



Norfolk Public Schools
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English 7th



Phase III
April 27 to May 15, 2020

Name:

School:

Teacher:

NPS Curriculum & Instruction

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Theme	Developing Love and Kindness: How do we show love and kindness?
Daily Reading	READ 14.2: Each day read for 15 minutes, something of choice, and complete the reading log including the title of the book/text, the number of pages read, and a hashtag summary of what was read. The reading log is on the back of this sheet. A sample entry is included.
Daily Writing	Three times a week , reflect on how the theme of love and kindness connects to current events by journaling your thoughts and feelings about one or more of the ideas listed here: There are many stories of kindness circling the news and the internet: people making masks for others, designers donating clothes, companies providing free food for medical personnel, and people clapping from balconies in appreciation, etc. Tell about some of these situations and how they make you feel, or you can focus on a kind act you or someone you know has done. If you don't know of any specifically, journal about what types of things could be done and how you and your friends and family could become involved. Feel free to add drawings, cartoons, and sketches of your own to express how you are feeling.
Making Thinking Visible	For the texts assigned below, you annotate each paragraph or stanza thoroughly either on a printed version or on a separate sheet of paper by writing a hashtag summary or sketchnoting/doodling something that captures the key information of each paragraph or stanza and writing one inference that can be made from that paragraph. Remember that an inference is a conclusion you make based on what you read + what you already know! In addition, you are to do the Additional Making Thinking Visible Tasks listed below.

April 27-May 1

Weekly Reading	Additional Making Thinking Visible Task	Response to Text Question (Write 1-2 pages.)
"Thank You M'am" Langston Hughes "If I Can Stop One Heart from Breaking" Emily Dickinson	Underline or highlight specific actions in each text that you would consider loving. *Hint: Romance isn't the only kind of love!	How do the characters in "Thank you M'am" demonstrate the type of love that Emily Dickinson spoke about in her poem? Use specific details and examples from both texts in your response.

May 4-8

Weekly Reading	Additional Making Thinking Visible Task	Response to Text Question (Write 1-2 pages.)
"What Love Isn't" by Yrsa Daley-Ward "What Plato Can Teach You About Finding A Soulmate" by Firmin DeBrabander	For the poem this week, rather than doing an annotation every stanza, do it for every five lines. Using your annotations, compare and contrast the details by keeping a t-chart of details from each text. (See attachment).	What would Plato and Yrsa Daley-Ward agree is true about love? What would they disagree about? Use specific details and examples from both texts in your response.

May 11-15

Weekly Reading	Additional Making Thinking Visible Task	Response to Text Question (Write 1-2 pages.)
"The Anklet" by Neil Philip "RJ Palacio: What is kindness?" by RJ Palacio and adapted by Newsela staff	Highlight or underline every action in each text that you consider to be kind.	How would the story "The Anklet" be different if the sisters had all read RJ Palacio's article? Support your ideas with specific details and examples from both texts.

Thank You, M'am

Langston Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled. **A**

After that the woman said, "Pick up my pocketbook, boy, and give it here."

She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

20 She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

A PLOT AND CONFLICT

Who is in conflict and why?

Analyze Visuals ►

Look at the woman in the painting. What might you infer about her personality?

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

30 "Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her. **B**

He looked as if he were fourteen or fifteen, **frail** and willow-wild, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being-dragged boy. "I just want you to turn me loose."

"Was I bothering *you* when I turned that corner?" asked the woman.

"No'm."

40 "But you put yourself in contact with *me*," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Sweat popped out on the boy's face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he
50 knew he and the woman were not alone. The woman still had him by the neck in the middle of her room. **D**

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—*and went to the sink.* **C**

"Let the water run until it gets warm," she said. "Here's a clean towel."

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman.

60 "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?"

"There's nobody home at my house," said the boy.

"Then we'll eat," said the woman. "I believe you're hungry—or been hungry—to try to snatch my pocketbook." **D**

“Well, you didn’t have to snatch *my* pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could of asked me.”

70 “M’am?”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, *run!*

The woman was sitting on the day-bed.¹ After a while she said, “I were young once and I wanted things I could not get.”

80 There was another long pause. The boy’s mouth opened. Then he frowned, but not knowing he frowned.

The woman said, “Um-hum! You thought I was going to say *but*, didn’t you? You thought I was going to say, *but I didn’t snatch people’s pocketbooks*. Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son—neither tell God, if he didn’t already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look **presentable**.”

90 In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman *not* to trust him. And he did not want to be **mistrusted** now.

“Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?”

“Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

100 “That will be fine,” said the boy. **E**

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women



Gamin (about 15
9" x 5 1/4" x 4 1/8")
Gift of Benjamin



came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

“Eat some more, son,” she said.

110 When they were finished eating she got up and said, “Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto *my* pocketbook *nor nobody else’s*—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in.”

She led him down the hall to the front door and opened it. “Goodnight! Behave yourself, boy!” she said, looking out into the street.

The boy wanted to say something else other than “Thank you, m’am” to Mrs. Luella Bates Washington Jones, but he couldn’t do so as he turned at the **barren** stoop and looked back at the large woman in the door.

120 He barely managed to say “Thank you” before she shut the door. And he never saw her again.  

Language Coach

Syntax The way words are put together in a sentence is called syntax. In line 113, Mrs. Jones says “shoes come by devilish like that will burn your feet.” What does she mean?

barren (bār’ən) *adj.*
empty; lacking interest or charm

 **MAKE INFERENCES**
What else might Roger have wanted to say?

Connect: Poem

If I can stop one Heart from breaking

Emily Dickinson

If I can stop one Heart from breaking
I shall not live in vain
If I can ease one Life the Aching
Or cool one Pain

5 Or help one fainting Robin
Unto his Nest again
I shall not live in Vain.

Name: _____ Class: _____

what love isn't

By Yrsa Daley-Ward
2014

Yrsa Daley-Ward is a spoken word poet, self-published author, and actress of Jamaican and Nigerian heritage. In this poem, Ward uses figurative language to explore what love is and is not. As you read, take note of how the poet uses figurative language to describe love and the effect it has on the overall theme.

- [1] It is not a five star stay. It is not compliments and it is never ever flattery.
It is solid. Not sweet but always nutritious
- [5] always herb, always salt. Sometimes grit.¹
It is now and till the end. It is never a slither, never a little
- [10] it is a full serving
it is much
too much and real
never pretty or clean. It stinks — you can smell it coming
- [15] it is weight
it is weight and it is too heavy to feel good sometimes. It is discomfort — it is not what the films say. Only songs get it right
- [20] it is irregular
it is difficult
and always, always surprising.



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"what love isn't" from bone by Yrsa Daley-Ward. Copyright © 2014 by Yrsa Daley-Ward. Used with permission. All rights reserved.

1. a hard, sharp granule

What Plato Can Teach You About Finding a Soul Mate

By Firmin DeBrabander, *The Conversation*, adapted by Newsela staff on 09.04.17



Statue of Venus and Adonis by Antonio Canova in 1794. Venus is the ancient Roman goddess of love. She fell in love with the handsome Adonis, who wanted to hunt instead of being with her. Adonis then lost his life in a hunting accident. The goddess was heartbroken, and since then love has meant beauty but also pain. The ancient Greeks called the goddess of love Aphrodite. Photo by: DeAgostini/Getty Images

In the beginning, humans were androgynous, both male and female. So says the ancient Greek playwright Aristophanes in the "Symposium," a book written by the ancient Greek philosopher Plato.

Early humans had two faces, four hands and four legs. They were very fast and moved by way of cartwheels. They were also quite powerful, which made the gods nervous.

Wanting to weaken the humans, Zeus, Greek king of gods, decided to cut them in two. The humans were miserable, says Aristophanes: "[Each] one longed for its other half, and so they would throw their arms about each other, weaving themselves together, wanting to grow together."

Is love a cure for our "wound"?

Aristophanes explains "the source of our desire to love each other." He says that love "tries to make one out of two and heal the wound of human nature. Each of us, then, is a matching half of a human whole, and each of us is always seeking the half that matches him."



This definition of love should sound familiar to modern ears. It's the notion of love deeply embedded in American culture and shown in Hollywood movies. Love is the discovery of a soul mate, we like to say.

As a philosopher, I am always amazed by how Plato describes our very modern view of love.

Why do we seek love?

Humans insist on looking for happiness in things that cannot provide real or lasting fulfillment. These include material goods, power and fame, as explained by Aristotle, another Greek philosopher. A life devoted to these goals becomes quite miserable and empty.

How many view romantic love as the answer to life's problems? How many expect or hope that love will heal us and give meaning to life?

I suspect many think this way. Your soul mate, Hollywood movies say, may be someone completely not suited to you. They may seem your opposite, but you are attracted even if you can't explain it. Alternately, your beloved may appear to be rude or aloof, but you find them to be secretly sweet.

Hollywood films typically end once the romantic heroes find their soul mates. They don't show what happens after the wedding, with kids and work pressures – the real test of love.

