

Racine Unified School District

10th Grade English

Name (First and Last): _____

School: _____

English Teacher: _____

10th Grade Standards & Skills

RI.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

- I can cite textual evidence to support analysis of what the text says.

RI.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

- I can identify specific details that support the development of the central idea.

RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

- I can cite textual evidence to support analysis of what the text says.

RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

- I can identify specific details that support the development of the theme or central idea.

L.9-10.3: Apply knowledge of language to understand how language functions in different contexts

- I can understand how language functions in different contexts and evaluate its usefulness or effectiveness in other contexts

L.9-10.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases

- I can choose from multiple methods to determine word meaning

W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- I can introduce a topic, and organize complex ideas, concepts, and information.
- I can develop the topic with relevant and sufficient facts.
- I can establish and maintain a formal style while writing.
- I can provide a concluding section that follows from and supports the information presented.
- I can connect passages using appropriate and varied transitions.

W.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- I can identify and justify the reason for writing to determine the appropriate task, purpose and audience.
- I can use strategies for idea development and organizational style.
- I can produce clear and coherent writing that has fully developed ideas and is organized appropriately for the genre or style.
- I can use precise words and phrases to make my writing clear and coherent.
- I can convey complex ideas or concepts or multiple plot lines in a way that the reader comprehends my purpose.
- I can develop my ideas with well-chosen information, facts or descriptions.

Dear Sophomores,

This packet was created by a team of sophomore English teachers from across the district. If you have any questions, email your individual teacher! We will be sure to get back to you if you have any questions or concerns.

The lessons in here were designed to both entertain and enrich. Some of them are “tough” (the denotation/connotation), and some of them are “easy” (if you consider journal entries easy). All of them are designed to make you think about words, grammar, reading, writing, and what is going on in the world around us right now.

Your number one priority is to stay safe in these uncertain times. Your second priority is to remain a student. We hope that you are successful when it comes to both!

The following is a list of the exercises in the packet, with a general overview, and the approximate time it will take to finish the exercises. This is a guideline. It is recommended you go in order. **Read the directions before you start an exercise!**

Exercise	General Description	Approximate Minutes	(Check off when done)
1 - The Power of Words	Investigating the connotations of words - What words really mean and the emotions they create	45	
2 - Choosing Our Words	Continuing with connotation; Finding synonyms for words and judging which words have more impact	30	
3 - Using Words in Different Situations	An entertaining exercise over slang words and formal language	20	
4 - Journal Entries	Two journal entries focusing on what words you use and when you use them	20	
5 - Using Connotations to be Convincing	Write a short speech to convince your parents to let you go to a party	30	
6 - Examining Your Connotative Power	Review your speech and comment on the effectiveness of your words	20	
7 - Interviews	Interview a friend, a parent, and a grandparent about the language they use	60	

8 - Journal Entries	Two journal entries over the interviews and what you learned	20	
9 - Proofreading	A truly fun task...A horrible piece of writing that you must correct!	45	
10 - Journal Entries	Six Journal entries over personal topics (done over two days)	30/30	
11 - Short Story Sum It Up	Read one of the three stories, answer the questions, and do the corresponding activities	60-75	
12 - Short Story Key Elements	Read another story, answer the questions, and do the corresponding activities	60-75	
13 - Short Story Literary Analysis	Read the final story, answer the questions, and do the corresponding activities	60-75	
For lessons 11-13...	You get to choose which story goes	with each	exercise!
14 - ACT Vocab	Define words, find synonyms and antonyms	20	
15 - ACT Vocab	Using vocabulary words in original sentences	20	
16 - Non-Fiction Reading	Read the article, answer the questions, and do the corresponding activities	60-75	
17 - Non-Fiction Reading	Read the article, answer the questions, and do the corresponding activities	60-75	
18 - Journal Entries	Two journal entries over the articles and your changing opinions	20	
19-32 - Grammar, Punctuation, and Usage	Thirteen exercises over grammar, Punctuation, and Usage (with some short answers at the end)	120 Total	
33 - 10th Grade Essay	A revisiting of the District Assessment Essay you did earlier this year	60	

Exercise One - The Power of Words

"All I need is a sheet of paper and something to write with, and then I can turn the world upside down."
-Friedrich Nietzsche

We have all been told many times that what we say or write has **power**. Words can change things. But why are they so powerful? And what do good writers do when it comes to choosing words? One thing that writers consider is the denotative and connotative definitions of words:

Denotation: The literal, actual, meaning of a word; the dictionary definition

Connotation: The ideas or feelings that a word creates in the mind of the reader or listener

When writing, we as writers get to choose the words we want to use. Some words have similar meanings, but create different emotions. So, often we choose words that are considered **loaded**. Loaded language packs a punch. It is often emotional. When we are considering the connotations of a word, we are considering the emotional impact it will have on the reader, and we are being thoughtful writers. Small considerations like this make a big difference!

Directions:

For each set of words below, write about the connotations - the ideas, images, or emotions - that come to mind. Then, write 3-4 sentences about each word. You can go about this in many ways, but one good way to go about it is to consider whether or not you feel the word is positive, negative, or neutral. Then you explain why, and tell me what you are thinking. The first one is done for you.

1. Handcuffs/Chains: I think of handcuffs in a pretty negative way. Nobody wants to be in handcuffs. They keep you from doing what you want to do. You are probably in trouble if you are in handcuffs, and it is hard not to think about breaking the law, or jail, or court. They make me almost feel metal on my skin. Chains, to me, is even more negative. It is hard to say anything positive about chains. If you are in chains, you are trapped a whole lot more than if you are in handcuffs. They can wrap you up entirely. And chains don't even have to be "real" to be a problem. If you are having problems in your life, you can be all tied up in chains that you can't see. They have real power. Handcuffs have a key, and you can be let out. I don't know how you get out of chains. Maybe you untangle them? How do you do that?
2. Curious/Nosey

3. Sunshine/Glare

4. Inexpensive/Cheap

5. Unique/Weird

6. Sleep/Snooze

7. Disturb/Distract

8. Writing/Composition

9. Thin/Scrawny

10. House/Home

Exercise Two - Choosing Our Words

After thinking about the huge differences that exist in pairs of similar words, you should realize that authors do not use words **by mistake**. They choose their words wisely. We would never look at a painting and say, "That painter just used a bunch of colors. She didn't really mean to make light and dark here." We **know** painters have a plan. Writers have plans too! It is up to you as a writer to choose the best words for the best situation.

Directions: A word is provided for you. You need to find a synonym that has a similar denotative meaning, but make sure it is more negative than the original. Then, write about the connotations of each word. Tell me why one is so much "worse" than the other. Try to focus on the mood or tone the word creates. For the last two, pick your own original word.

1. Unattractive, _____:

2. Stubborn, _____:

3. Self Confident, _____:

4. Frugal, _____:

5. _____, _____:

6. _____, _____:

Exercise Three - Using Words in Different Situations

So we now know that words have power, but do only “formal” words have power? Sometimes people claim that connotation is all about sounding official, or sounding proper. But that isn’t always true. Sometimes our informal language of today - our slang - can have a very powerful effect. This can be especially true if you are speaking to your peers. Have fun with the following exercise (**keep in mind, some of this slang is WAY outdated...but try to figure it out anyway**)

Part 1 – The following sentences are written in slang. I want you to translate them into proper English. Try to be as proper as you can.

Example: As I was cruising along with my homies, I asked, “Who has snaps for the petrol?”

Proper: As my friends and I were driving down the street, I asked, “Who has money for gasoline?”

1. We wuz just kickin it in my crib last night.
2. I'm down with the sickness.
3. The tricked out Honda Civic is tight.
4. This homework assignment is so bogus.
5. I told the teacher he was straight up whacked.
6. My grades are cees, so my mom don't sweat me.
7. La Dee, Da Dee, we likes ta party.
8. This dude was just hanging out in the cut somewhere.
9. The kid with the mad hops shot that wet ball.
10. That was off the heezy fa sheezy.

Part 2 – Now I need you to take proper grammar and translate it into slang. **No profanity!**

1. That man/girl was looking awfully nice today.
2. There is going to be a big party tonight.
3. My clothes look fabulous.
4. He/she is one of the ugliest people I have ever seen.
5. It smells bad in here.
6. He is by far the best basketball player (or whatever sport) in the school.
7. My phone is old and outdated.
8. My friend's car is a very nice car.
9. He has a lot of money.
10. That awful dude is very dumb.

Part 3 – Put the lists of words in order, from least formal to most formal.

- | | |
|------------------------------------|------------------------------------|
| 1. Chick, lady, woman | 2. Automobile, ride, car |
| 3. Chedda, cash, money | 4. All right, extraordinary, tight |
| 5. Cruising, perusing, driving | 6. Kickin it, relaxing, recreating |
| 7. Certainly, fa shizzle, no doubt | 8. Gun, firearm, gat |
| 9. Air head, unintelligent, stupid | 10. Attractive, foxy, pretty |

Exercise Five - Using Connotation to be Convincing

Directions: Well, your best friend is having a party. Lots of people are going to be there. You want to go. But your parents are not so sure. You have to convince them that you should be allowed to go. Here is a chance to use your writing skill. What will you say to them that will convince them that you should be allowed to go? (Note - I know we are all basically staying at home 24/7 now. You can pretend this is during a different time, or you can incorporate it into your speech. It is your choice)

You know your parents. You know what you have to say to convince them, yes? I mean, you are teenagers. You have been watching them for years. So, be convincing. Everything is going to be okay, so you have to convince them of that, and you need to convince them that you are worthy of going.

So, write your "speech." Write down exactly what you will say. DO NOT write their responses. I want your speech. Before you begin, know that you must utilize at least FIVE words that have strong connotative value. They can be positive or negative. I want your parents to be moved by your words. Don't be the one poser who is left at home watching television with your cat.

Put a box around any and all words you feel have a strong connotative value!

