

George Kelly School – 8th Grade Language Arts Assignments

Week 2: April 27th – May 1st, 2020

Subject and Office Hours	Assignment	Platform to receive attachments and learning links
<p>Language Arts Patrick and Rhodes</p> <p>Office Hours: 9:00-10:00 (M-F) available via video through Office 365 Teams. See Teams Calendar.</p> <p>10:00-11:00 (M-F) available through Office 365 Teams chat or Edmodo messaging.</p> <p>Email: 8:00-3:30, M-F kpatrick@tusd.net drhodes@tusd.net</p>	<p>This week (4/27-5/1) for Language Arts, students will:</p> <ul style="list-style-type: none"> Read an excerpt from <i>Across Five Aprils</i> by Irene Hunt found in Study Sync on pages 399-403 and do activities. <p>Monday-</p> <ul style="list-style-type: none"> ➤ Do the vocabulary assignment. (attached) ➤ Read the Intro on page 399. ➤ Read the excerpt from chapter 2 found on pages 400-403 ➤ Read the transcript from the StudySync TV in order to prepare yourself for the writing prompt. (attached) <p>Tuesday-</p> <ul style="list-style-type: none"> ➤ Answer Think questions 1-3 found on page 403. <p>Wednesday-</p> <ul style="list-style-type: none"> ➤ Do the Point of View <i>Across Five Aprils</i> Skill (attached) <p>Thursday-</p> <ul style="list-style-type: none"> ➤ Do the Character <i>Across Five Aprils</i> Skill (attached) <p>Friday-</p> <ul style="list-style-type: none"> ➤ Write a response to the following prompt. <p>At the end, Matt Creighton asserts, “Human nature, the all-over picture of it, is better than it was a thousand—five hundred—even a hundred years ago. There is an awakenin' inside us of human decency and responsibility.” Do you agree with this point of view?</p> <p>Write at least 100 words explaining whether Matt Creighton’s attitude about human progress is supported by evidence, both past and present. Cite examples from the events depicted in the excerpt as well as your own experiences and observations.</p> <ul style="list-style-type: none"> ➤ Take the Across Five Aprils Quiz (attached) 	<p>Edmodo www.edmodo.com Turn on your Edmodo notifications!</p> <p>Patrick- avbf5j Rhodes – x8w9ff</p> <p>MS Office 365: www.office.com -Teams</p> <p>Login username: Student#@student.tusd.net Login password: Password!</p>

Across Five Aprils Quiz

1.

Which line of dialogue is the **best** example of the unique dialect used in the passage?

- ☐ A. “Will Kaintuck go secesh, Wilse?” Matthew Creighton asked finally, his eyes on his plate.”
- ☐ B. “Maybe, Uncle Matt, maybe it will.”
- ☐ C. “And how will southern Illinois feel about it in case that happens?”
- ☐ D. “That’s in the minds of a lot of us,” Matthew said quietly.”

2.

What role does Wilse believe England will take in the conflict between the North and South?

- ☐ A. England will provide assistance to both sides to gain influence with either victor.
- ☐ B. England will help the industrialists in the North to tax the South more heavily.
- ☐ C. England will assist the South to maintain the production of cotton for import.
- ☐ D. England will try to regain control of areas within both the North and South.

3.

Which inference can be **best** made from this text from the passage?

“Well then, I’ll ask you this: if tomorrow every slave in the South had his freedom and come up North, would yore abolitionists git the crocodile tears sloshed out of their eyes so they could take the black man by the hand?”

- ☐ A. Wilse is suggesting that the people in the North who claim they want to end slavery are not fully prepared to help African-Americans afterward.
- ☐ B. Wilse is suggesting that the people in the North will soon find that their concern for the black man has assisted in ending slavery.
- ☐ C. Wilse is suggesting that the conflict between the North and South has caused sorrow for both black and white men in the nation.
- ☐ D. Wilse is suggesting that slavery will end at some point and black men will be able to travel North to find work.

4.

Which line from the passage **best** shows the tension that occurs during the conversation?

- ☐ A. “John was studying his cousin’s face.”
- ☐ B. “Witse brought his hand down sharply on the table.”
- ☐ C. “Bill spoke for the first time, his eyes on the yellow light of the lamp.”
- ☐ D. “Matt Creighton shook his head.”

5.

What is **most likely** a summary of the passage?

- ☐ A. A young brother with a vivid imagination recalls a fight his brothers and cousin have during the war between the North and South.
- ☐ B. A family struggles to feed and clothe themselves during a period of national conflict between the North and South.
- ☐ C. A woman goes against convention when she shares her political view of the conflict between the North and South.
- ☐ D. A family gathers for dinner and discusses their differing opinions of the war between the North and South.

