

GRADE LEVEL PACKET:

7th
Week of APR 13th

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 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_ELA 7th Grade

Week 1: April 13th—17th

Hi 7th graders! I miss you guys!! I hope you're staying healthy and enjoying some time in the sunshine, and time with family. Baby Bennett and I are doing good, he's about the size of a butternut squash this week (2.5 lbs). For those who haven't had me as a teacher, I'm pregnant! Our baby boy is due June 22nd, 2020. Also, I'll be your distance learning contact teacher for language arts. This week we're starting a short story unit with the theme of mysteries/suspense. I hope you enjoy these stories as much as I do!

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

You will be able to identify clues that the writer uses to suggest what will happen later in the story; this is known as foreshadowing.

Why does this learning matter?

Foreshadowing is a useful literary tool to create suspense in writing, and can help you make predictions about the final outcome.

The plan for the week:

- Monday:
See handout: read pages 21-23 (the first 3 pages)
- Tuesday:
See handout: read pages 24-26 (the next 3 pages)
- Wednesday:
See handout: read pages 27-29 (the next 3 pages)
- Thursday:
See handout: read pages 30-32 (the next 3 pages)
- Friday:
See handout: read pages 33-34 (the last 2 pages)

Who To Ask For Help and How To Reach Them:

Me! Sarah Bennett (Mrs. Bennett)

sbennett@fernridge.k12.or.us Email me anytime!

Cell phone: 541-972-3015 Call between 9am-4pm; M-F ☺

Name: _____

"The Landlady"

Date: _____

By Roald Dahl

Monday:

1. Read pages 21-23 (the first 3 pages).
2. Identify the **main character**, and underline details that establish the **setting**. Do this on the short story itself (page 21; in the margin).
3. Look for **two clues of foreshadowing** between pages 22-23; rewrite two quotes below that portray possible signs of danger or forewarning.

	Find Two Clues of Foreshadowing (from the following paragraphs):
Paragraph 30	
Paragraph 60	

Tuesday:

1. Read pages 24-26 (the next 3 pages)
2. Re-read lines 72-88; underline details that build **suspense** (the part in the box).
3. There are no other guests in the boardinghouse (lines 129-130). What does this clue **foreshadow**? Explain your thinking in at least two sentences below.

Wednesday:

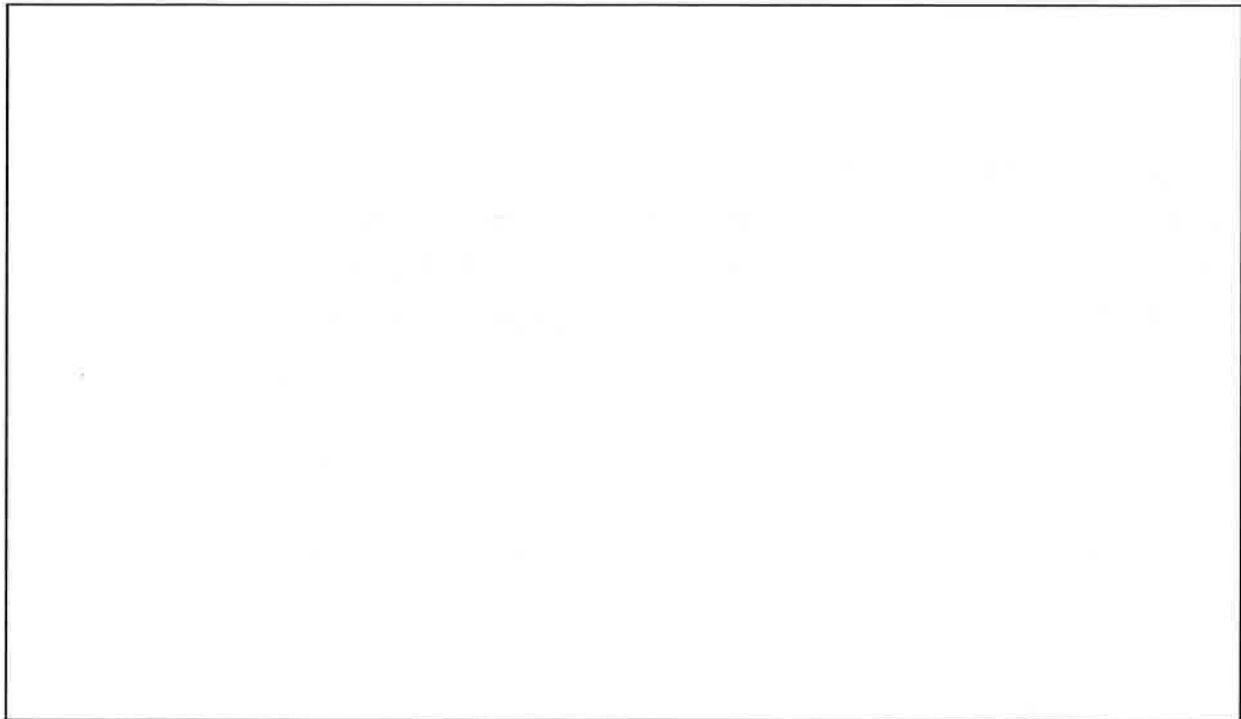
1. Read pages 27-29 (the next 3 pages)
2. Make a **prediction** about the two names in the guest book. Why might they be alarming?

Thursday:

1. Read pages 30-32 (the next 3 pages)
2. Re-read lines 248-253. Make an **inference**, why does the landlady keep forgetting Billy's last name? Write your answer in the margin (p. 30; where it says 'infer').
3. Make an **inference**, based on the peculiar smells of the landlady (paragraph 300). Why might she smell that way? What might this mean?

Friday:

1. Read pages 33-34 (the last two pages)
2. What realization does Billy have? **Draw two things** that were not what they seemed when he first came to the bed and breakfast.

