here.”

There was a man standing and watching from the sidewalk and a girl looking down out a window. There were probably lots of folks who'd want to grow something, just like me. Then I studied all the trash on the ground. Don't know why anyone called that lot "vacant." The garbage was piled high as your waist, some of it from the neighborhood and some dropped off by outside people. The ones who don't want to pay at the dump, or got dangerous chemicals, or think we're such slobs down here we won't mind another load of junk. We can't get City Hall to *pick up* our trash, but we got it *delivered* just fine. The smell's enough to curl up a crocodile's nose, especially in the summer. The gardeners had made some trails through it. But I knew precious few would join 'em until that mess was hauled away. Looking at it, I knew this wasn't a job for no wheelbarrow. This was a job for the telephone.

I marched on home. I've got two kids in a high school that has more guns than books, so I know all about complaining to officials and such about things that need changing. Next morning was Monday. At nine o'clock I drank me a tall glass of water. I knew I'd be having to say the same thing to fifteen or twenty government folks. I put Miles on the CD player and stretched out on the bed. Might as well be comfortable when you're on hold. Then I opened the phone book and started dialing.

You ever watch a sax player close? They push down a key and way at the other end of the instrument something moves. That's what I was looking for – the key that would make that trash disappear.

I tried the City of Cleveland, then Cuyahoga County, then the State of Ohio, and finally the U.S. government. Six and a half hours later I found out the lot was owned by the city. But the people running Cleveland don't usually come down here, unless they take a wrong turn on the freeway. You can't measure the distance between my block and City Hall in miles.

Just the same, I kept working on it the next day. That Citizens' Information Center told me to call the Public Health Department. They sent me to someone else. They're all trained to be slippery as snakes. And to be out to lunch, to not return messages, and to keep folks on hold till they get gray and die. I had the feeling I was getting farther from the key

I needed instead of closer. Then on the third day, I thought on it. When people talk to you on the phone, you're nothing but a voice. And when you're on hold you're not even that. I had to make myself real to 'em.

That morning I took a bus downtown and walked into the Public Health Department. Told about the trash all over again to this dolled-up receptionist. Let her see me up close and personal and hear me loud and clear. She just told me to sit down with the others waiting. I did. Then I opened the garbage bag I'd picked up in the lot on the way. The smell that came out of it made you think of hog pens and maggots and kitchen scraps from back when Nixon was president.

It was amazing how quick people noticed it, including that receptionist. And even more amazing how quick I was called in to have a meeting with someone. I was *definitely* real to them now. I brought that bag along with me into the meeting, to keep it that way.

DAY 4 READING COMPREHENSION

Reading Comprehension

Select the correct answer:

1. Why does Leona take some trash to city hall?

- a. She wanted to recycle it.
- b. She wanted a refund on her taxes.
- c. She didn't want to be ignored anymore.
- d. She couldn't find a dumpster to put it in.

2. How does Leona help the Garden?

- a. she fights for the garden to be cleaned up.
- b. she brings her classroom to learn about planting.
- c. she sows her children to protect the plants.
- d. she advertises for the benefits of the garden.

3. A news article that reports the recent death of a person, typically along with an account of the person's life and funeral information is an _____.

- a. report
- b. obituary
- c. community
- d. garden

4. Leona's grandmother did not believe in _____.

- a. herbal tea

- b. government
- c. medicine
- d. kids

5. What passage best describes how does Leona get the government officials to remove the trash from the lot?

- a. *“There was a man standing and watching from the sidewalk and a girl looking down out a window.”*
- b. *“That Citizens’ Information Center told me to call the Public Health Department.”*
- c. *“Then on the third day, I thought on it. When people talk to you on the phone, you’re nothing but a voice.”*
- d. *“I opened the garbage bag I’d picked up in the lot on the way. The smell that came out of it made you think of hog pens and maggots and kitchen scraps from back when Nixon was president.”*

6. What community does Leona represent?

- a. African American
- b. Latin
- c. Caucasian
- d. Puerto Rican

7. What is a synonym for the word perseverance?

- a. tenacity
- b. neglect
- c. sloth
- d. inconstancy

8. What is an antonym for the word proactive?

- a. motivated
- b. driven
- c. passive
- d. dynamic

9. What does this symbol  mean?

- a. capitalize
- b. paragraph
- c. insert
- d. delete

10. An Essay is a formal piece of _____?

- a. listening
- b. reading
- c. writing
- d. editing

Answer the questions in complete sentences.

1. **Who** is the chapter about?

2. **Where** do the events take place?

3. **When** does the story takes place?

Writing

Open ended questions encourage you to extend your responses, as opposed to yes or no, or one-word answers. Answer in complete sentences.

1. What does the description of the community's setting tells you about the neighborhood?

2. Write a summary of this chapter:

3. What did you learn from reading about Leona and her decision?

Rubric for OPEN ended questions at the end of the module.

DAY 5 COMPREHENSION QUESTIONS

Let's imagine we are in Leona's position; but we cannot go to the city council. An alternative would be to write an essay about the garbage problem and send it to the local newspapers. This is a short exercise to improve your knowledge on writing essays. You will have the opportunity to write complete essays in the next lessons.

For now, let's start getting familiar with some of the important parts of writing.

- I. Write an opening statement: Something strong that will grab everybody's attention.

- II. According to your opening statement add 3 details that support your statement. Important facts that need to be attended.

III. Conclude with a sentence suggesting a way to solve the garbage problem in the community.

Now we will use our knowledge of editing marks to correct our writing. This process helps us reflect on areas we need to improve and gives us the opportunity to focus on these areas. Once you have edited re-write your paragraph in the space provided.

DAY 6 GRAMMAR: WHAT IS AN ADVERB?

According to Purdue University, adverbs modify verbs, adjectives, and other adverbs. (You can recognize adverbs easily because many of them are formed by adding -ly to an adjective, though that is not always the case.)

To easily identify an adverb ask yourself: How? When? Where? To what extent? Why?

For example:

The turtle *walked* **slowly** across the road.

How did the turtle *walk*? **slowly**

My twins *behaved* **badly** during the dentist appointment.

How did the twins *behave*? **badly**

José and Luisa *danced* **clumsily** to the rhythm of the music.

How did José and Luisa *dance*? **clumsily**

Katty always *arrives* **late** and *leaves* **early**.

How did Katty *arrive*? **Late**. And how did she *leave*? **Early**.



TYPES OF ADVERBS

TYPE	ADVERBS	EXAMPLE
Adverbs of Frequency	always, sometimes, often, usually, frequently, rarely/hardly ever, never, generally, etc.	<ul style="list-style-type: none"> • She normally eats three meals a day. • I usually buy all my vegetables at the market. 
Adverbs of Manner	cheerfully, efficiently, painfully, carefully, slowly, badly, easily, well, quickly, etc.	<ul style="list-style-type: none"> • The children were playing happily with their toys. • The police dealt with the incident very efficiently.
Adverbs of Time	now, yesterday, soon, later, yet, tomorrow, already, tonight, today, then, last month/year, etc.	<ul style="list-style-type: none"> • She'd already gone when we got there. • I'm going to hang out with my friends tomorrow.
Adverbs of Place	off, above, abroad, far, on, away, back, here, out, outside, behind, in, down, downstairs, etc.	<ul style="list-style-type: none"> • His children go everywhere with him. • Let's open the box and see what's inside it.
Adverbs of Degree	quite, too, entirely, very, extremely, rather, almost, absolutely, just, barely, deeply, etc.	<ul style="list-style-type: none"> • I'm not absolutely certain I posted it. • He was quite agreeable to accepting the plan.
Adverbs of Evaluation	apparently, clearly, fairly, frankly, fortunately, honestly, hopefully, carelessly, etc.	<ul style="list-style-type: none"> • David is clearly unhappy to be here. • Frankly, I think the Internet is overrated.
Conjunctive Adverbs	accordingly, besides, equally, further, hence, namely, next, now, additionally, etc.	<ul style="list-style-type: none"> • I don't want to go; besides, I'm too tired. • Furthermore, they had not consulted with her. 

ADVERB EXERCISES

Instructions: First select the correct adverb in each sentence and circle the question that helped you choose the correct adverb.

1. We should never go back to the haunted house.

- a. never
- b. go
- c. haunted
- d. back

How? When? Where?

To what extent? Why?

2. He pursued his dreams later in his life.

- a. his
- b. real
- c. nice
- d. later

How? When? Where?

To what extent? Why?

3. She always laid some goldenrod flowers on their graves.

- a. always
- b. some
- c. She
- d. their

How? When? Where?

To what extent? Why?

4. Then I came to the vacant lot and saw three people in different parts of it.

- a. I
- b. vacant
- c. saw
- d. three

How? When? Where?

To what extent? Why?

