



SUMMER ESSENTIALS

ENGLISH PRACTICE BOOK Grade 8



Name: _____

Welcome to your Summer Essentials Practice Book! This book is designed to support your learning this summer during the weeks of June 29 - July 31. In this book you will have opportunities to:

- Practice and apply reading, writing and word study skills from the past school year
- Engage in open-ended creative tasks through Learning Quests

This practice book focuses on essential skills in reading, writing, word study, mechanics, and vocabulary and has suggested activities for you to complete each weekday over the next five weeks. Take a few moments to look at the calendar on page 3 and explore the book with your family. Learning Quests are included for you at the end of the book. You can complete the quests and share your learning with family and friends. As you use this book, keep in mind:

- Practice books reinforce the most important skills needed as readers and writers. It is recommended that you engage in this review this summer; practice books will not be collected or graded.
- Practice books and answer guides are posted to FCPS 24/7 Learning Blackboard. Answer guides are not mailed.
- You have the opportunity to attend one virtual office hour each week with a teacher from your school. Office hours are optional and give you the chance to receive help with the content in this practice book. Please contact your school if you have questions about office hour details.

Usen este enlace para obtener la información en español.

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استخدم هذا الرابط للوصول إلى المعلومات بالغة العربية.

请使用本链接获得中文信息。

عانتبه زبان فیلرس ایسٹو ادکویڈ.

از طریق لینکین کمبر ای دمتیرس یب ه لینک

이러한 정보를 한국어로 확인하려면 다음 링크를 이용하기 바랍니다.

اردو زبان میں معلومات حاصل کرنے کے لیے، یہ لنک کا استعمال کریں

Hãy dùng liên kết này để truy cập thông tin này bằng tiếng Việt :

Message to families: <https://www.fcps.edu/node/41224>

Learning Opportunities

English Language Arts		Pages
Week 1	<p style="text-align: center;">Essential Question: How do your teenage years prepare you for adulthood?</p> <p>In this book, you will explore the teenage years as a unique stage of life between childhood and adulthood. You will practice reading strategies, vocabulary, grammar, and writing.</p> <p>Reading Strategies:</p> <ul style="list-style-type: none">• Many Causes, Multiple Effects• Inference/Theories = Ideas + Evidence• Pay Attention to Words and Phrases• Asking Questions as You Read <p>Vocabulary Strategies:</p> <ul style="list-style-type: none">• Analyzing Prefixes• Use Context Clues <p>Grammar Practice:</p> <ul style="list-style-type: none">• Pronoun-Antecedent Agreement• Modifiers <p>Writing Strategies</p> <ul style="list-style-type: none">• Poetic Analysis• Add Facts and Details to Strengthen Your Message• Compare Two Texts• Gathering Details Supports My Main Idea• Words that Match Your Message• Revise for Vocabulary• Edit for Grammar	4-10
Week 2		11-17
Week 3		18-22
Week 4		23-28
Week 5		29-32
ESOL/ English Language Development		
Weeks 1-5	<ul style="list-style-type: none">• Engage in writing tasks using the language of cause and effect, inferring, and comparing and contrasting.	33-35
Learning Quests		
Weeks 1-5	<ul style="list-style-type: none">• Create a main character for a book or movie called <i>Justice, Now!</i>• Create a vision board to inspire your future	36-39
COVID-19 Education		
Weeks 1-5	<ul style="list-style-type: none">• Identify common symptoms of COVID-19, how it is spread, and ways to prevent infection	40

Weekly Calendar

This calendar suggests practice activities for you to do each day. Every person works at a different pace. Please customize this schedule to meet your needs and consider participating in Office Hours provided by your school as an additional support.

Were you in ELD or Academic Language during the school year? If so, please complete the ELD pages beginning on page 33. The pages are numbered by the week to help you pace yourself.

Monday	Tuesday	Wednesday	Thursday	Friday
Week 1				
June 29 Read: “Brain Story” Strategy: Many Causes, Multiple Effects Pages 4-6	June 30 Re-read: “Brain Story” Practice: Check for Understanding Pages 4-7	July 1 Re-read: “Brain Story” Practice: Vocabulary Pages 4-8	July 2 Re-read: “Brain Story” Practice: Pro/Ant Agreement Pages 4-6, 8-9	July 3 Writing: Reflective Writing Prompt Page 10
Week 2				
July 6 Read: <i>Bronx Masquerade</i> Strategy: Inferences Pages 11-14	July 7 Re-read: <i>Bronx Masquerade</i> Practice: Check for Understanding Pages 11-14	July 8 Re-read: <i>Bronx Masquerade</i> Practice: Vocabulary Pages 11-15	July 9 Re-read: <i>Bronx Masquerade</i> Practice: Modifiers Pages 11-14, 16	July 10 Writing: Writing Practice Page 17
Week 3				
July 13 Read: “Summer of” Strategy: Pay Attention to Words and Phrases Pages 18-19	July 14 Re-read: “Summer of” Practice: Check for Understanding Pages 18-20	July 15 Re-read: “Summer of” Practice: Use Context Clues Pages 18-20	July 16 Re-read: “Summer of” Practice: Poetic Analysis Pages 18-19, 21	July 17 Writing: Writing Prompt Page 22
Week 4				
July 20 Strategy: Asking Questions Page 23	July 21 Revise: Strengthen Your Message Page 24	July 22 Strategy: Compare Two Texts Page 25	July 23 Revise: Strengthen Your Message Pages 26-27	July 24 Writing: Writing Prompt Page 28
Week 5				
July 27 Revise: Add Details Pages 29-30	July 28 Revise: Word Choice Page 31	July 29 Edit: Grammar Page 32	July 30 Revise: Vocabulary Page 32	July 31 Share: Celebrate Your Writing Page 32

WEEK 1: JUNE 29, 2020

JUNE 29: READ

Use this strategy to support your reading of “The Debt We Owe to The Adolescent Brain” by Jeanne Miller

READING STRATEGY: MANY CAUSES, MULTIPLE EFFECTS

This task helps you to think about how events and changes are connected in a text.

Follow these steps:

1. **Read** the text.
2. **List** events that happen in the text (ex: a person changing, a problem, a relationship, etc.) at the bottom of the article.
3. **Pick** one event.
4. **Ask** yourself:
 - “What made (caused) this (to) happen?”
 - “How do I know this?”
 - “What part of the text tells me this?”
5. **Go back and look again:**
 - “Are there other causes that might have made this event happen?”
 - “How do I know?”
 - “What part of the text tells me this?”
6. **Find evidence**, quotes, from the text.

JUNE 30: RE-READ & CHECK FOR UNDERSTANDING

Re-read “The Debt We Owe to The Adolescent Brain” by Jeanne Miller and answer the questions that follow.

JULY 1: VOCABULARY

Review the “Words to Know” in the story and complete “Vocabulary Practice.” Review the Vocabulary Strategy and follow the “Practice and Apply” directions to practice using the strategy.

JULY 2: GRAMMAR PRACTICE

Review information about pronoun-antecedent agreement and then follow the “Practice and Apply” directions to practice using them.