(This section contains horizontal lines for writing the speech.)

Exercise Six - Examining Your Connotative Power

Now is the time to reflect upon your previous writing. Answer the following questions.

1. Do you think your speech will work? Make sure to tell me why or why not.
2. You made some effective arguments. What do you think was your most effective one? Explain why.
3. You know your parents pretty well. What was THE thing that you knew about your parents that you were thinking about when you wrote your speech?
4. Were your arguments/reasons logical? Or did you try to play on some emotions, like guilt? Give me an example of one or the other, and tell me WHY you used that argument.
5. Fill in the table regarding the five words you used when considering connotation:

Word	Connotations	Effective? Y/N	Why Did You Use This Word?
1			
2			
3			
4			
5			

Exercise Nine - Proofreading!

Directions: Below is a passage that is written in **one long sentence!** You need to rewrite it, making paragraph indents when you need to, grammatical changes when you need to, and adding any punctuation that is necessary. Make sure to consider these points:

- This has lots of dialogue. When there is a new speaker, you indent! Always! You indent when the new speaker sentence begins, not when the new quote itself begins.
- You need quotation marks around the words that people say aloud
- Punctuation - especially commas and periods, almost always come INSIDE the quotes

Consider this brief passage:

One day this poser walked into the store. It was the middle of summer. He wanted to get himself a soda, so he walked up to the register.

“Where are your sodas?” he asked.

“In the cooler,” said the man behind the counter.

“I want a soda,” the poser said.

The man looked at him. “What do you want me to do about that?”

“I want you to tell me where the cooler is.”

“Well why didn’t you ask me that then?” said the man.

“Because I thought you knew what I wanted. What kind of customer service is this!” he yelled as he ran out the door.

This story is obviously ridiculous, and so too will be the one you need to fix. Have fun! Rewrite it on the next page.

Ambrose looked at his English homework this is stupid he yelled to his teacher why do you think it is stupid asked mr tumnus because it is said ambrose that isn't a good answer replied mr tumnus i need you to be more specific well I dont need to learn no proper grammar and connotations i just say what i want when i want to say it i just say the first thing that pops into my head how has that been working out for you asked mr tumnus well i have a six percent in my english class that seems pretty good to me how can you say a six percent is good replied mr tumnus because it is better than a five said ambrose as he started laughing out of control at this point anna walked in what are you laughing at ambrose she asked wouldnt you like to know said ambrose yes i would said anna that is why i just asked you you dont have to get sarcastic with me yelled ambrose im not said anna i am just telling the truth the truth is subjective said ambrose wow said anna you just used the word subjective in a sentence i am impressed ambrose looked at her and said i was going to say the truth is weird but i figured i would use subjective because it has massive connotative power at this point mr tumnus fainted

Working with Short Stories

Exercises 11, 12, and 13 pertain to the three short stories that follow exercise 13 in the packet. It is highly recommended that you do one story for each exercise. So, read a story for exercise 11, another for 12, and another for 13. Order is NOT important.

Exercise Eleven - Short Story Sum it Up!

Directions: Read one of the three stories. Provide an example for each of the following points of plot to the short story.

1.) Exposition (beginning of the story: Answer in 3-4 sentences.

2.) Narrative Hook (the trigger that puts the character on their journey): Answer in 3-4 sentences.

3.) Rising action #1 (Something that happens in the story): Answer in 3-4 sentences.

4.) Rising action #2 (Something that happens in the story): Answer in 3-4 sentences.

5.) Rising action #3 (Something that happens in the story): Answer in 3-4 sentences.

6.) Climax (The most intense or exciting part of the story): Answer in 3-4 sentences.

7.) Falling action (Something that happens just before the ending): Answer in 3-4 sentences.

8.) Resolution (The ending of the story): Answer in 3-4 sentences.

Exercise Twelve - Short Story Key Elements

Directions: Read another of the three stories. Provide an example for each of the following points of plot to the short story.

1. Who is the **protagonist** of the story? _____

2. What is the **goal** of the protagonist? (2-3 complete sentences)

3. Who (or what) is the **antagonist**? _____

4. What is the **goal** of the antagonist? (2-3 complete sentences)

5. What is the **setting** of the story (time and place)? (2-3 complete sentences)

6. What is the **tone** of the story? (2-3 complete sentences)

7. What is the conflict? Person vs. _____ (Person, Self, Nature, Society, Fate, or Supernatural)

8. Explain this **conflict** in (2-3 complete sentences)

9. What example of **foreshadowing** can you find from your story? What does it predict will happen later in the story? (2-3 complete sentences)

10. What kind of **imagery** can you find in your story? Explain what sense it's invoking and why the descriptive language helps the reader. (2-3 complete sentences)

11. What is the **theme** of the story? How is the message important? (2-3 complete sentences)

Exercise Thirteen - Short Story Literary Analysis

Directions: Read another of the three stories. Provide an example for each of the following points of plot to the short story.

Make sure to do both of the following for each question:

Step One: Write down the text word for word where you found your answer. In other words, use “quotations” for the text.

Step Two: Write down and explain how this text provides an example to the literary device. Be as thorough in your explanation as you can!

1. Provide one example of **direct characterization**:

Text:

Explanation:

2. Provide one example of **indirect characterization**:

Text:

Explanation:

3. Provide one example of **internal conflict (Person vs Self)**:

Text:

Explanation:

4. Provide one example of **external conflict (Person vs Person, Nature, Society, or Fate)**:

Text:

Explanation:

5. Provide **one** example of one of the following terms. Circle the one you choose:

Personification Metaphor Simile Oxymoron Hyperbole

Text:

Explanation:

6. Provide **one** example of one of the following terms. Circle the one you choose:

Irony Suspense Symbolism Allusion Alliteration

Text:

Explanation:

Short Story #1:

“The Bogey Beast” by Flora Annie Steel

There was once a woman who was very, very cheerful, though she had little to make her so; for she was old, and poor, and lonely. She lived in a little bit of a cottage and earned a scant living by running errands for her neighbours, getting a bite here, a sup there, as reward for her services. So she made shift to get on, and always looked as spry and cheery as if she had not a want in the world.

Now one summer evening, as she was trotting, full of smiles as ever, along the high road to her hovel, what should she see but a big black pot lying in the ditch!

"Goodness me!" she cried, "that would be just the very thing for me if I only had something to put in it! But I haven't! Now who could have left it in the ditch?"

And she looked about her expecting the owner would not be far off; but she could see nobody.

"Maybe there is a hole in it," she went on, "and that's why it has been cast away. But it would do fine to put a flower in for my window; so I'll just take it home with me."

And with that she lifted the lid and looked inside. "Mercy me!" she cried, fair amazed. "If it isn't full of gold pieces. Here's luck!"

And so it was, brimful of great gold coins. Well, at first she simply stood stock-still, wondering if she was standing on her head or her heels. Then she began saying:

"Lawks! But I do feel rich. I feel awful rich!"

After she had said this many times, she began to wonder how she was to get her treasure home. It was too heavy for her to carry, and she could see no better way than to tie the end of her shawl to it and drag it behind her like a go-cart.

"It will soon be dark," she said to herself as she trotted along. "So much the better! The neighbours will not see what I'm bringing home, and I shall have all the night to myself, and be able to think what I'll do! Mayhap I'll buy a grand house and just sit by the fire with a cup o' tea and do no work at all like a queen. Or maybe I'll bury it at the garden foot and just keep a bit in the old china teapot on the chimney-piece. Or maybe—Goody! Goody! I feel that grand I don't know myself."

By this time she was a bit tired of dragging such a heavy weight, and, stopping to rest a while, turned to look at her treasure.

And lo! it wasn't a pot of gold at all! It was nothing but a lump of silver.

She stared at it, and rubbed her eyes, and stared at it again.

"Well! I never!" she said at last. "And me thinking it was a pot of gold! I must have been dreaming. But this is luck! Silver is far less trouble—easier to mind, and not so easy stolen. Them gold pieces would have been the death o' me, and with this great lump of silver—"

So she went off again planning what she would do, and feeling as rich as rich, until becoming a bit tired again she stopped to rest and gave a look round to see if her treasure was safe; and she saw nothing but a great lump of iron!

"Well! I never!" says she again. "And I mistaking it for silver! I must have been dreaming. But this is luck! It's real convenient. I can get penny pieces for old iron, and penny pieces are a deal handier for me than your gold and silver. Why! I should never have slept a wink for fear of being robbed. But a penny piece comes in useful, and I shall sell that iron for a lot and be real rich—rolling rich."

So on she trotted full of plans as to how she would spend her penny pieces, till once more she stopped to rest and looked round to see her treasure was safe. And this time she saw nothing but a big stone.

"Well! I never!" she cried, full of smiles. "And to think I mistook it for iron. I must have been dreaming. But here's luck indeed, and me wanting a stone terrible bad to stick open the gate. Eh my! but it's a change for the better! It's a fine thing to have good luck."

So, all in a hurry to see how the stone would keep the gate open, she trotted off down the hill till she came to her own cottage. She unlatched the gate and then turned to unfasten her shawl from the stone which lay on the path behind her. Aye! It was a stone sure enough. There was plenty light to see it lying there, douce and peaceable as a stone should.

So she bent over it to unfasten the shawl end, when—"Oh my!" All of a sudden it gave a jump, a squeal, and in one moment was as big as a haystack. Then it let down four great lanky legs and threw out two long ears, nourished a great long tail and romped off, kicking and squealing and whinnying and laughing like a naughty, mischievous boy!

The old woman stared after it till it was fairly out of sight, then she burst out laughing too.

"Well!" she chuckled, "I am in luck! Quite the luckiest body hereabouts. Fancy my seeing the Bogey-Beast all to myself; and making myself so free with it too! My goodness! I do feel that uplifted—that GRAND!"—

So she went into her cottage and spent the evening chuckling over her good luck.

Short Story #2:

“All Summer in a Day” by Ray Bradbury

"Ready?"