5. He went downstairs and discovered a surprise.

- a. discovered
- b. downstairs
- c. went
- d. surprise

How? When? Where?

To what extent? Why?

DAY 7 THE FIRST DAY OF SCHOOL STORY



Image from: <https://www.vecteezy.com/>

The First Day of School

Edward P. Jones

Directions: As you are reading, stop and make INFERENCES.

On an otherwise unremarkable September morning, long before I learned to be ashamed of my mother, she takes my hand and we set off down New Jersey Avenue to begin my very first day of school. I am wearing a checkered-like blue-and-green cotton dress and scattered about these colors are bits of yellow and white and brown. My mother has uncharacteristically spent nearly an hour on my hair that morning, plaiting and replaiting so that now my scalp tingles.

Whenever I turn my head quickly, my nose fills with the faint smell of Dixie Peach hair grease. The smell is somehow a soothing one now and I will reach for it time- and time again before the morning ends. All the plaits, each with a blue barrette near the tip and each twisted into an uncommon sturdiness, will last until I go to bed that night, something that has never happened before. My stomach is full of milk and oatmeal sweetened with brown sugar. Like everything else I have on, my pale green slip and underwear are new, the underwear having come three to a plastic package with a little girl on the front who appears to be dancing. Behind my ears, my mother, to stop my whining, has dabbed the stingiest bit of her gardenia perfume, the last present my father gave her before he disappeared into memory.

Because I cannot smell it, I have only her word that the perfume is there. I am also

wearing yellow socks trimmed with thin lines of black and white around the tops. My shoes are my greatest joy, black patent-leather miracles, and when one is nicked at the toe later that morning in class, my heart will break.

I am carrying a pencil, a pencil sharpener, and a small ten-cent tablet with a black-and-white speckled cover. My mother does not believe that a girl in kindergarten needs such things, so I am taking them only because of my insistent whining and because they are presents from our neighbors, Mary Keith and Blondelle Harris. Miss Mary and Miss Blondelle are watching my two younger sisters until my mother returns. The women are as precious to me as my mother and sisters. Out playing one day, I have overheard an older child, speaking to another child, call Miss Mary and Miss Blondelle a word that is brand new to me. This is my mother: When I say the word in fun to one of my sisters, my mother slaps me across the mouth and the word is lost for years and years.

All the way down New Jersey Avenue, the sidewalks are teeming with children. In my neighborhood, I have many friends, but I see none of them as my mother and I walk. We cross New York Avenue, we cross Pierce Street, and we cross L and K, and still I see no one who knows my name. At I Street, between New Jersey Avenue and Third Street, we enter Seaton Elementary School, a timeworn, sad faced building across the street from my mother's church, Mt. Carmel Baptist.

Just inside the front door, women out of the advertisements in Ebony are greeting other parents and children. The woman who greets us has pearls thick as jumbo marbles that come down almost to her navel, and she acts as if she had known me all my life, touching my shoulder, cupping her hand under my chin. She is enveloped in a perfume that I only know is not gardenia. When, in answer to her question, my mother tells her that we live at 1227 New Jersey Avenue, the woman first seems to be picturing in her head where we live. Then she shakes her head and says that we are at the wrong school, that we should be at Walker-Jones.

My mother shakes her head vigorously. "I want her to go here," my mother says. "If I'da wanted her someplace else, I'da took her there."

The woman continues to act as if she has known me all my life, but she tells my mother that we live beyond the area that Seaton serves. My mother is not convinced and for several more minutes she questions the woman about why I cannot attend Seaton. For as many Sundays as I can remember, perhaps even Sundays when I was in her womb, my mother has pointed across I Street to Seaton as we come and go to Mt. Carmel. “You gonna go there and learn about the whole world.” But one of the guardians of that place is saying no, and no again. I am learning this about my mother: The higher up on the scale of respectability a person is—and teachers are rather high up in her eyes—the less she is liable to let them push her around. But finally, I see in her eyes the closing gate, and she takes my hand and we leave the building. On the steps, she stops as people move past us on either side.

“Mama, I can’t go to school?”

She says nothing at first, then takes my hand again and we are down the steps quickly and nearing New Jersey Avenue before I can blink. This is my mother: She says, “One monkey don’t stop no show.”

Walker-Jones is a larger, newer school and I immediately like it because of that. But it is not across the street from my mother’s church, her rock, one of her connections to God, and I sense her doubts as she absently rubs her thumb over the back of her hand. We find our way to the crowded auditorium where gray metal chairs are set up in the middle of the room. Along the wall to the left are tables and other chairs. Every chair seems occupied by a child or adult. Somewhere in the room a child is crying, a cry that rises above the buzz-talk of so many people. Strewn about the floor are dozens and dozens of pieces of white paper, and people are walking over them without any thought of picking them up. And seeing this lack of concern, I am all of a sudden afraid.

“Is this where they register for school?” my mother asks a woman at one of the tables.

The woman looks up slowly as if she has heard this question once too often. She nods. She is tiny, almost as small as the girl standing beside her. The woman’s hair is set in a

mass of curlers and all of those curlers are made of paper money, here a dollar bill, there a five-dollar bill. The girl's hair is arrayed in curls, but some of them are beginning to droop and this makes me happy.

On the table beside the woman's pocketbook is a large notebook, worthy of someone in high school, and looking at me looking at the notebook, the girl places her hand possessively on it. In her other hand she holds several pencils with thick crowns of additional erasers.

"These the forms you gotta use?" my mother asks the woman, picking up a few pieces of the paper from the table. "Is this what you have to fill out?"

The woman tells her yes, but that she need fill out only one.

"I see," my mother says, looking about the room. Then: "Would you help me with this form? That is, if you don't mind."

The woman asks my mother what she means. "This form. Would you mind help in me fill it out?" The woman still seems not to understand.

"I can't read it. I don't know how to read or write, and I'm asking you to help me." My mother looks at me then looks away. I know almost all of her looks, but this one is brand new to me.

"Would you help me, then?" The woman says "Why sure," and suddenly she appears happier, so much more satisfied with everything. She finishes the form for her daughter and my mother and I step aside to wait for her. We find two chairs nearby and sit. My mother is now diseased, according to the girl's eyes, and until the moment her mother takes her and the form to the front of the auditorium, the girl never stops looking at my mother. I stare back at her. "Don't stare," my mother says to me. "You know better than that."

Another woman out of the Ebony ads takes the woman's child away. Now, the woman says upon returning, let's see what we can do for you two.

My mother answers the questions the woman reads off the form. They start with

my last name, and then on to the first and middle names. This is school, I think. This is going to school. My mother slowly enunciates each word of my name. This is my mother: As the questions go on, she takes from her pocketbook document after document, as if they will support my right to attend school, as if she has been saving them up for just this moment. Indeed, she takes out more papers than I have ever seen her do in other places: my birth certificate, my baptismal record, a doctor's letter concerning my bout with chicken pox, rent receipts, records of immunization, a letter about our public assistance payments, even her marriage license—every single paper that has anything even remotely to do with my five-year-old life. Few of the papers are needed here, but it does not matter and my mother continues to pull out the documents with the purposefulness of a magician pulling out a long string of scarves. She has learned that money is the beginning and end of everything in this world, and when the woman finishes, my mother offers her fifty cents, and the woman accepts it without hesitation. My mother and I are just about the last parent and child in the room.

My mother presents the form to a woman sitting in front of the stage, and the woman looks at it and writes something on a white card, which she gives to my mother. Before long, the woman who has taken the girl with the drooping curls appears from behind us, speaks to the sitting woman, and introduces herself to my mother and me. She's to be my teacher, she tells my mother. My mother stares.

We go into the hall, where my mother kneels down to me. Her lips are quivering. "I'll be back to pick you up at twelve o'clock. I don't want you to go nowhere. You just wait right here. And listen to every word she say." I touch her lips and press them together. It is an old, old game between us. She puts my hand down at my side, which is not part of the game. She stands and looks a second at the teacher, then she turns and walks away. I see where she has darned one of her socks the night before. Her shoes make loud sounds in the hall. She passes through the doors and I can still hear the loud sounds of her shoes. And even when the teacher turns me toward the classrooms and I hear what must be the singing and talking of all the children in the world, I can still hear my mother's footsteps above it all.

DAY 8 COMPREHENSION QUESTIONS

Select the correct answer.