JULY 3: WRITING PRACTICE

Read the prompt to guide your thinking. Then use the space provided to write a response.



We **read** to acquire knowledge and to broaden our perspective.

We **write** for various purposes and audiences to support our understanding and to express ourselves.

We **discuss** what we read, watch, and write to explore ideas and build new meaning.

We **think** about what we read, watch and write to increase our understanding and to promote thinking in new ways.

READ

THE DEBT WE OWE TO THE ADOLESCENT BRAIN (1010L)

by Jeanne Miller

1 Polar bears can live above the Arctic Circle, but they can't live at the Equator. Gorillas can live at the Equator, but they can't live above the Arctic Circle. Humans, however, can live in the Arctic or they can live in the tropics. Why is our species so **adaptable**? We can thank our long period of adolescence for that.

2 Most mammals have a period of adolescence. But as soon as they're able to reproduce, they begin bearing and caring for children. By contrast, humans, under the protection of their families, take many years to develop and grow into adulthood.

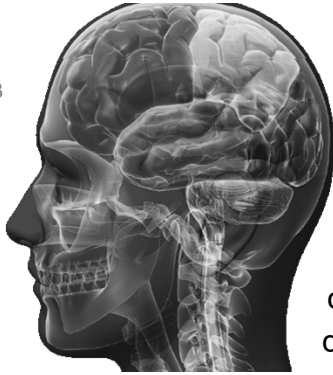


Image Credits: ©Digital Storm/Shutterstock

Brain Under Construction

3 Dr. Jay Giedd, professor of **psychiatry** at the University of California at San Diego, says, "Nothing is even close to humans in terms of how long we're **dependent** on caregivers." He points out that in their early teens, **Neanderthals** already had children of their own. Neanderthals died out, but our ancestors, *Homo sapiens*, thrived. A large part of that success comes from our brain's taking a long time to mature. This extended period of development lets us build exactly the brain we need in our circumstances.

Giedd says, "All the brain's parts have their periods of rapid explosive growth and then rapid pruning back. You have overproduction—more connections than can possibly survive—and then they fight it out. The ones that are used and lead to positive outcomes stay, and those that aren't used, or are used and lead to bad outcomes, are eliminated."

4 We lose "gray matter" and gain "white matter": myelin, which forms an **insulating** sheath around nerve fibers. "We get more and more myelin, which speeds up the communication between nerve cells, as we go through adolescence," says Giedd. "We learn what we need to do and be good at and then the process streamlines that." But the price we pay is that, as myelin is laid down, flexibility diminishes. Adolescence is a kind of golden age when, as Giedd puts it, "You're asking your brain, 'What do I need to be good at? What do I need to do to make it in this world?' Every choice you make trains your brain."

5 This lets us adjust to our surroundings. Giedd points out, "We all had ancestors that were good at adapting to change. Neanderthals had brains that were about 13 percent bigger than ours and they lived in pretty tough conditions and harsh climates, but they didn't adapt."

Moving on from Childhood

6 Dr. B. J. Casey is a professor of psychology at Weill Cornell Medical College. Her focus on adolescent brains includes those of humans and mice. "There is evidence," she says, "that even adolescent rodents tend to hang out with same-aged peers and tend to have more fights with their parents." Sound familiar? These behaviors—sensitivity to influence from peers, taking risks, and pulling away from parents—are hallmarks of human adolescence. They have their roots in the hunter-gatherer world of our early ancestors, where success meant surviving and reproducing.

WORDS TO KNOW

adaptable (adj) able to survive under certain conditions

psychiatry (n) the branch of medicine that deals with the diagnosis, treatment, and prevention of mental and emotional disorders

dependent (adj) relying on or requiring the aid or support of another

Neanderthals (n) an extinct human species or subspecies

insulate (v) to surround or cover to prevent the passage of heat, electricity, or sound

- 7 Finding a mate and passing on your genes mean leaving the comfort of your home. Casey says, “If you’re getting all your needs met, why in the world would you leave? There needs to be some push-pull tension in evolution to get you to leave that home. Otherwise you’ll **deplete** all the resources, and it will be difficult to find a mate to partner with.”
- 8 Going out into the world can involve risks, but the adolescent brain is wired for that. Giedd points out that “high risk equals high reward at times.” And, compared to children or adults, teens are much more sensitive to rewards.
- 9 A study in Casey’s lab demonstrated that fact when researchers put teenagers in a brain-scanning machine and asked them to complete a simple task. Successfully completing it earned them a lot of money. The resulting brain scans showed an exaggerated response in the reward center of the teens’ brains but only a moderate response in children and adults.
- 10 Sometimes the reward might be approval by their peers, who will be important to a teenager’s future. In another study, Casey’s group showed that, unlike children and adults, adolescents found smiling faces to be almost irresistible. She says, “When your peers are smiling, it means they’re accepting you.”
- 11 Giedd says, “The peer group is the one that will help protect you, who will be your teammates, and who will supply resources. Job one for adolescents is navigating their social world.”

Stone Age Impulses in the Modern World

- 12 In hunter-gatherer societies, success in a risk-taking activity might result in a supply of food, in securing a mate, or in finding new territory. Of course, it can sometimes result in being killed by a predator. Taking certain risks can also pay off for modern teens. Giedd says, “As long as it’s not **lethal**—as in the case of foolish risk-taking—it can lead to innovation and creativity.”
- 13 The dangers today’s teens face are different from those our early ancestors faced. It’s a sad **paradox** that, relative to children, people in their late adolescence, who are generally the strongest and healthiest they’ll ever be, face a 200 percent increase in the chance of dying. The main cause is accidents, with one-third of those being automobile crashes. Reckless driving and other dangerous behaviors put teenagers at risk, but young people also face threats to their health from the considerable stresses of growing up in the 21st century. “Adolescents are dealing with a lot,” Casey says, “but they should remember they have greater potential for change now than at any other time. There will be many opportunities for them to change behaviors that they don’t want to engage in and to become what they want to be.”

WORDS TO KNOW

deplete (v) to use up or to reduce to a very small amount

lethal (adj) causing or capable of causing death

paradox (n) a person, thing, or situation that is contradictory

- 14 Giedd agrees. “The challenges adolescents present to their brains now will have effects for decades,” he says. The potential for mastering new skills and honing their abilities is phenomenal. “We never lose it completely,” Giedd says, “but it’s never going to be as good as it is when we’re adolescents.”

Adapted from: Miller, Jeanne. *The Debt We Owe to the Adolescent Brain*, Houghton Mifflin Harcourt Into Literature. Houghton Mifflin Harcourt Publishing Company, 2020.

CHECK YOUR UNDERSTANDING

Answer the multiple-choice questions below to check your understanding of the reading.