"Ready."

"Now?"

"Soon."

"Do the scientists really know? Will it happen today, will it?"

"Look, look; see for yourself!"

The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun. It rained. It had been raining for seven years; thousands upon thousands of days compounded and filled from one end to the other with rain, with the drum and gush of water, with the sweet crystal fall of showers and the concussion of storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this was the schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives.

"It's stopping, it's stopping!"

"Yes, yes!"

Margot stood apart from them, from these children who could ever remember a time when there wasn't rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the stunned world, they could not recall. Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew they thought they remembered a warmness, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tating drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone.

All day yesterday they had read in class about the sun. About how like a lemon it was, and how hot. And they had written small stories or essays or poems about it: I think the sun is a flower, that blooms for just one hour. That was Margot's poem, read in a quiet voice in the still classroom while the rain was falling outside.

"Aw, you didn't write that!" protested one of the boys.

"I did," said Margot. "I did."

"William!" said the teacher.

But that was yesterday. Now the rain was slackening, and the children were crushed in the great thick windows.

"Where's teacher?"

"She'll be back."

"She'd better hurry, we'll miss it!"

They turned on themselves, like a feverish wheel, all tumbling spokes. Margot stood alone. She was a very frail girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth and the yellow from her hair. She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost. Now she stood, separate, staring at the rain and the loud wet world beyond the huge glass.

"What're you looking at?" said William.

Margot said nothing.

"Speak when you're spoken to."

He gave her a shove. But she did not move; rather she let herself be moved only by him and nothing else. They edged away from her, they would not look at her. She felt them go away. And this was because she would play no games with them in the echoing tunnels of the underground city. If they tagged her and ran, she stood blinking after them and did not follow. When the class sang songs about happiness and life and games her lips barely moved. Only when they sang about the sun and the summer did her lips move as she watched the drenched windows. And then, of course, the biggest crime of all was that she had come here only five years ago from Earth, and she remembered the sun and the way the sun was and the sky was when she was four in Ohio. And they, they had been on Venus all their lives, and they had been only two years old when last the sun came out and had long since forgotten the color and heat of it and the way it really was. But Margot remembered.

"It's like a penny," she said once, eyes closed.

"No it's not!" the children cried.

"It's like a fire," she said, "in the stove."

"You're lying, you don't remember!" cried the children.

But she remembered and stood quietly apart from all of them and watched the patterning windows. And once, a month ago, she had refused to shower in the school shower rooms, had

clutched her hands to her ears and over her head, screaming the water mustn't touch her head. So after that, dimly, dimly, she sensed it, she was different and they knew her difference and kept away. There was talk that her father and mother were taking her back to Earth next year; it seemed vital to her that they do so, though it would mean the loss of thousands of dollars to her family. And so, the children hated her for all these reasons of big and little consequence. They hated her pale snow face, her waiting silence, her thinness, and her possible future.

"Get away!" The boy gave her another push. "What're you waiting for?"

Then, for the first time, she turned and looked at him. And what she was waiting for was in her eyes.

"Well, don't wait around here!" cried the boy savagely.

"You won't see nothing!" Her lips moved.

"Nothing!" he cried.

"It was all a joke, wasn't it?" He turned to the other children.

"Nothing's happening today. Is it?"

They all blinked at him and then, understanding, laughed and shook their heads. "Nothing, nothing!"

"Oh, but," Margot whispered, her eyes helpless. "But this is the day, the scientists predict, they say, they know, the sun..."

"All a joke!" said the boy, and seized her roughly.

"Hey, everyone, let's put her in a closet before the teacher comes!"

"No," said Margot, falling back.

They surged about her, caught her up and bore her, protesting, and then pleading, and then crying, back into a tunnel, a room, a closet, where they slammed and locked the door. They stood looking at the door and saw it tremble from her beating and throwing herself against it. They heard her muffled cries. Then, smiling, they turned and went out and back down the tunnel, just as the teacher arrived.

"Ready, children?" She glanced at her watch.

"Yes!" said everyone.

"Are we all here?"

"Yes!"

The rain slacked still more. They crowded to the huge door. The rain stopped. It was as if, in the midst of a film concerning an avalanche, a tornado, a hurricane, a volcanic eruption, something had, first, gone wrong with the sound apparatus, thus muffling and finally cutting off all noise, all of the blasts and repercussions and thunders, and then, second, ripped the film from the projector and inserted in its place a beautiful tropical slide which did not move or tremor. The world ground to a standstill. The silence was so immense and unbelievable that you felt your ears had been stuffed or you had lost your hearing altogether. The children put their hands to their ears. They stood apart. The door slid back and the smell of the silent, waiting world came into them.

The sun came out. It was the color of flaming bronze and it was very large. And the sky around it was a blazing blue tile color. And the jungle burned with sunlight as the children, released from their spell, rushed out, yelling into the springtime.

"Now, don't go too far," called the teacher after them.

"You've only two hours, you know. You wouldn't want to get caught out!"

But they were running and turning their faces up to the sky and feeling the sun on their cheeks like a warm iron; they were taking off their jackets and letting the sun burn their arms.

"Oh, it's better than the sun lamps, isn't it?"

"Much, much better!"

They stopped running and stood in the great jungle that covered Venus, that grew and never stopped growing, tumultuously, even as you watched it. It was a nest of octopi, clustering up great arms of flesh like weed, wavering, flowering in this brief spring. It was the color of rubber and ash, this jungle, from the many years without sun. It was the color of stones and white cheeses and ink, and it was the color of the moon.

The children lay out, laughing, on the jungle mattress, and heard it sigh and squeak under them resilient and alive. They ran among the trees, they slipped and fell, they pushed each other, they played hide-and-seek and tag, but most of all they squinted at the sun until the tears ran down their faces; they put their hands up to that yellowness and that amazing blueness and they breathed of the fresh, fresh air and listened and listened to the silence which suspended them in a blessed sea of no sound and no motion. They looked at everything and savored everything. Then,

wildly, like animals escaped from their caves, they ran and ran in shouting circles. They ran for an hour and did not stop running.

And then in the midst of their running one of the girls wailed. Everyone stopped. The girl, standing in the open, held out her hand.

"Oh, look, look," she said, trembling.

They came slowly to look at her opened palm. In the center of it, cupped and huge, was a single raindrop. She began to cry, looking at it. They glanced quietly at the sun.

"Oh. Oh."

A few cold drops fell on their noses and their cheeks and their mouths. The sun faded behind a stir of mist. A wind blew cold around them. They turned and started to walk back toward the underground house, their hands at their sides, their smiles vanishing away.

A boom of thunder startled them and like leaves before a new hurricane, they tumbled upon each other and ran. Lightning struck ten miles away, five miles away, a mile, a half mile. The sky darkened into midnight in a flash.

They stood in the doorway of the underground for a moment until it was raining hard. Then they closed the door and heard the gigantic sound of the rain falling in tons and avalanches, everywhere and forever.

"Will it be seven more years?"

"Yes. Seven." Then one of them gave a little cry.

"Margot!"

"What?"

"She's still in the closet where we locked her."

"Margot."

They stood as if someone had driven them, like so many stakes, into the floor. They looked at each other and then looked away. They glanced out at the world that was raining now and raining and raining steadily. They could not meet each other's glances. Their faces were solemn and pale. They looked at their hands and feet, their faces down.

"Margot." One of the girls said, "Well...?"

No one moved.

"Go on," whispered the girl.

They walked slowly down the hall in the sound of cold rain. They turned through the doorway to the room in the sound of the storm and thunder, lightning on their faces, blue and terrible. They walked over to the closet door slowly and stood by it. Behind the closet door was only silence. They unlocked the door, even more slowly, and let Margot out.

Short Story #3:

“The Interlopers” Saki

In a forest of mixed growth somewhere on the eastern spurs of the Karpathians, a man stood one winter night watching and listening, as though he waited for some beast of the woods to come within the range of his vision, and, later, of his rifle. But the game for whose presence he kept so keen an outlook was none that figured in the sportsman's calendar as lawful and proper for the chase; Ulrich von Gradwitz patrolled the dark forest in quest of a human enemy.

The forest lands of Gradwitz were of wide extent and well stocked with game; the narrow strip of precipitous woodland that lay on its outskirts was not remarkable for the game it harboured or the shooting it afforded, but it was the most jealously guarded of all its owner's territorial possessions. A famous law suit, in the days of his grandfather, had wrested it from the illegal possession of a neighbouring family of petty landowners; the dispossessed party had never acquiesced in the judgment of the Courts, and a long series of poaching affrays and similar scandals had embittered the relationships between the families for three generations. The neighbour feud had grown into a personal one since Ulrich had come to be head of his family; if there was a man in the world whom he detested and wished ill to it was Georg Znaeym, the inheritor of the quarrel and the tireless game-snatcher and raider of the disputed border-forest.

The feud might, perhaps, have died down or been compromised if the personal ill-will of the two men had not stood in the way; as boys they had thirsted for one another's blood, as men each prayed that misfortune might fall on the other, and this wind-scourged winter night Ulrich had banded together his foresters to watch the dark forest, not in quest of four-footed quarry, but to keep a look-out for the prowling thieves whom he suspected of being afoot from across the land boundary. The roebuck, which usually kept in the sheltered hollows during a storm-wind, were running like driven things to-night, and there was movement and unrest among the creatures that

were wont to sleep through the dark hours. Assuredly there was a disturbing element in the forest, and Ulrich could guess the quarter from whence it came.

He strayed away by himself from the watchers whom he had placed in ambush on the crest of the hill, and wandered far down the steep slopes amid the wild tangle of undergrowth, peering through the tree trunks and listening through the whistling and skirling of the wind and the restless beating of the branches for sight and sound of the marauders. If only on this wild night, in this dark, lone spot, he might come across Georg Znaeym, man to man, with none to witness-- that was the wish that was uppermost in his thoughts. And as he stepped round the trunk of a huge beech he came face to face with the man he sought.