1. What is the main theme of the story?

- a. aging
- b. life
- c. education
- d. improvement

2. Which best expresses the author's main purpose in writing this text?

- a. To inform readers about correct education services
- b. To persuade readers to reflect on their lives
- c. To entertain readers with stories from school
- d. To connect her wisdom in the story of making good decisions

3. What does represent the symbolism of the pearls?

- a. represents a better life
- b. represents a terrible life
- c. represents to be upper class
- d. none of the above

4. Which best defines the word *vigorously* as it is used in the seventh paragraph?

- a. aggressively
- b. strenuously
- c. strongly
- d. all of the above

5. What does this symbol ¶ mean?

- a. start a new paragraph
- b. capitalize
- c. move right
- d. check spelling

Answer in complete sentences:

1. Why does the little girl “learn to be ashamed of [her] mother”? Explain. (First sentence)

2. What does the mother want for her child? Why?

DAY 9 MINI LESSON: THESIS STATEMENT

Continue to develop those writing skills.

WRITING THESIS STATEMENT

Directions: Fill in the thesis statement with your input on the past reading selection.

Name: _____

Period: _____

Main Idea

Here's what I think



PERSUASIVE WRITING:
building an argument

Evidence to back up my reasons

1.

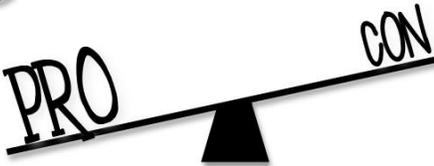


2.

3.

PRO

CON



Here are my reasons

Counter Argument

You could argue that...

But here's the WEAKNESS...

When you weigh all the evidence, you can conclude that...

STRONG

FINISH

DAY 10-11 THEME: ELEMENTS OF A PLOT

Standards & expectations:

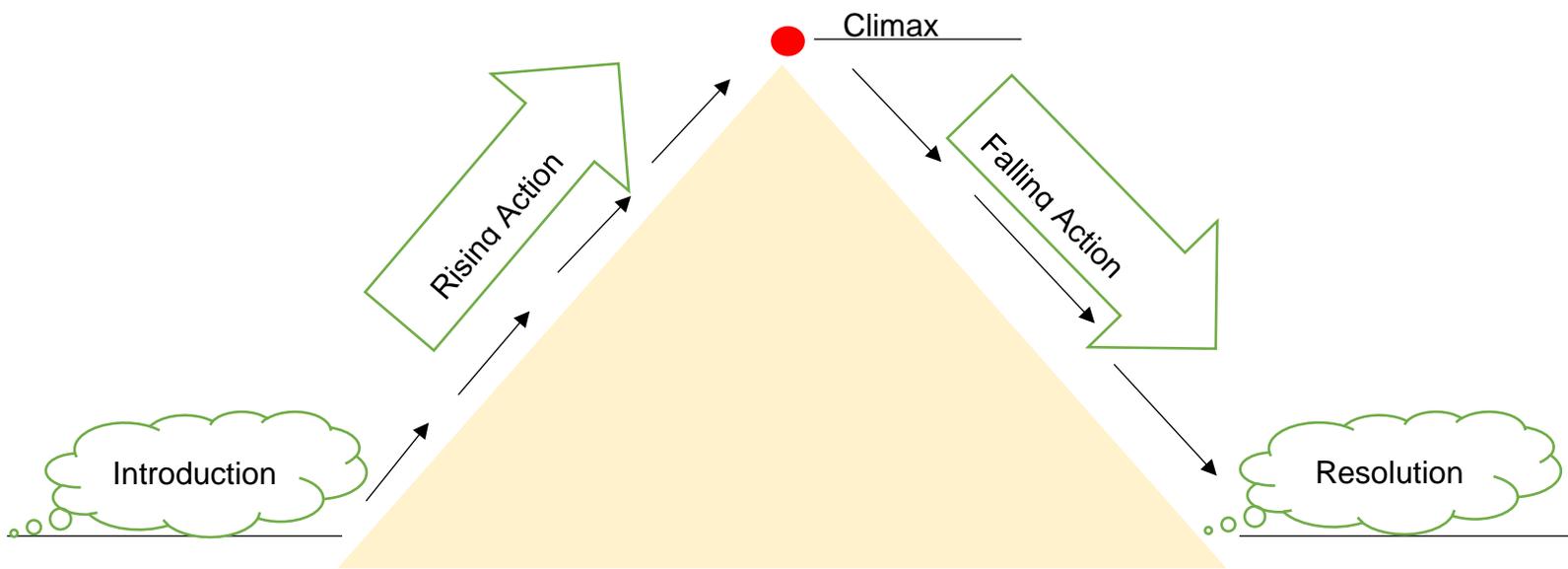
Learning objective: After completing lesson 2, the students will be able to identify the elements of a short story and use these elements to create their own story.

Topic opener: What is a plot?

Introduction of the content: The plot is the series of events that happen in a story. It is built around a conflict or problem, that the main character faces. The elements of a plot are 5 important concepts that every story has. These are:

- a. Introduction/exposition: conflict or problem that the main character faces.
- b. Rising action: a series of relevant incidents that creates suspense, interest and tension.
- c. Climax: is the turning point, or the most important event of the story.
- d. Falling action: events that happens after the climax and leads to the resolution.
- e. Resolution: Where the story ends.

Exploration activity: Plot diagram



DAY 12 ELEVEN STORY

Read the selection. Complete the activities that follow.

ELEVEN

By Sandra Cisneros



Directions: Read the story carefully. As you read, identify the plot of the story and make inferences by using the clues in the text. Underline the clues that help you make your inference.

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are—underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month."

"Not mine," says everybody. "Not me."

"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel." An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not...Not mine." I finally say in a little voice that was maybe me when I was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my

ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, "Now, Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.

"Rachel," Mrs. Price says. She says it like she's getting mad. "You put that sweater on right now and no more nonsense."

"But it's not —"

"Now!" Mrs. Price says.

This is when I wish I wasn't eleven because all the years inside of me—ten, nine, eight, seven, six, five, four, three, two, and one—are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine.

That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers. I take it off right away and give it to her, only Mrs. Price pretends like everything's okay.

Today I'm eleven. There's a cake Mama's making for tonight and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven. Because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny—tiny you have to close your eyes to see it.

DAY 13 COMPREHENSION QUESTIONS

Select the correct answer:

1. How does Rachel describe the red sweater?
 - a. shiny
 - b. plastic
 - c. ugly
 - d. small

2. Rachel says that the way people grow old is like:
 - a. candles on a birthday cake
 - b. a balloon floating in the sky
 - c. a math problem you figure out
 - d. rings inside a tree trunk

3. Why does she on the sweater?
 - a. Mrs. Price makes her wear it
 - b. She wants to hide in it
 - c. Sylvia dares to wear it
 - d. The classroom is cold

4. Rachel puts the sweater in the corner of her desk. Why?
 - a. she threw away the sweater
 - b. she knows it did not belong to her

- c. she saw another girl with the same sweater
- d. she thinks someone else can wears it

5. At the end, what does Rachel wishes?

- a. Sylvia had stayed home
- b. her birthday would start over
- c. she was 102 years old
- d. she had never has gone to school

6. What is a synonym for the word alley?

- a. passage
- b. corridor
- c. aisle
- d. all of the above

7. What is an antonym for the word raggedy?

- a. new
- b. shabby
- c. battered
- d. broken

8. The story's first-person point of view lets you know that?
- a. Rachel has balloons at her party
 - b. Rachel's mother will call Mrs. Price
 - c. Rachel wishes her birthday was over
 - d. Rachel's father will be home late
9. Rachel gets upset with _____ because remembers later that the sweater is hers?
- a. Karen
 - b. Phyllis
 - c. Mrs. Price
 - d. Sylvia
10. What does Rachel do after she puts on the sweater?
- a. starts to scream at everyone
 - b. puts her head down and cries
 - c. begins her class work quietly
 - d. lies to Sylvia about the sweater

DAY 14 QUESTIONS

Answer in complete sentences.