6.

Which sentence from the excerpt **most strongly** supports the answer to question 5?

- ☐ A. "Nancy made a flat cake of white flour with a sprinkling of sugar on top, and Jenny pulled tender radishes and onion from her garden to give the taste of spring to their meal."
- ☐ B. "Jethro was sensitive to color and contrast; memory of the golden kitchen and the velvet shadows of the room beyond was firmly stamped in his mind."
- ☐ C. "Slowly and inevitably the troubles of the nation began to move into the crowded little kitchen."
- ☐ D. "Wilse took a drink of water, and then setting the glass down, twirled it a few times between his thumb and fingers."

7.

With which statement would Wilse **most likely** agree?

- ☐ A. Slavery takes advantage of people that are oppressed by the nation's labor practices.
- ☐ B. Slavery should be protected because the founders of the Constitution supported it.
- ☐ C. Slavery will divide the union and cause the two separate regions to weaken.
- ☐ D. Slavery is a new form of labor that will be supported by the whole nation.

8.

Which sentence from the excerpt **most strongly** supports the answer to question 7?


- ☐ A. "We're a union; separate, we're jest two weakened, puny pieces, each needin' the other."
- ☐ B. "Ain't slavery becomin' more of a festerin' hurt each year?"
- ☐ C. "Didn't the men that we give honor to, the men that shaped up the Constitution of our country, didn't they recognize slavery?"
- ☐ D. "Slavery, I hate."

9.

Instructions for Student

Match each synonym to the corresponding vocabulary word contained in the sentences below:

Synonym Options (5 of 5)

-  avoided
-  seasoned
-  oppressed
-  sadness
-  containers

Vocabulary Sentence	Synonym
"A couple chicken had been dressed hastily and thrown into the pot..."	
"...dried apples were cooked in a syrup of wild honey and then topped with thick cream from one of the crocks in the springhouse."	
"...there had been a death of someone in Kentucky who was only a name to Jethro, but a name that brought a shadow to his mother's face..."	
"But what about the downtrodden people, Wilse?"	
"You hev hedged Ma's question, Cousin Wilse."	

10.

Instructions for Student

Match the character to their belief:

Available Options (5 of 5)

- Slavery should be ended because it is hurtful.
- Slavery is something we must now deal with because those that started it are long dead.
- We know more about human decency and responsibility now than before.
- Although there are impoverished white people, they are better off than people in slavery.
- Men's hearts are as bad now as they were during Roman times.

Wilse	Bill	John	Uncle Mathew	Ellen

Character - Across Five Aprils

Define

Every work of fiction or drama needs characters. Whether they are people or animals, robots or creatures from outer space, their thoughts, feelings, actions, and reactions drive the plot. Characters move the action forward, so they are inseparable from the plot. Authors construct characters through description, dialogue, and situations that reveal their personalities and traits, such as whether they are honest or devious, humorous or clever.

The main character in a story or play—the one the story revolves around and who usually has a problem to solve—is called the protagonist. The character whose goals work against the protagonist is called the antagonist. Minor characters provide support for the protagonist and antagonist, helping to reveal aspects of their personalities. Think of the plot as the engine, and the main character as the person behind the steering wheel.

Model

Identification and Application:

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

Model:

Unlike point of view, a character's traits or personality is not one of the first things readers notice in a work of literature. Authors generally take their time revealing aspects of characters in a story, through dialogue and the characters' reactions to plot events. In this excerpt from *Across Five Aprils*, notice how author Irene Hunt reveals information about the characters through dialogue and their reactions to historical events that have shaped the political crisis they must now face.

Then Bill spoke for the first time, his eyes still on the yellow light of the lamp.

"Slavery, I hate. But it is with us and them that should suffer fer the evil they brought to our shores air long dead. What I want us to answer in this year of 1861 is this: John, does the trouble over slavery come because men's hearts is purer above the Mason-Dixon line? **Or does slavery throw a shadder over greed and keep that greed from showin' up quite so bare and ugly?"**

Wilse Graham seemed to leap at Bill's question. "You're right, Cousin Bill. **It's greed not slavery that's stirring up this trouble.** And as fer human goodness, **men's hearts is jest as black today as in the Roman times** when they nailed slaves to crosses by the hundred and left them there to point up a lesson."

Matt Creighton shook his head. "Human nature ain't any better one side of a political line than on the other. We all know that—but human nature—the all-over picture of it is better than it was a thousand—five hundred—even a hundred years ago. **There is an awakenin' inside us of human decency and responsibility. If I didn't believe that I wouldn't grieve fer the children I've buried.** I wouldn't look forward to the manhood of this youngest one."