The two enemies stood glaring at one another for a long silent moment. Each had a rifle in his hand, each had hate in his heart and murder uppermost in his mind. The chance had come to give full play to the passions of a lifetime. But a man who has been brought up under the code of a restraining civilization cannot easily nerve himself to shoot down his neighbour in cold blood and without word spoken, except for an offence against his hearth and honour. And before the moment of hesitation had given way to action a deed of Nature's own violence overwhelmed them both. A fierce shriek of the storm had been answered by a splitting crash over their heads, and ere they could leap aside a mass of falling beech tree had thundered down on them. Ulrich von Gradwitz found himself stretched on the ground, one arm numb beneath him and the other held almost as helplessly in a tight tangle of forked branches, while both legs were pinned beneath the fallen mass. His heavy shooting-boots had saved his feet from being crushed to pieces, but if his fractures were not as serious as they might have been, at least it was evident that he could not move from his present position till someone came to release him. The descending twig had slashed the skin of his face, and he had to wink away some drops of blood from his eyelashes before he could take in a general view of the disaster. At his side, so near that under ordinary circumstances he could almost have touched him, lay Georg Znaeym, alive and struggling, but obviously as helplessly pinioned down as himself. All round them lay a thick-strewn wreckage of splintered branches and broken twigs.

Relief at being alive and exasperation at his captive plight brought a strange medley of pious thank-offerings and sharp curses to Ulrich's lips. Georg, who was early blinded with the blood which trickled across his eyes, stopped his struggling for a moment to listen, and then gave a short, snarling laugh.

"So you're not killed, as you ought to be, but you're caught, anyway," he cried; "caught fast. Ho, what a jest, Ulrich von Gradwitz snared in his stolen forest. There's real justice for you!"

And he laughed again, mockingly and savagely.

"I'm caught in my own forest-land," retorted Ulrich. "When my men come to release us you will wish, perhaps, that you were in a better plight than caught poaching on a neighbour's land, shame on you."

Georg was silent for a moment; then he answered quietly:

"Are you sure that your men will find much to release? I have men, too, in the forest to-night, close behind me, and THEY will be here first and do the releasing. When they drag me out from under these damned branches it won't need much clumsiness on their part to roll this mass of trunk right over on the top of you. Your men will find you dead under a fallen beech tree. For form's sake I shall send my condolences to your family."

"It is a useful hint," said Ulrich fiercely. "My men had orders to follow in ten minutes time, seven of which must have gone by already, and when they get me out--I will remember the hint. Only as you will have met your death poaching on my lands I don't think I can decently send any message of condolence to your family."

"Good," snarled Georg, "good. We fight this quarrel out to the death, you and I and our foresters, with no cursed interlopers to come between us. Death and damnation to you, Ulrich von Gradwitz."

"The same to you, Georg Znaeym, forest-thief, game-snatcher."

Both men spoke with the bitterness of possible defeat before them, for each knew that it might be long before his men would seek him out or find him; it was a bare matter of chance which party would arrive first on the scene.

Both had now given up the useless struggle to free themselves from the mass of wood that held them down; Ulrich limited his endeavours to an effort to bring his one partially free arm near enough to his outer coat-pocket to draw out his wine-flask. Even when he had accomplished that operation it was long before he could manage the unscrewing of the stopper or get any of the liquid down his throat. But what a Heaven-sent draught it seemed! It was an open winter, and little snow had fallen as yet, hence the captives suffered less from the cold than might have been the case at that season of the year; nevertheless, the wine was warming and reviving to the wounded man, and he looked across with something like a throb of pity to where his enemy lay, just keeping the groans of pain and weariness from crossing his lips.

"Could you reach this flask if I threw it over to you?" asked Ulrich suddenly; "there is good wine in it, and one may as well be as comfortable as one can. Let us drink, even if to-night one of us dies."

"No, I can scarcely see anything; there is so much blood caked round my eyes," said Georg, "and in any case I don't drink wine with an enemy."

Ulrich was silent for a few minutes, and lay listening to the weary screeching of the wind. An idea was slowly forming and growing in his brain, an idea that gained strength every time that he looked across at the man who was fighting so grimly against pain and exhaustion. In the pain and languor that Ulrich himself was feeling the old fierce hatred seemed to be dying down.

"Neighbour," he said presently, "do as you please if your men come first. It was a fair compact. But as for me, I've changed my mind. If my men are the first to come you shall be the first to be helped, as though you were my guest. We have quarrelled like devils all our lives over this stupid strip of forest, where the trees can't even stand upright in a breath of wind. Lying here to-night thinking I've come to think we've been rather fools; there are better things in life than getting the better of a boundary dispute. Neighbour, if you will help me to bury the old quarrel I--I will ask you to be my friend."

Georg Znaeym was silent for so long that Ulrich thought, perhaps, he had fainted with the pain of his injuries. Then he spoke slowly and in jerks.

"How the whole region would stare and gabble if we rode into the market-square together. No one living can remember seeing a Znaeym and a von Gradwitz talking to one another in friendship. And what peace there would be among the forester folk if we ended our feud to-night. And if we choose to make peace among our people there is none other to interfere, no interlopers from outside . . . You would come and keep the Sylvester night beneath my roof, and I would come and feast on some high day at your castle . . . I would never fire a shot on your land, save when you invited me as a guest; and you should come and shoot with me down in the marshes where the wildfowl are. In all the countryside there are none that could hinder if we willed to make peace. I never thought to have wanted to do other than hate you all my life, but I think I have changed my mind about things too, this last half-hour. And you offered me your wine flask . . . Ulrich von Gradwitz, I will be your friend."

For a space both men were silent, turning over in their minds the wonderful changes that this dramatic reconciliation would bring about. In the cold, gloomy forest, with the wind tearing in fitful gusts through the naked branches and whistling round the tree-trunks, they lay and waited for the help that would now bring release and succour to both parties. And each prayed a private prayer that his men might be the first to arrive, so that he might be the first to show honourable attention to the enemy that had become a friend.

Presently, as the wind dropped for a moment, Ulrich broke silence.

"Let's shout for help," he said; he said; "in this lull our voices may carry a little way."

"They won't carry far through the trees and undergrowth," said Georg, "but we can try. Together, then."

The two raised their voices in a prolonged hunting call.

"Together again," said Ulrich a few minutes later, after listening in vain for an answering halloo.

"I heard nothing but the pestilential wind," said Georg hoarsely.

There was silence again for some minutes, and then Ulrich gave a joyful cry.

"I can see figures coming through the wood. They are following in the way I came down the hillside."

Both men raised their voices in as loud a shout as they could muster.

"They hear us! They've stopped. Now they see us. They're running down the hill towards us," cried Ulrich.

"How many of them are there?" asked Georg.

"I can't see distinctly," said Ulrich; "nine or ten,"

"Then they are yours," said Georg; "I had only seven out with me."

"They are making all the speed they can, brave lads," said Ulrich gladly.

"Are they your men?" asked Georg. "Are they your men?" he repeated impatiently as Ulrich did not answer.

"No," said Ulrich with a laugh, the idiotic chattering laugh of a man unstrung with hideous fear.

"Who are they?" asked Georg quickly, straining his eyes to see what the other would gladly not have seen.

"Wolves."

Exercise Fourteen - ACT/SAT/ASVAB Vocabulary: Synonyms/Antonyms

culprit: a guilty person thoroughly

delirious: being in a state of excitement

eradicate: to destroy

evolve: to develop gradually unlawful

formidable: difficult to accomplish

illicit: not permitted;

potent: very strong; powerful intention or purpose

squabble: to argue

earnest: serious in

deteriorate: to grow worse liveliness

succinct: expressed in few words; concise

prosaic: plain, lacking

Directions: Write down the word. Find a synonym (same/similar) and an antonym (opposite) for your word.

Word:

Word:

Word:

Word:

Synonym:

Synonym:

Synonym:

Synonym:

Antonym:

Antonym:

Antonym:

Antonym:

Word:

Word:

Word:

Word:

Synonym:

Synonym:

Synonym:

Synonym:

Antonym:

Antonym:

Antonym:

Antonym:

Word:

Word:

Word:

Word:

Synonym:

Synonym:

Synonym:

Synonym:

Antonym:

Antonym:

Antonym:

Antonym:

Exercise Fifteen - ACT/SAT/ASVAB Vocabulary: Constructing Sentences

Directions: Use the words provided and create a sentence using the word.

Sentence #1:

Sentence #2:

Sentence #3:

Sentence #4:

Sentence #5:

Sentence #6:

Sentence #7:

Sentence #8:

Sentence #9:

Sentence #10:

Sentence #11:

Sentence #12:

Exercise Sixteen - Non-Fiction Reading/Reflection

Directions: Read the two informational articles below; then answer the questions that relate to each article.

Hint: You may want to read the questions *before* you read each article. Vocabulary words are in bold; read thoughtfully (and re-read) to be sure you understand the author's meaning.

Article 1: My 'mild' case of COVID-19 is no joke.

Author: Mike Davis

Date: Mar. 31, 2020

From: USA Today

Lexile Measure: 1140L

"It won't really affect me."

I just turned 31 years old on Saturday and, like a lot of other young people, my age was my **mantra** when it came to COVID-19. I was unlikely to catch the coronavirus and, even if I did, I would simply rest for a day or two and be back on my feet.

When you keep hearing that 80% of cases are mild, it's easy to **shrug** the whole thing off -- even as you find yourself glued to a couch, too tired to pick yourself up.

After putting up with this illness for the better part of a week, I'm here to tell you: This is not a joke. Even the "mild" cases of this disease are serious.

This is the kind of illness that knocks you down, runs you over, sits on your chest and never, ever lets up. That's how it felt to me, and I'm lucky enough to not have asthma or one of the many other conditions that can lead to further coronavirus complications.