1. How does the mix-up is straightened out?

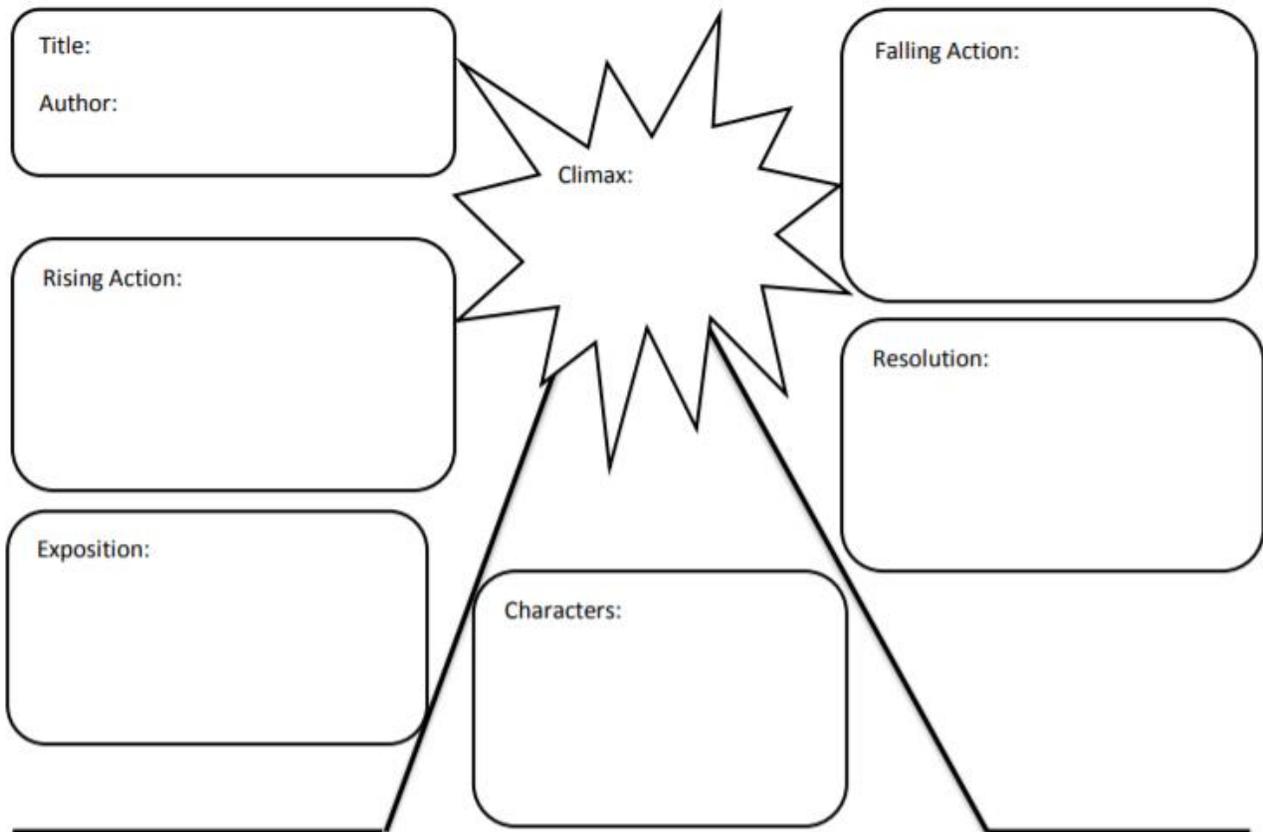
2. Why does Rachel say the cake will be “too late”?

3. Does Mrs. Price treat Rachel unfairly, or did she make an honest mistake?
Explain.

Continue to Exercise 2...

Exercise 2

Complete the diagram and determine which sentence represents each part of the plot.



DAY 15 ESSAY WRITING

Directions: using the previous reading “Eleven” by Sandra Cisneros, you will write an essay. You will investigate details in the short story and apply them in your life experiences. Remember to fill in the outline using complete sentences.

Answer the following questions from the story.

1. What did the author need to explain to readers in the exposition section?

2. What inciting event causes the action to begin to “rise”?

3. Where does the story peak?

4. Is there a clear climax, a decision-making moment, in the story?

5. Which events lead up to the conclusion?

6. How is the story resolved?

DAY 16: LESSON 1 TEST

Answer the questions that follow.

Part I.

1. Which of the following words is an adverb?
 - a. hopped
 - b. swiftly
 - c. walk
 - d. tired

2. Which sentence has an adverb?
 - a. We all ran to school.
 - b. Difficult times lay ahead.
 - c. The house was beautiful.
 - d. Many people spoke loudly there.

3. Which sentence is written correctly?
 - a. The cat ran quickly door.
 - b. The cat quickly ran the out door.
 - c. The cat ran the door quickly out.
 - d. The cat ran quickly out the door.

4. Answer each question.
 - A. What is a thesis statement?
 - b) _____

 - B. Why do we use editing marks?
 - c) _____

5. The plot of a story is-
- a. a conflict.
 - b. the solution.
 - c. many events.
 - d. different locations.

6. The rising action creates-
- d) a. a turning point
 - e) b. the resolution to a problem
 - f) c. suspense, interest, and tension
 - g) d. an environment in which events happen

7. In the story "Eleven", what bothered Rachel about the red sweater?
- a. its red color
 - b. it belonged to Sylvia
 - c. it was old and smelly
 - d. it did not belong to her

8. Write a summary of the beginning, middle and ending parts of the story.

Beginning:

Middle:

End:

9. Answer both parts of the question.

A. How did Rachel feel about Mrs.Price?

B. Write a detail that supports your answer.

10. Why did Rachel want to be like a runaway balloon?

DAY 17 WRAP UP

During the past few weeks, we have been working with analyzing short stories, and writing. Let us create a review of what we have learned.

A. Mention the parts of a story and give examples according to your knowledge.

B. What have we learned until now about writing essays?

C. Mention the characteristics and essay should have.

Next, we will begin lesson 2. You will focus on writing a comparison and contrast essay.

ANSWER KEY Lesson 1.

Comprehension: Reading “Leona” From *Seedfolks* by Paul Fleischman

1. c

2. a

3. b

4. c

5. d

6. a

7. a

8. c

9. d

10. c

1. **Who** is the chapter about?

The chapter is about Leona and how she helps her community.

2. **Where** do the events take place?

The events take place in an urban neighborhood called Seedfolks in Cleveland, Ohio.

3. **When** does the story takes place?

The story takes place during the 1980's.

GRAMMAR

ADVERBS

1. a ----- To what extent will they go?
2. d ----- When did he pursue his dreams?
3. a ----- How often did she lay goldenrod flowers?
4. d ----- How many people were at the vacant lot?
5. b ----- Where did he go?

Comprehension: Reading "The First Day of School" by Edward P. Jones

1. c
2. d
3. a
4. d
5. a

Comprehension: Reading "ELEVEN" By Sandra Cisneros

1. c
2. d
3. a

4. b

5. c

6. d

7. a

8. b

9. b

10. c

Rubric for OPEN ended questions at the end of the module.

Reading - Analyzing Information : Questions

Teacher Name: **Mrs. Guzman**

Student Name:

CATEGORY	4	3	2	1
Summarization	Student uses only 1-3 sentences to describe clearly what the article is about.	Student uses several sentences to accurately describe what the article is about.	Student summarizes most of the article accurately, but has some slight misunderstanding.	Student has great difficulty summarizing the article.
Identifies important information	Student lists all the main points of the article without having the article in front of him/her.	The student lists all the main points, but uses the article for reference.	The student lists all but one of the main points, using the article for reference. S/he does not highlight any unimportant points.	The student cannot important information with accuracy.
Identifies details	Student recalls several details for each main point without referring to the article.	Student recalls several details for each main point, but needs to refer to the article, occasionally.	Student is able to locate most of the details when looking at the article.	Student cannot locate details with accuracy.
Relates Graphics to Text	Student accurately explains how each graphic/diagram is related to the text, and accurately determines whether each graphic/diagram agrees with the information in the text.	Student accurately explains how each graphic/diagram is related to the text.	Student accurately explains how some of the diagrams are related to the text.	Student has difficulty relating graphics and diagrams to the text.

Rubric for ESSAY:

Persuasive Essay : Essay

Teacher Name:

Student Name:

CATEGORY	4 - Above Standards	3 - Meets Standards	2 - Approaching Standards	1 - Below Standards	Score
Attention Grabber	The introductory paragraph has a strong hook or attention grabber that is appropriate for the audience. This could be a strong statement, a relevant quotation, statistic, or question addressed to the reader.	The introductory paragraph has a hook or attention grabber, but it is weak, rambling or inappropriate for the audience.	The author has an interesting introductory paragraph but the connection to the topic is not clear.	The introductory paragraph is not interesting AND is not relevant to the topic.	
Position Statement	The position statement provides a clear, strong statement of the author's position on the topic.	The position statement provides a clear statement of the author's position on the topic.	A position statement is present, but does not make the author's position clear.	There is no position statement.	
Focus or Thesis Statement	The thesis statement names the topic of the essay and outlines the main points to be discussed.	The thesis statement names the topic of the essay.	The thesis statement outlines some or all of the main points to be discussed but does not name the topic.	The thesis statement does not name the topic AND does not preview what will be discussed.	
Sequencing	Arguments and support are provided in a logical order that makes it easy and interesting to follow the author's train of thought.	Arguments and support are provided in a fairly logical order that makes it reasonably easy to follow the author's train of thought.	A few of the support details or arguments are not in an expected or logical order, distracting the reader and making the essay seem a little confusing.	Many of the support details or arguments are not in an expected or logical order, distracting the reader and making the essay seem very confusing.	
Transitions	A variety of thoughtful transitions are used. They clearly show how ideas are connected	Transitions show how ideas are connected, but there is little variety	Some transitions work well, but some connections between ideas are fuzzy.	The transitions between ideas are unclear OR nonexistent.	
Closing paragraph	The conclusion is strong and leaves the reader solidly understanding the writer's position. Effective restatement of the position statement begins the closing paragraph.	The conclusion is recognizable. The author's position is restated within the first two sentences of the closing paragraph.	The author's position is restated within the closing paragraph, but not near the beginning.	There is no conclusion - the paper just ends.	
Capitalization & Punctuation	Author makes no errors in capitalization or punctuation, so the essay is exceptionally easy to read.	Author makes 1-2 errors in capitalization or punctuation, but the essay is still easy to read.	Author makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Author makes several errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	
Grammar & Spelling	Author makes no errors in grammar or spelling that distract the reader from the content.	Author makes 1-2 errors in grammar or spelling that distract the reader from the content.	Author makes 3-4 errors in grammar or spelling that distract the reader from the content.	Author makes more than 4 errors in grammar or spelling that distract the reader from the content.	