Aristophanes places demands and expectations on love that are quite extreme. When "a person meets the half that is his very own," he exclaims, "something wonderful happens: the two are struck from their senses by love, by a sense of belonging to one another, and by desire, and they don't want to be separated from one another, not even for a moment."

Does true love exist?

The notion of a "soul mate" seems to say that there is but one person in the universe who is your match. You will recognize that person in a flash of lightning. Yet, what if there isn't a true love, and what if there isn't a perfect partner to wait for?

The Pew Research Center reports a record number of unmarried Americans. This may be because many people expect and wait to find the perfect match. Alternately, it may not be good to dive into a relationship or marriage, expecting the romance to last forever.

In his book "Modern Romance," actor and comedian Aziz Ansari tells of a wedding he attended. The vows were powerful – and unrealistic. The bride and groom were making statements like: "You are a prism that takes the light of life and turns it into a rainbow." Later, four different couples broke up, Ansari says. They didn't feel their love was as strong as what was expressed in those vows.

Enduring love is mundane

Love is not the solution to life's problems, and romance is often the start of many headaches and heartaches. True love is far more ordinary. True love is not discovered at first sight, but rather, it's the product of immense work, constant attention and sacrifice.

Love is not the solution to life's problems, but it certainly makes them more bearable and life more enjoyable. If soul mates exist, they are made after a lifetime of partnership. It is a life shared by dealing with common duties, enduring pain together and of course, finding joy.

Firmin DeBrabander is a professor of philosophy at the Maryland Institute College of Art in Baltimore, Maryland.



T-Chart for Week Two

Directions: In the left column, write ideas about love that are only found in the poem. In the right column, write ideas about love that are only found in the article. In the middle column, write the ideas about love that are present in both the article and the poem.

What Love Isn't	Both	"What Plato Can Teach..."

Name: _____ Class: _____

The Anklet

By Neil Philip
1994

Neil Philip is a writer and poet who has retold the best-known stories from The Arabian Nights for a modern day audience. The Arabian Nights is the English-language nickname frequently given to One Thousand and One Arabian Nights, a collection of folk tales written and collected in the Middle East during the Islamic Golden Age of the 8th to 13th centuries. In this tale, a poor young woman must deal with mistreatment by members of her own family. As you read, take notes on the youngest sister's actions and feelings.

Sheherazade told stories night after night: all the voyages of Sinbad the Sailor, and the adventures of Land Abdullah and Sea Abdullah, the fate of the man who stole the dog's golden dish, the story of the ruined man who became rich again through a dream. And one night she told the story of



"Untitled" by Saksham Gangwar is licensed under CC0.

The Anklet

- [1] It is said, O King, that there were once in a city three sisters, who lived together and earned their bread by spinning flax.¹ The youngest was also the prettiest, radiant² and graceful as the moon. Her elder sisters, who were born to a different mother, hated and envied³ her, both for her beauty and for her skill at spinning.

One day the youngest went to the market, and, finding herself with a small coin left over, bought a little clay pot to hold flowers.

“You silly girl,” shrieked the sisters. “We can’t waste our money on fancies and fripperies.”

She made no answer, but placed a single rose in the pot, and sat down to her spinning.

- [5] The days passed, in drudgery⁴ and silent toil.⁵ The two older sisters kept nagging the poor girl and making fun of her. Her only pleasure in life was to fill the little pot with flowers, which she could look at and smell as she worked.

1. Flax is a plant fiber that can be woven to make cloth.
 2. shining or glowing
 3. **Envy (verb):** to desire to have a quality or possession belonging to someone else
 4. hard, menial, or dull work
 5. **Toil (noun):** exhausting physical labor

Now one day the sisters were out, and the girl, alone with her thoughts, burst into tears. "Oh, little pot," she said, "you are my only friend. My sisters have gone out and left me to work all by myself, without anything to eat."

And the little pot heard her, and brought forth sweetmeats for her to eat. For there was a jinni⁶ in the pot, and whatever the mistress of the pot asked for, the jinni would provide.

The girl kept the secret of the pot from her sisters, but whenever they were out, she would ask for whatever she fancied.⁷ She would eat and drink her fill, and dress up in beautiful clothes; but when her sisters came home, she was always careful to be back in her rags and hard at work at her spinning wheel.

Now it happened that the king announced that he was going to hold a great feast for all the people of the city. Everyone was invited, even the three poor sisters.

- [10] The two older sisters dressed up in their threadbare best, and set out for the feast. "You can't come," they said. "You would shame us in those rags. You're not fit for such fine company."

