

## George Kelly School – 8<sup>th</sup> Grade Language Arts Assignments

Week 3: May 4<sup>th</sup> – 8<sup>th</sup>, 2020

Subject and Office Hours	Assignment	Platform to receive attachments and learning links
<p><b>Language Arts</b> Patrick and Rhodes</p> <p><b>Office Hours:</b> 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><b>Email:</b> 8:00-3:30, M-F <a href="mailto:kpatrick@tusd.net">kpatrick@tusd.net</a> <a href="mailto:drhodes@tusd.net">drhodes@tusd.net</a></p>	<p>This week (5/4-5/8) for Language Arts, students will:</p> <ul style="list-style-type: none"> <li>Read an excerpt from chapter 1 and 7 of <i>The Red Badge of Courage</i> by Stephen Crane found in Study Sync on pages 425-429 and do activities.</li> </ul> <p>Monday-</p> <ul style="list-style-type: none"> <li>➤ Read the BLAST! About how the language of war is created (attached) and respond to the question using R.A.C.E.</li> </ul> <p>Tuesday-</p> <ul style="list-style-type: none"> <li>➤ Do the vocabulary assignment. (attached)</li> <li>➤ Read the Intro on page 425.</li> <li>➤ Read the excerpt from chapter 1 found on pages 426-429</li> <li>➤ Read the transcript from the StudySync TV in order to prepare yourself for the writing prompt. (attached)</li> </ul> <p>Wednesday-</p> <ul style="list-style-type: none"> <li>➤ Answer Think questions 1-3 found on page 429.</li> </ul> <p>Thursday-</p> <ul style="list-style-type: none"> <li>➤ Do the Figures of Speech <i>The Red Badge of Courage</i> Skill (attached)</li> </ul> <p>Friday-</p> <ul style="list-style-type: none"> <li>➤ Write a response to the following prompt.</li> </ul> <p>In 100 words, analyze the private’s feelings about joining the battle and his feelings about leaving the battle. Do you sympathize with his struggle? What do his actions and reactions tell you about the nature of courage?</p> <ul style="list-style-type: none"> <li>➤ Take the Red Badge of Courage Quiz (attached)</li> </ul>	<p><b>Edmodo</b> <a href="http://www.edmodo.com">www.edmodo.com</a> Turn on your Edmodo notifications!</p> <p>Patrick- avbf5j Rhodes – x8w9ff</p> <p><b>MS Office 365:</b> <a href="http://www.office.com">www.office.com</a> -Teams</p> <p>Login username: <a href="mailto:Student#@student.tusd.net">Student#@student.tusd.net</a> Login password: Password!</p>

# The Red Badge of Courage Quiz

## Instructions for Students

Read the question carefully and select the best answer.

1. Which paragraph in Chapter 1 provides the **most** information about the setting?  
Answer choices for the above question

- A. Paragraph 1
- B. Paragraph 2
- C. Paragraph 3
- D. Paragraph 4

2. According to the following passage, what does the youthful private believe has changed men's desire to go to war?

From his home his youthful eyes had looked upon the war in his own country with distrust. It must be some sort of a play affair. He had long despaired of witnessing a Greeklike struggle. Such would be no more, he had said. Men were better, or more timid. Secular and religious education had effaced the throat-grappling instinct, or else firm finance held in check the passions.

Answer choices for the above question

- A. An aging population
- B. Farming responsibilities
- C. Changing political positions
- D. Secular and religious education



3. What can the reader infer from the following passage?

“Their density would not enable them to understand his sharper point of view.”

Answer choices for the above question

- A. The youthful private believes the others are too foolish to understand his choices.
- B. The soldiers listen to their command sergeants while the youthful private pays attention to his gut feeling.
- C. The youthful private is responsible for convincing the group of soldiers to continue fighting through their fatigue.
- D. The soldiers are trapped in a thick section of woods while the youthful private has a vantage point atop a hill.

4. What does the following passage reveal about the private's mother?

But his mother had discouraged him. She had affected to look with some contempt upon the quality of his war ardor and patriotism. She could calmly seat herself and with no apparent difficulty give him many hundreds of reasons why he was of vastly more importance on the farm than on the field of battle. She had had certain ways of expression that told him that her statements on the subject came from a deep conviction. Moreover, on her side, was his belief that her ethical motive in the argument was impregnable.

Answer choices for the above question

- A. She wants him to become a colonel in the army.
- B. She hopes he will return to farming after the war is finished.
- C. She does not want him to go to war.
- D. She resents her son.