LESSON 2

Unit 8.1: Analyzing Character Decisions

Objectives:

At the end of this lesson the students will:

- After this lesson, students will be able to:

- Define the term 'conjunction', subordinating conjunctions, and correlative conjunctions
- Identify the correct use of conjunctions in sentences
- Join a variety of independent and dependent clauses to improve sentences
- Be able to construct a comparison and contrast essay in response to reading

Standards and Expectations:

Reading

8R.1 Read a variety of grade-level texts and multimedia resources (when available) to explain ideas, phenomena, processes, cultural identity, and text relationships, supplying textual evidence to support analysis and conclusions drawn from the text.

Writing

8.W.2 Write informational texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

8.W.4 Develop and strengthen writing as needed by planning, drafting, revising, editing, use editing marks, rewriting, and publishing.

8.W.8 Write routinely for short and extended time frames (time for research, reflection, and revision) for a variety of discipline-specific tasks, purposes, and audiences.

DAY 18 CONJUNCTIONS

Conjunctions are words used to connect words around a sentence to make their meaning clearer and logical. Conjunctions have different types such as coordinating conjunctions, subordinating conjunctions, and correlative conjunctions.

Remember, when you are writing an essay piece you will want to use a combination of these three to make your essay to be **cohesive**.

COORDINATING CONJUNCTIONS

CONJUNCTION	EXAMPLE
For	We listened eagerly, for he brought news of our families.
And	She didn't speak to anyone, and nobody spoke to her.
Nor	I don't expect children to be rude, nor do I expect to be disobeyed.
But	They rushed to the hospital, but they were too late.
Or	I will go shopping, or I will go camping.
Yet	Kelly was a convicted criminal, yet many people admired him.
So	I was feeling hungry, so I made myself a sandwich.



Coordinating conjunctions simply connect two independent clauses to make two sentences into one sentence. Remember that independent clauses can stand on their own as a sentence.

SUBORDINATING CONJUNCTIONS



A **subordinating conjunction** is a word or phrase that links a dependent clause to an independent clause. This word or phrase indicates that a clause has additional information to add to the sentence's main idea, either signaling a cause-and-effect relationship or a shift in time and place between the two clauses. Remember that dependent clauses cannot be alone but need extra information to make sense and independent clauses can make meaning on their own.

CORRELATIVE CONJUNCTIONS

CONJUNCTION	EXAMPLE
Both...and	The company deals in both hardware and software.
Either...or	I will eat either carrots or peas for dinner.
Neither...nor	Natalie, likes neither milk nor cream cake.
Whether...or	Do you care whether we have noodles or rice for dinner?
Not only...but (also)	He not only studies hard but also works well.
Such...that	It's such a tiny kitchen that I don't have to do much to keep it clean.
Scarcely...when	Scarcely had she entered the room when the phone rang.
No sooner...than	No sooner did he enter the room than he saw a snake.

Correlative conjunctions are conjunctions that work together in a pair.

DAY 19 EXERCISES

Instructions: Select the conjunction that most fits the sentence.

1. Luis brushes his teeth ___ he has eaten supper.

- a) after
- b) or
- c) while
- d) and

2. It started to rain ___ the artist begun painting at the park.

- a) while
- b) since
- c) or
- d) them

3. We can go home ___ it gets dark.

- a) since
- b) while
- c) as soon as
- d) but

4. Give this gift to Maria ___ you see her.

- a) when
- b) since
- c) until
- d) before

5. She has known Pedro ___ high school.

- a) when
- b) as
- c) after
- d) since

6. _____ did the party begin late, _____ the artist never showed up.

- a) Not only....but also
- b) until....after
- c) So....that
- d) Even though....when

7. Alice looked unhappy ____ she walked in.

a) since

c) and

b) as

d) or

8. I asked for some bread with butter _____ I was full already.

a) until

c) even though

b) as

d) and

9. Sarah is a good singer ____ a poor dancer.

a) but

c) after

b) until

d) as

10. Are you traveling by train ____ by bus?

a) or

c) since

b) as

d) for

DAY 19 EXERCISE ANSWERS

1. a

2. a

3. c

4. a

5. d

6. a

7. a

8. c

9. a

10.a

DAY 20 COMBINING SENTENCES PRACTICE

A good writer will change sentence patterns to make the writing more interesting to the reader. One way to change the pattern is make sentences longer by combining two sentences together. Too many short sentences in a paragraph makes the text sound choppy and boring. Combining sentences makes the text flow more smoothly, and the text becomes more interesting.

Example:

The dog ran to the fence. It began to bark.

Changes to: The dog ran to the fence and began to bark.

Rewrite the sentences below combining the sentences. You may add words, such as conjunctions, as needed. Be careful to keep the meaning of the new sentence the same as the original.

1. Joshua biked to school. Elizabeth went in a car.

2. The circus clown juggled china plates. She also rode a blue bicycle.

3. Monday is a school holiday. The class will take the test on Tuesday.

4. The blue chair is too big. The brown chair is too small.

5. I washed the dishes yesterday. I made the beds today.

6. Science is Kelly's favorite subject. She wants to be a biologist.

7. No one saw the wolf in the yard. It was too dark.

8. Washington, D.C. is popular with tourists. I haven't been there.

DAY 21 VILLAGE IN ARGENTINA ARTICLE

STRANGE VILLAGE IN ARGENTINA

24-07-2020



Epecuen, which is 549 kilometers southwest of Buenos Aires, Argentina, once was a busy lakeside village renowned for its saltwater baths.

This came to a sudden end in November 1985, though, when the town's lake overflowed, and water surged into the town. Locals and tourists were forced to evacuate and just days later, their homes and buildings were covered by almost 10 meters of salt water.

Now, 30 years on, the village is one of Argentina's tourist attractions once more; the water has evaporated, and former residents can walk through the ruins of what was once their town. It looks like a setting from a zombie apocalypse film.

Difficult words: renowned (known by many people), surge (move suddenly and powerfully), evaporate (turn from liquid into vapor/gas), former (-ex).

You can listen to the audio of this article here: <https://youtu.be/rur8gsxDf5U>

You can hear more news about the event here: <https://youtu.be/FwyDXgnphak>

DAY 22 NEWS ARTICLE ANALYSIS

Name of article: _____ Date: _____

1. Answer briefly the following 5W and H questions about the article:

Who?

What?

Where?

When?

Why?

How?

2. What is the topic of the article?

3. What do you know about this topic?

4. Which of the 5 Ws and H is the most important? And why?

5. Describe the impact and how many people have been affected:

6. What do you think of this article?

DAY 23-24 FLOATING CINEMA

JULY 20, 2020

Parisians Enjoy Floating Cinema on The Seine River

BY DAKSHA MORJARIA



Paris residents recently enjoyed a movie while seated inside electric boats on the River Seine (Credit: quefaire.paris.fr)

On July 18, 2020, about 150 Paris residents settled inside 38 electric boats floating on the Seine river to enjoy a free screening of LE GRAND BAIN — a 2018 comedy about a group of middle-aged men forming a **synchronized** swim team. The city's first

"Cinema sur L'Eau," or "Cinema on Water," was organized by MK2 Cinemas to celebrate the June 22 reopening of the country's movie theaters, which had been **shuttered** since mid-March to stem the rapid spread of the novel coronavirus.

To **comply** with COVID-19 social distance guidelines, the boats, which could each **accommodate** up to six family members, and the deck chairs set up on the river bank to seat an additional 150 people, were **situated** at least six feet apart.

"It's been years, we're creating operations to take the cinema out of the cinema rooms as a **promotion** tool, and after the few months of **confinement**, we thought we needed a way to tell to the people and to tell to the world that cinemas are open in Paris, that Paris is one of the worldwide capital of cinema, and also to create a way for them to enjoy with their families a **magnificent** night," said Elisha Karmitz, CEO of MK2 Cinemas.