But as soon as they were gone, the girl asked her pot for a beautiful green robe and scarves and garments of the finest silk. She asked, too, for sparkling rings and turquoise bracelets, and gold anklets studded with diamonds to wear around her slender ankles.

When she entered the king's harem, where the women's part of the entertainments was being held, everyone there gasped at her beauty, and at the richness of her magic clothes and jewels. Even her sisters were moved to tears at her grace and charm, and never guessed that this lovely princess was their own despised⁸ sister.

The girl slipped away before the end of the feast, so as to be home first. She took off the diamond anklets in order to be able to run faster, and in her haste she did not notice that she dropped one. It fell into the water trough where the king's horses drank.

Next morning the horses refused to drink, shying away from the trough in terror, for the anklet shone and flared beneath the water, frightening them.

- [15] The groom took the jewel to the king's son. He turned it around and around in his hands, saying nothing. Finally he declared, "The girl whom this anklet fits shall be my wife!"

He took the anklet to his mother. "Mother," he said, "you know about such things. Please find the girl to whom this anklet belongs. I am in love with her already, and long to see the anklet gracing her slim, shapely ankle."

So the queen organized a search of the whole city. She visited all the harems, and all the houses, but no one had an ankle slim enough to wear the anklet. Finally she went into the very poorest quarter, to the house of the three sisters. The two older sisters tried in vain to force the anklet on, but when the queen tried it on the youngest, it fitted perfectly. The search was over.

6. an intelligent spirit able to appear in human and animal forms

7. **Fancy (verb):** feel a desire or liking for

8. **Despised (adjective):** hated

The queen led the girl back to the palace. The celebrations went on for forty days and forty nights, while the wedding was prepared. At last, the day arrived, and the bride was taken to the baths by her sisters, who were to dress her.

The older girls had worried away at the poor, trusting girl until they had wheedled⁹ the secret of the magic pot from her and they, too, had made requests of the jinni. They dressed her hair with the diamond pins the jinni provided, and as the last pin went into place, the girl was turned into a white dove, which flew out the window in panic. She had been transformed by the magic pins.

[20] When the queen asked where the bride was, the sisters just said, "She has gone."

The prince sent out search parties to scour¹⁰ the city for his bride, but she was nowhere to be found. Without her, he began to sicken and waste away.

Every day, at dawn and at dusk, the white dove came to the prince's window, and cooed to him in his misery. The prince grew to love the bird, which seemed to be the only creature that could sooth his lonely heart. Once a day he reached out to touch her and, seeing she did not fly away, took her in his hand.

The dove cooed at the prince, and he began to smooth her feathers. Noticing something hard beneath them, he scratched the place, and out fell a diamond pin. He pulled out another, and another. And when the last pin was gone, the dove ruffled her feathers and shook herself back into her true shape, his bride once more.

The prince and his love lived many years in happiness, blessed by children as beautiful and kind as themselves. But the two sisters died of jealousy, poisoned by their own spite.

"The Anklet" from The Arabian Nights retold by Neil Philip. Copyright © 1994 by Neil Philip, published by Orchard Books. Used with permission. All rights reserved.

9. to use flattery to persuade someone to do or give something
10. to look through a place carefully

RJ Palacio: What is kindness?

By RJ Palacio, The Guardian, adapted by Newsela staff on 07.20.18



Image 1. RJ Palacio's book "Wonder" was made into a movie by the same name. It stars Jacob Tremblay (right) as Auggie Pullman. Julia Roberts (left) also stars in the movie. Photo by Dale Robinette, Lionsgate

Every November 13, schools, libraries and bookstores across the United Kingdom celebrate Kindness Day. I am humbled to say that this special day was inspired by my book "Wonder," about an ordinary young boy with an unusual face. It is the story of a boy who feels very different from everyone else in the world.