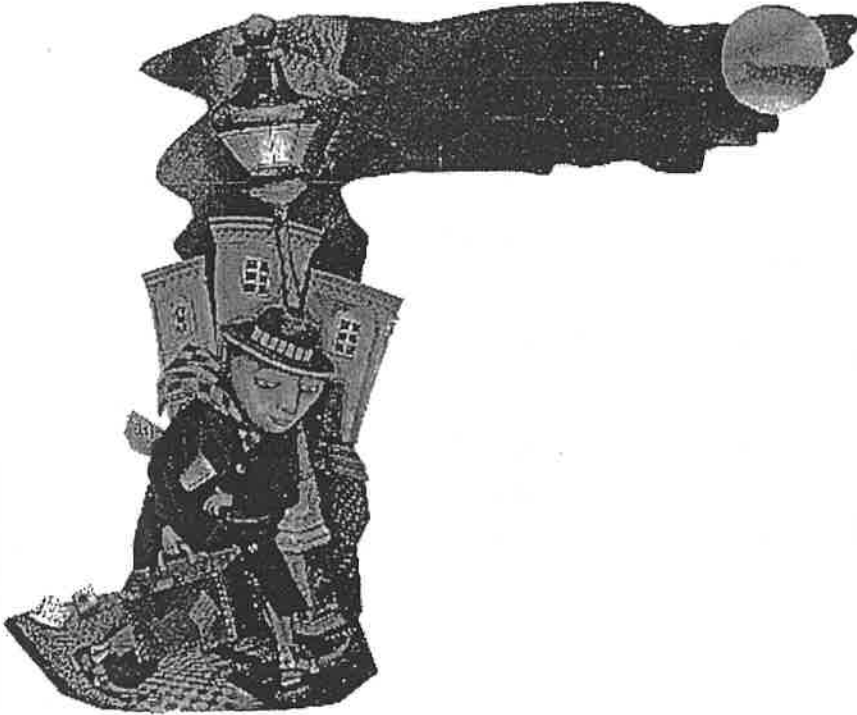


3. Make a **prediction**, what do you think will happen to Billy? Why is this story creepy?

The Landlady

Roald Dahl

Illustration by Krysten Brooker.



Billy Weaver had traveled down from London on the slow afternoon train, with a change at Reading on the way, and by the time he got to Bath, it was about nine o'clock in the evening, and the moon was coming up out of a clear starry sky over the houses opposite the station entrance. But the air was deadly cold and the wind was like a flat blade of ice on his cheeks.

"Excuse me," he said, "but is there a fairly cheap hotel not too far away from here?"

10 "Try The Bell and Dragon," the porter¹ answered, pointing down the road. "They might take you in. It's about a quarter of a mile along on the other side."

IDENTIFY

Pause at line 7. Circle the name of the character who is introduced in this passage. Underline details that establish the setting.

1. porter *n.*: person hired to carry luggage.

"The Landlady" from *Kiss, Kiss* by Roald Dahl. Copyright © 1959 by Roald Dahl. Reproduced by permission of David Higham Associates.

Notes _____

INFER

Re-read lines 20–27. How would you describe Billy's mood?

VISUALIZE

Underline details in lines 37–58 that make the boardinghouse seem inviting and comfortable.

Billy thanked him and picked up his suitcase and set out to walk the quarter-mile to The Bell and Dragon. He had never been to Bath before. He didn't know anyone who lived there. But Mr. Greenslade at the head office in London had told him it was a splendid town. "Find your own lodgings," he had said, "and then go along and report to the branch manager as soon as you've got yourself settled."

20 Billy was seventeen years old. He was wearing a new navy-blue overcoat, a new brown trilby hat,² and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was the one common characteristic of all successful businessmen. The big shots up at the head office were absolutely fantastically brisk all the time. They were amazing.

There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all of them identical. They had porches and pillars and four or five steps going up to their front doors, and it was obvious that once upon a time they had been very swanky residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows and that the handsome white facades³ were cracked and blotchy from neglect.

40 Suddenly, in a downstairs window that was brilliantly illuminated by a street lamp not six yards away, Billy caught sight of a printed notice propped up against the glass in one of the upper panes. It said "Bed and Breakfast." There was a vase of yellow chrysanthemums, tall and beautiful, standing just underneath the notice.

He stopped walking. He moved a bit closer. Green curtains (some sort of velvety material) were hanging down

2. trilby hat: soft hat with the top deeply indented.
3. facades (fə'sædz') n.: fronts of buildings.

on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. On the carpet in front of the fire, a pretty little dachshund was curled up
 50 asleep with its nose tucked into its belly. The room itself, so far as he could see in the half darkness, was filled with pleasant furniture. There was a baby grand piano and a big sofa and several plump armchairs, and in one corner he spotted a large parrot in a cage. Animals were usually a good sign in a place like this, Billy told himself; and all in all, it looked to him as though it would be a pretty decent house to stay in. Certainly it would be more comfortable than The Bell and Dragon.

On the other hand, a pub would be more congenial⁴
 60 than a boardinghouse. There would be beer and darts in the evenings, and lots of people to talk to, and it would probably be a good bit cheaper, too. He had stayed a couple of nights in a pub once before and he had liked it. He had never stayed in any boardinghouses, and, to be perfectly honest, he was a tiny bit frightened of them. The name itself conjured up⁵ images of watery cabbage, rapacious⁶ landladies, and a powerful smell of kippers⁷ in the living room.

After dithering about⁸ like this in the cold for two or three minutes, Billy decided that he would walk on and
 70 take a look at The Bell and Dragon before making up his mind. He turned to go.

And now a queer thing happened to him. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most

- 4. congenial (kənˈjɛnʻyəl) *adj.*: agreeable; pleasant.
- 5. conjured (kənˈjʊəd) *up*: called to mind.
- 6. rapacious (rəˈpæʻʃɪəs) *adj.*: greedy.
- 7. kippers *n.*: fish that have been salted and smoked. Kippers are commonly eaten for breakfast in Great Britain.
- 8. dithering about: acting nervous and confused.

WORD STUDY

A dachshund (line 49) is a breed of dog that has a long body, short legs, and droopy ears. The word *dachshund* comes from German and is pronounced (däks'hoont').

IDENTIFY

In lines 59–67, Billy thinks about whether to stay at the pub or at the boardinghouse. Underline details that describe the benefits of staying at the pub.

PREDICT

Pause at line 71. Where will Billy decide to stay?

FLUENCY

Re-read the boxed passage, lines 72–88, aloud. Underline details in the passage that build suspense. Read the passage aloud, and emphasize those words and phrases as you read.

INTERPRET

What does the comparison of the landlady to a jack-in-the-box suggest about her (lines 90–91)?

INFER

Re-read lines 103–106. What is strange about the landlady's responses to Billy's comments?

peculiar manner by the small notice that was there. BED AND
BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST,
BED AND BREAKFAST. Each word was like a large black eye
staring at him through the glass, holding him, compelling
him, forcing him to stay where he was and not to walk
80 away from that house, and the next thing he knew, he was
actually moving across from the window to the front door
of the house, climbing the steps that led up to it, and reach-
ing for the bell.

He pressed the bell. Far away in a back room he heard
it ringing, and then *at once*—it must have been at once
because he hadn't even had time to take his finger from
the bell button—the door swung open and a woman was
standing there.

90 Normally you ring the bell and you have at least a
half-minute's wait before the door opens. But this dame
was like a jack-in-the-box. He pressed the bell—and out
she popped! It made him jump.

She was about forty-five or fifty years old, and the
moment she saw him, she gave him a warm, welcoming
smile.

100 "*Please* come in," she said pleasantly. She stepped
aside, holding the door wide open, and Billy found himself
automatically starting forward. The compulsion or, more
accurately, the desire to follow after her into that house was
extraordinarily strong.

