

# GRADE LEVEL PACKET:

Week of 6th  
April 13, 2020

4-13-2020

Hello!

All of the FRMS staff hope that you are staying safe and well during this extended closure. Our priority during this closure is the safety, health, and well-being of our students, our families, and our community.

To help provide your student with learning opportunities during this extended school closure, we have included the following in this packet:

**Language Arts and Math Assignments** with new instruction, content, or skills taught

**Science and Social Studies Assignments**- Supplemental activities and extended learning opportunities

**P.E**- Weekly plans to keep your child engaged in physical activities

**Counselor's Page**- Suggestions from Ryan Chambers on ways to keep your family healthy socially and emotionally during this closure.

**We also have band practice materials available in the office or by email.**

Each "assignment" comes with a guide for parents/students that walks them through what to do each day and includes phone and email contact information for teachers in case you have any questions. **At this time, we are not including answer keys.** If you are stuck and need information, please feel free to contact teachers directly and they will help you.

We are also asking families to hold onto all completed work for now. When school opens up again, we will work out a process for getting that completed work back.

Our office will be open 7:45 to 3:30 each day. If possible, please call before coming so if there is something you need out of a locker or a classroom, we can get it for you. We also have school supplies if needed. If you need to come into the building, please practice social distancing.

Stay well

Olivia Johnson  
FRMS Principal

**FERN RIDGE MIDDLE SCHOOL**

**Phone (541) 935-8230      FAX (541) 935-8234**

**Ryan Chambers, Counselor   Olivia Johnson, Principal   Eric Carman, Assistant Principal**



Fern Ridge Families,

I hope you all are doing as well as can be expected during this uncertain and stressful time. Now that some longer term decisions have been made regarding school, sports, community activities and social distance measures, I know that stress related to closures of all kinds are mounting and may be causing some anxiety and familial stress. I wanted to share with you a document put together by the Clay Center for Young Health Minds that provides some information on reducing some of that anxiety and stress.

Additionally, on our district website under the Covid-19 tab you will find Mental Health and Wellness resources and a Family Resources page that has information on utility assistance and local food banks.

If you have any questions or would like any additional information, please email me at [rchambers@fernridge.k12.or.us](mailto:rchambers@fernridge.k12.or.us) or call or text 541-362-4287.

Thank You,

Ryan Chambers, FRMS Counselor

### **Guidance For Helping Kids of All Ages:**

#### **1. Control Your Own Anxiety**

Many of us are worried about the current situation and living with uncertainty isn't easy. Yet, anxiety is "contagious." Your kids will know that you are nervous even if you try to hide it. So how can you keep your cool, despite your own worries? Here are some things that may help:

- **Get the most credible information you can.** Focus on fact-based, helpful information about the virus. Avoid endless social media streams, which can be filled with misinformation, and constant breaking news headlines, which can fuel your concerns. Stay up to date with notices from your child's school, your state, and your city or town. Anxiety is best contained if you know the guidelines for protecting you and your loved ones, including hand washing, cleaning surfaces, use of sanitizers, whether you or your family need to be in isolation, and what supplies you should have at home in case you are quarantined.
- **Talk with folks who support you.** This could be your partner, a parent, a friend, a spiritual leader, or another trusted adult you can confide in.
- **Take care of your physical health.** Get a good amount of sleep and exercise and use other ways to reduce anxiety, such as meditation, yoga, listening to music, or watching a TV show.
- **If your child asks if you are worried, be honest!** They will know if you are not telling them the truth. You can say things like: "Yes, I'm worried about the virus, but I know that there are ways to prevent its spread and take care of the family if one of us gets sick."

#### **2. Approach Your Kids and Ask What They Know**

Most children will have heard about COVID-19, particularly school-age kids and adolescents. They may have read things online, seen something on TV, or heard friends or teachers talk about the illness. Others may have overheard you talking about it. There is a lot of misinformation out there, so don't assume that they know specifics about the situation or that the information they have is correct. Ask open ended questions:

- What have you heard about the coronavirus?
- Where did you hear about it?
- What are your major concerns or worries?

- Do you have any questions I can help you answer?
- How are you feeling about the Coronavirus?

Once you know what information they have and what they're concerned about, then you can help to fill in any necessary gaps.

### 3. Validate Their Feelings and Concerns

Kids may have all sorts of reactions to the COVID-19. Some may be realistic, while others exaggerated. For example, if grandma is in a nursing home, they may have heard that older adults get sicker than healthier, younger individuals. You need to be able to acknowledge this valid concern, but can reassure them that grandma has the best medical care to manage the illness.

### 4. Be Available for Questions and Provide New Information

This outbreak is likely to last a long time, so one conversation won't be enough. At first, your child's emotional reactions will outweigh their thoughts and concerns. As the outbreak continues and your kids get new information, they will need to talk again. Let them know they can come to you at any time with questions or worries. It's also a good idea to have regular check ins, as they may not approach you with their fears.

When you update your kids with new information, don't assume that they fully understand everything you say. Ask them to explain things back to you in their own language. This is an excellent way to know if your kids understood what you meant.