1. The word **pruning** in paragraph 3 means —
 - A. connecting
 - B. overproducing
 - C. growing
 - D. eliminating
2. What idea does the evidence in paragraph 9 support?
 - E. The adolescent brain is highly efficient in completing simple tasks.
 - F. The adolescent brain is wired to seek safety.
 - G. Adolescents do not want to leave home if all of their needs are met.
 - H. Adolescents are more sensitive to rewards than children or adults.
3. What is the author's main purpose in "The Debt We Owe to the Adolescent Brain"?
 - A. to entertain
 - B. to persuade
 - C. to inform or explain
 - D. to express thoughts or feelings

VOCABULARY PRACTICE

In the space provided, write the word from the Word Bank to complete the sentences below.

WORD BANK

adaptable
insulate
lethal
dependent
deplete
paradox

1. Due to the dry conditions, too much water use will _____ the town's supply of water.
2. Certain bacteria can cause _____ illness.
3. Infants are _____ on caregivers to feed and clothe them.
4. An extra layer of clothing helps _____ you from the cold.
5. It felt like a(n) _____ that the team scored only one goal but still won the game.
6. A highly _____ species is able to grow and thrive in extreme conditions.

VOCABULARY STRATEGY: ANALYZING PREFIXES

Many words can be broken into smaller parts—base words, roots, prefixes, and suffixes.

- Look for prefixes or suffixes. Remove them so you can concentrate on the base word or the root.
- See whether you recognize any elements—prefix, suffix, root, or base—of the word. You may be able to guess its meaning by analyzing one or two elements.
- Think about the way the word is used in the sentence. Use the context and the word parts to make a logical guess about the word's meaning.

PREFIXES

A word part attached to the beginning of a word. Most prefixes come from Greek, Latin, or Old English.

PREFIX	MEANING	EXAMPLE
mal-	bad or wrong	mal function
micro-	small or short	micro scope
semi-	half	semi circle

Practice using prefixes. Select the answer option that best describes the meaning of the boldface prefix as it is used in each pair of words.

WORDS WITH PREFIX	SELECT PREFIX MEANING
1. mal nourished mal treat	<input type="radio"/> bad <input type="radio"/> normal <input type="radio"/> to get in the way of <input type="radio"/> state of being
3. micro scope micro organism	<input type="radio"/> many <input type="radio"/> having to do with science <input type="radio"/> small <input type="radio"/> under
5. semi formal semi circle	<input type="radio"/> unlike <input type="radio"/> half <input type="radio"/> sight <input type="radio"/> full

WORDS WITH PREFIX	SELECT PREFIX MEANING
2. dis agree dis appear	<input type="radio"/> more than <input type="radio"/> large <input type="radio"/> with <input type="radio"/> opposite of
4. fore see fore ward	<input type="radio"/> before <input type="radio"/> between <input type="radio"/> same <input type="radio"/> away from

GRAMMAR PRACTICE: PRONOUN-ANTECEDENT AGREEMENT

Follow the directions below to learn and practice grammar in context.

A pronoun must agree with its antecedent in number, gender, and person.

- A **pronoun** is a word used in the place of one or more nouns or pronouns.
- An **antecedent** is the noun or pronoun to which a pronoun refers.

Read these sentences from “The Debt We Owe to the Adolescent Brain”:

Dr. B. J. Casey is a professor of psychology at Weill Cornell Medical College. Her focus on adolescent brains includes those of humans and mice.

The third-person singular pronoun her agrees with the antecedent Dr. B. J. Casey.

A study in Casey’s lab demonstrated that fact when researchers put teenagers in a brain-scanning machine and asked them to complete a simple task.

The third-person plural pronoun them agrees with the antecedent teenagers.

Indefinite pronouns do not refer to specific persons or things.

The chart below explains how to use **indefinite pronouns and antecedents**.

IF THE ANTECEDENT IS ...	THE PRONOUN SHOULD BE ...	EXAMPLE
a singular indefinite pronoun such as <i>each</i> , <i>either</i> , or <i>everything</i>	singular	<u>Either</u> is fine; just make sure you identify it in your notes.
a plural indefinite pronoun such as <i>both</i> , <i>many</i> , <i>several</i> , or <i>few</i>	plural	<u>Both</u> of the sources were relevant, but they didn't seem reliable.
an indefinite pronoun such as <i>all</i> , <i>some</i> , <i>none</i> , or <i>most</i> modified by a prepositional phrase, when the object of the preposition refers to a quantity or one part of something	singular	I thought I put <u>all</u> of my homework in my folder, but it isn't there now.
an indefinite pronoun such as <i>all</i> , <i>some</i> , <i>none</i> , or <i>most</i> modified by a prepositional phrase , when the object of the preposition refers to numbers of individual things	plural	<u>Some</u> of my library books are overdue, so I need to return them immediately.

Practice and Apply: Correct the pronoun-antecedent error in each sentence and, where necessary, revise the verb to match in number.

1. All of the teens showed that she could adapt.
2. I dropped my phone, and now they won't work.
3. Everything is served and ready, but now they are getting cold.
4. I knew that all of the research was valid because they came from a reliable source.



This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

WEEK 2: JULY 6, 2020

JULY 6: READ

Use this strategy to support your reading of the excerpt from *Bronx Masquerade* by Nikki Grimes

READING STRATEGY: INFERENCE/THEORIES = IDEAS + EVIDENCE

You will use this strategy to help you infer (create theories) using evidence from the text.

Follow these steps:

1. **Craft (create)** a theory (an idea) about a character as you read.
 - Ask yourself: “What’s the idea I have about the character?”
 - ★ Write it down if that helps you to remember.
2. **Ask** yourself: “What gave me this idea?”
 - Reread to find the part that made you think.
 - Jot, highlight, or underline text or quotes that match that idea.
3. **Continue reading** to find parts of the text that connect to your idea.
4. **Explain** how you know that the detail connects to the theory you crafted.
 - ★ Consider using this sentence stem:
“This part of the text supports my theory because _____.”
5. **Review** your original theory and use evidence to support revisions to your theory if the character changes.

JULY 7: RE-READ & CHECK FOR UNDERSTANDING

Re-read the excerpt from *Bronx Masquerade* by Nikki Grimes and answer the questions that follow.

JULY 8: VOCABULARY

Review the “Words to Know” in the story and complete “Vocabulary Practice.” Review the Vocabulary Strategy and follow the “Practice and Apply” directions to practice using the strategy.

JULY 9: GRAMMAR PRACTICE

Review information about using modifiers and then follow the “Practice and Apply” directions to practice using them.

JULY 10: WRITING PRACTICE

Read the prompt to guide your thinking. Then use the space provided to write a response.



We **read** to acquire knowledge and to broaden our perspective.

We **write** for various purposes and audiences to support our understanding and to express ourselves.

We **discuss** what we read, watch, and write to explore ideas and build new meaning.