"I saw the notice in the window," he said, holding him-
self back.

"Yes, I know."

"I was wondering about a room."

"It's *all* ready for you, my dear," she said. She had a
round pink face and very gentle blue eyes.

“I was on my way to The Bell and Dragon,” Billy told her. “But the notice in your window just happened to catch my eye.”

110 “My dear boy,” she said, “why don’t you come in out of the cold?”

“How much do you charge?”

“Five and sixpence a night, including breakfast.”

It was fantastically cheap. It was less than half of what he had been willing to pay.

“If that is too much,” she added, “then perhaps I can reduce it just a tiny bit. Do you desire an egg for breakfast? Eggs are expensive at the moment. It would be sixpence less without the egg.”

120 “Five and sixpence is fine,” he answered. “I should like very much to stay here.”

“I knew you would. Do come in.”



Illustration by Krysten Brooker.

Notes _____

INFER

The landlady tells Billy that she knew he would stay at her bed and breakfast (line 122). Why do you think the landlady is so certain about Billy's intentions?

PREDICT

There are no other guests in the boardinghouse (lines 129–130). What does this clue foreshadow?

INFER

Pause at line 141. Why do you think the landlady has chosen Billy to be her guest?

IDENTIFY

Re-read lines 143–152. Underline the things the landlady says and does that seem unusual or out of the ordinary.

She seemed terribly nice. She looked exactly like the mother of one's best school friend welcoming one into the house to stay for the Christmas holidays. Billy took off his hat and stepped over the threshold.

"Just hang it there," she said, "and let me help you with your coat."

130 There were no other hats or coats in the hall. There were no umbrellas, no walking sticks—nothing.

"We have it *all* to ourselves," she said, smiling at him over her shoulder as she led the way upstairs. "You see, it isn't very often I have the pleasure of taking a visitor into my little nest."

The old girl is slightly dotty,⁹ Billy told himself. But at five and sixpence a night, who cares about that? "I should've thought you'd be simply swamped with applicants," he said politely.

140 "Oh, I am, my dear, I am, of course I am. But the trouble is that I'm inclined to be just a teeny-weeny bit choosy and particular—if you see what I mean."

"Ah, yes."

150 "But I'm always ready. Everything is always ready day and night in this house just on the off chance that an acceptable young gentleman will come along. And it is such a pleasure, my dear, such a very great pleasure when now and again I open the door and I see someone standing there who is just *exactly* right." She was halfway up the stairs, and she paused with one hand on the stair rail, turning her head and smiling down at him with pale lips. "Like you," she added, and her blue eyes traveled slowly all the way down the length of Billy's body, to his feet, and then up again.

On the second-floor landing she said to him, "This floor is mine."

9. dotty *adj.*: crazy.

They climbed up another flight. "And this one is *all* yours," she said. "Here's your room. I do hope you'll like it." She took him into a small but charming front bedroom, switching on the light as she went in.

160 "The morning sun comes right in the window, Mr. Perkins. It *is* Mr. Perkins, isn't it?"

"No," he said. "It's Weaver."

"Mr. Weaver. How nice. I've put a water bottle between the sheets to air them out, Mr. Weaver. It's such a comfort to have a hot-water bottle in a strange bed with clean sheets, don't you agree? And you may light the gas fire at any time if you feel chilly."

170 "Thank you," Billy said. "Thank you ever so much." He noticed that the bedspread had been taken off the bed and that the bedclothes had been neatly turned back on one side, all ready for someone to get in.

"I'm so glad you appeared," she said, looking earnestly into his face. "I was beginning to get worried."

"That's all right," Billy answered brightly. "You mustn't worry about me." He put his suitcase on the chair and started to open it.

"And what about supper, my dear? Did you manage to get anything to eat before you came here?"

180 "I'm not a bit hungry, thank you," he said. "I think I'll just go to bed as soon as possible because tomorrow I've got to get up rather early and report to the office."

"Very well, then. I'll leave you now so that you can unpack. But before you go to bed, would you be kind enough to pop into the sitting room on the ground floor and sign the book? Everyone has to do that because it's the law of the land, and we don't want to go breaking any laws at *this* stage in the proceedings, do we?" She gave him a little

Notes

CONNECT

Pause at line 170. If you were Billy, would you be worried? Tell why or why not.

IDENTIFY

Pause at line 188. How would you describe the landlady's personality? Explain.

IDENTIFY

Circle the words in lines 189–194 that show what Billy thinks of the landlady.

INTERPRET

Pause at line 201. Do you agree that Billy is lucky? Explain.

wave of the hand and went quickly out of the room and closed the door.

190 Now, the fact that his landlady appeared to be slightly off her rocker didn't worry Billy in the least. After all, she not only was harmless—there was no question about that—but she was also quite obviously a kind and generous soul. He guessed that she had probably lost a son in the war, or something like that, and had never gotten over it.

200 So a few minutes later, after unpacking his suitcase and washing his hands, he trotted downstairs to the ground floor and entered the living room. His landlady wasn't there, but the fire was glowing in the hearth, and the little dachshund was still sleeping soundly in front of it. The room was wonderfully warm and cozy. I'm a lucky fellow, he thought, rubbing his hands. This is a bit of all right.

He found the guest book lying open on the piano, so he took out his pen and wrote down his name and address. There were only two other entries above his on the page, and as one always does with guest books, he started to read them. One was a Christopher Mulholland from Cardiff. The other was Gregory W. Temple from Bristol.

That's funny, he thought suddenly. Christopher Mulholland. It rings a bell.

210 Now where on earth had he heard that rather unusual name before?

Was it a boy at school? No. Was it one of his sister's numerous young men, perhaps, or a friend of his father's? No, no, it wasn't any of those. He glanced down again at the book.

*Christopher Mulholland
231 Cathedral Road, Cardiff*

*Gregory W. Temple
27 Sycamore Drive, Bristol*

220 As a matter of fact, now he came to think of it, he wasn't at all sure that the second name didn't have almost as much of a familiar ring about it as the first.

"Gregory Temple?" he said aloud, searching his memory. "Christopher Mulholland? . . ."

"Such charming boys," a voice behind him answered, and he turned and saw his landlady sailing into the room with a large silver tea tray in her hands. She was holding it well out in front of her, and rather high up, as though the tray were a pair of reins on a frisky horse.

230 "They sound somehow familiar," he said.

"They do? How interesting."

"I'm almost positive I've heard those names before somewhere. Isn't that odd? Maybe it was in the newspapers. They weren't famous in any way, were they? I mean famous cricketers¹⁰ or footballers or something like that?"

"Famous," she said, setting the tea tray down on the low table in front of the sofa. "Oh no, I don't think they were famous. But they were incredibly handsome, both of them, I can promise you that. They were tall and young and
240 handsome, my dear, just exactly like you."