### 5. Empower Them by Modeling Behavior

An important part of prevention is hand washing, coughing or sneezing into your sleeves, wiping your nose with tissue then discarding it, trying to keep your hands away from your face, not shaking hands or making physical contact with others, and wiping surfaces with material that is at least 60% alcohol.

Be sure to demonstrate these behaviors first, so your kids can have a good model. It's a great idea for you to wash your hands *with* young children singing "Happy Birthday" twice (about 20 seconds) so they know what to do on their own. Wiping surfaces as a family, after dinner, helps everyone feel part of the prevention effort. For older kids and teens, give alternatives to high fives or fist bumps, like elbow bumping, bowing, or using Mr. Spock's "live long and prosper" Vulcan salute.

When you see your kids practicing good hygiene praise them for it! Reinforce that they are not only taking care of themselves, but also helping to prevent the spread of germs to others.

### 6. Provide Reassurance

Your kids may worry about how you're going to get through this. Remind them of other situations in which they felt helpless and scared. Kids love family stories, and these narratives carry a lot of emotional weight. Try something like: "Remember that hurricane when a tree fell on the apartment?" or "Remember when the pipes burst in the house and we were flooded?" Remind them that you have been through challenging times before, and though everyone was distressed, everyone also worked together and got through it. Reliving these kinds of narrative helps the whole family to build resilience and hope.

### 7. Don't Blame Others

In stressful times, when we feel helpless, there's a tendency to blame someone or become more fearful, even when there is no evidence to support these reactions. This can create social stigma and be harmful towards certain groups of people – in the case of COVID-19, particularly people of Asian descent, and people who have recently traveled. The last thing we want our kids to do when frightening events happen is to cast blame on others, either intentionally or without meaning to.

When you ask your kids what they know about the virus, listen for anything that discriminates against a group of people, and address it in your conversation. And make sure not to reinforce negative stereotypes in your own actions and conversations.

**Plan For The Week Students Template**  
Plan for the week of: April 13 - 17 (Week 1)

At the end of the week you will know, understand, and/or be able to do the following:

1. Make a connection with the assigned text by answering questions on the "Journal" page provided.
2. Actively review literary elements (setting, imagery) and reading skills (making inferences) by reading materials provided and taking notes on the "Notes" page provided.
3. Practice making inferences as I read by following the read/think/write prompts in the text and recording my thinking on the "Read/Think/Write" page provided.
4. Demonstrate my comprehension of the text by answering questions using evidence from the text.
5. Extend my thinking by applying what I read in order to answer a critical thinking prompt.
6. I can identify examples of imagery in text.

Why does this learning matter?

This learning matters because we make inferences all the time whether we are reading, talking to someone, playing video games, or watching media. Polishing our inference making skills will help us draw more accurate conclusions and avoid making mistakes!

Learning about setting and imagery is important too. Both help bring stories alive - they help us connect to and understand better. Plus, they are just cool literary elements to work with!

The plan for the week :

- Monday: Today you will make connections to the text by completing a quick write activity. Then you will actively review the literary elements (setting & imagery) and the reading skill (making inferences) by doing a little reading and making notes! Below is a step-by-step set of instructions to get you started:
  - First, read the "**Make the Connection**" section page 41 of the reading packet. Answer the questions posed in the second paragraph on the "*JOURNAL PAGE*" provided for you in the packet.
  - Next, read the "**Literary Focus**", "**Reading Skills**", and "**Imagery**" sections on page 41. As you read, make notes on the "*NOTES PAGE*" provided for you.
  - Finally, read page 126 of the packet "**Reading Skills and Strategies: Making Inferences**". Again, as you read, make notes on the "*NOTES PAGE*" provided for you.

Great job! If you want more, please read independently!

- Tuesday: Today you will read the text, "All Summer in a Day" by Ray Bradbury. As you read you will be making your thinking visible by answering a few questions. Below is a step-by-step set of instructions to help you out!
  - As you read you will notice prompts (shaded boxes in the margin). These prompts are numbered and you will see the corresponding number in the text.
  - When you come to one of these numbers/prompts, please stop and read the prompt.
  - Once you've read the prompt, think about how you would answer it.
  - Record your thinking (your answer) on the "**Read / Think / Write**" page provided.
  - Keep reading and processing this way until you complete the story.

Fantastic! You totally rocked it today!  
If you want more, read the " Meet the Author" on page 50

- Wednesday: Today you will demonstrate your level of comprehension by answering three comprehension questions about the short story you read on Tuesday. You will write your answers on the **"Reading Comprehension"** page provided. Below are some helpful hints:
  - Read each question very carefully. Make sure you understand what it is asking you.
  - When you answer the question, include evidence from the text to support your answer. Don't forget to use quote marks!
  - Re-read the question and your answer - make sure you've answered all parts of the question.

Nailed it! You are doing a great job!!