Bill and Matthew Creighton and their cousin Wilse Graham are discussing the issue of slavery, whether it should be outlawed, or whether it should be allowed to continue throughout the South. Through dialogue, the author propels the action forward. This is a disagreement that has led to the secession of many Southern states from the Union. It will ultimately lead to civil war, which will involve the three men.

The dialogue also reveals aspects of each man's personality. For example, Wilse "seemed to leap at Bill's question" and says "It's greed not slavery that's stirring up this trouble. And as fer human goodness, men's hearts is jest as black today as in the Roman times." Matt Creighton, on the other hand, shakes his head in reaction to Wilse's comments and counters this argument by saying that "human nature ain't any better one side of a political line than on the other ...There is an awakenin' inside us of human decency and responsibility. If I didn't believe that I wouldn't grieve fer the children I've buried." Matt's character traits are revealed by how he responds to Wilse. He can be described as optimistic, decent, and caring.

Your Turn

Reread this section from *Across Five Aprils* to determine how dialogue can reveal aspects of a character. Then answer the follow-up questions.

Then Bill spoke for the first time, his eyes still on the yellow light of the lamp.

“Slavery, I hate. But it is with us and them that should suffer fer the evil they brought to our shores air long dead. What I want us to answer in this year of 1861 is this: John, does the trouble over slavery come because men’s hearts is purer above the Mason-Dixon line? Or does slavery throw a shadder over greed and keep that greed from showin’ up quite so bare and ugly?”

Part A

Which statement best shows what the reader learns about Bill in this passage?

☐

A. Bill is suspicious of others’ motives.

☐

B. Bill has a strong conscience.

☐

C. Bill feels responsible for slavery.

☐

D. Bill believes in abolition of slavery.

Part B

Which quotation from the passage supports your answer?

☒

A. “Slavery, I hate.”

☐

B. “But it is with us and them that should suffer fer the evil they brought to our shores air long dead.”

☐

C. “John, does the trouble over slavery come because men’s hearts is purer above the Mason-Dixon line?”

☐

D. “Or does slavery throw a shadder over greed and keep that greed from showin’ up quite so bare and ugly?”

Vocabulary

Instructions for Student

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

Definition Options (5 of 5)

||| a tax on a foreign product imported into a country

||| a time when a person's actions are judged as good or bad

||| timid, nervous, shaky

||| a pause or break in an otherwise continuous activity

||| a person who acts to get rid of something, especially slavery

Term	Form	Definition	Sample Sentence
abolitionist	noun		<input type="text"/>
lapse	noun		<input type="text"/>
reckoning	noun		<input type="text"/>
tariff	adjective		<input type="text"/>
tremulous	adjective		<input type="text"/>

Study Sync TV Scene Description

Four students sit around a table in a library. The students' books, digital devices, and notebooks are out on the table. While they talk, other students work quietly in the background.

Transcript

NIK: Wait, so the brothers are fighting on opposite sides of the Civil War?

DONOVAN: Yeah. Two brothers fight for the Union-or, the North-and the other one fights for the South.

SAMRAH: Also known as the Confederacy.

ELLIE: Why?

DONOVAN: Why what?

ELLIE: Why would anyone choose to fight for the Confederacy? They wanted to keep people as slaves.

NIK: Well, that's what Across Five Aprils is about. I mean, in the book, there are lots of arguments going back and forth.

SAMRAH: Should we look at the prompt?

DONOVAN: Yeah, I got it. "At the end, Matt Creighton asserts, 'Human nature, the all-over picture of it, is better than it was a thousand —five hundred—even a hundred years ago. There is an awakenin' inside us of human decency and responsibility.' Do you agree with this point of view?"

ELLIE: And then we're supposed to write "at least 100 words explaining whether Matt Creighton's attitude about human progress is supported by evidence both past and present. Cite examples from the events depicted in the excerpt as well as your own experiences and observations."

SAMRAH: So, what do we think? Do we agree with Matt?

DONOVAN: What's the phrase he uses again? Oh, yeah: "an awakenin' of human decency and responsibility."

NIK: I mean, I'd like to think that humans are getting better with every generation but I'm not so sure.

ELLIE: Also, how does that statement relate to the text?

DONOVAN: Yeah, from all of the arguing going on, it's hard to tell if these characters are making progress or sliding backwards.

SAMRAH: Should we take a look?

NIK: So, in Chapter 2, we see them all having dinner together, arguing.

ELLIE: Not a chill scene.

DONOVAN: This family, the Crieghton's, they seem really divided about what's going on.