Once more, Billy glanced down at the book. "Look here," he said, noticing the dates. "This last entry is over two years old."

"It is?"

"Yes, indeed. And Christopher Mulholland's is nearly a year before that—more than *three years* ago."

"Dear me," she said, shaking her head and heaving a dainty little sigh. "I would never have thought it. How time does fly away from us all, doesn't it, Mr. Wilkins?"

250 "It's Weaver," Billy said. "W-e-a-v-e-r."

IDENTIFY

What odd thing has Billy discovered in the guest book (lines 208–224)?

COMPARE & CONTRAST

Pause at line 240. According to the landlady, how does Billy resemble the previous guests?

10. cricketers *n.*: people who play cricket, a game that is popular in Great Britain.

“How amusing,” she said. “But come over here now, dear, and sit down beside me on the sofa and I’ll give you a nice cup of tea and a ginger biscuit¹² before you go to bed.”

270 “You really shouldn’t bother,” Billy said. “I didn’t mean you to do anything like that.” He stood by the piano, watching her as she fussed about with the cups and saucers. He noticed that she had small, white, quickly moving hands and red fingernails.

“I’m almost positive it was in the newspapers I saw them,” Billy said. “I’ll think of it in a second. I’m sure I will.”

There is nothing more tantalizing¹³ than a thing like this that lingers just outside the borders of one’s memory. He hated to give up.

280 “Now wait a minute,” he said. “Wait just a minute. Mulholland . . . Christopher Mulholland . . . wasn’t *that* the name of the Eton¹⁴ schoolboy who was on a walking tour through the West Country, and then all of a sudden . . .”

“Milk?” she said. “And sugar?”

“Yes, please. And then all of a sudden . . .”

290 “Eton schoolboy?” she said. “Oh no, my dear, that can’t possibly be right, because *my* Mr. Mulholland was certainly not an Eton schoolboy when he came to me. He was a Cambridge¹⁵ undergraduate. Come over here now and sit next to me and warm yourself in front of this lovely fire. Come on. Your tea’s all ready for you.” She patted the empty place beside her on the sofa, and she sat there smiling at Billy and waiting for him to come over.

12. **biscuit** (bis'kit) *n.*: British term meaning “cookie.”

13. **tantalizing** (tan'tə-liz'in) *adj.*: teasing by remaining unavailable or by withholding something desired by someone; tempting. (In Greek mythology, Tantalus was a king condemned after death to stand in water that moved away whenever he tried to drink it and to remain under branches of fruit that were just out of reach.)

14. **Eton**: boys' prep school near London.

15. **Cambridge**: famous university in England.

Notes

PREDICT

Billy seems about to remember why Christopher Mulholland's name was in the newspaper (line 283). What do you think he's about to say before he's interrupted by the landlady?

INFER

Pause at line 291. Why do you think the landlady keeps interrupting Billy?

INFER

Pause at line 306. What might the strange smell indicate?

PREDICT

Re-read lines 307–315. What do you guess has happened to the two guests?

IDENTIFY

Circle the words in lines 321–331 that indicate the landlady’s interest in her guests’ appearance.

He crossed the room slowly and sat down on the edge of the sofa. She placed his teacup on the table in front of him.

“*There we are,*” she said. “How nice and cozy this is, isn’t it?”

Billy started sipping his tea. She did the same. For half a minute or so, neither of them spoke. But Billy knew that she was looking at him. Her body was half turned toward him, and he could feel her eyes resting on his face, watching him over the rim of her teacup. Now and again, he caught a whiff of a peculiar smell that seemed to emanate¹⁶ directly from her person. It was not in the least unpleasant, and it reminded him—well, he wasn’t quite sure what it reminded him of. Pickled walnuts? New leather? Or was it the corridors of a hospital?

At length, she said, “Mr. Mulholland was a great one for his tea. Never in my life have I seen anyone drink as much tea as dear, sweet Mr. Mulholland.”

“I suppose he left fairly recently,” Billy said. He was still puzzling his head about the two names. He was positive now that he had seen them in the newspapers—in the headlines.

“Left?” she said, arching her brows. “But my dear boy, he never left. He’s still here. Mr. Temple is also here. They’re on the fourth floor, both of them together.”

Billy set his cup down slowly on the table and stared at his landlady. She smiled back at him, and then she put out one of her white hands and patted him comfortingly on the knee. “How old are you, my dear?” she asked.

“Seventeen.”

“Seventeen!” she cried. “Oh, it’s the perfect age! Mr. Mulholland was also seventeen. But I think he was a trifle shorter than you are; in fact I’m sure he was, and his teeth

16. emanate (em’ə nāt’) v.: come forth.

were'n't *quite* so white. You have the most beautiful teeth, Mr. Weaver, did you know that?"

"They're not as good as they look," Billy said. "They've got simply masses of fillings in them at the back."

330 "Mr. Temple, of course, was a little older," she said, ignoring his remark. "He was actually twenty-eight. And yet I never would have guessed it if he hadn't told me, never in my whole life. There wasn't a *blemish* on his body."

"A what?" Billy said.

"His skin was *just* like a baby's."

There was a pause. Billy picked up his teacup and took another sip of his tea; then he set it down again gently in its saucer. He waited for her to say something else, but she seemed to have lapsed into another of her silences. He sat there staring straight ahead of him into the far corner of the room, biting his lower lip.

340 "That parrot," he said at last. "You know something? It had me completely fooled when I first saw it through the window. I could have sworn it was alive."

"Alas, no longer."

"It's most terribly clever the way it's been done," he said. "It doesn't look in the least bit dead. Who did it?"

"I did."

"*You* did?"

350 "Of course," she said. "And have you met my little Basil as well?" She nodded toward the dachshund curled up so comfortably in front of the fire. Billy looked at it. And suddenly, he realized that this animal had all the time been just as silent and motionless as the parrot. He put out a hand and touched it gently on the top of its back. The back was hard and cold, and when he pushed the hair to one side with his fingers, he could see the skin underneath, grayish black and dry and perfectly preserved.

INFER

Pause at line 327. Why do you think Billy tells the landlady about his fillings?

PREDICT

Pause at line 339. Billy seems to be thunderstruck by a sudden realization about the landlady. What do you think Billy is going to do?

IDENTIFY

Re-read lines 340–356. Underline the horrifying things the landlady reveals about her activities.

Short Story Unit

Theme: Mystery/Suspense

Length: Next four weeks (starting April 13th, 2020)

Scope and Sequence:

“The Landlady”

7.RL.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Learning Goal: I can identify clues that the writer uses to suggest what will come later in the story; this is known as foreshadowing.

“The Bargain”

7.RL.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Learning Goal: I can develop a claim about a conflict in the story based on a character’s point of view (pov).