- Thursday: Today you will be using your critical thinking skills to answer what we call an extension question. Find the **"Extension Questions"** page provided. Below are the steps to success!
  - Read each question option carefully. Choose 1 to answer.
  - If you choose options 2 or 3, read the "Meet the Writer" on page 50 (if you haven't already)
  - If you choose option 3, begin talking to the adults in your life and taking notes.
  - Once you have really thought about your question, it is time to write your answer.
  - Please write your answer to your chosen question on a separate piece of notebook paper. (Yes, of course you may type it if you prefer and are able).
  - Remember, use examples to support your answers and make sure you've answered all parts of the question!

Time for a Brain-Break - you really worked hard on that critical thinking! Way to go!

- Friday: Today you will be identifying examples of imagery Bradbury used in his short story. Here are the steps to take today:
  - Review page 41 "Imagery" to refresh what imagery is.
  - Re-read the short story, "All Summer in a Day"
  - As you read, highlight, circle or underline examples of imagery.

Congratulations! You have just completed Week 1 of Distance Learning!

- Extension/Enrichment Activities: If you would like to challenge yourself even more, here are a few ideas to get you going!
  - Research one of the following topics:
    - Ray Bradbury
    - Venus (the planet)
    - Historical breakthroughs and the people that made those happen (Pioneers, Discovery of Penicillin, Robotics, Drones, etc.)
    - Scientific discoveries that have enhanced our daily living
    - Etc...
  - If you want even more of a challenge, find a way to show the knowledge gained, here are some ideas:
    - PPT or Google Slide Presentation (don't forget to cite your sources!)
    - A brochure showcasing your learning
    - A written expository essay demonstrating your knowledge on the subject
    - A poster presentation of the learning
    - A scientific model of Venus with information learned showcased.
    - ???? Use your imagination

- Additional Support: If you find that your student needs additional support to be successful, please contact me. Here are a few ideas: Have the text read aloud; Use Speech-to-text technology if available; have student dictate their thinking to someone... other options are available - please call if you need assistance!

## Who To Ask For Help and How To Reach Them

Hi! If you want/need help with anything in this packet you may contact **Mrs. Heather Hohnstein**. My hours of availability are from 8am to 4pm Monday through Friday. Email is the best way to contact me at [hhohnstein@fernridge.k12.or.us](mailto:hhohnstein@fernridge.k12.or.us) I'm also available by phone using Google Voice, please call me for immediate support at 541-972-3122. I usually answer emails within an hour or two of receiving them. If I hear from you outside of my hours, it may take longer than two hours to get back to you, but our communication is of highest priority to me.

Additionally, I know that working adults may not have time to connect with me during those hours because they don't get home from work or they don't clock out of working from home until after 5pm, if that's the case for you, like it is for many, please email me! We can schedule a time that works for you to connect.

In terms of phone communication it would be best if parents were to contact me rather than students at this time. A speaker phone conversation is great so that parents and students hear the same information.

Some students may be wondering why I'm their contact person when they have Mrs. Bennett for Language Arts. Well, to help streamline things and make it less complicated, we decided that each teacher would take a specific grade level and course. I am the lead teacher for 6th grade Language Arts during Distance Learning. Mrs. Bennett is lead for 7th grade. (It's okay to email her, she misses you too!)

Just a note, I think it is super cool that I have the privilege to be your teacher during this time and look forward to making the most of it! If I can help in any way, please don't hesitate to reach out and let me know.





# Before You Read The Short Story

## All Summer in a Day

### Make the Connection

#### Quickwrite

In this story the children of Venus (that is, Venus as Ray Bradbury imagines it) lead lives that are very different from the lives of kids on Earth. One thing is the same, though: Someone who differs from the rest of the crowd is treated like an outsider.

How does it feel to be an outsider? Why do people sometimes refuse to accept someone into their group? Jot down your thoughts on these questions.

### Literary Focus

#### Setting

**Setting** is the time and place of a story. Setting can tell us about the weather, the time of day, and the historical period (past, present, or future). Setting can also tell us how people live, what they eat, how they dress, and where they work. In some stories, like this one, setting plays such an important part that it shapes the action from beginning to end.

### Reading Skills

#### Making Inferences

An **inference** is a kind of guess. When you **make inferences** as you read, you look for clues in the story, and then you relate them to your own experience. You try to fill in the gaps by guessing about things the writer doesn't tell you directly. At certain points in this story, you'll see open-book signs alongside the text. When you see one, stop and make an inference about what you have just read.

You can make an inference about the **setting** of this story right now—just read the title. What do you think it means?

### Literary Focus

#### Imagery

Imagery is language that appeals to the senses—sight, hearing, touch, taste, and smell.

An image can help the reader create a mental picture, hear a sound, feel a texture of temperature, and taste a sweet, sour, or salty flavor.

#### Examples:

- The lake was left shivering by the touch of morning wind. (Touch)
- The pot was as red as a tongue after a cherry-flavored ring pop. (Sight)

**SKILLS FOCUS**

**Literary Skills**  
Understand setting and the way it influences plot.

**Reading Skills**  
Make inferences.

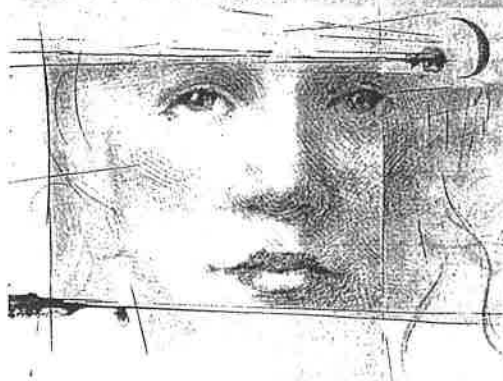
**Go.hrw.com**

#### INTERNET

Vocabulary Activity

• More About Bradbury

Keyword: LE7 6-1



*Reflex* (detail) (1988) by William Baggett.