It started with a little fever on March 19 -- somewhere in the 99 degree range throughout most of the day, but it wasn't enough for me to really feel it. Over the next few days, my fever began spiking at 101 and 102 degrees regularly, leaving me to swallow Tylenol for breakfast, lunch and dinner in the hopes of bringing the fever down.

The biggest domino fell three days after I started feeling sick, when my dad tested positive. He's an emergency room doctor who had spent the better part of the past few weeks on the front lines fighting this thing.

'Dr. Dad' and 'Dr. Mom'

Holing up during a global pandemic with "Dr. Dad" (and "Dr. Mom," a pediatrician in private practice) comes with the benefit of medical advice just a few feet away at any time. But it does have a downside: Emergency room doctors can't work from home.

And considering they're on the front lines, it's almost a given that they'll catch it and pass it onto anyone else they're quarantined with.

My eventual run-in with the new coronavirus was **inevitable** -- and this is when it truly began knocking me down for the count.

On March 23, I drove myself to an urgent care in Marlboro, New Jersey, to get tested. A team of three employees took my temperature and administered the test -- a cotton swab pushed just past the point of "comfortable" in the back of my nose. I had a 104 degree fever and uncontrollable shakes and shivers.

"You already know you're positive," I was told, after explaining my dad's positive test.

Within an hour, I was completely sprawled out wearing (this is not a joke) a hoodie, sweater, robe, fuzzy socks and a beanie to try to keep warm until the next dose of Tylenol kicked in.

And that's basically how things stayed for the rest of the week. I would wake up every day feeling like I had been hit by a bus, leaving behind this complete and total fatigue in every bone and muscle in my body.

You know that feeling when you first wake up and you have to push yourself to kick the covers off?

Imagine that, but if it lasted all day.

Utterly exhausted

Doing simple tasks such as taking a shower or walking up a flight of stairs requires a recovery period, like after a workout. Getting up from the couch, pouring a glass of water and returning to the couch becomes a **Tolkien-esque** quest.

Another simple task **rendered** impossible? Eating. My appetite was gone. From Monday through Thursday, I only consumed two apples, a ham sandwich and what seemed like a few gallons of water to quench my never ending thirst.

The fact that just about every type of human activity left me utterly exhausted meant that I spent the week, more often than not, sitting on a couch or recliner for hours at a time.

Now, I'll be honest: Before this happened to me, the idea of being forced to kick my feet up and watch television made self-quarantine seem pretty appealing. Sometimes after a busy week, that's all I want to do.

But this? This is too much of a good thing.

Coronavirus is not an excuse for a staycation. It is a serious disease that can take out the young and relatively healthy, let alone senior citizens and those with compromised immune systems. I **implore** you: Stay home. Practice social distancing. The various **mandates** and guidelines passed in the wake of the **pandemic** were put in place to protect us.

As I said before: My run-in with coronavirus was inevitable. Yours doesn't have to be.

Mike Davis is a reporter at the Asbury Park (New Jersey) Press, where this column first appeared.

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Part 1: Vocabulary

Define the following words that were used in the article:

1) Mantra:

2) Shrug:

3) Inevitable:

4) Tolkien-esque:

5) Rendered:

6) Implore:

7) Mandate:

8) Pandemic:

Part 2: Comprehension

1) What is the author's thesis (claim/ main point) in this article?

2) From whom did the author likely catch the virus?

3) What evidence/ illustrations/ examples / did the author use to support his claim? List 4

a)

b)

c)

d)

Exercise Seventeen - More Non-Fiction Reading/Reflection

Article 2: Doctors Are Writing Their Wills

Author: Bari Weiss

Date: Mar. 29, 2020

From: The New York Times

Lexile Measure: 960L

"You feel **radioactive**," say doctors who are treating coronavirus patients while trying, desperately, to protect their own families.

Michelle Au works at Emory St. Joseph's Hospital in Atlanta. These days she feels like she works at **Chernobyl**.

As an anesthesiologist, Dr. Au is responsible for one of the most dangerous parts of tending to patients with the coronavirus: **intubating** those who can't breathe. The procedure, which involves snaking a tube into the patient's **trachea**, is so dangerous because it brings the doctor close to the patient's mouth, which is constantly shedding the virus. Patients sometimes exhale or cough as the tube is inserted, which **aerosolizes** the virus, allowing it to hang in the air for several hours.

Last week Dr. Au intubated two patients with Covid-19. "You're aware of every moment you're in there," she told me. "Ten seconds. Twenty seconds. Thirty seconds. You feel radioactive."

"Have you seen the HBO show 'Chernobyl'?" she asked. "There are invisible risks that trail you."

Those invisible risks -- a trace of the coronavirus under a fingernail or on a strand of hair -- don't give Dr. Au nightmares just because she is worried about her own health and that of her **colleagues**. It's because waiting at home she has a husband and three children.

And so every day before she leaves the hospital, Dr. Au takes a shower, washes her hair and changes clothes. Then she does the same thing at home, her old clothes now contaminated because she wore them in her car. Last, she takes a diluted bleach solution and wipes down every surface she has touched: doorknobs, car handle, phone and so on.

Not long ago she would have thought these precautions were crazy. "Now," she said, "it seems completely reasonable."

For two weeks she has slept in the basement, while her husband, a surgeon, sleeps in their bedroom, because, "One of us has to stay healthy."

Dr. Au's situation is not the exception, but the rule, among doctors and nurses treating coronavirus patients.

Since the end of February, Dr. John Marshall, the chairman of emergency medicine at Maimonides Medical Center in Brooklyn, has slept in a separate room from his wife. ("The dog chose her over me.")

Living at home allows Dr. Marshall to see his sons -- 11, 13 and 15 -- for the hour or two a day when he isn't sleeping or working at the hospital, where dozens of patients with Covid-19 are being treated. But others in his hospital have sent their families to safer ground or chosen to protect them by staying alone in an Airbnb.

As soon as next week, Columbia University is planning to turn some of its dorms over to doctors and other health care workers so they can avoid long commutes and the risk of infecting others, according to a university spokesman.

Some doctors already have the virus. Dr. Richa Bhardwaj is a gastroenterology fellow at Lenox Hill Hospital in Manhattan; her husband is also a doctor. He tested positive for Covid-19 on Wednesday. They have a 5-month-old daughter who is breastfeeding.

The family has now split up.

Dr. Bhardwaj's husband is at her brother's house in Yonkers; she is in her bedroom waiting for her own test results; and the baby is in the guest room with her in-laws.

"I haven't seen my baby since yesterday," she said. She wonders if the baby would be safer living somewhere else. "I'm so conflicted," she said. She's pumping milk so her in-laws can feed the baby, but she's terrified of getting her -- or her in-laws -- sick.

"We know what to do when a gunshot wound comes in; we know what to do when someone comes in with **sepsis** or a heart attack," Dr. Marshall told me. "In this instance there isn't certainty about how to protect yourself. And so there is also uncertainty about how to protect your family."

"If I could **marinate** myself in sanitizer I would," said Dr. Sharon Levine, the section chief for geriatric medicine at Massachusetts General Hospital in Boston.

Early research shows that health care workers are more likely to **contract** the coronavirus than the average person and, when they get it, to suffer more severe symptoms. Many doctors are already **rationing** the protective gowns, gloves and masks that are necessary to keep them safe.

They are also drawing up their wills.

Dr. Au and her husband sat down over the weekend and updated the list of who should take care of their children if both of them die. "We have it four deep now," she said. "The top two choices are older and these people are in a high-risk group. The third person is a doctor. So we added a fourth person who is a low risk for contracting this thing. As the **backstop** in case it comes to that."

Dr. Jane van Dis is an ob-gyn in Los Angeles and the medical director for Maven, a telemedicine platform. She is also a single mother. "I realized that if something happened to me that my life is all in my head," she told me. "So on Saturday I combed through all of my policies -- life insurance and disability -- and all of my credit cards, my mortgage, my auto loan, trying to think of all of the details of my life so that if someone were trying to take it over for me they could."

Dr. Marshall said he's been encouraging his colleagues who don't yet have wills to draw them up. "We know what's coming," he told me. "There are a good number of people who are going to die here," he said, and "health care workers will be part of that number."

Dr. Vicki Jackson, the chief of **palliative** care and **geriatrics** at Mass General, said she recently told her husband that she wants him to remarry if she dies. "But it's important to me that she be spunky," she told him. "No **milquetoast** role models for the kids."

These are the kinds of conversations that many doctors have spent their careers urging patients facing serious illness to have. They are now showing us how it's done.

"Most people are in complete denial that your life can change on a dime," said Dr. Jackson. "In medicine we know it, and we are more likely to talk about it." Because of the coronavirus outbreak, she added, "the veil is less **opaque** right now. And I don't think that's bad."

In a sense, Dr. Jackson was built for this moment: Her medical practice and scholarly work are focused on helping patients and their families answer questions like: What does quality of life mean for me? What would I be willing to go through to get more time?

Right now, she says, that conversation comes easily. "It is like the pandemic has allowed patients to be more courageous, more clear."

Her colleague, Dr. Levine, has spent the past couple of weeks talking to older patients about whether their wishes for end-of-life care have changed in light of the coronavirus.

One patient, she told me, didn't want her chart to just say "I don't want to be intubated." She "wanted it specifically to be stated that if someone needed a ventilator more than she did, that they should have it."

Every doctor I spoke to talked about the fear of running out of ventilators and protective gear like masks. They are universally shocked by the way this pandemic has revealed the **precariousness** of the American health care system.

"Who would imagine that in the United States of America doctors would have to go on social media begging for supplies?" Dr. Au asked. "Patients are calling in and saying: I found three N95 masks in my toolbox. Can I bring them by? They came to drop them off to me in the hospital driveway."

"In first world medicine, there are certain supplies we assume are there," she said, comparing it to turning on the faucet and assuming water will come out. She said it was "very, very shocking to see how close we were to the knife's edge." This is part of the reason she said she is running for the Georgia State Senate this year.