“Three Skeleton Key”

7.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Learning Goal: I can identify the author’s purpose/theme of the given text.

“Monsters are Due on Maple Street”

7.RL.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

Learning Goal: I can see how a screenplay can be enhanced by mood, tone, and setting.

Plan For The Week Students Template

Plan for the week of: April 13-17

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

- Recognize and graph ordered pairs on a coordinate plane.
- Make sense of graphs using words to describe the meaning of a graph
- Recognize direct variation in tables and graphs

Why does this learning matter?

- Graphs are a very common way that information is displayed in the real world. It is important to understand how to read and make sense of graphs as well as how to create them.

The plan for the week : April 13-17

- Monday, 4/13:
 - Learning Target: **Recognize and graph ordered pairs on a coordinate plane.**
 - **Work to do:** WS 5.1C - This should be a review. Students should already have met this learning target.
 - Extension: The challenge portion of problems 1 and 2
- Tuesday, 4/14:
 - Learning Target: **Recognize a graph given words and explain the meaning of graphs.**
 - **Work to do:** WS 5.2 - Making sense of graphs
- Wednesday, 4/15: Work Sample Wednesday.
 - This is not a usual work sample, but just graphing practice in a form students should be familiar with.
 - **Work to do:** Graphing Art - Founding Father
- Thursday, 4/16: **Recognize direct variation in tables and graphs.**
 - Direct variation will always go through the origin (0, 0) and will have a constant rate of change
 - y values will increase or decrease by a constant amount when x values increase by a constant amount
 - The graph will be a straight line that goes through the origin (0, 0)
 - **Work to do:** WS 5.3 - Direct Variation Tables and Graphs
- Friday 4/17: Graphs and puzzles.
 - **Work to do:** Another graph art worksheet - You will be asked to graph a lot in High School and becoming efficient with it is important.
 - Sudoku - Please practice these and become better at them. I will be adding increasingly more difficult ones to the Friday work. They are a great activity for increasing your capabilities in problem solving. If you start out simple with the worksheets I am providing now, you will be able to figure out methods for solving the more complicated puzzles that I will give later.

Who To Ask For Help and How To Reach Them

Jesse Light, 7th-grade Math teacher. My hours of availability are from 8am to 4pm. Email is the best way to contact me at jligh@fernridge.k12.or.us. I am also available by phone. Please call me for immediate support at (541)543-6034. I usually answer emails within an hour or two of receiving them. If I hear from you outside of my hours, it might take longer to get back to you, but our communication is of the highest

priority to me. Additionally, I know that working adults may not have time to connect with me during those hours because you don't get home from work or you 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 or feel free to call me. I might not pick up if I am making dinner or reading a story to my kids, but if you leave a voicemail, I will get back to you as soon as possible.

“Be who you are and say what you feel, because those who mind don't matter and those who matter don't mind.”

- Bernard M. Baruch

“Do what you can, with what you have, where you are.”

- Theodore Roosevelt

“Be yourself; everyone else is already taken.”

- Oscar Wilde

“If you cannot do great things, do small things in a great way.”

- Napoleon Hill

“Strive not to be a success, but rather to be of value.”

- Albert Einstein

Lesson 5.1C ~ The Coordinate Plane

Name _____

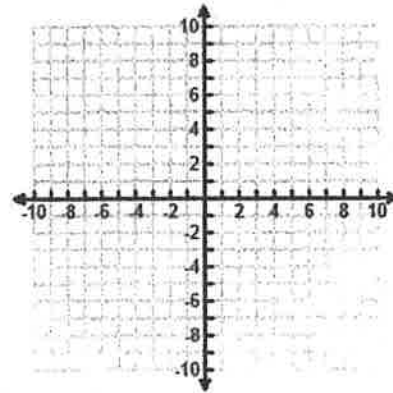
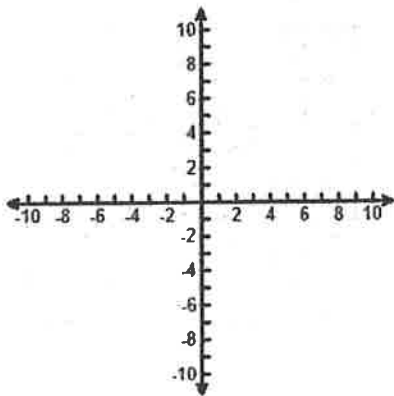
Date: April 13, 2020

Graph the ordered pairs for each figure. Connect the points in the order given and connect the last point to the first. The two figures are similar.

Challenge:

- Write the scale factor of Figure 1 to Figure 2.
- Write the ratio of their perimeters.
- Write the ratio of their areas.

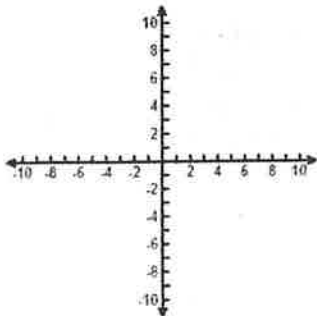
1. Figure 1: $(4, 0) \rightarrow (4, 6) \rightarrow (0, 6) \rightarrow (0, 0)$ 2. Figure 1: $(-3, 0) \rightarrow (-3, -4) \rightarrow (0, 0)$
 Figure 2: $(-5, -8) \rightarrow (-5, -2) \rightarrow (4, -2) \rightarrow (4, -8)$ Figure 2: $(0, 0) \rightarrow (6, 0) \rightarrow (6, 8)$



Graph the points in each table. If the pattern continued, what would be the next point?

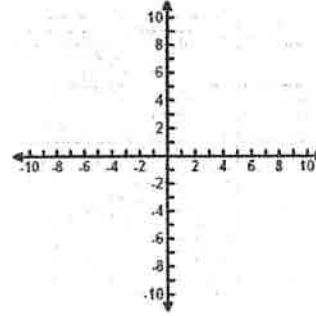
3.

x	-3	-1	1	3	5	
y	-5	-2	1	4	7	



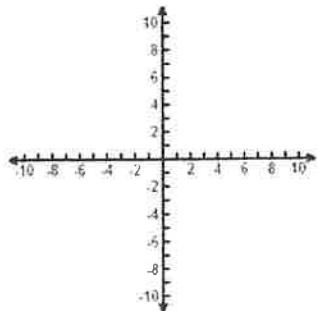
4.

x	-8	-4	0	4	8	
y	9	6	3	0	-3	



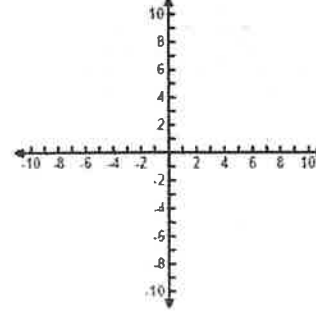
5.

x	-2	-1	0	1	2	
y	-3	-1	1	3	5	



6.