We **think** about what we read, watch and write to increase our understanding and to promote thinking in new ways.



from **Bronx Masquerade (710L)**

By Nikki Grimes

Diondra Jordan

- 1 If only I was as bold as Raul. The other day, he left one of his paintings out on Mr. Ward's desk where anybody could see it. Which was the point. He sometimes works at Mr. Ward's desk during lunch. The wet paintbrushes sticking up out of the jar are always a sign that he's been at it again. So of course, anybody who glances over in that direction will be tempted to stop by and look.
- 2 This particular painting was rough, but anyone could tell it was Raul. A self-portrait. He'll probably hang it in class. Back in September, Mr. Ward covered two of the classroom walls with black construction paper and then scattered paper frames up and down the walls, each one a different size and color. Now half the room looks sort of like an art gallery, which was the idea. We're supposed to use the paper frames for our work. Whether we put up poems or photographs or even paintings is up to us, so long as the work is ours and we can tie it in with our study of the **Harlem Renaissance**. I guess Raul's self-portrait fits, since we've been talking a lot about identity. He'll probably put it up next to his poem. You should have seen him hang that thing. You'd think he was handling a million-dollar masterpiece the way he took his time placing it just so. If you look close, you can see the smudges where he erased a word or two and rewrote it. Mr. Ward must be in shock. He can never get Raul to rewrite a lick of homework or anything else. And don't even talk to him about checking his spelling! He'll launch into a **tirade** on you in a minute. "What?" he'll snap. "You think Puerto Ricans can't spell?" Forget it. Anyway, I dare you to find one misspelled word in that poem of his! Maybe it's a visual thing. Maybe he wants his poem to look as good as his self-portrait. And it is good.
- 3 I've never tried doing a self-portrait, but why not? I could maybe do one in charcoal. I like drawing faces in charcoal. I've been drawing since I can't remember when. Not that anyone here knows that, except Tanisha, and she found out by accident when she came to my house to study once and saw a couple of drawings hanging in my room. Mom loves my watercolors, and she hung one in the living room, but it isn't signed. Nobody ever mentions it, especially not my father. He's not too wild about my art. Mostly, he's disappointed, first off that I wasn't born a boy, and second that I won't play ball like one. I'm six feet tall, almost as tall as he, and he figures the height is wasted on me since I don't share his dreams of me going to the WNBA. I keep telling him not to hold his breath.



Langston Hughes,
photograph by Jack Delano, 1942.

THE HARLEM RENAISSANCE

Between the end of World War I and the 1930s, black writers, artists, scholars, and musicians fled the repression of the Jim Crow South and moved to Harlem in New York City. The influential literary and cultural movement that began there is known as the Harlem Renaissance.

Hughes, Langston. Image. Britannica School, Encyclopædia Britannica, 8 Feb. 2020. school.eb.com/levels/middle/assembly/view/211756. Accessed 27 May. 2020.

WORD TO KNOW

tirade (n) a long, angry speech

4 I hate always being the tallest girl in school. Everybody expects me to play basketball, so they pick me for their team, throw me the ball, and wait for me to shoot. Big mistake. I fumble it every time. Then they have the nerve to get mad at me, like I did it on purpose! But basketball is not my game.

5 I have no game. I'm an artist, like Raul. The difference is, I don't tell anybody. I refuse to give them new reasons to laugh at me. The Jolly Green Giant jokes are bad enough.

6 Yeah, it's definitely time to try a self-portrait. I think I'll paint myself in front of an easel. With a basketball jersey sticking up out of the trash. Then I could hang it in Mr. Ward's class. See if anybody notices.

Tyrone

7 If the sista read any faster, I'd be looking for her Supergirl cape. Talk about nervous! Diondra's hands were shaking the whole time she was holding that poem. She sure spooks easy for somebody so tall.

8 "Yo!" I said. "Take a deep breath. Ain't nobody going to hurt you here." She smiled a little and tried to slow down. But I swear that girl burned rubber getting back to her seat when she was through. I guess she's not exactly used to the limelight.

9 She's got plenty of company. Four more kids read their poetry for the first time today. They were shaking in their boots, but it was all good. I only had to tell one of them to loosen up. Guess you could call that progress!

Devon Hope

10 Jump Shot. What kind of name is that? Not mine, but try telling that to the brothers at school. That's all they ever call me.

11 You'd think it was written somewhere. Tall guys must be jocks. No. Make that tall *people*, 'cause Diondra's got the same problem. Everybody expects her to shoot hoops. The difference is, she's got no talent in that direction. Ask me, she's got no business playing b-ball. That's my game.

12 I've got good height and good hands, and that's a fact. But what about the rest of me? Forget who I really am, who I really want to be. The law is be cool, be tough, play ball, and use books for weight training—not reading. Otherwise, everybody gives you grief. Don't ask me why I care, especially when the grief is coming from a punk like Wesley. Judging from the company he keeps, he's a gangsta in sheep's clothing. I don't even know why he and Tyrone bother coming to school. It's clear they don't take it seriously, although maybe they're starting to. That's according to Sterling, who believes in praying for everybody and giving them the benefit of the doubt. I love the preacher-man, but I think he may be giving these brothers too much credit. Anyway, when I hang around after school and any of the guys ask me: "Yo, Devon, where you going?" I tell them I'm heading for the gym to meet Coach and work on my layup. Then once they're out the door, I cut upstairs to the library to sneak a read.

OPEN MIKE

If

By Diondra Jordan

*If I stood on tiptoe
reached up and sculpted
mountains from clouds
would you laugh out loud?*

*If I dipped my brush in starlight
painted a ribbon of night
on your windowsill
would you still laugh?*

*If I drew you adrift
in a pen and ink sea
in a raging storm
would you laugh at me?*

*If I planted watercolor roses
in your garden
would you laugh then?
Or would you breathe deep
to sample their scent?
I wonder.*

WORDS TO KNOW

hunker (v) to stay in a place and focus on a task for a period of time

snicker (n) a superior, partially suppressed laugh

confide (v) to share private or secret information

13 It's not much better at home. My older brother's always after me to hit the streets with him, calls me a girly man for loving books and jazz.

14 Don't get me wrong. B-ball is all right. Girls like you, for one thing. But it's not *you* they like. It's Mr. Basketball. And if that's not who you are inside, then it's not you they're liking. So what's the point? Still, I don't mind playing, just not all the time.

15 This year is looking better. My English teacher has got us studying

the Harlem Renaissance, which means we have to read a lot of poetry. That suits me just fine, gives me a reason to drag around my beat-up volumes of Langston Hughes and Claude McKay. Whenever anybody bugs me about it, all I have to say is "Homework." Even so, I'd rather the brothers not catch catch me with my head in a book.

16 The other day, I duck into the library, snare a corner table, and **hunker** down with *3000 Years of Black Poetry*. Raynard sees me, but it's not like he's going to tell anybody. He hardly speaks, and he never hangs with any of the brothers I know. So I breathe easy. I'm sure no one else has spotted me until a head pops up from behind the stacks. It's Janelle Battle from my English class. I freeze and wait for the **snickers** I'm used to. Wait for her to say something like: "What? Coach got you *reading* now? Afraid you're gonna flunk out and drop off the team?" But all she does is smile and wave. Like it's no big deal for me to be in a library reading. Like I have a right to be there if I want. Then she pads over, slips a copy of *The Panther & the Lash* on my table, and walks away without saying a word. It's one of my favorite books by Langston Hughes. How could she know? Seems like she's noticed me in the library more often than I thought.