# Reading Skills and Strategies

## Making Inferences

by Kylene Beers

While looking down at the floor of your room, which is covered with clothes, old homework, dirty towels, and bits of stale pizza crusts, your mom says, "You cleaned this just for me?" Though she didn't say it, you know your mom doesn't really think your room is clean. Her tone of voice and the frown on her face hint that her words don't carry the full message. You **infer** that she isn't pleased as you combine what she said (the external message) with what you know (frowns aren't good). Your **inference** lets you know how best to respond.

When you take the information that an author puts on a page (the external knowledge) and combine it with what you already know (your internal knowledge), you are making an **inference**.

For instance, if you read "The girl gulped down the food, barely chewing it before taking another bite," the external knowledge tells you that the girl is eating quickly. Then if you read "She could hear the school bus heading toward her house," you can infer that she is eating fast not because she is hungry, but because she needs to hurry to catch the bus. What else can you infer from these two sentences? Did you infer that the "she" in the second sentence refers to "the girl" mentioned in the first? Could you figure out which meal of the day she is eating?

### SKILLS FOCUS

Reading Skills  
Make  
inferences.

### Hints for Making Inferences

To make an **inference** about a character or event in a story, combine the information the author gives you with what you already know. If you aren't sure when to make an inference as you read, keep these questions in mind:

- What does the writer tell you about how the character acts or thinks or dresses? What do you know—or think you know—about people who act or think or dress that way?
- What does the writer tell you about problems the character faces? What do you know about that situation or similar situations?
- What does the writer tell you about the way people respond to the character. What do these responses usually tell you about a person?

As you read the next selection, from a novel about a boy called Bud, keep these questions in mind.

# All Summer in a Day

Ray Bradbury

"Ready."

"Ready."

"Now?"

"Soon."

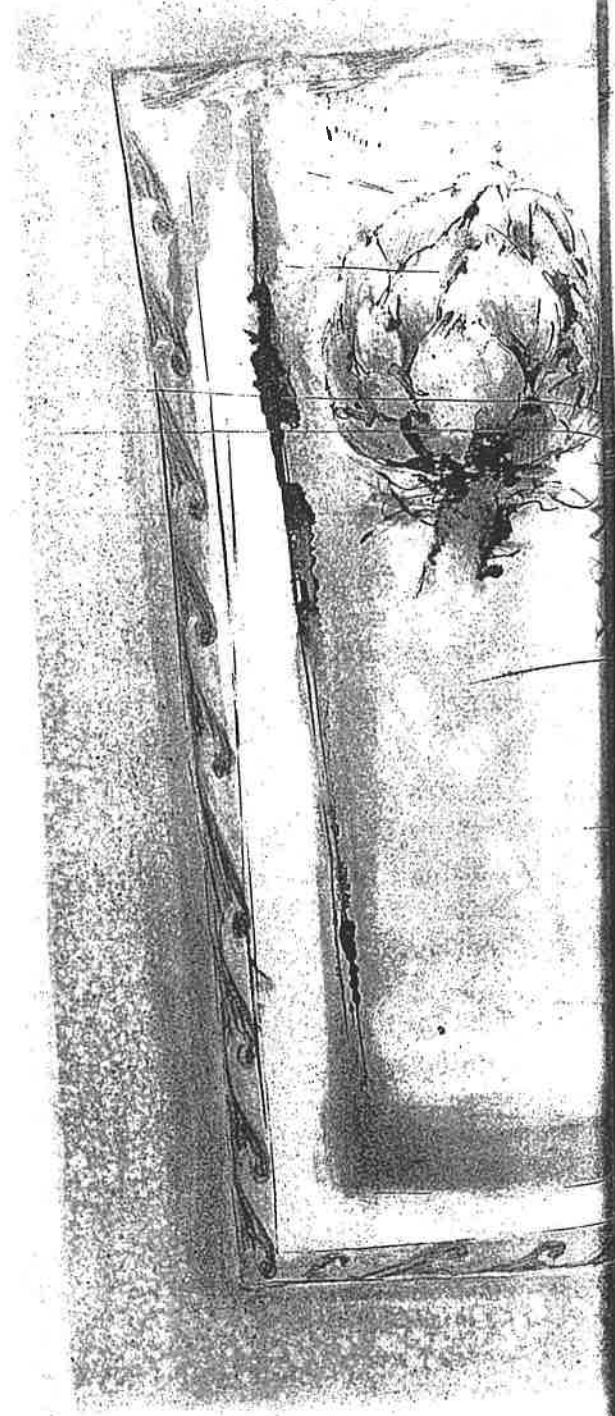
"Do the scientists really know? Will it happen today, will it?"