The fun event was timed to **coincide** with the opening of the annual Paris Plages, a **beloved** summertime tradition during which roads along the Seine are closed to turn the waterfront into a temporary beachfront. This year's celebration, which will be held from July 18, 2020, to August 30, 2020, has a **myriad** of fun activities in

store for both kids and adults. They include swimming and water sports in the La Villette canal basin, workshops, board games, and numerous sports-related events to celebrate the XXXIII Olympic Games, which will be held in Paris from July 26, 2024, to August 11, 2024.

In the US, where a **resurgence** in COVID-19 cases has caused most movie theaters to remain closed, drive-in theaters are making a comeback. Popular in the 1950s, they allow cinema-goers to watch films, which are projected on a massive screen, from the comfort of their cars. While the experience previously **entailed** attaching a speaker to the car window, viewers can now obtain the audio by tuning into the **appropriate** frequency on their car radios. This has made it easy to instantly convert large empty fields, or even parking lots, into temporary drive-ins.

As a result, more than just movies are being transformed into drive-in events. In June 2020, music fans in Fort Collins, Colorado, were treated to a COVID-19 **iteration** of the popular annual Beanstalk Music & Mountains Festival. Entitled Beanstalk: At the Drive-In, the two-day event, held at the Holiday Twin Drive-In Movie Theater, allowed the **occupants** of almost 400 cars, to enjoy the live music without leaving the safety of their vehicles.

"The production angle went very smoothly," says festival co-owner and CEO Scott Hachey, who is also the guitarist of the band Magic Beans. "The social distancing aspect went very well as well, and we were excited with how our fans stuck next to their cars most of the time."

In other parts of the country, **makeshift** drive-ins have also been used for high-school graduations, church services, and even fitness classes. The **innovative** adaptations are just one of the many examples of how people worldwide are finding ways to enjoy normal activities during these **unprecedented** times.

DAY 25 NEWS ARTICLE ANALYSIS

Name of article: _____ Date: _____

1. Answer briefly the following 5W and H questions about the article:

Who?

What?

Where?

When?

Why?

How?

2. What is the topic of the article?

3. What do you know about this topic?

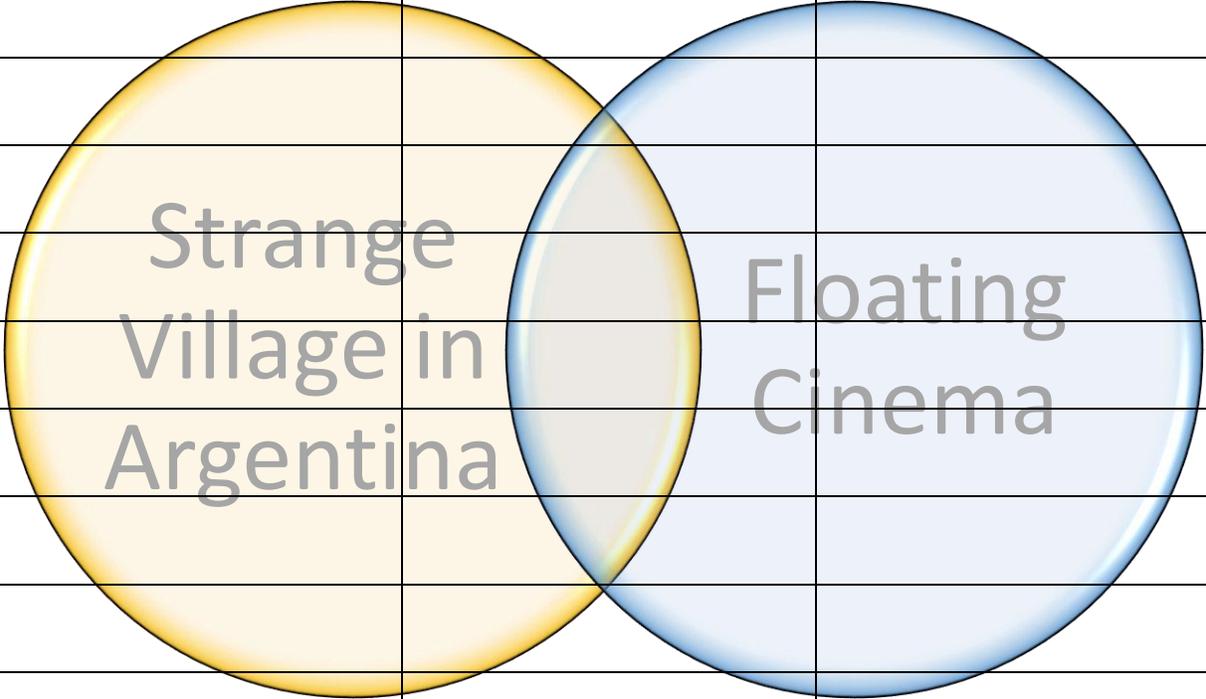
4. Which of the 5 Ws and H is the most important? And why?

5. Describe the impact and how many people have been affected:

6. What do you think of this article?

DAY 26 COMPARE AND CONTRAST

Instructions: Use the analysis of the articles to compare and contrast both articles with the help of the following graphic organizer.

CONTRAST	SIMILARITIES	CONTRAST
 <p data-bbox="305 898 699 1199">Strange Village in Argentina</p> <p data-bbox="948 951 1268 1136">Floating Cinema</p>		

Comparative Essay Organization:

Paragraph 1

Introduction

Paragraph 2

Similarities of both articles in alternating sentences.

Paragraph 3

Differences of both articles in alternating sentences.

Paragraph 4

Conclusion

Example of alternating sentence:

Book A expresses a fond longing for the memories of the protagonist's childhood. In contrast, Book B shows loathing towards the memories of their childhood. For these reasons, Book A has a more positive and optimistic view of the world.

You can find some examples of good comparative essays here:

<https://betterlesson.com/community/document/61569/sample-comparative-essay>

<http://www.essaybyexample.com/free-essay-samples/essay-comparative-scifi-novels-movies.php>

COMPARISON AND CONTRAST RUBRIC

	4	3	2	1
Purpose & Supporting Details	The paper compares and contrasts items clearly. The paper points to specific examples to illustrate the comparison. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is general. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is incomplete. The paper may include information that is not relevant to the comparison.	The paper compares and contrasts but does not include both. There is no supporting information or support is incomplete.
Organization & Structure	The paper breaks the information into point by-point structure. It follows a consistent order when discussing the comparison.	The paper breaks the information into point by-point structure but does not follow a consistent order when discussing the comparison.	The paper breaks the information into point by-point structure, but some information is in the wrong section. Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions	The paper moves smoothly from one idea to the next. The paper uses comparison and contrast transition words to show relationships between ideas. The paper uses a variety of sentence structures and transitions.	The paper moves from one idea to the next, but there is little variety. The paper uses comparison and contrast transition words to show relationships between ideas.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Grammar & Spelling (Conventions)	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.

Retrieved from:

http://www.readwritethink.org/files/resources/lesson_images/lesson275/compcon_rubric.pdf

DAY 29-31 LESSON 2 TEST

Part I: Conjunctions

Instructions: Select the most appropriate response to the question.

1. Conjunctions are:
 - a) Words that describe other sentences
 - b) Words that connect paragraphs logically
 - c) Words that connect clauses together logically
 - d) Words that describe other words
2. What are coordinating conjunctions?
 - a) They connect two independent clauses
 - b) They connect an independent clause with a dependent clause
 - c) They connect two dependent clauses
 - d) They work together in a pair to connect ideas in a sentence
3. What are subordinating conjunctions?
 - a) They connect two independent clauses
 - b) They connect an independent clause with a dependent clause
 - c) They connect two dependent clauses
 - d) They work together in a pair to connect ideas in a sentence
4. What are correlative conjunctions?
 - a) They connect two independent clauses
 - b) They connect an independent clause with a dependent clause
 - c) They connect two dependent clauses

d) They work together in a pair to connect ideas in a sentence

Instructions: Identify the appropriate conjunction for each sentence.