"You have trusted the system your whole life to keep you safe," she said. "You keep waiting for the system to kick in. But you realize no one's coming to save us."

Dr. Jackson put it this way: "We are standing on the edge of the ocean in the dark. We're waiting for the wave to hit and we have no idea how high the wave is going to be."

For now, they are working. Eighty, sometimes 100 hours a week. Days bleed into each other. They don't stop.

I asked Dr. Bhardwaj if she ever thinks of quitting. "Being a mom now, it's more challenging than before, because I am responsible for the baby," she said. "But I wouldn't change the fact that I'm a doctor. I would never walk away."

Dr. Au told me she was recently talking to a friend from high school, someone who doesn't work in medicine. "And he said: 'How are you feeling aside from all this?' And I said: 'There is nothing besides this.' "

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Part 1: Vocabulary

Define the following words that were used in the article:

- 1) Radioactive:

- 2) Chernobyl (This is an allusion to a tragedy that happened in this city. What was the tragedy, and when did it happen?):

- 3) Intubate:

- 4) Aerosolize:

- 5) Colleagues:

- 6) Sepsis:

- 7) Marinate:

- 8) Contract (make sure you use the correct definition for this context):

- 9) Rationing:

- 10) Backstop:

- 11) Palliative:

12) Geriatric:

13) Milquetoast:

14) Opaque:

15) Precarious:

Part 2: Comprehension

- 1) Why is it especially dangerous for a doctor to intubate a patient who has contracted the coronavirus?

- 2) Think about the author's craft--and the author's purpose for this article. Why does the author include so many details to illustrate the precautions Dr. Au takes before leaving the hospital and after arriving at home?

- 3) What are four ways that doctors' lives are changing during this pandemic?
 - a)

 - b)

 - c)

 - d)

Exercises Nineteen - Thirty Two - Grammar and Punctuation Conventions

Conventions of English Grammar

Nouns

19. Directions: Determine if the following nouns refer to a person (P), place (PL), thing (T), or idea (I).

1. _____ hope
2. _____ Paris
3. _____ Lil Nas X
4. _____ toothbrush
5. _____ pillow
6. _____ friendship
7. _____ store
8. _____ cashier

20. Directions: Determine if the following items are nouns (N) or other (O).

1. _____ doughnut
2. _____ happily
3. _____ chair
4. _____ human
5. _____ yikes
6. _____ clown
7. _____ beautiful
8. _____ scratchy

21. Directions: Circle the nouns in the sentences.

1. Jack and Jill went up the hill to fetch a pail of water (5).
2. Hester enjoys the roses, forest, and sunshine throughout the day (5).
3. The cat is watching birds outside while the dog is taking a nap (4).
4. Cora had to take the garbage out into the garage after she cleaned her room (4).
5. The plants are blooming in the garden (2).
6. There aren't any Skittles left in the bag because there was a hole in it (3).
7. The average person will spend six months of their life waiting for red lights to turn green (4).
8. Continental plates drift at about the same rate as fingernails grow (3).

Refresh! A common noun is general and non-specific. A proper noun is specific and capitalized.

Examples:

Common

city

holiday

man

country

Proper

New York

Memorial Day

Mr. Jones

England

22. Directions: Write the opposite of the given noun. For common nouns, write a proper noun. For proper nouns, write the common noun.

1. television show: _____
2. store: _____
3. "The Git Up": _____
4. Snickers: _____
5. Kobe Bryant: _____
6. shoe brand: _____
7. teacher: _____
8. Taco Bell: _____

23. Directions: Circle the common nouns and underline the proper nouns.
1. Astronaut Alan Shepard hit two golf balls on the moon's surface.
 2. When Koko the gorilla met Mr. Rogers, she took off his shoes as she had seen him do on his TV show.
 3. Flamin' Hot Cheetos were invented by a janitor.
 4. The IKEA catalog is the most widely printed book in history.
 5. The state of Maine has sixty-two lighthouses.
 6. Alaska is the most eastern and western state in the United States.
 7. Holland is the only country with a national dog.
 8. Panama is the only place in the world where you can see the sun rise on the Pacific Ocean and set on the Atlantic Ocean.
 9. Theodore Roosevelt was the only president who was blind in one eye.
 10. The first sailing boats were built in Egypt.
 11. The capitol building in Washington, D.C. has 365 steps to represent every day of the year.
 12. The first person crossed Niagara Falls by tightrope in 1859.

Apostrophes

Refresh! Apostrophes have two uses. They show ownership/possession and are used in contractions. To show possession with singular nouns, add 's, and with plural nouns, add just the apostrophe. For tricky plurals that do not end in s, add 's. Whenever you see a pronoun with an apostrophe, it's (it is) a contraction, which means the apostrophe takes the place of at least one letter.

Examples:

The new car of Peter = Peter's new car

The room of the girls = the girls' room

The room of the men = the men's room

It is important. = It's important.

They are happy to help. = They're happy to help.

Who is the leader here? = Who's the leader here?

24. Directions: For each of the following sentences, circle the correct word from the choices inside of the parentheses.

1. The team lost (its/it's) first game of checkers.
2. Lakeshya borrowed (James'/Jamses/James's) book.
3. On the playground, Jake stole the (girls/girl's/girls') jump rope.
4. Quinn (shouldn't/shouldnt) have gone over and talked to the (girls/girl's).
5. (Zoes'/Zoe's) (father-in-laws/father-in-law's/father's-in-law/father-in-laws's) house was a mansion.
6. (Who's/Whose) going to the game with us?
7. (Kiki's and Eileen's/Kiki and Eileen's) joint presentation on the new system was impressive.
8. The (family's/families'/families's) tables were labeled so we all knew where to sit.
9. My (family's/families'/familie's) table was near the water fountain.
10. (Everyone's/Everyones/Everyones') zodiac sign reflects (their/his or her) personality.
11. (You're/your) not allowed to do that. 16. It is said that a dog is (mans/man's/mans') best friend.
12. Mona's (parent's/parents') house is in White Bear Lake. They love it there.
13. My quilt is in the small room; the (other's/others'/others's) quilts are in the big room.
14. The (partys/party's/parties) (hosts/host's/hosts') dress was bright pink.
15. The first (bands/band's/bands') playlist was the (concerts/concert's/concerts') (participants/participant's/participants') vote for best playlist of the night.
16. (Texases/Texas'/Texas's) delegates' are interesting. My (bosses/boss'/boss's) niece, Ester, knows someone who went to Texas to help count the (participants/participants'/participant's) votes.

Commas

Refresh! Commas slow down but do not stop ideas. Only use a comma for a specific reason. A comma by itself cannot come between two complete ideas, but it can when it is paired with a conjunction (FANBOYS: for, and, nor, but, yet, so).

25. Directions: Write the words that should be followed by commas.

1. _____ There is no need for sunblock for the sun is not out.
2. _____ Krista enjoys reading all of her books and she also enjoys writing in her blog.
3. _____ I do not like anything with lemons but I have no problem enjoying a nice glass of lemonade.
4. _____ Kevin hates grocery shopping yet he is at the store for the third time this week.
5. _____ Evelyn does not enjoy getting muddy nor does she enjoy having sticky hands.
6. _____ Your teachers have been working hard so you can learn at home.

Refresh! Use a comma with interjections, introductory words or phrases.

Examples:

Woah, you lost your tooth!

After the dance, we went to Carmen's house.

26. Directions: Write the words that should be followed by commas.

1. _____ Hey you need to take off your shoes!
2. _____ Oh I don't know about that.
3. _____ Before you leave please grab a plate to go.
4. _____ When life gives you lemons make lemonade.
5. _____ After the rainy season the forest was in full bloom.
6. _____ Yes she should apologize for her actions.
7. _____ Indeed it is cold outside.
8. _____ No you should not go to your friend's house.
9. _____ When this is all over we should have a giant cookout.
10. _____ Dorothy there is clearly no place like home.

11. _____ Even though my cat is annoying he is a great pet to have.
12. _____ After the reveal it was determined that the wizard wasn't real.
13. _____ Because the children are sassy they are in time out.
14. _____ Since there is no toilet paper left we will have to use leaves.
15. _____ Before we can return to normal we must practice social distancing.

Refresh! Use commas to separate three (3) or more items. After each item, use a comma except after the last item. Use commas after introductory words.

Examples:

I really like birds, cats, and dogs.

First, I would like to eat my salad. Second, I would like to eat my hamburger. Third, I would like to eat my pie.

27. Directions: Write the words that should be followed by commas. If no commas are necessary in a sentence, write *none*.

- _____ 1. Bungee jumping has been called the human yo-yo the brain-squasher and the leap of faith.
- _____ 2. Although Bungee jumping is a recent invention the craze has already spread around the world.
- _____ 3. Bungee jumping is a must-do activity for people visiting or living in places like France Australia and Mexico.
- _____ 4. However this sudden craze is nothing new to the people of Pentecost Island in the South Pacific.
- _____ 5. Our modern hobby is their version of an ancient tribal ritual that tests manhood.
- _____ 6. The men it is said leap from towers 50 to 80 feet high attached by just enough vine for their heads to barely touch the ground.
- _____ 7. No this ritual is not a make-believe story.
- _____ 8. In 1979 members of Oxford University's Dangerous Sports Club heard stories about the ritual and decided to test their own courage with a jump.