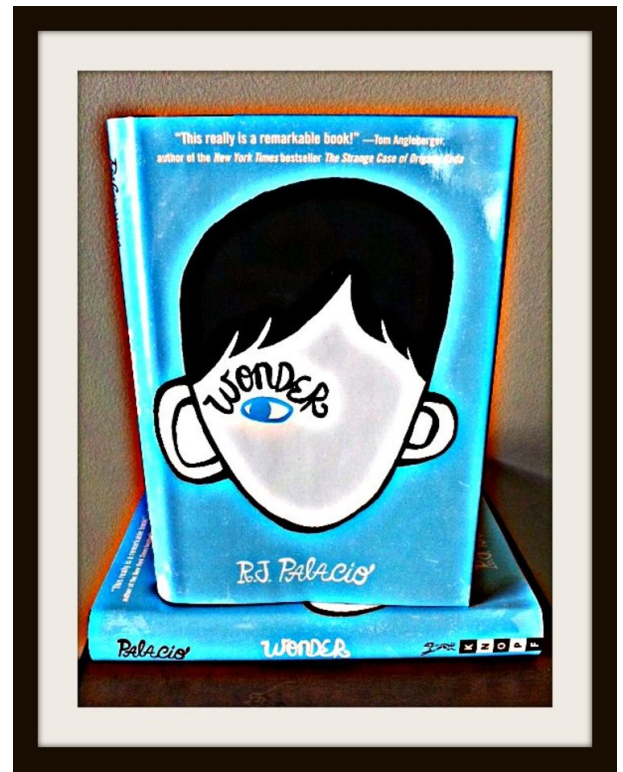
Many readers have told me that the book made them cry. What I've come to realize is this: it's not those devastating scenes in the story when characters are being mean to the little boy that cause an emotional response in readers. It's those moments of kindness revealed by certain characters at unexpected times and in unexpected ways that seem to be the chief cause of reader tears. Those small acts of tenderness toward the fragile hero at the center of the story are what really tug at the heartstrings.

People like being reminded that there are kind people in the world. It moves them, and, I admit — it moves me, too! What I find myself wondering, though, is why kindness sometimes seems so rare. If human beings are capable of tremendous kindness, why don't more people act with tremendous kindness more often?

The Centuries-Long Debate

As it turns out, kindness has been the subject of a philosophical debate going back centuries. On the one side, you have those who say people are naturally kind, even if they don't always show it. On the other side are those who believe people are selfish by nature, and show kindness for self-serving reasons. In other words, they will only be kind if they get something in return.

Those who have read "Wonder" can probably guess where I stand in this debate. I believe kindness is part of our genetic makeup, even if our genes are also responsible for other traits — like selfishness or laziness — that sometimes make it difficult for us to reveal our natural kindness. Also, being kind involves a certain amount of risk. You have to take the chance that your kindness will be rejected, or misunderstood. And taking that risk is not always the easiest thing to do.



Another reason it can be hard to be kind is that we tend to become more self-protective as we get older. This is especially true if we have ever experienced unkindness directed at us or our loved ones. The more we learn of the sometimes cruel world, the more we feel the need to protect ourselves and our loved ones against the unknown.

Let us also remember the times we live in. In a competitive society, in which everyone wants to be a winner, it is hard to be kind when kindness is sometimes mistaken for weakness. We grow tough out of self-protection, and while toughness and kindness are not exact opposites, toughness often seems to make kindness harder to express.

Lastly, as we grow older, the sad truth is that we may sometimes become less bothered by the suffering of others. We grow used to it and learn not to think about it. Many of us may simply stop caring enough to be kind.

Evolution Of Kindness

But in all these cases, although the impulse to be kind is blocked, it is still there. Indeed, kindness may serve an evolutionary purpose. Charles Darwin, who first developed the theory of evolution, believed that humanity's capacity for kindness contributed greatly to its evolutionary success. It is built into a human being, Darwin wrote, to "take pleasure in the society of his fellows, to feel a certain amount of sympathy with them, and to perform various services for them."

What does that mean exactly? The clan of cavemen that took care of its old people gained the evolutionary advantage of wisdom. The tribe that took care of its sick gained the evolutionary advantage of strength in numbers. The ruler that took care of his weakest followers gained the evolutionary advantage of loyalty. Kindness was our great defense weapon, an invisible shield

behind which we were able to survive against all the other bigger, stronger, faster creatures that wanted to eat us.

So, if we carry a gene for kindness, but do not always express this side of ourselves, can we still consider ourselves to be kind? The thing with kindness is that to be kind, one has to do kind. "We are made kind by being kind," wrote Eric Hoffer. The more kind acts we perform, the kinder we become.

What I find most touching is that we human beings continue to practice kindness despite the difficulties we have with it. We know not everyone is kind — but enough people are to make us proud. Even more, people want to be kind, which makes us hopeful.

Let Your Kindness Shine

So what should we do on Kindness Day? Be kind! It doesn't matter if your kindness comes naturally or if it takes a little push to get it going. Nor does it matter if the kindness you do is big or small. The fact is, there really is no such thing as a small kindness — any kindness counts!

The main thing to remember is just to let your kindness shine through. Light the world with kindness!