SAMRAH: Well, that kind of makes sense, though, right? Because they live on the border.

DONOVAN: The border?

SAMRAH: Yeah. Southern Illinois is in between the North and the South.

ELLIE: So the Creighton's could go either way; they could support the Union or the Confederacy.

DONOVAN: Well, Matt, the dad, says that pretty much all of his neighbors are pro-Confederacy. He says, "I'd say eighty percent of the folks in this part of the country count Missouri or Kentucky or Tennessee as somehow bein' their own."

SAMRAH: So maybe there's some pressure on the Creighton's to fight for the Confederacy?

ELLIE: Sounds like it.

NIK: Wait, can we just go over the reasons for this war again?

SAMRAH: The South is fighting for the Confederacy, to become an independent nation.

ELLIE: Yeah. Will says...where is it? Oh here, "What the South wants is the right to live as it see fit to live, without interference." Basically, they just wanted the right to own slaves.

DONOVAN: The North is fighting for the union of the country; they want the south and the north to stick together.

ELLIE: And then they can end slavery. Officially.

NIK: Sounds like Matt supports the Union. He says, "But this separation, Wilse, it won't do. We're a union; separate, we're just two weakened, puny pieces, each needin' the other."

DONOVAN: I mean, we're talking about the United States of America. The whole point is that it stays united.

ELLIE: Most of the arguments Wilse makes have to do with money.

NIK: With money?

SAMRAH: Yeah. Sounds like the South thought it would be beneficial to them financially to become an independent nation.

ELLIE: Well sure, if you don't pay people to work for you, then you probably pocket a lot more money. But it's wrong!

NIK: Well, that's the point, right?

DONOVAN: This family, they're weighing what's wrong and what's right against what makes the most money. Those seem like two different things to me.

ELLIE: I know what you mean. Like comparing apples and oranges.

NIK: Yeah. Matt's wife goes right for the moral issue. She says, "Ain't slavery becomin' more of a festerin' hurt each year? Don't we have to make a move against it?"

SAMRAH: I like that she calls it a "festerin' hurt."

DONOVAN: Why?

SAMRAH: I don't know. It brings up the emotional side of things. I mean, you can talk money and power all you want, but at the end of the day, people's lives are being hurt.

ELLIE: Yeah. I think she's also saying that it's been getting worse every year, which goes back to the prompt.

NIK: It does?

ELLIE: Well yeah, because Matt's saying that humans are getting better over time, but here's a situation where slavery has been going on for years and it's only getting worse.

DONOVAN: But that's what this war is for: to right the wrongs.

ELLIE: But all these people, people like Wilse, don't want to do it.

NIK: Wilse refers back to the past. He talks about how the founding fathers owned slaves and stuff. He says, "Didn't they recognize slavery? Did they see it as a festerin hurt?"

DONOVAN: But that's what Ellie is saying; mistakes were made in the past but do we just accept the rules or do we try to change them?

ELLIE: We try to change them, obviously!

SAMRAH: It's going to mean a loss for the South. For people like Wilse.

NIK: Yeah, a financial loss. Like Donovan said, that's not as big of a deal as the moral issue of slavery. John Creighton breaks it down. He says, "What about the right and wrong of one man owning the body-and sometimes it looks as if the soul too-of another man?"

ELLIE: Owning slaves is wrong. It was wrong then and it's wrong now. When Matt talks about human decency and responsibility, what do we think? Are we better now?

SAMRAH: Well slavery is still happening. Recent studies say that over 25 million people are living as slaves around the world.

NIK: Wait, really?!

SAMRAH: Look it up. So, if that's true, maybe Matt's wrong. Maybe we haven't gotten better as a human race.

ELLIE: But look at the arguments on the table. Wilse is saying that by owning slaves, the South is able to make more money, right?

SAMRAH: Yeah...

ELLIE: So, greed is a powerful thing, which means that human decency has to be even more powerful to defeat it. Because by the way, spoiler alert, the Union won.

SAMRAH: But there are still slaves.

ELLIE: But there would be more slaves, more injustice, if human decency wasn't strong.

DONOVAN: I think this idea of responsibility is important. Wilse is trying to pass off moral responsibility to the founding fathers by saying, 'They made the rules, not us.'

NIK: Yeah, but Matt and the other people fighting for the Union are taking responsibility for their country and its laws.

DONOVAN: They're calling out a wrong when they see it.

ELLIE: I think there's no question that humans are getting more decent with every generation, but we still have a ways to go.

DONOVAN: I have to share this quote. It's something Martin Luther King Jr. said but I think it fits: "The arc of the moral universe is long, but it bends towards justice."