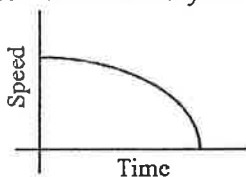
x	-7	-4	-1	2	5	
y	7	4	1	-2	-5	



Lesson 5.2 ~ Making Sense of Graphs

Name _____ Period _____ Date _____

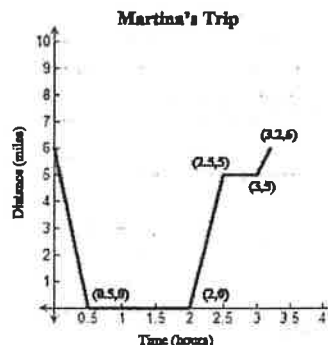
1. Choose the best story for the graph. Explain how that choice fits the story.



- A. A train leaves a station on a trip.
- B. Bob walks and then runs to the store.
- C. Stan rides his bike home.

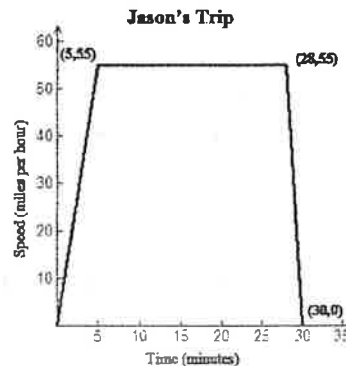
2. Martina was at work. She drove home for lunch and then returned to work. On her way back to work, she stopped at the store. The graph below shows her distance from home (miles) over time (hours).

- a. How far away is Martina's work from her home?
- b. How long did Martina stay home for lunch?
- c. Find Martina's rate of speed in miles per hour for the trip home from work.
- d. How long was Martina at the store?
- e. How long was Martina gone from work?

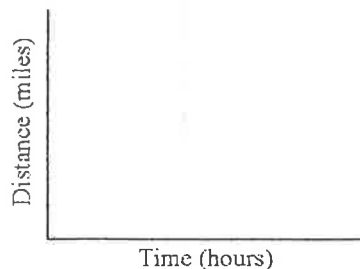


3. Jason drove from his home to the coast. The graph below shows his speed in miles per hour over time in minutes.

- a. What was Jason's fastest speed?
- b. How long did Jason drive at his fastest speed?
- c. What does the point (30, 0) mean on the graph?



4. Ieda walked to her grandmother's house. She walked at a rate of 5 miles per hour. She walked for one hour to get to her grandmother's house. She stayed for two hours before returning home walking at a rate of 5 miles per hour. Graph Ieda's trip using the coordinate plane at the right. Be sure to include all ordered pairs when line segments change direction.




Name: _____

Founding Father


NOTE: In each section, do NOT connect the last point back to first point.

(X, Y)

- (9, 35)
- (12, 36)
- (14, 35)
- (14, 33)
- (11, 30)
- (11, 28)
- (12, 27)
- (11, 24)
- (12, 20)
- (13, 19)
- (14, 19)
- (15, 20)
- (17, 20)
- (18, 18)
- (20, 17)
- (21, 16)
- (21, 14)
- (22, 13)
- (22, 11)
- (23, 10)
- (25, 10)




- (9, 35)
- (10, 37)
- (14, 39)
- (16, 39)
- (22, 36)
- (25, 33)
- (27, 28)
- (27, 23)
- (28, 20)
- (27, 18)
- (26, 15)
- (26, 13)
- (25, 12)
- (25, 10)




(X, Y)


- (23, 10)
- (23, 9)
- (24, 8)
- (25, 9)
- (25, 10)




- (25, 10)
- (27, 12)
- (28, 12)
- (29, 9)
- (29, 6)
- (27, 6)



- (24, 8)
- (25, 6)
- (24, 4)
- (26, 2)
- (27, 2)
- (28, 3)
- (28, 5)
- (27, 6)
- (26, 8)
- (25, 9)




- (6, 28)
- (6, 27)
- (9, 26)




(X, Y)


- (9, 35)
- (8, 34)
- (5, 30)
- (5, 28)
- (4, 27)
- (2, 24)
- (2, 23)
- (3, 22)
- (5, 22)




- (4, 22)
- (4, 18)
- (3, 17)
- (3, 15)
- (5, 14)
- (9, 13)




- (12, 13)
- (9, 13)
- (8, 10)
- (9, 7)
- (12, 10)
- (12, 13)



- (16, 19)
- (13, 16)
- (9, 15)
- (7, 15)




- (4, 20)
- (6, 19)




(X, Y)


- (5, 28)
- (6, 29)
- (8, 29)
- (9, 26)
- (7, 28)
- (5, 28)




- (18, 18)
- (17, 15)
- (12, 14)
- (12, 13)



- (21, 14)
- (19, 13)
- (13, 7)
- (6, 3)