- _____ 9. Wearing tuxedos and top hats they jumped off the 245-foot Clifton Bridge in Bristol, England.
- _____ 10. A.J. Hackett a New Zealander brought bungee jumping to public attention when he jumped from Eiffel Tower.
- _____ 11. Cricket the game that has been a part village life throughout England for centuries may have begun as early as the 13th century.
- _____ 12. In fact it is believed to have developed from a game in which country boys bowled a rock at a tree stump or at the gate of sheep pen.
- _____ 13. The original bat probably was a long heavy tree branch resembling a hockey stick.
- _____ 14. Today cricket is played with a straight wooden bat.
- _____ 15. At first cricket wicket had two stumps or upright poles; later a third stump was added.
- _____ 16. In the 1800s in England the modern style of over-arm bowling gained popularity.
- _____ 17. Throwing quickly a bowler can send the ball at a very high speed.
- _____ 18. Yes cricket has long been popular with women as well as men.
- _____ 19. For about 100 years cricket has been enjoyed as an international sport by countries that were once colonized by the British.
- _____ 20. In the history of international cricket there have been only two tied matches: first in 1960 when Australia played the West Indies; second in 1986 when India played Australia.

Semicolons

Refresh! A semicolon can join two closely-related sentences. Sometimes, semicolons can join two closely-related ideas using transitional words like: however, otherwise, therefore, subsequently, in addition, etc. Semicolons can also take the places of commas in longer lists.

Examples:

London is an old city; it has many new buildings.

London is an old city; however, it has many new buildings.

London is an old city; therefore, it has buildings from many different eras.

28. Directions: Write the words that should be followed by semicolons.

1. _____ Kelly wants to play outside Kim wants to play inside.
2. _____ You didn't try your very best your marks went down this term.
3. _____ My hair is very wet I just washed it.
6. _____ My mother planted roses the roses were all red.
7. _____ You should talk to Jade otherwise, she'll think you're mad at her.
8. _____ I love going to the gym I also like riding my bike.
9. _____ My mom didn't feel well however, she still came to see my game.
10. _____ Jill was the only girl the team needed her.
12. _____ The sun rose the alarm clock went off.
13. _____ You tried your hardest second place is a good finish.
14. _____ I like chocolate however, I don't like dark chocolate.
15. _____ We are going to the movies the showings are running late.

Colons

Refresh! A colon has several uses. It can introduce lists, quotations, and explanations. It can also be used to join two sentences together or add more information onto a sentence to show emphasis.

Examples:

He was going to order three things: french fries, cheese curds, and mozzarella sticks.

Oliver Twist said: "Please sir, I want some more."

She was there for one person: her mother.

They were not going to make it: the storm was too strong.

29. Directions: Write the words that should be followed by colons.
1. _____ We have two choices now pay the amount in cash, or put it on the credit card.
 2. _____ The research speaks volumes cancer is linked to cigarette smoking.
 3. _____ A bat is nocturnal it is active at night.
 4. _____ They have finalized the results The winner is Clark.
 5. _____ On their holidays, they went to the following cities Toronto, Paris, Chicago, and Rome.
 6. _____ To make Rice Krispie squares, you need the following marshmallows, Rice Krispies, and butter.
 7. _____ I know how I'm going to tackle this I'm going to study all night!
 8. _____ Remember If you don't study, you can't ace the exam.
 9. _____ My final answer still stands "No!"
 10. _____ The speeches will be judged according to four criteria creativity, presentation, a audience engagement, and topic knowledge.
 11. _____ I wish I had a job I'm a great worker and I need the money.
 12. _____ I never go to bed until 10 00 PM.
 13. _____ I have 3 hobbies I collect coins, I read, and I knit.
 14. _____ Glen doesn't have any friends he's always mean to them.
 15. _____ To Whom It May Concern
 16. _____ You will need the following back to school items pencils, erasers, and markers.
 17. _____ The places I like to visit are as follows Italy, France and Canada.
 18. _____ There are three rules in my class raise your hand, don't speak out, and stay on task.
 19. _____ I'm feeling really sick today I have a headache and I'm nausea.
 20. _____ I have three more phone calls to make my mom, my sister, and my brother.
 21. _____ I wish I had a pet I have always liked animals.
 22. _____ My alarm clock is set for 6:45 AM.
 23. _____ I play four sports soccer, football, rugby and baseball.
 24. _____ I have been really sad today I just found out my puppy Alvin just died.

Semicolons vs. Colons

30. Directions: Add colons and semicolons where necessary in these sentences. Be sure to make your marks visible and distinctive.

1. Scott used his sister's cell phone to call Kris he lost his yesterday.
2. Liz will meet Kim and Erin at 6 00 they have a yoga class at 6 15.
3. We watched *Garfield A Tail of Two Kittens* after school on Monday.
4. Add these to your list when you go to the grocery store bread, milk, lunch meat, and cheese.
5. Shari owns four dogs three of them are poodles.
6. Helen Keller once said "The best and most beautiful things in the world cannot be seen or even touched. They must be felt within the heart."
7. Dear Dr. Klinger
8. Lexi likes knitting scarves and hats Gina likes watercolor painting and Mona likes making pottery.
9. Our plane leaves at 4 00 in the morning therefore, we will leave at 1 00 to be sure we arrive on time.
10. Harry Spy Aficionado of Fourth Street tops Orland's list of favorite books.
11. Kayla's school supply list included a calculator, ruler, and protractor for math a composition book, pocket dictionary, and pens for English and a binder.
12. Ursula will go on stage at 6 05 Mallory will follow shortly after at 6 08 and we'll wrap it up with Sue at 6 20.
13. Dear Congressman Henderson
14. I hate writing sentences however I have to in order to make this worksheet.
15. When I watch the news, it is very overwhelming I can only watch about ten minutes.
16. I like lots of vegetables carrots, beans, broccoli, and onions.
17. I tasted the milkshake it tasted sour.
18. I know the best way to learn to play the guitar practice!
19. I knew you wouldn't agree with me however, I know in time you will.
20. Call me tomorrow you can explain it to me then.

21. I missed the bus however, my mom drove me to school.

22. I have a few chores dusting, laundry, dishes, and trash.

23. I have a bad headache the baseball hit my head.

24. She wanted one thing: first prize.

31. Directions: Write each word that should be followed by punctuation indicating whether the punctuation should be a semicolon or a colon. If a sentence is correct, write *correct*.

_____ 1. The pentathlete was the most admired athlete in ancient Greece athletes in Athens and Sparta began their training at a young age.

_____ 2. Although the style and grace of an athlete were important, winning was more important athletes who took first place were regarded as heroes.

_____ 3. Historical records show that statues were built as a tribute to the winners however, these statues were destroyed.

_____ 4. Lists of Olympic winners were compiled by several writers Hippias of Elis, the Greek philosopher Aristotle, and the Roman historian Sextus Julius Africanus.

_____ 5. Today a first-place athlete gets a gold medal a second place one, a silver medal and a third place one, a bronze medal.

_____ 6. Roman ruins excavated in London provided early evidence of ice-skating: leather soles and blades made of animal bones, which date back to 50 B.C.

_____ 7. It is believed that the Scandanavian people used ice skates for transportation as early as 1100 A.D. however, the blades of their skates were not made of metal, either.

_____ 8. Their skate blades were made from shank or rib bones from the following animals: reindeer, oxen, and elk.

_____ 9. Ice skating for recreation is believed to have begun in the 1100s in England prior to that ice skates were used only as a means of transportation.

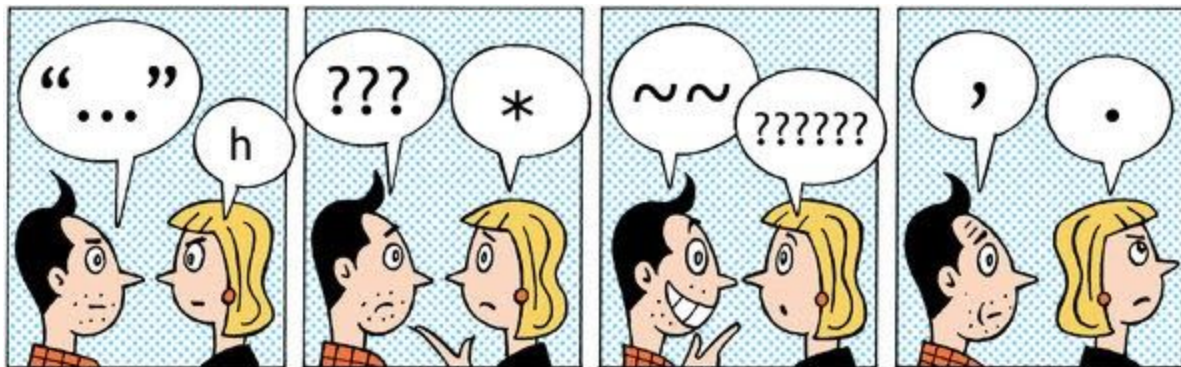
_____ 10. Metal blades were the next breakthrough in skate technology iron blades came first, in 1250, followed by steel blades on wooden soles in about 1400.

- _____ 11. The first all-steel skates were developed around 1850 by E.W. Bushnell these skates were lighter and stronger than iron skates.
- _____ 12. The development of the all-steel skate was a turning point for ice-skating: skating clubs opened as the popularity of ice skating increased.
- _____ 13. Around 1870, an American ballet dancer named Jackson Haines introduced the idea of blending dance movements with ice skating he is responsible for introducing this approach in Europe as well.
- _____ 14. The year 1892 was very important in the history of ice skating the International Skating Union was founded, and the first international speed-skating and figure-skating competitions were held.
- _____ 15. Both figure skating and speed skating have been included in the Winter Olympics since 1924 however, women were not included in the speed-skating competition until 1960.

Does Punctuation in Text Messages Matter?

BY SHANNON DOYNE

March 2, 2015 5:00 am



How punctuation is used and interpreted in text messages has become a source of confusion and anxiety for some people.

In 1895, the American writer Mark Twain published an essay in which he [warned writers](#) about

the overuse of exclamation points. He believed it made them look as if they were laughing at their own jokes.

What do you think Twain would think about the frequency with which people use exclamation points today? What are your personal “rules” for using punctuation marks like periods, commas, question marks and exclamation points in text messages? What about in other forms of writing?