- 1) My grandma takes me to the ice cream shop _____ I go to visit her.
 - a) Once
 - b) Whenever
 - c) Wherever
 - d) Sometimes
- 2) I plan to go to Italy _____ this Christmas _____ the next.
 - a) Whether/ or
 - b) Either/ or
 - c) Whether/ and
 - d) Just as/ so
- 3) I turned in all of my essays on time, _____ everyone else did not.
 - a) But
 - b) Yet
 - c) So
 - d) For
- 4) Everyone's leaving in two days for school, _____ or not they like it.
 - a) If
 - b) Whether
 - c) Though
 - d) However
- 5) Our trip to the canyon was exciting, _____ we got the best deal for it.
 - a) But
 - b) For
 - c) Yet
 - d) And
- 6) Everyone knows that Emma is honest, _____ everyone always trusts her.
 - a) Lest
 - b) When
 - c) So
 - d) And

Part II: Reading Selection Village in Argentina

1. Where did the event occur?
 - a. Panama
 - b. Ecuador
 - c. Germany
 - d. Argentina
2. When did the event occur?
 - a. November 2019
 - b. July 2020
 - c. November 1985
 - d. February 1500
3. Who was affected?
 - a. The government
 - b. The country
 - c. Locals and tourists
 - d. The animals
4. What happened to at the beginning of the story?
 - a. The lake flooded the town
 - b. The lake disappeared
 - c. A volcano erupted
 - d. An earthquake destroyed the town
5. What happened at the end of the story?
 - a. The town was flooded with 10 meters of salt water
 - b. The water evaporated
 - c. A zombie apocalypse
 - d. A hurricane battered the town
6. What does the word renowned mean?
 - a. That it is popular
 - b. Nobody knows what it is
 - c. The location of an object

- d. Time of the incident
7. How did people describe the setting of the event after they returned to the town?
- a. Like a garden full of flowers
 - b. Like a zombie apocalypse movie
 - c. Like an explosion
 - d. Like nothing happened
8. Surge means:
- a. To move suddenly and powerfully
 - b. To create more water
 - c. To flow smoothly
 - d. To jump erratically
9. To overflow means:
- a. To risk everything
 - b. To spread around
 - c. To flow under
 - d. To flow over the top
10. Evaporate means:
- a. Turn solid into vapor
 - b. Turn liquid into vapor
 - c. Turn vapor into water
 - d. Turn from light to dark

Part III: Reading Selection Floating Cinema Vocabulary

1. Where did the event occur?
- a. Italy
 - b. Ecuador
 - c. Germany
 - d. Argentina

2. When did the event occur?
 - a. November 2019
 - b. July 2020
 - c. November 1985
 - d. February 1500
3. Who was affected?
 - a. The government
 - b. The country
 - c. Locals and tourists
 - d. The animals
4. What happened to at the beginning of the story?
 - a. The river flooded the town
 - b. Locals got on boats on the Seine river to watch a comedy
 - c. Locals got together to watch movies at the theater
 - d. Locals went fishing in the river
5. What happened at the end of the story?
 - a. People complained that the movie was not funny
 - b. People liked the movie
 - c. The event was a success according to the CEO
 - d. Everyone left
6. Another word for magnificent would be:
 - a. Accommodating
 - b. Impressive
 - c. Modest
 - d. Cheap
7. Appropriate means:
 - a. Something nice
 - b. Something that is suitable
 - c. Impressive
 - d. Something irrelevant

8. Iteration means:

- a. The repetition of a process
- b. To convey an example
- c. To carry out a job
- d. To specify a subject

9. Innovative means:

- a. To conserve old rules
- b. To react to an event
- c. To see clearly
- d. Create a new method

10. Unprecedented means:

- a. Something that has never been expected before
- b. Supernatural
- c. An event of normal circumstances
- d. A case to solve

LESSON 3

Unit 8.1: Analyzing Character Decisions

Objectives:

At the end of this lesson the students will:

- After this lesson, students will be able to:

- Define and analyze the different kinds of literary conflicts
- Identify protagonists, antagonists and conflicts from text
- Summarize Kate Chopin's biography
- Analyze the *Story of an Hour* short story

Standards and Expectations:

Reading

8.R.1 Read a variety of grade-level texts and multimedia resources (when available) to explain ideas, phenomena, processes, cultural identity, and text relationships, supplying textual evidence to support analysis and conclusions drawn from the text.

8.R.2La Provide an objective summary of the text.

8.R.3La Distinguish character traits (internal and external).

8.R.3I Analyze the interactions between individuals, events, and ideas in an informational text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Writing

8.W.2 Write informational texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

DAY 32 LITERARY CONFLICTS

Remember that **protagonists** are the main character of the story and that the story revolves around the protagonist. The story may have an **antagonist** who is working against the protagonist's goal and create **conflict**.

In literature, conflicts are a struggle between two opposing forces that can be **internal** or **external**.

Internal vs. External Conflict

External Conflict

It is driven by an outside force from the character



Person vs Person

Person vs Society

Person vs Nature

Person vs
Technology

Internal Conflict

Happens inside the
character's mind

Person vs. Self Conflict

6 Types of Story Conflict

1. Person vs Person

Friction between friends and lovers or protagonists and antagonists.



2. Person vs Nature

Conflict between characters and environment, e.g. natural disasters.



3. Person vs Self

Inner conflict, e.g. fear and self-doubt; self-destructiveness.



4. Person vs Society

Struggles between individuals and social codes in their world.



5. Person vs Supernatural

Conflict between characters and paranormal/otherworldly events.



6. Person vs Technology

Conflict between characters and the results of scientific discovery.



Using internal and external conflict in stories

1. Make both types of conflict obstacles

What interior faults get in a character's own way? And what events beyond their control?



2. Plan how both types of conflict relate

E.G. Does a character's short temper affect resolution in an explosive work disagreement?



3. Make characters' inner conflicts clash

How do characters' key faults (e.g. being too abrasive or not speaking up enough) clash?



4. Use greater and lesser conflicts

What smaller conflicts might arise as your characters grow and develop over time?



5. Plan key conflicts into character arcs

Create character profiles including summaries of major and minor conflicts they could encounter.



Create character profiles and an easy story outline:
www.nownovel.com/start-writing-a-book

DAY 33-36 CONFLICT EXERCISES

Directions: Read the description of the story. Determine the protagonist (central character) and antagonist (opposing force). Then describe the type of conflict (example: person vs. nature).

1. After breaking his mother's favorite vase, Casey struggles to decide whether he should tell his mother the truth or attempt to hide his mistake and blame the family dog.

Protagonist: _____ **Antagonist:** _____

Type of Conflict: _____

2. Kiko is a ninja warrior trained by Mountain Master Yoho Mahrati. When Master Mahrati is slain by Shan Bhutan of the Lotus Clan in the most cowardly of fashions, Kiko lays it all on the line to avenge the death of his master. Will Kiko overcome Shan Bhutan and the powerful Lotus Clan?

Protagonist: _____ **Antagonist:** _____

Type of Conflict: _____

3. It's the year 3030 and society is completely dependent on computers and robots. A young boy named Domino is flying his hovering board to school when all the machines start attacking people due to a powerful computer virus. What will Domino do now that the machines that are supposed to help him have turned against him?

Protagonist: _____ **Antagonist:** _____

Type of Conflict: _____

4. Brian has the best dog in the world. In fact, he has one of the only dogs in the world. That's because dogs are not allowed in Brian's world, where people believe that dogs spread diseases. Brian's dog will be executed if he is caught. Soon Brian learns of a mysterious underground dog owners club and joins the fight to legalize dogs. Can Brian and his new friends prove to the world that dogs are safe and friendly?

Protagonist: _____ **Antagonist:** _____

Type of Conflict: _____

5. Janie is on a whitewater-rafting trip along a choppy river when their guide suddenly has a heart attack. Now she and the other passengers must learn to work together to survive the treacherous rapids. As if things weren't bad enough, some of the passengers have spotted a bear following the confused rafters along the shore. Will Janie make it home safely?

Protagonist: _____ **Antagonist:** _____

Type of Conflict: _____

Morton, D. (2014). Types of Conflict. E-Reading Worksheets. Retrieved from:
<https://www.ereadingworksheets.com/>

ANSWER KEY CONFLICT EXERCISES

1) Protagonist: Casey Antagonist: Casey

Type of Conflict: Person vs Self

2) Protagonist: Kiko Antagonist: Shan Bhutan

Type of Conflict: Person vs Person

3) Protagonist: Domino Antagonist: Robots and Computers

Type of Conflict: Person vs Technology

4) Protagonist: Brian Antagonist: Society

Type of Conflict: Person vs Society

5) Protagonist: Janie Antagonist: the bear

Type of Conflict: Person vs Nature

DAY 37 BIOGRAPHY

American author Kate Chopin (1850–1904) wrote two published novels and about a hundred short stories in the 1890s. Most of her fiction is set in Louisiana and most of her best-known work focuses on the lives of sensitive, intelligent women.



Her short stories were well received in her own time and were published by some of America's most prestigious magazines—*Vogue*, the *Atlantic Monthly*, *Harper's Young People*, *Youth's Companion*, and the *Century*. A few stories were syndicated by the American Press Association. Her stories appeared also in her two published collections, *Bayou Folk* (1894) and *A Night in Acadie* (1897), both of which received good reviews from critics across the country. Twenty-six of her stories are children's stories—those published in or submitted to children's magazines or those similar in subject or theme to those that were. By the late 1890s Kate Chopin was well known among American readers of magazine fiction.