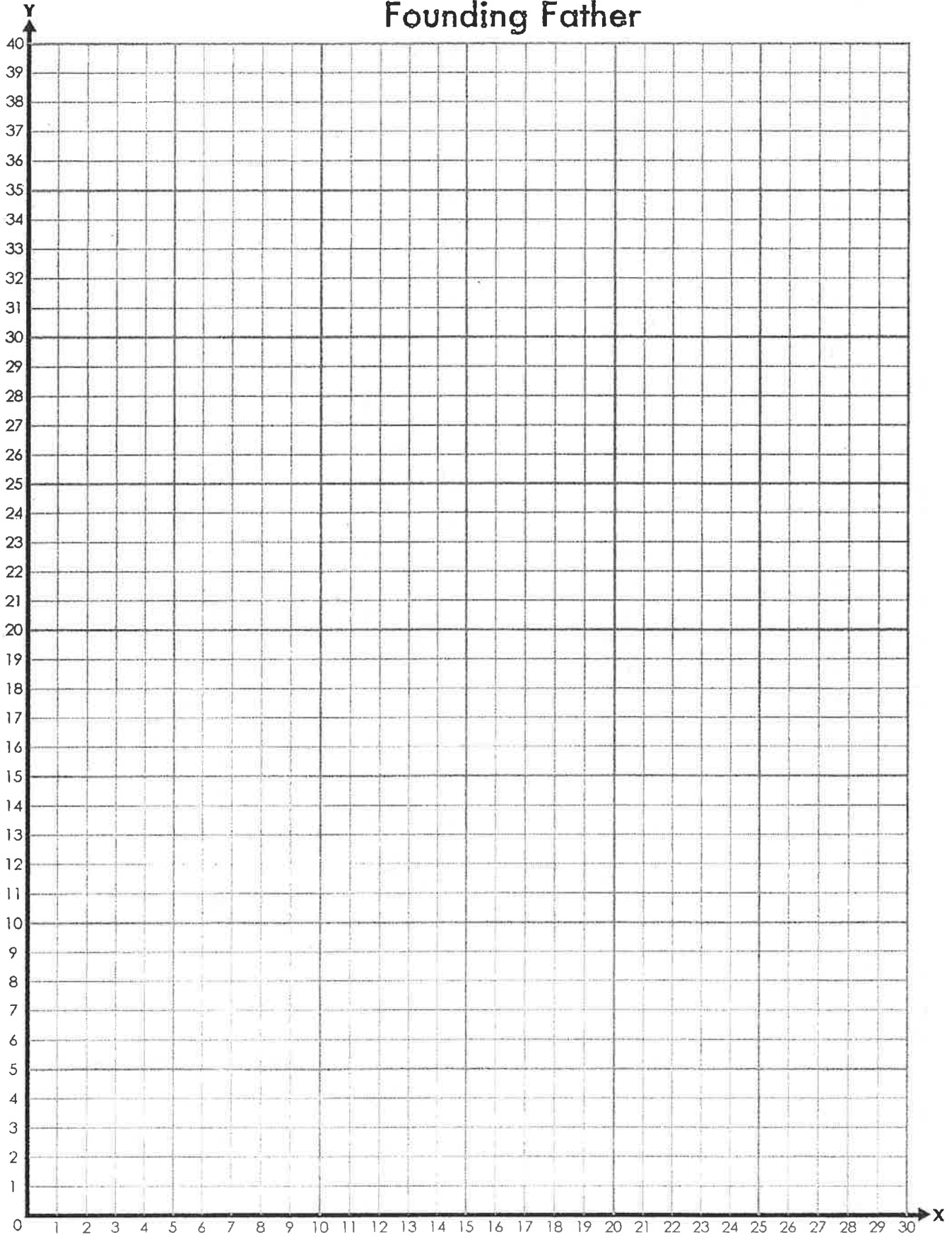
- (9, 7)
- (6, 3)
- (12, 1)
- (16, 1)
- (18, 2)
- (24, 4)



Now color your picture.

Name: _____

Founding Father



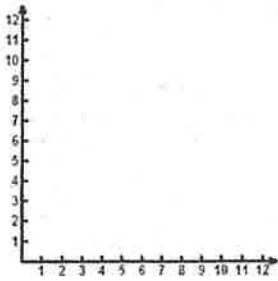
Lesson 5.3 ~ Direct Variation Tables and Graphs

Name _____ Period _____ Date _____

Each table below represents direct variation. Graph each scatter plot. Find the rate by which each graph increases.

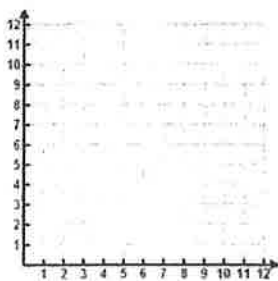
1.

x	y
0	0
1	1
2	2
3	3
4	4



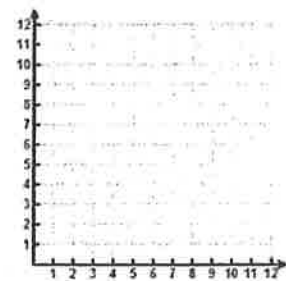
2.

x	y
0	0
1	3
2	6
3	9
4	12



3.

x	y
2	1
4	2
6	3
8	4
10	5



Determine whether the table models direct variation. Explain why or why not. If it does, give the rate.

4.

x	y
0	0
2	8
4	16
6	24
8	32

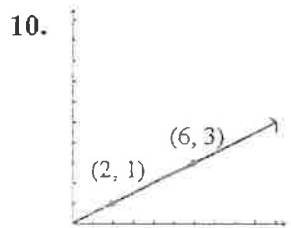
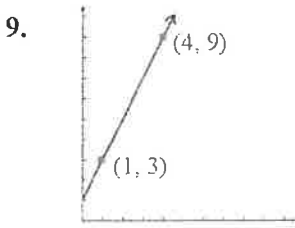
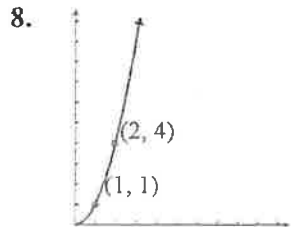
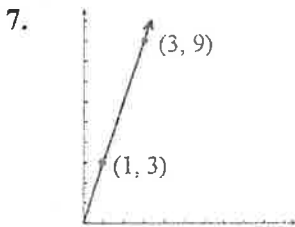
5.

x	y
3	1
6	2
9	3
12	4
15	5

6.

x	y
0	0
1	10
2	15
3	20
4	25































Determine whether the graph models direct variation. Explain why or why not. If it does, give the rate.



Name: _____

Beetle Girl?

In each section, do NOT connect the last point back to first point. Color your picture when finished.