"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.

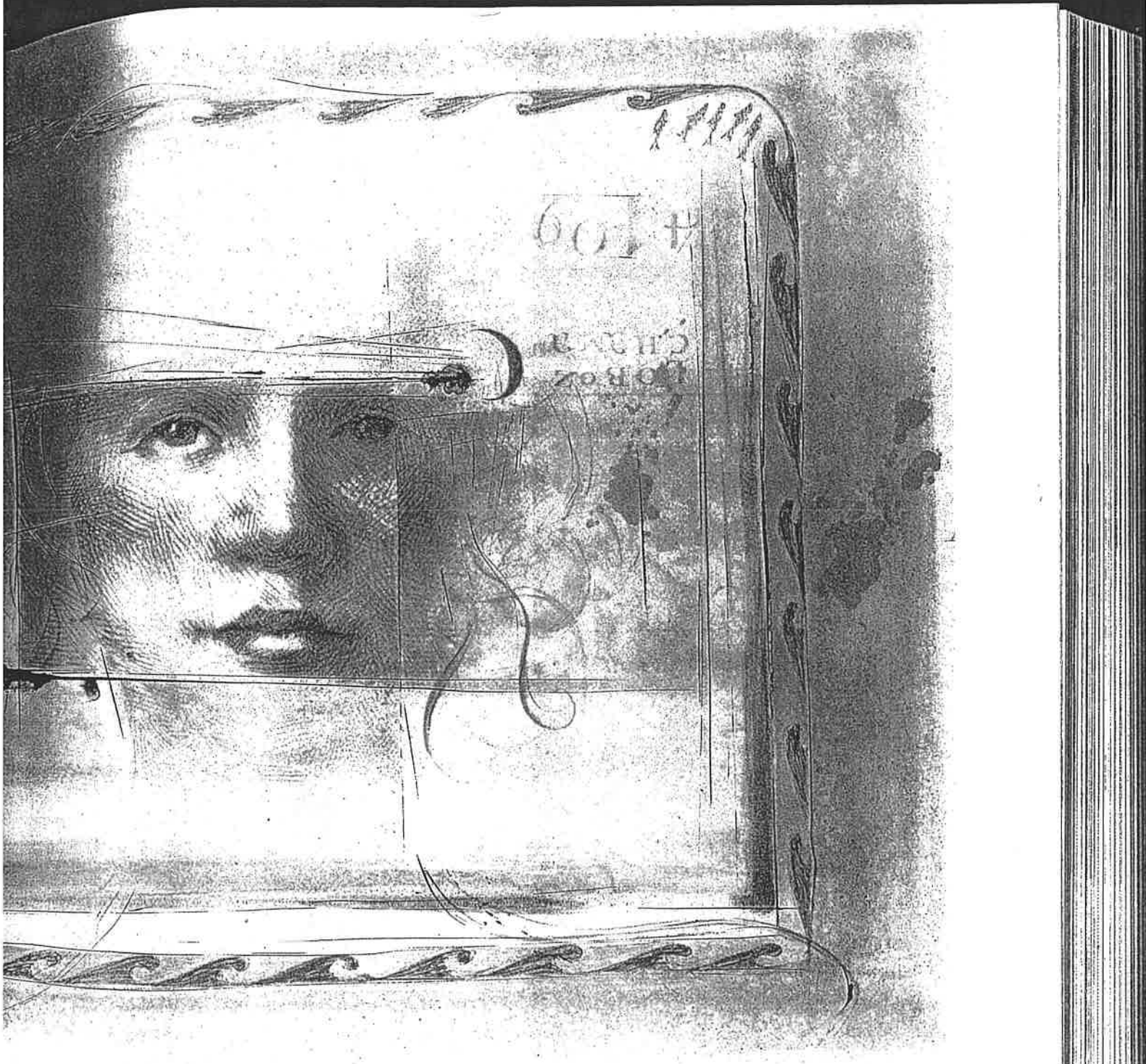
It rained.

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<sup>1</sup> of storms so heavy they were tidal waves come over the islands. A thousand

1. concussion *n.*: violent shaking or shock.



*Reflex* (1988) by William Baggett.


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 never 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 warmth, 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. ❶ 

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.