In a March 1 article, [“When Your Punctuation Says It All \(!\)”](#), Jessica Bennett writes:

It’s not just that each of us is more delicately choosing our characters, knowing that an exclamation point or a colon carries more weight in our 140-character world. Or even that our punctuation suddenly feels like hyperbole (right?!?!?!?!?) because we’ve lost all audible tone.

Those things are true. But it’s also as if a kind of micro-punctuation has emerged: tiny marks in the smallest of spaces that suddenly tell us more about the person on the other end than the words themselves (or, at least, we think they do).

Take the question mark. Recently, a friend I had dinner plans with sent a text to ask “what time” we were meeting. We’d been organizing this meal for weeks; a half-dozen emails back and forth. And yet the question — sans the mark — felt indifferent, almost cold. Couldn’t she at least bother to insert the necessary character?

Of course, had she inserted too many marks, that may have been a problem, too, as there is suddenly a very fine line between appearing overeager (too much punctuation) and dismissive (not enough).

Even the period, once the most benign of the punctuation spectrum, now feels aggressive. And the exclamation point is so ubiquitous that “when my girlfriends don’t use an exclamation point, I’m like ‘What’s wrong, you O.K.?’ ” said Jordana Narin, a 19-year-old student in New York.

“Girlfriends” may be a key word there, as women are more likely to use emotive punctuation than men are. Yet lately I’ve tried to rein my own effusiveness in, going as far as to insert additional punctuation into existing punctuation in an effort to soften the marks themselves.

So instead of responding to a text with “Cant wait!!” I’ll insert a space or two before the mark — “Cant wait !!” – for that extra little pause. Sometimes I’ll make the exclamation point a parenthetical, as a kind of after thought (“Can’t wait (!)”). A friend inserts an ellipsis — “Can’t wait ... !!” — so, as she puts it, “it’s less intense.”

... And so we’ve begun to think our friends are angry when they respond with a period, or weird

when they capitalize the starts of their sentences. We insert extra letters (“loooooo,” “sooooo,” “hiiiiiiii”) — what linguists call “affective lengthening” — to convey intensity, and remove them when we want to be aloof.

“One girl told me she uses just ‘h’ to say ‘hi’ when she’s mad at someone,” said Rachel Simmons, a writer in Northampton, Mass., who runs a leadership program for teenage girls.

We tease in our email subject lines (“GUESS who I just ran into ...”) and punctuate in place of words (“!!!” instead of “amazing!”). (One friend told me he types a single “...” when he wants to convey “deadpan straight face.”)

Catherine Wise, a 31-year-old lawyer in Manhattan, said her rules are simple: all lowercase letters “unless you are a narc or an old person”; emojis in threes (except when you’re trying to prove a point); ALL CAPS for emphasis; an extra “g” to OMG “depending on how excited [or] shocked I am. Like omggggg.”

Tessa Lyons, a 25-year-old in San Francisco, said her mother uses ellipses when she wants to convey a “casual, youthful tone.” “So her emails ...” Lyons said, “... often read ... like this...”

And unless you want to be viewed as straight-up “geriatric,” as one friend put it, best to avoid the comma at all costs. “The only person who still does this is my dad, who also signs his texts ‘ILY, Daddy,’ as if I didn’t know who was texting me in the first place,” said Ms. Narin. ILY, she explained, is the acronym for “I love you,” though trust me when I say that no human under 50 is using this particular shortcut.

“I don’t use commas and I don’t check my voice mail,” said Ms. Simmons, 40. “But it’s such a contradiction that you’re supposed to drop the comma after the ‘hi’ and then keep the ‘?’ after ‘what time.’ And then you insert 16 different emoji?!”

... There was a time when “O.K.” was a simple abbreviation for the word. But “O.K.” became “OK” when the extra periods got to be too much work, which became “ok” as people stopped capitalizing, making the original “O.K.” (as well as “OK”) feel strangely formal. But now even “ok” feels kind of harsh, so we’ve picked up ways to soften it: “ok!,” “okieeee” or “kk.”

Anne Trubek, a professor of rhetoric and composition at Oberlin College, said, “My students told me that ‘k’ without a period in a text means the person is mad at you. Also that jk doesn’t really mean jk anymore,” “Who can keep up?!”

Nobody, really. Yet in the end, it may be the very technology to create the chaos that ultimately resolves it.

32. Directions: Read the entire article, then answer the questions below.

1. Do you identify with any of the people quoted in the article regarding how you use (or don't use) punctuation in text messages? Explain.
2. Had you known, before reading the article, about the "rules" of texting that include writing "k" with no punctuation to convey anger?
3. Do you ever worry about how you will be perceived based on not what you say in a text message but how you use punctuation or acronyms and abbreviations?
4. Can you identify any other texting "rules" or tendencies that were once common but are no longer used by you and your friends or that now mean something different?
5. Do you think you could identify someone's age just by how he or she uses punctuation or acronyms and abbreviations in text messages? What about gender? Explain.
6. What are your pet peeves when it comes to text messaging? Why?

Exercise Thirty Three - HS On Demand Writing Assessment

This may look familiar to most of you, as some of us wrote on this topic several months ago. Now it is time to revisit it, and see how you do this time around. **DO NOT** use any notes or copies of anything you may have previously worked on.

Step 1: Task Your task is to write a clear, convincing argument that supports your perspective on web-based streaming video, and carefully consider the other viewpoints as you write your argument.

1. First you will review the two perspectives below. Each perspective shares one belief or side of the argument related to the topic.
2. Once you have reviewed the perspectives, you will develop your own perspective.
3. In your writing you will discuss the relationship between your perspective and the provided perspectives.

Step 2: Familiarize Yourself With the Essay Topic: Web-Based Streaming Video

Web-based streaming (Hulu, Netflix Amazon Prime, etc.) video allows consumers to choose from a variety of programming available for anyone with Internet access. As the range of programming available through the web becomes increasingly diverse, spanning from movies to live sporting events, some consumers are moving away from traditional cable television providers. This has spurred predictions that cable will soon become a thing of the past because consumers will be able to find and stream everything via the Internet.

Read and carefully consider these perspectives. Each suggests a particular way of thinking about the rise of web-based streaming video.

- Perspective One - Traditional cable, satellite, and broadcast providers of television services are at the brink of extinction. Within the next decade, streaming video services and a-la-carte television providers will completely replace the antiquated television paradigm of today.
- Perspective Two - Streaming video, is easier and more convenient for people to use. People can stream from multiple devices, share accounts, and save money by being able to choose what they want to watch.

Step 3: Plan and Write Your Essay

You have 45 minutes to compose as complete of an essay as you can. You will take a stance on the provided topic, and support your ideas with logical reasoning and detailed, persuasive examples. Consider the following to support your answer: What are the strengths and weaknesses of the two perspectives provided? Do any match your own? Identify the insights they present and what they fail to consider. What are the similarities and differences to your belief and how can you incorporate those into your essay to defend your perspective?

10th Grade On Demand Writing Assessment Rubric

Standard: W. 9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence (Introduce, develop and provide closure to precise claims using specific word choices)

	1 (Needs Support)	2 (Basic)	3 (Proficient)	4 (Advanced)
Lead	<p>The writer:</p> <ul style="list-style-type: none"> attempted to interest readers in the argument. attempted to show readers what the piece would argue and forecasted the parts of the argument. 	<p>The writer:</p> <ul style="list-style-type: none"> provided a specific context for their own as well as another's position(s), introduced the position, and oriented readers to the overall line of argument that would be developed. 	<p>The writer:</p> <ul style="list-style-type: none"> demonstrated the significance of the argument. offered hints of upcoming parts of the essay. presented needed background information to show the complexity of the issue. distinguished their argument from others. 	<p>The writer:</p> <ul style="list-style-type: none"> aligned the thesis with purposes and goals, was logical and presented a strong argument. acknowledged competing points-of-view and presented a clear claim with a progression of ideas that distinguished their argument from others.
Organization	<p>The writer:</p> <ul style="list-style-type: none"> attempted to arrange parts of the piece to suit the purpose and to lead readers from one claim, counterclaim, reason, or piece of evidence to another 	<p>The writer:</p> <ul style="list-style-type: none"> organized claims, counterclaims, reasons, and evidence into sections. clarified how sections are connected to the argument. 	<p>The writer:</p> <ul style="list-style-type: none"> uses the claims, counterclaims, and evidence as the organizational structure to solidify and clarify the reader's understanding of the argument. 	<p>The writer:</p> <ul style="list-style-type: none"> created a logical and compelling structure for the argument so that each part builds on a prior section. used rhetorical appeals and organizational patterns to persuade the intended audience.
Elaboration	<p>The writer:</p> <ul style="list-style-type: none"> attempted to write about another possible position or claim. Attempted to show why readers should care about the argument. 	<p>The writer:</p> <ul style="list-style-type: none"> analyzed the relevance of the reasons and evidence for their claims and counterclaims. used analysis so readers could follow the line of argument. 	<p>The writer:</p> <ul style="list-style-type: none"> angled and/or framed evidence to clearly and fairly represent various perspectives, while also maintaining a clear position. used aspects of the argument that were most significant to solidify the argument. 	<p>The writer:</p> <ul style="list-style-type: none"> considered readers' interests, values, and opinions in order to establish the credibility of the argument /soundness of the claim. considered possible counter arguments and used those to further persuade the intended audience.
Craft	<p>The writer</p> <ul style="list-style-type: none"> attempts to use a more formal style of writing, but has elements of conversational word choice, syntax, and punctuation. 	<p>The writer</p> <ul style="list-style-type: none"> uses a formal style of writing, including words, syntax and punctuation to provide information to readers. 	<p>The writer</p> <ul style="list-style-type: none"> conforms to guidelines of a particular style of persuasive/opinion writing (i.e. APA, MLA) and chooses word choices that elicit a formal style of writing. 	<p>The writer</p> <ul style="list-style-type: none"> chose a particular style of writing, which included strategic word choice, syntax, and punctuation in order to drive the reader's comprehension.