ELLIE: Yeah, he said it way better, but that's what I meant.

SAMRAH: This book is interesting though. I gotta say, it's kind of fascinating to see the debate up close.

NIK: Yeah! It makes it come alive. I wish there was a novel for every major moment in history. I think I'd learn it better.

ELLIE: I know what you mean. Sometimes fiction can bring us closer to an issue than non-fiction.

SAMRAH: I'm a facts person. I love history.

NIK: Really, because I've got a test coming up so if you're free next period...

SAMRAH: What's in it for me?

Point of View - Across Five Aprils

DEFINE

When someone asks you to express your point of view on something, you know they're asking for your opinion—how you “see” or understand a situation or idea. Similarly, in a work of literature, you might be asked to analyze **character point of view**—for example, the different points of view of two characters in a story, or how a character's perspective, or awareness, differs from that of the audience in a play.

But there's also another sense in which we use the term “point of view” to talk about literary works. In poetry, we talk about the point of view of the speaker—who may or may not be the poet. Likewise, in fiction, we talk about the **narrative point of view**. Every story you've ever read is told from the point of view of a narrator—someone who isn't necessarily the author.

When a character tells the story, you experience everything that happens through that character's eyes (and ears). You only learn what the other characters in the story do and say if that character tells you. We call this **first-person point of view**. If the narrator addresses the reader as *you*, this is called **second-person point of view**. In **third-person point of view**, the narrator, or teller of the tale, is an observer rather than a character.

But wait—there's more to this! There are three different kinds of third-person point of view. If the narrator reveals the thoughts and feelings of every character, the author is using **third-person omniscient** (all-knowing) point of view. If only one or two characters reveal their thoughts and feelings to readers, the author is using **third-person limited omniscient** point of view. If the narrator describes the actions of the characters but not their thoughts or feelings, the point of view is called **third-person objective**.

MODEL

When someone asks you to express your point of view on something, you know they're asking for your opinion—how you “see” or understand a situation or idea. Similarly, in a work of literature, you might be asked to analyze **character point of view**—for example, the different points of view of two characters in a story, or how a character's perspective, or awareness, differs from that of the audience in a play.

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YOUR TURN

Read this section from Chapter 2 to understand how the author uses a character's point of view to create dramatic irony. Then answer the follow-up questions.

"Yore own Ol' Abe from this fair state of Illinois is talkin' out of both sides of his mouth—fer the time bein' anyway." Wilse brought his hand down sharply on the table. "What the South wants is the right to live as it sees fit to live without interference. And it kin live! Do you think England won't come breakin' her neck to help the South in case of war? She ain't goin' to see her looms starve fer cotton because the northern industrialists see fit to butt in on a way of life that the South has found good. Believe me, Uncle Matt; the South kin fight fer years if need be—till this boy here is a man growed with boys of his own."

Young Tom's face was red with anger, but a warning look from his mother kept him quiet. From the far end of the table, however, John's voice came, strained and a little unnatural.

"You hev hedged Ma's question, Cousin Wilse. What about the right and wrong of one man ownin' the body—and sometimes it looks as if the soul, too—of another man?"

Wilse hesitated a moment, his eyes on the plate of food, which he had barely touched during the last few minutes. "I'll say this to you, Cousin John," he said finally. "I own a few slaves, and if I stood before my Maker alongside one of em, I'd hev no way to justify the fact that I was master and he was slave. But leavin' that final reckonin' fer the time, let me ask you this: ain't there been slavery from the beginnin' of history? Didn't the men that we give honor to, the men that shaped up the Constitution of our country, didn't they recognize slavery? Did they see it as a festerin' hurt?"

Part A

"Some of em did, I reckon," John answered gravely. "I can't help but believe that some of em must not ha' been comftable with them words 'a peculiar institution.'"

Which aspect of Wilse's point of view best shows the author's use of dramatic irony?



A. Wilse thinks Abraham Lincoln does not tell the truth.



B. Wilse says the men who shaped the Constitution supported slavery.



C. Wilse cannot justify the fact that he owns slaves.



D. Wilse is ready to fight if the South's secession leads to war.

Part B

Which sentence or phrase from the text supports your answer?



A. "Didn't the men that we give honor to, the men that shaped up the Constitution of our country, didn't they recognize slavery?"



B. "Yore own Ol' Abe from this fair state of Illinois is talkin' out of both sides of his mouth."



C. "The South kin fight fer years if need be—till this boy here is a man growed with boys of his own."



D. "I own a few slaves, and if I stood before my Maker alongside one of em, I'd hev no way to justify the fact that I was master and he was slave."