5. Which of the following is a **central** idea of Chapter 1?

Answer choices for the above question

- A. A young man imagines what it must be like to engage in battle.
- B. A young man considers whether he wants to be a soldier or a farmer.
- C. A young man decides to enlist in the army against his mother's wishes.
- D. A young man deserts his comrades when they appear to be losing in battle.

6. Which sentence from the passage **most strongly** supports the correct answer to question 5?

Answer choices for the above question

- A. “There was a youthful private who listened with eager ears to the words of the tall soldier and to the varied comments of his comrades.”
- B. “A picture from an illustrated weekly was upon the log walls, and three rifles were paralleled on pegs.”
- C. He had, of course, dreamed of battles all his life—of vague and bloody conflict that had thrilled him with their sweep and fire.”
- D. “She had affected to look with some contempt upon the quality of his war ardor and patriotism.”

7. Which of the following is a **central** idea of Chapter 7?

Answer choices for the above question

- A. A young man reads about famous Greek battles and imagines saving those who are helpless in the stories.
- B. A young man is separated from his unit and lost in thick woods while searching for his fellow soldiers.
- C. A young man fights bravely alongside his comrades and is awarded a medal when he is wounded.
- D. A young man is bothered that his comrades have battled victoriously after he deserts them.

8. Which sentence from the passage **most strongly** supports the correct answer to question 7?

Answer choices for the above question

- A. “He lifted himself upon his toes and looked in the direction of the fight.”
- B. “He had been overturned and crushed by their lack of sense in holding the position, when intelligent deliberation would have convinced them that it was impossible.”
- C. “His mind heard howls of derision.”
- D. “When he separated embraces of trees and vines the disturbed foliage waved their arms and turned their face leaves toward him.”

9.

**Instructions for Student**

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

Synonym

- crushed
- past
- desired
- scorn

Some of the cells in this chart are editable.

Vocabulary	Synonym
“He had put them as things of the <b>bygone</b> with his thought-images of heavy crowns and high castles.”	
“He had <b>burned</b> several times to enlist.”	
“She had affected to look with some <b>contempt</b> upon the quality of his war ardor and patriotism.”	
“He was <b>trodden</b> beneath the feet of an iron injustice.”	

10.

**Instructions for Student**

Sort the descriptions to show the youthful private’s perspective before battle and after battle:

Available

- “visions”
- “cringed”
- “trance of astonishment”
- “pictures extravagant in color”
- “listened with eager ears”
- “bitter”
- “agony and despair”
- “betrayed”

Some of the cells in this chart are editable.

Before Battle	After Battle



## The Red Badge of Courage StudySyncTV

**Directions:** Read the transcript of the students' discussion to answer the prompt latter this week.

### Scene Description

Three 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

**ELLIE:** Okay, so what exactly is a 'red badge of courage'? Is it really a badge soldiers get, like a medal or something?

**MARCUS:** A medal? I would think the red part is kind of the clue Elle... it symbolizes blood.

**ELLIE:** So I don't read a lot of war stuff. Give me a break.

**MILES:** It's okay. It's a good question. Come on Marcus. Think of the hut in the beginning. How it was a safe place or a refuge.

**MARCUS:** Right. I get that. Then it changes, seems threatening, a firetrap. They have crates for furniture-

**ELLIE:** Ummm, not "crates" actually but, "cracker boxes." But there is smoke and that "flimsy chimney" that "made endless threats to set ablaze the whole establishment."

**MILES:** Kind of sets up the theme here, that things aren't necessarily what they appear to be - they can be illusions.

**ELLIE:** That's interesting. So when the narrator says he "crawled through an intricate hole...wished to be alone with some new thoughts that had lately come to him," it's like we're climbing into this soldier's mind, you know, seeing what he's seeing.

**MARCUS:** Nice, Ellie. You sound so "literary."

**ELLIE:** You seem surprised.

**MILES:** Guys can we keep that in the back of our mind and get to the prompt? How does that sound? I have it here. Let's go. What are the private's feelings about joining the battle and his feelings about leaving the battle. Do you sympathize with his struggle? What do his actions and reactions tell you about the nature of courage?

**MARCUS:** Well, of course we sympathize for him. Who wants to stand in a line and got shot at from 50 yards away?

**ELLIE:** But come on, this guy's a yellow coward! He runs from the fight! He leaves his friends to die. I can't sympathize with that.