17 Janelle is all right. So what if she's a little plump? At least when you turn the light on upstairs, somebody's at home. She's smart, and she doesn't try hiding it. Which gets me thinking. Maybe it's time I quit sneaking in and out of the library like some thief. Maybe it's time I just started being who I am.

Adapted from: Grimes, Niki. *Bronx Masquerade*, Houghton Mifflin Harcourt Into Literature. Houghton Mifflin Harcourt Publishing Company, 2020.

OPEN MIKE**Bronx Masquerade**

By Devon Hope

*I woke up this morning
exhausted from hiding
the me of me
so I stand here **confiding**
there's more to Devon
than jump shot and rim.
I'm more than tall
and lengthy of limb.
I dare you to peep
behind these eyes,
discover the poet
in tough-guy disguise.
Don't call me Jump Shot.
My name is Surprise.*

CHECK YOUR UNDERSTANDING

Answer these questions to check your comprehension of the text.

- Diondra secretly —
 - is excited to present her poem
 - is proud of her basketball skills
 - sees herself as an artist
 - enjoys being very tall
- Devon secretly —
 - hates being tall
 - loves reading poetry
 - feels jealous of Wesley
 - wants to be friends with Tyrone
- When Devon first sees Janelle Battle, he —
 - worries she will tease him
 - encourages her to read his poem
 - reminds her they are in a class together
 - feels relieved she does not recognize him

VOCABULARY PRACTICE

In the space provided, write the word from the Word Bank to complete the sentences below.

WORD BANK

tirade
hunker
snicker
confide

1. When you _____ in a trusted friend, he or she can often help you understand how to deal with problems.
2. When I finished reading my poem, I was afraid that instead of applause, I would hear a _____ coming from the audience.
3. When Coach caught us making fun of the other team, she launched into a long _____ about sportsmanship.
4. If you want to be successful at something, you need to _____ down and work at it.

VOCABULARY STRATEGY: USE CONTEXT CLUES

Context clues can help you clarify the meaning of unfamiliar or ambiguous words. Some words have more than one meaning, and using context clues can help you determine which meaning of a multiple-meaning word is correct for the sentence. To use context clues, look at surrounding words and phrases to find hints about a word's meaning. Note this example of a multiple-meaning word from *Bronx Masquerade*:

So of course, anybody who glances over in that direction will be tempted to stop by and look.

This particular painting was rough, but anyone could tell it was Raul. A self-portrait. He'll probably hang it in class.

The context clues help you understand that the narrator is referring to what the painting looks like, not how it feels. You can tell from the context that rough means "unpolished," not "coarse to the touch."

Practice and Apply: Find the following words in paragraphs 2, 4, and 15 of *Bronx Masquerade*. Identify context clues to each word's meaning and write your guessed definition in the chart. Then look up each word in a dictionary to check your definition.

WORD	CONTEXT CLUES	GUESSED DEFINITION
gallery		
smudge		
launch		
fumble		
credit		

GRAMMAR PRACTICE: MODIFIERS

Modifiers are words or groups of words that change or limit the meanings of other words. Adjectives and adverbs are common modifiers. Modifiers can be used to compare two or more things. The form of a modifier shows the degree of comparison.

- The **comparative form** is used to compare two things, groups, or actions.
- The **superlative form** is used to compare more than two things, groups, or actions.

Regular forms of comparative modifiers are often preceded by the word “more” or “less” or end in *-er*. Superlative modifiers are often preceded by the word “most” or “least” or end in *-est*. There are also some irregular forms of comparative and superlative modifiers.

The chart shows some examples of each kind of modifier.

TYPE OF MODIFIER	EXAMPLE	COMPARATIVE FORM	SUPERLATIVE FORM
One syllable	tall fast	taller faster	tallest fastest
More than one syllable	graceful happy	more graceful happier	most graceful happiest
Irregular	good bad	better worse	best worst

Practice and Apply

In their search for identity, the characters in *Bronx Masquerade* often compare themselves to others or to the expectations of others. Write a paragraph using the first-person point of view that describes the thoughts and feelings of a narrator. Use at least one comparative and one superlative modifier.

WRITING PRACTICE

WRITE In *Bronx Masquerade*, the students who share their writing experience social benefits as well as emotional benefits. Write about how sharing your work (poetry, art, music, etc) can help create understanding and a sense of community. Use examples from life and the story to support your thinking.

This image shows a single page from a notebook or ledger. It features ten evenly spaced horizontal black lines across its entire width. The lines are thin and uniform, providing a guide for writing. There are no margins, headers, footers, or other markings present on the page.

WEEK 3: JULY 13, 2020

JULY 13: READ

Use this strategy to support your understanding of “Summer of His Fourteenth Year” by Gloria Amescua.

READING STRATEGY: PAY ATTENTION TO WORDS AND PHRASES

This strategy helps you pay attention to ways authors use precise and intentional words and phrases to convey a message or influence you.

Follow these steps:

1. **Think** carefully about the words and phrases used by the author.
2. **Ask yourself:**
 - “Why does the author use these words and/or phrases?”
 - “What does the author imply or suggest by using these specific words and/or phrases?”
3. **Ask yourself:**
 - “What other words could have been used?”
 - “How would those words change the meaning and the implied message?”
4. **Decide** if you agree with what the author implies about the topic.

JULY 14: RE-READ & CHECK FOR UNDERSTANDING

Re-read “Summer of His Fourteenth Year” by Gloria Amescua and answer the questions that follow.

JULY 15: VOCABULARY

Review the Vocabulary Strategy and follow the “Practice and Apply” directions to practice using the strategy.

JULY 16: POETIC ANALYSIS

Follow the directions to complete a poetic analysis of “Summer of His Fourteenth Year” by Gloria Amescua.

JULY 17: WRITING PRACTICE

Read the prompt to guide your thinking. Then use the space provided to write a response.



We **read** to acquire knowledge and to broaden our perspective.

We **write** for various purposes and audiences to support our understanding and to express ourselves.

We **discuss** what we read, watch, and write to explore ideas and build new meaning.

We **think** about what we read, watch and write to increase our understanding and to promote thinking in new ways.

READ



Summer of His Fourteenth Year

By Gloria Amescua

A deep, resonant voice answers when I call home.

My child is gone—

In his place is someone who resembles him,
only taller, size ten shoes.

Empty sneakers and dirty socks mark his passage down
vacant halls.

He wanders aimlessly, flexing against walls grown too narrow,
as tensely strung as the tennis racket he grips,
as easily punctured as the deflated hand of the batting glove—
his passions are flung across the hours.

10 He leaves a trail of teenage hunger—
half empty Coke cans, stale chips in an unclosed bag.
Intermittent impulses, quickly sated,
rarely fill his emptiness,
never end his searching.

15 Wailing guitars weave a cocoon
as he sits cross legged in a recess of his room,
his teeming emotions playing on a muted keyboard.

He tears at the seams
that hold us together
20 and sees in mother only ties to childhood
Choking him with nagging chores,
Cloying protection,
Closed doors.

Surliness is his knife
25 Cutting away the bonds.

Silence is his distance
Murmuring goodbye.