Her early novel *At Fault* (1890) had not been much noticed by the public, but *The Awakening* (1899) was widely condemned. Critics called it morbid, vulgar, and disagreeable. Willa Cather, who would become a well-known twentieth-century American author, labeled it trite and sordid.

Some modern scholars have written that the novel was banned at Chopin's hometown library in St. Louis, but this claim has not been able to be verified, although in 1902, the Evanston, Illinois, Public Library removed *The Awakening* from its open shelves—and the book has been challenged twice in recent years. Chopin's third collection of stories, to have been called *A Vocation and a Voice*, was for unknown reasons cancelled by the publisher and did not appear as a separate volume until 1991.

Chopin's novels were mostly forgotten after her death in 1904, but several of her short stories appeared in an anthology within five years after her death, others were

reprinted over the years, and slowly people again came to read her. In the 1930s a Chopin biography appeared which spoke well of her short fiction but dismissed *The Awakening* as unfortunate. However, by the 1950s scholars and others recognized that the novel is an insightful and moving work of fiction. Such readers set in motion a Kate Chopin revival, one of the more remarkable literary revivals in the United States.

After 1969, when Per Seyersted's biography, one sympathetic to *The Awakening*, was published, along with Seyersted's edition of her complete works, Kate Chopin became known throughout the world. She has attracted great attention from scholars and students, and her work has been translated into other languages, including Albanian, Arabic, Catalan, Chinese, Czech, Danish, Dutch, French, Galician, German, Hungarian, Icelandic, Italian, Japanese, Korean, Malayalam, Persian (Farsi), Polish, Portuguese, Serbian, Spanish, Swedish, Turkish, and Vietnamese. She is today understood as a classic writer who speaks eloquently to contemporary concerns. *The Awakening*, "The Storm," "The Story of an Hour," "Désirée's Baby," "A Pair of Silk Stockings," "A Respectable Woman," "Athénaïse," and other stories appear in countless editions and are embraced by people for their sensitive, graceful, poetic depictions of women's lives.

DAY 38 BIOGRAPHY SUMMARY

Instructions: Summarize Kate Chopin's biography by using the following graphic organizer. Then write it in paragraph form with the help of the graphic organizer.

Early Life (Write 2 sentences)

Character Traits (Write 3 character traits)

What is she famous for? (Write 2 sentences)

State 2 facts in complete sentences that you find interesting about her

ANALYZE THE PICTURE

Analyze the picture to the right.

What do you see?

What is she wearing and what color could it be?

Why is she wearing that color?

Why is she smiling?

How do you think that it relates to the story?



By Kate Chopin (1894)

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself, she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself, a little whispered word escaped her slightly parted lips. She said it over and over under the breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that moment of illumination.

And yet she had loved him--sometimes. Often, she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory.

She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his gripsack and umbrella. He had been far from the scene of the accident and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came, they said she had died of heart disease--of the joy that kills.

DAY 43-44 OPINION PIECE GRAPHIC ORGANIZER ANALYSIS

Does the picture make sense after reading the story? How does it make sense?

Character Traits (Write 3 character traits)

What happened at the end of the story?

What do you think caused the ending of the story?

**Why do you think that Chopin wrote this story?
How does it relate to the 19th century?**

DAY 48-50 LESSON 3 TEST

Part I: Conflicts

Instructions: Select the most appropriate response to the question.

5. What is **conflict**?
- a) Person vs Person
 - b) The characters who are fighting
 - c) A struggle between two forces
 - d) A disaster
6. Which of these is **NOT** a kind of conflict?
- a) Person vs Society
 - b) Person vs Aliens
 - c) Person vs Technology
 - d) Person vs Person
7. When a conflict is internal it means that it happens in...
- a) A closed space
 - b) Inside an imaginary box
 - c) Inside a person's thoughts and feelings
 - d) A character's environment
8. When a conflict is external it means that it happens from...
- a) The force that is within the character
 - b) A force that is supernatural
 - c) A force that is in struggle with the characters
 - d) A force that is outside of a character's control
9. A protagonist is...
- a) A secondary character
 - b) The villain
 - c) The conflict of a story
 - d) The main character of a story

Instructions: Read the following paragraph and answer the questions choosing the most appropriate answer.

Everything was going just fine for Mae until yesterday. That was when she found out that her eyes were turning green. In Mae's world people discriminate against those with green eyes. Green-eyed people cannot vote or hold public office and they are often forced to work the worst jobs for the least pay if they can even find a job. Mae's parents want her to have surgery to change her eye color, but her grandma, who also has green eyes, encourages her to fight for her rights. With her grandma behind her, Mae joins a resistance movement and becomes the poster child for green-eyed rights, but how will all of this attention affect Mae's family, especially her parents who wanted her to hide who she was?

10. Who is the Antagonist?

- a) Mae
- b) Mae's Family
- c) The resistant movement
- d) The government

11. Who is the protagonist?

- a) Mae
- b) Mae's Family
- c) The resistance movement
- d) The government

12. What type of conflict is the protagonist facing?

- a) Person vs Society
- b) Person vs Person
- c) Person vs Technology
- d) Person vs Nature

Instructions: Read the following paragraph and answer the questions choosing the most appropriate answer.

Jack Juniper is the best fighter pilot in the Air Force. He can take down an enemy jet while doing a barrel roll. One day while Jack is escorting some friendly pilots to a military base, something that Jack has never seen before attacks the convoy... aliens! Can Jack outmaneuver the highly skilled alien pilots or is the mission doomed to failure?

13. Who is the Antagonist?

- a) Aliens
- b) Jack Juniper
- c) The Air Force
- d) The government

14. Who is the protagonist?

- a) Aliens
- b) Jack Juniper
- c) The Air Force
- d) The government

15. What type of conflict is the protagonist facing?

- a) Person vs Supernatural
- b) Person vs Person
- c) Person vs Technology
- d) Person vs Nature

Part II: Story of an Hour Comprehension Questions

Instructions: Select the most appropriate response to the question.

16. When is this story taking place?

- a. 1800
- b. 1900
- c. 2000
- d. 2010

17. The story is written in _____ perspective

- a. First person
- b. Second person
- c. Third person

18. What does the word “aquiver” mean?

- a. Laughing
- b. Trembling
- c. Nervously
- d. Timidly

19. What is the title of the story referring to?

- a. How long the story takes to read
- b. There is no title
- c. The time that the story takes place
- d. The name of a TV show

20. Who announces the death of Mr. Mallard?

- a. Friar John
- b. Richards
- c. Josephine
- d. Roberts

21. What is most important about the story’s setting?

- a. Women did not have much freedom or rights during this time
- b. It is in a large house
- c. It takes place for one hour
- d. It has no importance

22. What does “tumultuously” mean?

- a. Calm
- b. Small
- c. Disordered
- d. Pretentious

23. What is the tone of the story?

- a. Ironic
- b. Joyful
- c. Optimistic
- d. Depressing

24. What is the theme of the story?

- a. Death in the 20th century
- b. Oppressiveness of marriage in traditional values
- c. Remorse of owning too much money
- d. Life in a happily ever after marriage

25. The conflict of the main character in the story is...

- a. Internal
- b. External
- c. Environmental
- d. Platonic

Part III: Story Analysis

Answer each question:

1. How was Mrs. Mallard's "heart trouble" significant to the story?

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2. Describe the views of marriage in the story. Do these views still apply today?

<hr/> <hr/> <hr/> <hr/> <hr/>

3. Explain in detail how freedom is represented in the story. How do you think that the freedom relates to the author? How does the author's view influence the views in the story?

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READING OPEN-ENDED ITEM – 2 POINTS

The rubric describes exactly how the students should elaborate their answer. To obtain the full score, answers should be brief, clear, and supported by the reading selection. If students write a response that is partially deviated or incomplete, they will obtain 1 point. Students will not get any points if they fail to provide a response or write answers that clearly detract from the question.

Rubric	Description
2	<ul style="list-style-type: none"> Full Reading comprehension – A thorough understanding of the reading concept has been demonstrated. The student’s response is correct and complete and provides evidence of higher-order thinking related to the question/task. Details in the response are clear, accurate, and text based.
1	<ul style="list-style-type: none"> Partial Reading Comprehension – Partial understanding of the reading concepts has been demonstrated. The student’s response provides some information that is text-based and accurate. However, the response is not complete and may not provide clear evidence of higher-order thinking related to the question/task.
0	<ul style="list-style-type: none"> Little or No Reading Comprehension – the student’s response demonstrates very little or no understanding of the reading concept being assessed. The response is inaccurate or unrelated to the question/task.
<p>Responses can be written in Spanish, English, or a combination of languages. Language and writing conventions are not considered when assigning a score to a short-answer item measuring English Reading Comprehension.</p>	

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