**MARCUS:** A "yellow coward?", what's that? Look, the guy is only eighteen years old, okay.

**ELLIE:** So are a lot of soldiers. That's not a good enough reason.

**MILES:** Okay but the narrator must be from the old school using the "yellow coward." But, I also think he agrees with you. In that, he uses yellow to really color his life. He says, "yellow fog", "yellow shade", and I think I have one here, "...she had made firm rebellion against this yellow light thrown upon the color of his ambitions."

**MARCUS:** I'm confused. Look, when I think of this guy this guy, he's just an innocent farm boy. But Miles, you are trying to make it out like the narrator is making him a coward?

**ELLIE:** He is a coward. He signs up for a war then runs! Seems pretty clear.

**MARCUS:** I'm not so sure. His view of war is from books. The author says "Tales of great movements shook the land. ... there seemed to be much glory in them. He had read of marches, sieges, conflicts, and he had longed to see it all." So, he had no idea what he was getting in to.

**MILES:** Well, just to be clear, it's the narrator saying that, not the author. I do agree with you that this guy's view of war is really romantic.

**ELLIE:** Not sure that's the whole story. It says, "...his youthful eyes had looked upon the war in his own country with distrust."

**MILES:** So you're telling me that he didn't go into it fully blind.

**ELLIE:** Right. He's not that innocent. I mean, he gets there, gets scared, decides to save his own skin - and then blames the other guys that stayed and fought. What's up with that?

**MARCUS:** I don't think he sees it that way. He figures, why should I die for a lost cause? The narrator says, "It was all plain that he had proceeded according to very correct and commendable rules."

**ELLIE:** Yeah, his rules. The guy knows he's screwed up and he's trying to deal. But deep down, he's just guilty.

**MILES:** Yeah, there is a lot about guilt here. Look, at the first part of the second excerpt: "The youth cringed as if discovered in a crime."

**ELLIE:** No red badge of courage for this guy. Only a yellow one.

**MARCUS:** That's cold. The guy sees the situation as a death trap. And he chooses to live another day.

**MILES:** I get that. But the guys wrong-I mean, think about it. He thought everyone was gonna die, and they didn't. His perception was way off.

**ELLIE:** That's not an excuse! Why do you coming up with excuses for the guy?



**MILES:** I'm not coming up with excuses. I'm just trying to understand. His perception is off, that means his view of reality is probably off.

**MARCUS:** Which affects whether or not we think of him as cowardly or courageous.

**ELLIE:** So you're saying this guy actually thought he was doing the right thing the whole time?

**MARCUS:** Listen to this: "He had fled, he told himself, because annihilation approached. He had done a good part in saving himself, who was a little piece of the army. He had considered the time, he said, "to be one in which it was the duty of every little piece to rescue itself if possible." He thought he was doing the responsible thing by saving himself.

**MILES:** Yeah it sounds like he is just being rational. And really whether or not you agree with that is a completely different conversation.

**MARCUS:** And rational thinking in a high-stakes situation is really a sign of courage.

**MILES:** Absolutely and look at how the narrator flips it. Listen to this; "He, the enlightened man who looks afar in the dark, had fled because of his superior perceptions and knowledge." I'm thinking the narrator's being sarcastic.

**MARCUS:** Wait-is the narrator whose being sarcastic, or the author?

**MILES:** At this point, I'd say the narrator.

**MARCUS:** But... Stephen Crane created the voice of the narrator... So what's the difference between his voice and the narrator's voice?

**ELLIE:** I don't know...I think you have to read the whole book to get a sense of its overall message.

**MILES:** Actually for once, I really don't know the answer to that. I'm going to look into that.

**MARCUS:** Let's get back to the topic, I still think that the private thought he's doing the right thing.

**ELLIE:** What? You're on his side?

**MARCUS:** I think his intentions are good. It took courage to sign up in the first place.

**ELLIE:** He was doing it for the glory! He wanted to be a hero.

**MILES:** I don't really agree with that. I'm not sure that's fair. I think the real war was going on inside this guy's head. Like the hut he crawled in, inside there things weren't what they seemed.

**MARCUS:** Wow! That's really heavy, Miles.

**MILES:** I'm serious though, think about it. This guy had unrealistic expectations about the glory of war. It's not surprising to me that he ends up scared to death.

**ELLIE:** But isn't courage is about overcoming fear? No courage here.

**MILES:** Even though he wasn't able to overcome it, the least he could do is manage it. Right?

**MARCUS:** He managed to get out of there!

**MILES:** And I think it all catches up to him at the end. I have a quote here, "A dull, animal-like rebellion against his fellows, war in the abstract, and fate grew within him." He's taken on the anger that war creates. It's in the abstract, he's changing....