CHECK FOR UNDERSTANDING

Answer these multiple-choice questions to check your comprehension of the text.

1. In "Summer of His Fourteenth Year," the speaker —
 - A. is angry because her son misbehaves
 - B. doesn't understand why her son is so restless
 - C. is filled with grief because her son has died
 - D. accepts that change is part of growing up
2. Which of the following is an example of simile?
 - E. as tensely strung as the tennis racket he grips
 - F. Intermittent impulses, quickly sated
 - G. Wailing guitars weave a cocoon
 - H. Surliness is his knife
3. An important message in "Summer of His Fourteenth Year" is that —
 - A. teenagers are messy and inconsiderate
 - B. it's impossible to communicate with a surly teenager
 - C. leaving childhood behind is hard for parents and teens
 - D. parents of teens are too nagging and protective

VOCABULARY STRATEGY: USE CONTEXT CLUES

Context clues can help you clarify the meaning of unfamiliar or ambiguous words. Words may be unfamiliar to you, and using context clues can help you determine which meaning of a multiple-meaning word is correct for the sentence. To use context clues, look at surrounding words and phrases to find hints about a word's meaning. Note this example of an unfamiliar word from "Summer of his Fourteenth Year":

**My child is gone—
In his place is someone who resembles him,
only taller, size ten shoes.**

The context clues help you understand that the narrator is saying her son is no longer a child and is referring to what he looks like. You can tell from the context that resembles means "appears" or "looks like."

Practice and Apply Find the following words stanza 2 of "Summer of his Fourteenth Year." Identify context clues to each word's meaning and write your guessed definition in the chart. Then look up each word in a dictionary to check your definition.

Word	Context Clues	Resource Definition
vacant		
tensely		
deflated		

POETIC ANALYSIS

1. **Read** stanzas 1–3 of “Summer of His Fourteenth Year” aloud. What effect does the author create by using dashes in these stanzas?

2. **Reread** lines 10–17 of “Summer of His Fourteenth Year.” What effect is created by the poet’s use of alliteration and rhyme in these two stanzas?

WRITING PRACTICE

How does this poem connect to your own experiences? Capture your thoughts and feelings by freewriting about being a teenager.

[illegible]

WEEK 4: JULY 20, 2020

JULY 20: READ

Choose two of the passages from this practice booklet to compare. Ask questions as you read to compare the author's thinking.

READING STRATEGY: ASKING QUESTIONS AS YOU READ

This strategy helps you to think while you read by asking yourself questions and answering them to develop bigger ideas.

Follow these steps:

1. **Read** a chunk (a few sentences or a paragraph) from each reading.
 - Notice parts of the text that make you wonder.
 - Ask, "Am I surprised or confused?" "Do I disagree?"
 - Turn that thinking into a question and write it down.
 - ☆ Use the sentence frame, "I wonder why _____?"
2. **Continue reading** to answer your questions.
3. **Review** your questions.
 - Ask, "What are my questions mostly about?" "Do the authors agree? Disagree?"
4. **Ask**, "So what?" Based on steps 1-3, what bigger understanding or idea do you now have about both texts?
5. **Write long** to grow your thinking. Try writing as much as you can.

JULY 21: REVISE TO STRENGTHEN YOUR MESSAGE

Use this strategy to write about a topic you know a lot about and then revise to strengthen your message.

JULY 22: COMPARE TWO TEXTS USING STRATEGY

Choose two of the passages from this practice book to compare. Use this strategy to support your thinking.

JULY 23: REVISE TO STRENGTHEN YOUR MESSAGE

Use this strategy to write about a new topic or to continue what you started writing, then revise to strengthen your message.

JULY 24: WRITING PRACTICE

Read the prompt to guide your thinking. Then use the space provided to write a response.



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We **discuss** what we read, watch, and write to explore ideas and build new meaning.

We **think** about what we read, watch and write to increase our understanding and to promote thinking in new ways.

This writing strategy helps you consider facts and details to include in order to best communicate your message.

1. **Write** about a topic you know a lot about or **write** about something important to you.
★ Consider using something you have already written or try writing something new.
2. **Ask** yourself, “What is the message you want to share?”
★ Consider writing it at the top of your draft with this sentence stem: “I want my readers to know/learn/think _____ about _____ (the topic).”
3. **Read** through your writing and consider:
 - “What facts have I stated that may need more information?”
 - “Are there any areas that need to have background information added?”
4. **Revise** and add details.

[illegible]

JULY 22: COMPARE TWO TEXTS USING STRATEGY

This strategy helps you to think about the information of multiple texts (books, blogs, social media, videos, etc.) to build understanding.

Follow these steps:

1. **Think** about texts you have read.
2. **Compare** how the authors of the texts view the same topic or theme.
 - Ask, “How are they similar?” “How are they different?”
 - ★Use the sentence frame, “This author thinks _____, but this one thinks _____.”
3. **Compare** your thinking with the thinking of the author.
 - Ask, “How is my thinking similar/different to the thinking of the author?”
 - ★Use the sentence frame, “This author thinks _____, but/and I think _____.”
4. **Ask**, “So what?” Based on steps 1-3, what bigger understanding or idea do you now have?”
5. **Write long** to grow your thinking. Try writing as much as you can.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

JULY 23: REVISE TO STRENGTHEN YOUR MESSAGE

This writing strategy helps you consider facts and details to include in order to best communicate your message.

1. **Write** about a new topic or continue with something you have already started to write about.
★ Consider using something you have already written or try writing something new.
2. **Ask** yourself, “What is the message you want to share?”
★ Consider writing it at the top of your draft with this sentence stem: “I want my readers to know/learn/think _____ about _____ (the topic).”
3. **Read** through your writing considering:
 - “What facts have I stated that may need more information?”
 - “Are there any areas that need to have background information added?”
4. **Revise** and add details.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

[illegible]

WEEK 5: JULY 27, 2020

July 27: REVISE TO ADD DETAILS

Use the strategy to revise your writing and add more details to your message.

July 28: REVISE FOR WORD CHOICE

Use the strategy to revise your writing for word choice.

July 29: EDIT FOR GRAMMAR

Use the strategy to edit your writing for grammar and mechanics.

July 30: REVISE FOR VOCABULARY

Use the strategy to revise your writing for vocabulary choice.

July 31: SHARE YOUR WRITING & CELEBRATE!

Share your writing with someone and celebrate your product.



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We **discuss** what we read, watch, and write to explore ideas and build new meaning.

We **think** about what we read, watch and write to increase our understanding and to promote thinking in new ways.

July 27: REVISE TO ADD DETAILS

Choose one of the pieces you have written. Elaborate by adding details and revise it using the writing strategies you have practiced.

REVISION STRATEGY: GATHERING DETAILS SUPPORTS MY MAIN IDEA

This writing strategy will help you use reasons and facts to support your main idea.

★Reasons are big categories for proof.

★Facts are more specific details that elaborate on the categories.