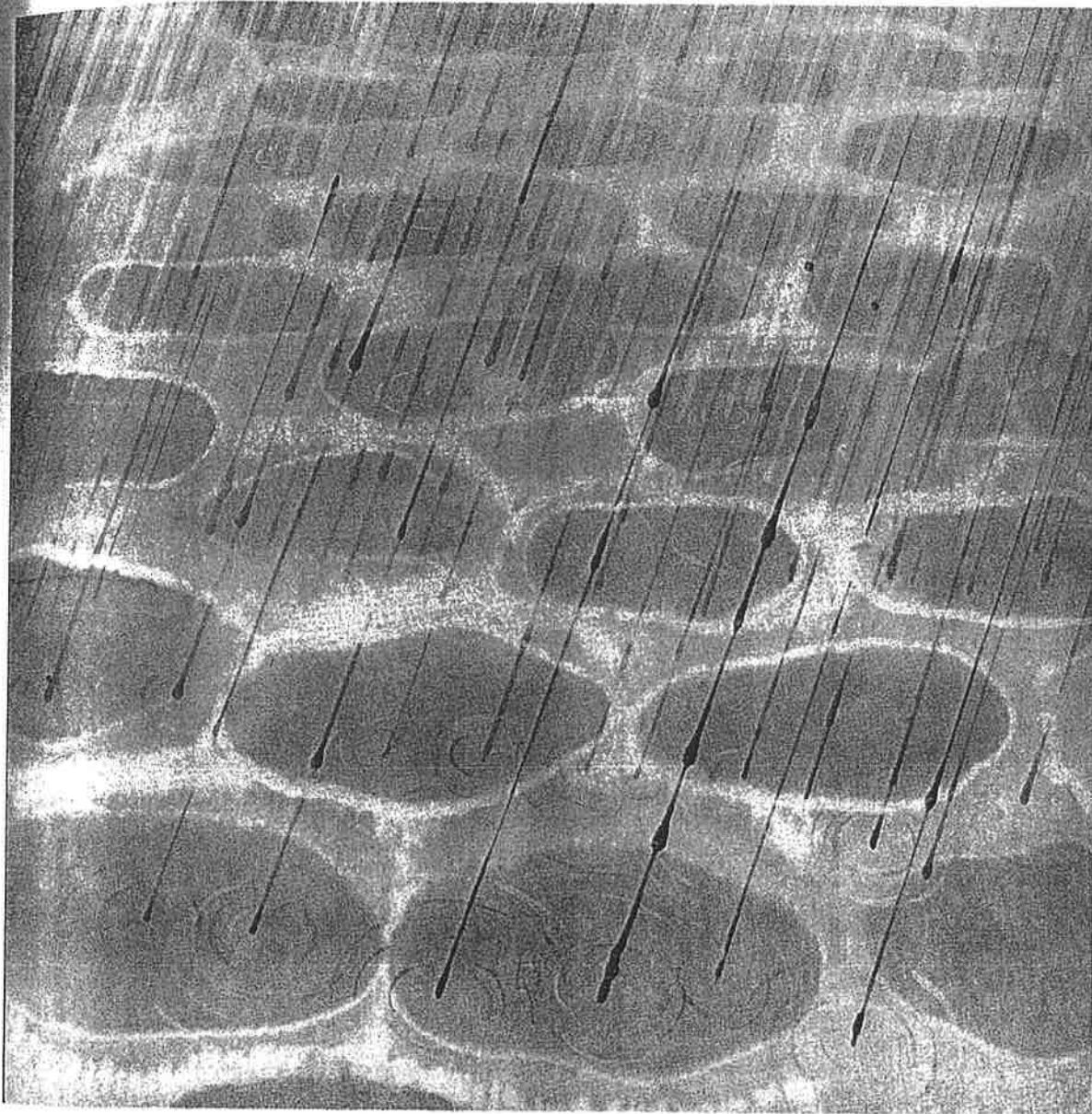
And then, of course, the biggest crime of all was that she had come here only five years ago from Earth, and she remembered the sun and the way the sun was and the sky was when she was four in Ohio. And they, they had been on Venus all their lives, and they had been only two years old when last the sun came out and had long since forgotten the color and heat of it and the way it really was. But Margot remembered.

#### INFER

❶ How do the children feel about the weather on Venus? Base your inference on their dreams.

#### Vocabulary

slackening (slak'ən·īŋ) v. used as *adj.*: lessening; slowing



*Japanese Rain on Canvas* (1972) by David Hockney. Acrylic on canvas (48" × 48").

© David Hockney.

"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

\* Note: page 46 left off on purpose. It was a picture only.

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.<sup>2</sup> They hated her pale snow face, her waiting silence, her thinness, and her possible future. ② 

"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 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

2. consequence *n.*: importance.

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 slackened 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 peaceful 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 in to 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

### Vocabulary


surged (sɜrjd) *v.*: moved forward, as if in a wave.

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,<sup>3</sup> even as you watched it. It was a nest of octopuses, clustering up great arms of fleshlike 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 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. ③ 

And then—

In the midst of their running, one of the girls wailed.

Everyone stopped.



#### INFER

③ Why do you suppose Bradbury compares the children to animals?

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 sky.

"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 cool 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."