**MARCUS:** That "animal-like rebellion..." he's having a fierce reaction to people who did nothing to him.

**MILES:** Isn't that what war is all about?

**ELLIE:** But he's acting like a victim. It says "He shambled along with bowed head, his brain in a tumult of agony and despair." Give me a break.

**MARCUS:** You know what? He is a victim.

**ELLIE:** What? I have to hear this. Go on...

**MARCUS:** This guy never had a chance. He grew up in the country, he was inexperienced. But he's smart. He reads a lot.

**MILES:** And from those books he has this romantic view of war, Homeric heroes and everything. Even his own mother couldn't talk him out of it.

**MARCUS:** But when he finally arrives, he figures out how wrong he was. War is not romantic. People die fighting pointless battles all the time. It stuns him.

**MILES:** So he feels betrayed. He probably feels like the world is betrayed him. "The creepers, catching against his legs, cried out harshly as their sprays were torn from the barks of trees. The swishing saplings tried to make known his presence to the world. He could not conciliate the forest."

**ELLIE:** Okay, so the world, like even the woods, was against him?

**MILES:** I think it connects to this idea of perception versus reality. Until this moment, he is really living in a dream. The world is really nice to him. The battles were romantic. But then he experiences actual war, and all his perceptions are shattered.

**ELLIE:** The world is a different place.

**MARCUS:** I know I said this guy was innocent, but he's not innocent any more.

**ELLIE:** I'm not sympathetic, but I agree. Says right here "He went from the fields into a thick woods, as if resolved to bury himself. He wished to get out of hearing of the crackling shots which were to him like voices."

**MILES:** It sounds like he's losing it.

**MARCUS:** I'm not saying he should get a badge of courage for the way he acted, but we shouldn't be so quick to judge him. He was set up to fail.

**ELLIE:** Fine. You don't have to judge him. But I'm guesing his superior officers do. The question is - what's he do in the next battle?

**MILES:** That's a great question. I think Marcus is right: he really lost his innocence here. This whole battle was a game-changer.

**ELLIE:** So you think he's going to come out round two guns a blazin'?

**MILES:** What I'm saying that this is a new beginning for him. He's seeing clearly, for the first time in his life.

**MARCUS:** I have faith in him. He's fighting a pretty intense battle on inside, but I think he'll be all right.

**MILES:** And he has allot more of the Civil War coming his way. I finished the book, you know what happens?

**ELLIE and MARCUS:** NO! I dn't get there yet. NO! Don't tell us!

# The Red Badge of Courage Vocabulary

## Instructions for Student

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

### Definitions

- intensely and shockingly colorful
- very wise
- not capable of being moved, shaken, or overcome
- to overcome the hostility or mistrust of
- great enthusiasm; strong passion

Some of the cells in this chart are editable.

Term	Form	Definition	Sentence
ardor	noun		
conciliate	verb		
impregnable	adjective		
lurid	adjective		
sagacious	adjective		

# BLAST!

## Fighting Words

### How is the language of war created?

Every war inspires new vocabulary—its words are born in planning rooms and on the field before the public reads them in newspapers and novels. Tracing word origins, or etymologies, can help explain how odd-sounding words entered the language. A couple of words that we still use today emerged from the Civil War:

- **Deadline** referred to boundary lines of prison camps where prisoners couldn't cross or... well, the answer is right there in the word.
- **Shebang** described the shelters Union prisoners built out of found materials.

In modern English, we use *deadline* to refer to a scheduled completion date or time. As you can see, words can take on new meanings over time; if you've ever had to face the wrath of your teacher after missing a *deadline* for an important paper, you understand how *deadline* started being used to refer to a due date. Does it make sense that *shebang* is now used to mean include everything involved in something, as in “the whole shebang?”

The building blocks of many words born during the Civil War are Greek and Latin roots. You can decode an unfamiliar word's meaning by recognizing the roots that are present. Words that share a common root are *cognates*, a word that implies blood relatives and comes from the Latin root *cognatus*, meaning birth. You can think of words that share the same root as language brothers.

The Latin root *belli-* is key in the language of war.

- bellicose—showing willingness to fight
- antebellum—the time before the Civil War
- rebel—a soldier fighting against the Union

Can you infer the implication of war from the root *belli-* just by seeing these words?

Even the term *civil war* comes from a Latin phrase—*bellum civile*—a war about civilians.

Given these few quick examples, how is the language of war created?

Respond to this question:

How is the language of war created?