Follow these steps:

1. **Think** of a topic you know a lot about. (Example topics: social media, outer space, skateboarding, favorite musician)
2. **Think** about what information you could include.
 - **List/jot/draw** all you know about the topic.
 - **Consider** which are reasons (big categories) and which facts/details connect to those reasons.
 - Underline/Circle the things you want to include.
3. **Ask** yourself, “What do I want my audience (readers) to know about this topic based on my writing?”
4. **Flashdraft** - Get your pen/pencil/ moving. Write all you can using your list as you go.
★Try writing for as long as you can. Start with 5 minutes and keep going!

[illegible]

REVISION STRATEGY: WORDS THAT MATCH YOUR MESSAGE

- specific nouns and verbs?

[illegible]

JULY 29: EDIT FOR GRAMMAR

Editing involves finding and fixing errors that might otherwise cause readers to stumble over or misunderstand what you've written. These can be errors in spelling, grammar, punctuation, or word usage. Begin by reviewing your writing for the grammar skills reviewed in this Summer Practice Book.

- Pronoun-Antecedent Agreement
- Using Modifiers

JULY 30: REVISE FOR VOCABULARY

Revising your writing means revisiting your draft and considering how to make it better. Go back in your writing and consider the words you have chosen to include. Do the words match what your message is? Are there more specific words that could replace them?

JULY 31: SHARE YOUR WRITING & CELEBRATE!

Part of being a writer means taking the time to share and celebrate your work. Find a family member, teacher, or friend and read your writing to that person. You might share your work on the phone, online, or in person. Share with that person how you began your idea and grew it to a final product. Share examples of how your writing started, the changes you made, the reasons for making those changes, and how they impacted your final work. Be proud of the progress you have made!



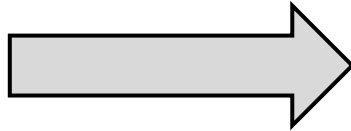
[This Photo](#) by Unknown Author is licensed under [CC BY-NC](#)

Vocabulary and grammar review activities adapted from *Houghton Mifflin Harcourt Into Literature*. Houghton Mifflin Harcourt Publishing Company, 2020.

ELD Week 1: Cause and Effect

This week you will use the language of **Cause and Effect** to explain how events lead to each other.

Example: Mayra hung a bird feeder on the tree. **As a result**, many birds came to eat the bird seed.



Cause: Mayra hung a bird feeder on the tree. **Effect:** Many birds came to eat the bird seed.

Image sources: Pixabay ([aviary-4302190_1920](#), [birds-3414243_1920](#))

Directions: Choose an option from the list below and write about at least one cause and effect relationship that you notice. Use the graphic organizer to organize your ideas.

- Cause and effect relationships in your summer reading for this week
- Cause and effect relationships in the world around you
- Cause and effect relationships in current events. What have you heard or seen on the news?
- Other cause and effect relationships of your choice


Causes	Effects

Now express your cause and effect relationships in complete sentences. These words and phrases can help you write: **If...then, cause(s), effects, results, leads to, consequence, as a result.**

ELD Weeks 2 and 3: Infer


During these two weeks you will practice **inferring**. An inference is an informed guess based on clues that you observe and information that you already know.

What is in the book
(clues)




+

What I already know
(background knowledge)



=

Helps me to infer
(inference)



We constantly make inferences when we read.

Example: Mohammed opened the door and looked up at the sky. “Hmmm, just a moment,” he said. He turned around, picked up his umbrella, and left the house.

Clues	Background Knowledge	Inference
...looked up at the sky ...picked up his umbrella	I know that the sky often looks dark before it rains. I know that people use umbrellas to stay dry when it is raining.	I infer that Mohammed thinks it is going to rain.

Directions: Choose an option from the list below and write about at least one inference that you have made. Use the graphic organizer to organize your ideas.

- Inferences from the reading passages for this week
- Inferences from other reading you have done
- Inferences from a movie, T.V. show, or song that you have seen or heard
- Other inferences you have made in daily life

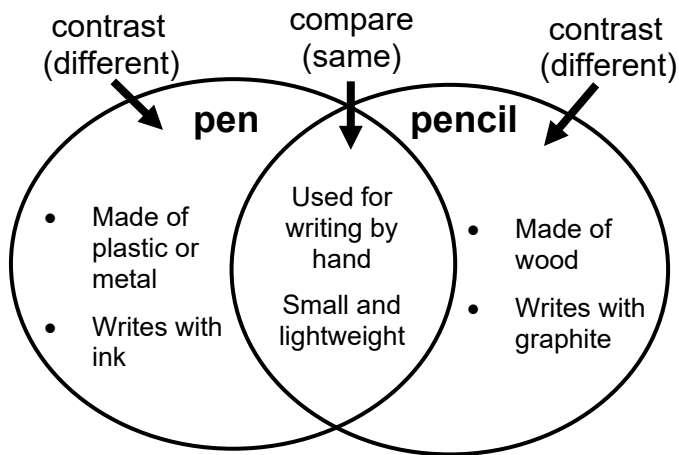
Clues	Background Knowledge	Inference

Now explain your inferences in complete sentences. These words and phrases can help you write: I infer_____ because..., I predict, I conclude, I think, I know, evidence, reason(s), maybe

ELD Weeks 4 and 5: Compare and Contrast

During these two weeks you will practice **comparing and contrasting** so that you can understand and explain how things are similar and different.

Example: We can compare and contrast pens and pencils.

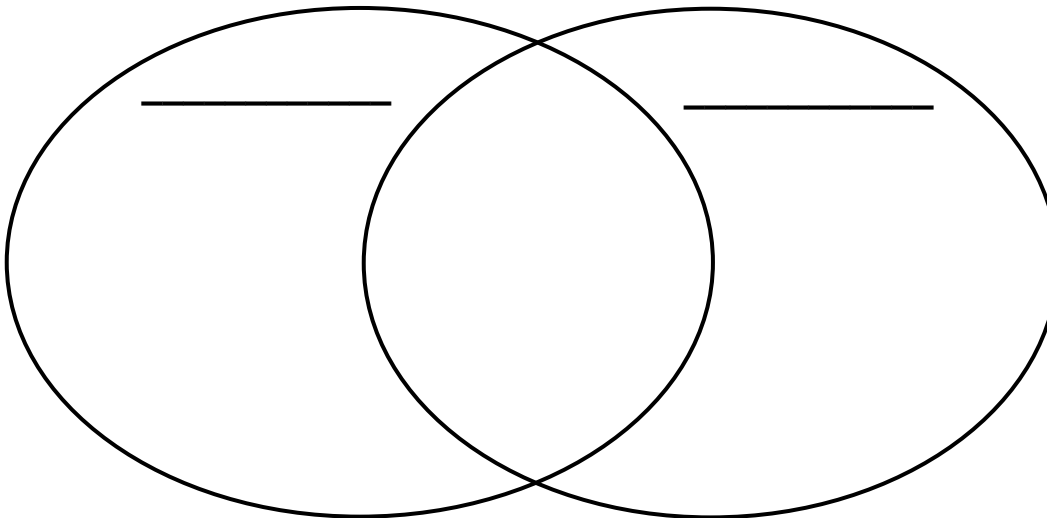


Pens and pencils are **similar** because they are **both** small, lightweight tools used for writing by hand.