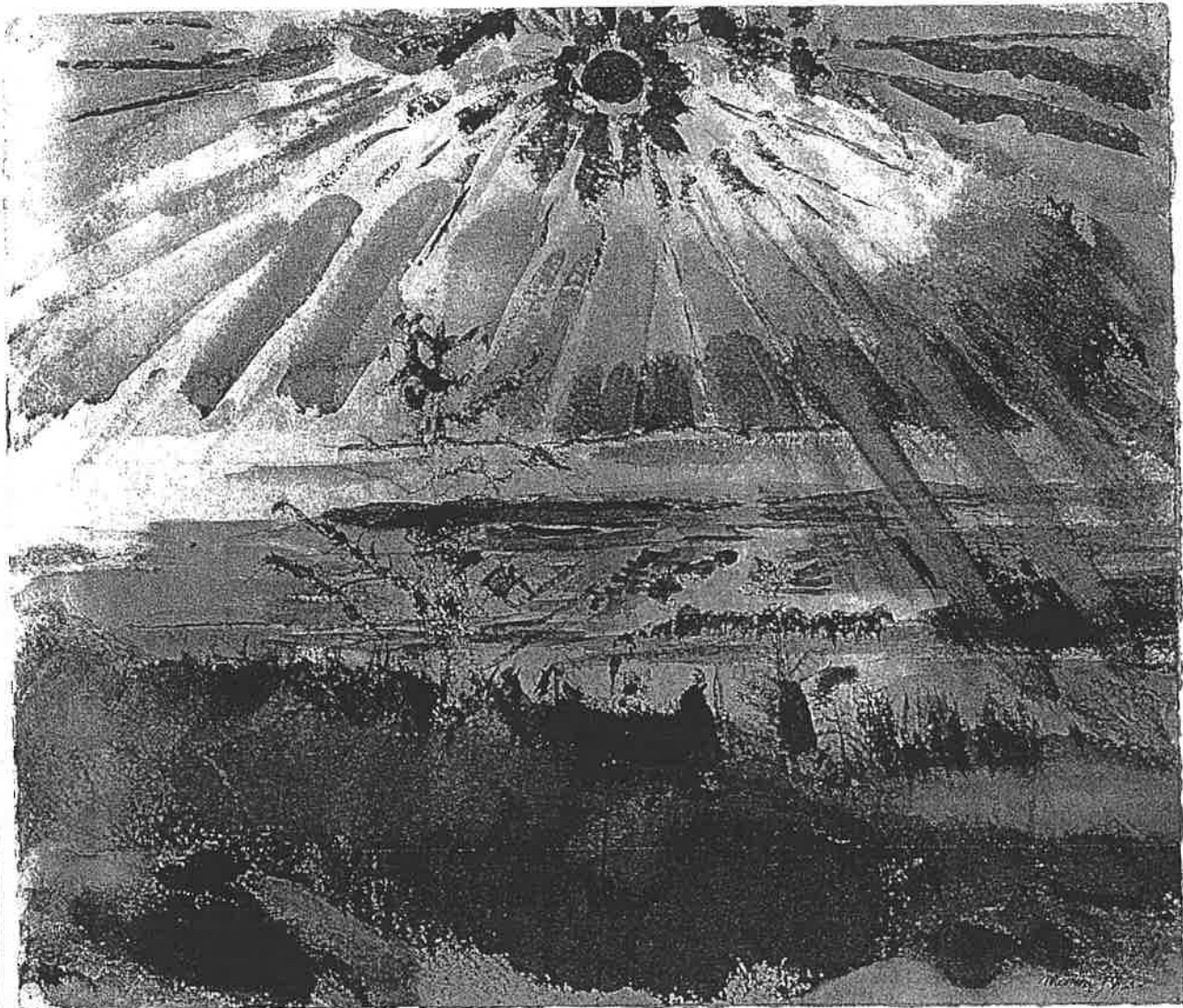
They stood as if someone had driven them, like so many stakes, into the floor.

#### Vocabulary

resilient (ri-zil'yənt) *adj.*: springy; quick to recover.  
savored (sā'vərd) *v.*: delighted in.

3. tumultuously *adv.*: wildly; violently.





*Sunset, Casco Bay* by John Marin.

The Roland P. Murdock Collection. Wichita Art Museum, Wichita, Kansas. © 2005 Estate of John Marin/Artists Rights Society (ARS), New York.

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. ④ 



**PREDICT**

④ What will happen now?

## Meet the Writer

### Ray Bradbury

#### Space-Age Storyteller

**Ray Bradbury** (1920– ) has been called the world's greatest science fiction writer. It is not a label Bradbury agrees with. He describes himself more simply: "I am a storyteller. That's all I've ever tried to be."

Although Bradbury's stories are often set in outer space, his characters and their emotions are human and down-to-earth. For more than fifty years, Bradbury has produced fiction that reflects his deeply felt concern about the future of humanity.

Bradbury encourages young people to try to imagine the wonders the future will hold—just as he did when he was in school:

“Everything confronting us in the next thirty years will be science-fictional, that is, impossible a few years ago. The things you are doing right now, if you had told anyone you'd be doing them when you were children, they would have laughed you out of school. . . . I was the only person at Los Angeles High School who knew the Space Age was coming. Totally alone among four thousand students, I insisted we were going to get the rocket off the



ground, and that made me the class kook, of course. I said, 'Well, we're going to do it anyway.'”

#### For Independent Reading

Bradbury's stories are collected in books such as *The Illustrated Man*, *R Is for Rocket*, *Twice Twenty-Two*, and *The Stories of Ray Bradbury*. Try starting with "Mars Is Heaven," "The Fog Horn," "The Sound of Summer Running," and "The Flying Machine." If you're interested in reading a Bradbury novel, try *Dandelion Wine*.