(X, Y)	(X, Y)	(X, Y)	(X, Y)	(X, Y)	(X, Y)
<input type="checkbox"/> (-3, 2)	<input type="checkbox"/> (-2, 7)	<input type="checkbox"/> (-5, -4)	<input type="checkbox"/> (1, 8)	<input type="checkbox"/> (-4, 8)	<input type="checkbox"/> (-7, 6)
<input type="checkbox"/> (13, -5)	<input type="checkbox"/> (1, 8)	<input type="checkbox"/> (-3, -4)	<input type="checkbox"/> (1, 7)	<input type="checkbox"/> (-3, 9)	<input type="checkbox"/> (-5, 6)
	<input type="checkbox"/> (6, 7)	<input type="checkbox"/> (-4, -3)	<input type="checkbox"/> (2, 6)	<input type="checkbox"/> (-4, 10)	<input type="checkbox"/> (-4, 7)
<input type="checkbox"/> (-9, 0)	<input type="checkbox"/> (8, 6)	<input type="checkbox"/> (-5, -3)	<input type="checkbox"/> (3, 7)	<input type="checkbox"/> (-5, 10)	<input type="checkbox"/> (-4, 8)
<input type="checkbox"/> (-8, 1)	<input type="checkbox"/> (11, 4)	<input type="checkbox"/> (-5, -4)	<input type="checkbox"/> (1, 8)	<input type="checkbox"/> (-4, 13)	
<input type="checkbox"/> (-8, 2)	<input type="checkbox"/> (12, 2)		<input type="checkbox"/> (6, 9)	<input type="checkbox"/> (-5, 13)	<input type="checkbox"/> (-13, -3)
<input type="checkbox"/> (-9, 3)	<input type="checkbox"/> (13, -1)	<input type="checkbox"/> (-2, 7)	<input type="checkbox"/> (6, 10)	<input type="checkbox"/> (-4, 15)	<input type="checkbox"/> (-14, -5)
	<input type="checkbox"/> (13, -5)	<input type="checkbox"/> (-2, 6)	<input type="checkbox"/> (7, 12)	<input type="checkbox"/> (-5, 15)	<input type="checkbox"/> (-13, -5)
<input type="checkbox"/> (6, 14)		<input type="checkbox"/> (-3, 2)	<input type="checkbox"/> (6, 12)	<input type="checkbox"/> (-5, 10)	<input type="checkbox"/> (-13, -3)
<input type="checkbox"/> (7, 14)	<input type="checkbox"/> (1, -4)	<input type="checkbox"/> (-5, -1)	<input type="checkbox"/> (6, 10)	<input type="checkbox"/> (-4, 9)	
<input type="checkbox"/> (7, 12)	<input type="checkbox"/> (2, -3)	<input type="checkbox"/> (-6, -3)	<input type="checkbox"/> (5, 10)	<input type="checkbox"/> (-4, 8)	<input type="checkbox"/> (13, -5)
<input type="checkbox"/> (6, 14)	<input type="checkbox"/> (3, -3)				<input type="checkbox"/> (11, -7)
	<input type="checkbox"/> (4, -4)	<input type="checkbox"/> (6, -9)	<input type="checkbox"/> (-5, -1)	<input type="checkbox"/> (6, -10)	<input type="checkbox"/> (9, -8)
<input type="checkbox"/> (0, -8)	<input type="checkbox"/> (4, -5)	<input type="checkbox"/> (6, -8)	<input type="checkbox"/> (-7, -2)	<input type="checkbox"/> (6, -11)	<input type="checkbox"/> (6, -9)
<input type="checkbox"/> (1, -9)	<input type="checkbox"/> (3, -6)	<input type="checkbox"/> (7, -7)	<input type="checkbox"/> (-9, 0)	<input type="checkbox"/> (4, -13)	<input type="checkbox"/> (4, -9)
<input type="checkbox"/> (4, -10)	<input type="checkbox"/> (2, -6)	<input type="checkbox"/> (8, -7)	<input type="checkbox"/> (-10, 2)	<input type="checkbox"/> (3, -13)	<input type="checkbox"/> (0, -8)
<input type="checkbox"/> (6, -10)	<input type="checkbox"/> (1, -5)	<input type="checkbox"/> (9, -8)	<input type="checkbox"/> (-9, 3)	<input type="checkbox"/> (5, -16)	<input type="checkbox"/> (-2, -7)
<input type="checkbox"/> (5, -11)			<input type="checkbox"/> (-7, 6)	<input type="checkbox"/> (4, -16)	<input type="checkbox"/> (-6, -3)
<input type="checkbox"/> (2, -11)	<input type="checkbox"/> (-2, -1)	<input type="checkbox"/> (-5, -4)	<input type="checkbox"/> (-7, 7)	<input type="checkbox"/> (3, -13)	
<input type="checkbox"/> (0, -9)	<input type="checkbox"/> (-3, 0)	<input type="checkbox"/> (-5, -9)	<input type="checkbox"/> (-4, 8)	<input type="checkbox"/> (6, -10)	
<input type="checkbox"/> (0, -8)	<input type="checkbox"/> (-3, 2)	<input type="checkbox"/> (-6, -9)			<input type="checkbox"/> (5, 4)
	<input type="checkbox"/> (-1, 4)	<input type="checkbox"/> (-8, -10)	<input type="checkbox"/> (11, 4)	<input type="checkbox"/> (-11, 5)	<input type="checkbox"/> (6, 4)
<input type="checkbox"/> (-11, -1)	<input type="checkbox"/> (0, 3)	<input type="checkbox"/> (-10, -10)		<input type="checkbox"/> (-10, 5)	<input type="checkbox"/> (7, 3)
<input type="checkbox"/> (-12, -3)	<input type="checkbox"/> (-1, 1)	<input type="checkbox"/> (-10, -9)	<input type="checkbox"/> (10, 3)	<input type="checkbox"/> (-10, 4)	<input type="checkbox"/> (7, 2)
<input type="checkbox"/> (-13, -3)	<input type="checkbox"/> (-1, 0)	<input type="checkbox"/> (-8, -10)	<input type="checkbox"/> (10, 2)	<input type="checkbox"/> (-13, 4)	<input type="checkbox"/> (6, 1)
<input type="checkbox"/> (-11, -1)	<input type="checkbox"/> (-2, -1)	<input type="checkbox"/> (-8, -9)	<input type="checkbox"/> (11, 1)	<input type="checkbox"/> (-14, 5)	<input type="checkbox"/> (5, 1)
		<input type="checkbox"/> (-6, -9)	<input type="checkbox"/> (12, 1)	<input type="checkbox"/> (-13, 5)	<input type="checkbox"/> (4, 2)
<input type="checkbox"/> (-9, 3)	<input type="checkbox"/> (12, 5)	<input type="checkbox"/> (-6, -8)	<input type="checkbox"/> (12, 2)	<input type="checkbox"/> (-11, 4)	<input type="checkbox"/> (4, 3)
<input type="checkbox"/> (-10, 3)	<input type="checkbox"/> (11, 6)	<input type="checkbox"/> (-5, -4)			<input type="checkbox"/> (5, 4)
<input type="checkbox"/> (-11, 4)	<input type="checkbox"/> (11, 9)		<input type="checkbox"/> (-9, 0)	<input type="checkbox"/> (8, 6)	
<input type="checkbox"/> (-11, 6)	<input type="checkbox"/> (13, 12)	<input type="checkbox"/> (-9, 7)	<input type="checkbox"/> (-9, -2)	<input type="checkbox"/> (9, 6)	<input type="checkbox"/> (-9, 7)
<input type="checkbox"/> (-9, 7)	<input type="checkbox"/> (14, 12)	<input type="checkbox"/> (-10, 9)	<input type="checkbox"/> (-10, -2)	<input type="checkbox"/> (11, 5)	<input type="checkbox"/> (-9, 6)
<input type="checkbox"/> (-8, 7)	<input type="checkbox"/> (11, 9)	<input type="checkbox"/> (-10, 10)	<input type="checkbox"/> (-11, -1)	<input type="checkbox"/> (12, 5)	<input type="checkbox"/> (-8, 6)
<input type="checkbox"/> (-7, 6)	<input type="checkbox"/> (12, 9)	<input type="checkbox"/> (-9, 9)	<input type="checkbox"/> (-10, 1)	<input type="checkbox"/> (11, 6)	<input type="checkbox"/> (-8, 7)
	<input type="checkbox"/> (12, 5)	<input type="checkbox"/> (-9, 7)	<input type="checkbox"/> (-9, 0)	<input type="checkbox"/> (8, 7)	
					

Name: _____

Beetle Girl?