They also have important **differences**. **While** pens are usually made of plastic or metal, pencils are usually made of wood. Also, pens write with ink, **but** pencils write with graphite.

Directions: Choose an option from the list below to compare and contrast. Use the graphic organizer to organize your ideas.

- Ideas presented in reading passages this week
- Books you have read or movies you have seen
- News reports or articles on the same topic. How are the viewpoints similar and different?
- Two elements, ideas, or viewpoints from another topic of your choice



Now express your ideas in complete sentences. These words and phrases can help you write:

like, alike, both, similar to, different from, but, however, while, on the other hand



SUMMER LEARNING QUEST: JUSTICE, NOW!



I contribute to solutions that benefit our community.

Justice is defined as behaving in a way that is fair, equal, and balanced for everyone. What does it mean to be treated fairly?

To be treated equally? For there to be balanced treatment of everyone? Have you noticed things that are not fair, equal, or balanced for everyone? What if the perspectives of others could be changed by reading a book or watching a movie with a character who stands up for justice?

How can you, as a writer, create a character for a movie or book titled *Justice, Now!* that viewers and readers will connect to?

What is an action, practice, or law that is unfair? Brainstorm three things that are unfair that your character could improve. Examples: Bullying or access to clean water
What problems can you think of?

-
-
-

Big picture plans: How will your character act to change things that are unfair? What internal or external challenges might your character encounter?

-
-
-

Develop your character: Think about what characteristics will make up your character's identity. What traits, like curiosity, will help them? What traits or skills will your character need to learn? Who might your character partner with to make change? **Draw or write below!**

The issue I will focus on is:

I'm picking this because:

Reflect and Refine

- What steps will your character take in order to make an impact on the justice issue?
- Consider your audience: Who could make connections to the character? How?

Elaborate: What would lead your character to be able to support *Justice, Now!?*

- What has happened to the character in their past?
- What is the character's motivation to make an impact on the injustice?
- Where and when does the story take place? How did the character get to this place or time period?
- Who are the character's friends, allies, or enemies?
- Does the character have weaknesses that helps the audience make connections?

Share your character

Family

Friend

Someone else

Did they connect with the issue and the character? Why or why not?

Reflect on your work

Which of your ideas did you like best? Why?

How could you make your work better?

What can you learn from your character?

Ideas to take this project further:

- Create a storyboard or cartoon panel to show the whole scene or story.
- What happened before and after? Create the prequel or sequel!
- Write a poem about the scene you drew.
- Write a synopsis or screenplay for the full-length *Justice, Now!* feature!



SUMMER LEARNING QUEST: WHAT'S YOUR VISION?



What are some of your favorite things? Can you remember the first time you tried your favorite activity? What made you interested in it? Trying new things can spark new interests. When is the last time you tried something new?

What kind of work do you imagine yourself doing when you grow up?

How can you create a vision board and plan for a future career?

Practice your skills

List at least three strengths and interests you have:

-
-
-

Learn something new

List at least three things you would like to learn more about:

-
-
-

Interview someone

Talk with someone about their interests and the work they do. Use these questions to get started with your interview. Make sure to add in your own questions, too!

- What job or career do you have?
- How do your strengths and interests help you in your career?
- What is one new thing you learned how to do for your job?

- _____
- _____
- _____

Create a vision board

What job might you aspire to have? What challenges do you want to contribute to? In the space below or on another piece of paper, write your career goal. Then add words and draw pictures to help inspire you to reach your goal.



Reflection and planning: Think about how you are going to achieve your goal. Fill in the chart below to begin making a plan for reaching it!

OBSTACLES I NEED TO OVERCOME	SUPPORT I WILL NEED	STEPS I NEED TO TAKE

Refine your vision board

Update your vision board with the steps you identified above. If you can't fit everything, use another sheet of paper and add on to your original ideas.

Share your plan: Who will you share with?

☐ Family ☐ Friend ☐ Someone else

What did they think of your ideas?

What advice do they have to reach your goal?

Think about your plan

How does this plan help you think about your future?

What did you learn about yourself that you didn't know before?

Ideas to take this project further:

- Use old magazines or newspapers to cut out pictures or words that help describe your goal. Glue these to a piece of paper or poster and hang in a visible place to inspire you.
- Dig a little deeper into careers by visiting Virginia Career View (<https://www.vaview.vt.edu/>)
- Find out about high-demand tech jobs at Tech Pathway (<https://mypathway.tech/>)
- Explore Naviance Student to make connections between your strengths and careers. You can access Naviance Student through Blackboard 24/7 (<https://fcps.blackboard.com/>)



SUMMER LEARNING QUEST: WHAT SHOULD YOU KNOW ABOUT COVID-19?

What is COVID-19?

Coronavirus (COVID-19) is an infectious disease caused by a virus that can spread from person to person. People with COVID-19 have reported a wide range of symptoms – from mild to severe illness.

Symptoms may appear 2-14 days after exposure to the virus.

People have reported many different symptoms. Common symptoms include fever, cough, and shortness of breath. Other symptoms include sore throat, headache, and fatigue.

In rare cases, COVID-19 can lead to severe respiratory problems, kidney failure, or death.

You should contact your doctor or other healthcare provider if you think you have been exposed or have any symptoms.



How is COVID-19 spread?

COVID-19 spreads from person to person. There are a couple ways this can happen:

DROPLETS:

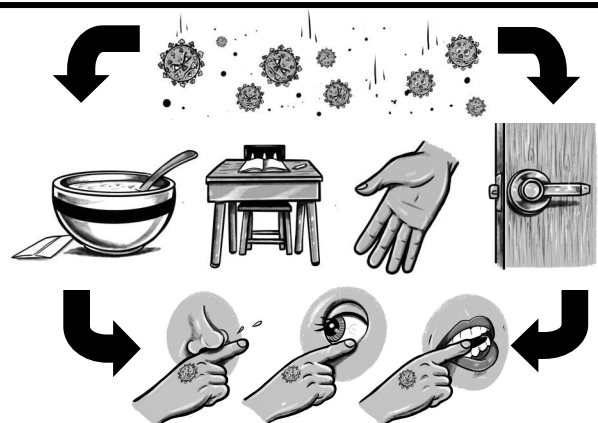
When an infected person coughs, sneezes, or talks, droplets with the virus fly into the air from their nose or mouth. Those droplets may land in the nose or mouth of people who are within 6 feet or be inhaled into the lungs.



SURFACE TRANSMISSION:

When a person infected with COVID-19 coughs or sneezes, the droplets may land on any surfaces that are around. A person may also have the virus on their hands and then touch another surface.

When you touch these surfaces then touch your nose, mouth, or eyes, the virus can be transmitted to you.



The virus can be spread by people who have symptoms and by people who are asymptomatic (they have the virus but do not have symptoms).

**Look at the back cover of the Math
Practice Book to learn more about COVID-19!**

Information Sources: [Centers for Disease Control and Prevention](#), [Mayo Clinic](#), [Nemours Children's Hospital](#)