## FRMS Weekly Lesson Plan Template

Subject	6th Grade Language Arts	April 13 - 17 (Week 1)
Overview:	This week's focus is on reviewing the literary elements setting and figurative language, specifically imagery, and introducing the reading skill, making inferences. To accomplish this, students will actively interact with a text from the textbook, "All Summer in a Day" by Ray Bradbury. They will complete pre-read activities, active reading strategies, as well as comprehension and extension activities.	
Learning Targets	<ol style="list-style-type: none"> <li>1. I can make a connection with the assigned text by answering questions on the "Journal" page provided.</li> <li>2. I can actively review literary elements (setting, imagery) and reading skills (making inferences) by reading materials provided and taking notes on the "Notes" page provided.</li> <li>3. I can practice making inferences as I read by following the read/think/write prompts in the text.</li> <li>4. I can demonstrate my comprehension of the text by answering questions using evidence from the text.</li> <li>5. I can extend my thinking by applying what I read to my life.</li> <li>6. I can identify examples of imagery in text.</li> </ol>	<p><b><u>Assessments Associated:</u></b></p> <ol style="list-style-type: none"> <li>1. Journal write</li> <li>2. Notes</li> <li>3. Answers to read/think/write prompts</li> <li>4. Answers to comprehension questions</li> <li>5. Written answer to extension prompt</li> <li>6. Marked examples in the text</li> </ol>
Content Standard:	<p>6.RL.1 Analyze what the text says explicitly as well as inferentially; cite textual evidence to support the analysis.</p> <p>6.W.1 Write arguments to support claims with clear reasons and relevant evidence.</p>	
Monday	Goal(s) for the Day	Materials Needed:
	<p>Today, students will make connections through a quick write activity.</p> <p>Students will also actively read a review of literary elements: Setting and Imagery as well as the reading skill: Making inferences.</p>	<p>Copy of the text, "All Summer in a Day" by Ray Bradbury.  Reference page 126  Journal Page (Worksheet)  Notes Page (Worksheet)  Pen, Pencil, Highlighter</p>

	Activities	Assessment
	<p>Today, students will read the "Make the Connection" section on page 41. They will then respond to the connection prompts on their "Journal" page.</p> <p>Next, students will read the rest of page 41, page 126 (Inferences), and the short review of imagery provided. As they read the resources they will make notes using the "Notes" page provided.</p>	<p>Journal Entry (Learning Target 1)</p> <p>Notes made on form (Learning Target 2)</p>
Tuesday	Goal(s) for the Day	Materials Needed
	<p>Today, students will actively read the short story, "All Summer in a Day" by Ray Bradbury and make their thinking visible through Read/Think/Write prompts.</p>	<p>Copy of the text, "All Summer in a Day" by Ray Bradbury. Read/Think/Write Page (Worksheet) Pen, Pencil, Highlighter</p>
	Activities	Assessment
	<p>Today, students will read the text, "All Summer in a Day" by Ray Bradbury. As they read they will stop at each prompt (shaded box in the margin of the text). Each prompt is numbered and corresponds with the number in the text marking the spot to stop and process. These prompts are called "Read/Think/Write" prompts.</p> <p>The student will read each prompt and complete the activity as instructed. They will record their written answers on the "Read/Think/Write" page provided.</p>	<p>Answers submitted on the "Read/Think/Write" page provided.</p> <p><i>* These particular prompts deal with making inferences and predictions.</i></p> <p>Learning Target 3</p>
Wednesday	Goal(s) for the Day	Materials Needed
	<p>Students will answer comprehension questions using evidence from the text.</p>	<p>Copy of the text, "All Summer in a Day" by Ray Bradbury. Comprehension Questions Page Pen, Pencil, Highlighter</p>

	Activities:	Assessment:
	Students will answer 3 comprehension questions about the text. They will use evidence from the text to support their answers. Students will record these answers on the "Comprehension Questions" page provided.	Answers and evidence used to support their answers.  Learning Target 4
Thursday	Goal(s) for the Day:	Materials Needed:
	Students will engage in critical thinking as they work to answer an extension question associated with the assigned reading.	Copy of the text, "All Summer in a Day" by Ray Bradbury. Extension Page Pen, Pencil, Highlighter *Optional: Parents, elders to ask questions of.
	Activities:	Assessment:
	Today, students will read and choose which critical thinking extension questions to answer. All three questions ask the student to make connections from the text to history and then extend their interpretation to answer the question.  The first two questions can be answered without outside resources. The third question option will require students to speak to their parents, grandparents, etc. for information.	Constructed Response answer to extension question.  Learning Target 5
Friday	Goal(s) for the Day:	Materials Needed:
	Students will demonstrate understanding of imagery by underlining, highlighting or circling examples of imagery in the text.	Copy of the text, "All Summer in a Day" by Ray Bradbury. Imagery Activity Instructions Pen, Pencil, Highlighter
	Activities:	Assessment:
	Students will re-read the short story, "All Summer in a Day" and highlight, underline, or circle examples of Imagery used by the author, Ray Bradbury.	Annotated text  Learning Target 6