

Name _____

Distance Learning

Mr. EJ's Distance Learning 4/6-4/10

Monday

- ☐ Morning Meeting Question
- ☐ Math: Unit 7 Lesson 19 Review Quizzes with support-expressions, functions, graphing ordered pairs
- ☐ Reading & Writing: Scope Story "The Broom Dog" Part I: Focus on metaphors
- ☐ Read for 20 minutes or more in a book of your choice
- ☐ Social Studies: BrainPop-Jamestown Part 1-Video and Quiz

Tuesday

- ☐ Morning Meeting Question
- ☐ Math: Unit 7 Lesson 20 Quizzes without support-expressions, functions, graphing ordered pairs
- ☐ Reading & Writing: Scope Story "The Broom Dog" Part II: Characterization of Characters
- ☐ Read for 20 minutes or more in a book of your choice
- ☐ Social Studies: BrainPop-Jamestown Part 2-Video and Quiz

Wednesday

- ☐ Morning Meeting Question
- ☐ Math: Unit 7 Data-Frequency Tables
- ☐ Reading & Writing: Scope Story "The Broom Dog" Quiz
- ☐ Read for 20 minutes or more in a book of your choice
- ☐ Social Studies: BrainPop.com Building the 13 Colonies: Video, Make-A-Map, Quiz

Thursday

- ☐ Morning Meeting Question
- ☐ Math: Unit 7 Data-Line Plots
- ☐ Reading & Writing: Nature Mystery 2: What Happened to all of the frogs?-Intro, Vocab, Article 1
- ☐ Read for 20 minutes or more in a book of your choice
- ☐ Science: BrainPop.com Video and Quiz: Engineering Design Process, Paper Airplane Example Research

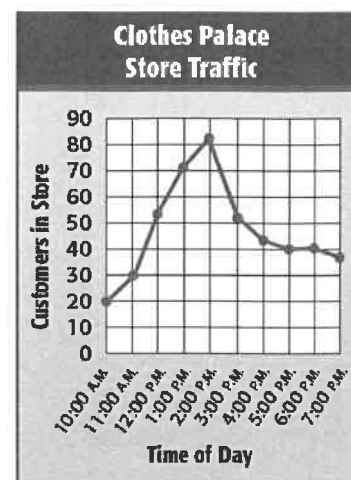
Friday

- ☐ Morning Meeting Question
- ☐ Math: Unit 7 Data Stem and Leaf Plots
- ☐ Reading & Writing: Nature Mystery 2: What Happened to all of the frogs? Article 2, News Report
- ☐ Read for 20 minutes or more in a book of your choice
- ☐ Science: BrainPop.com Engineering Design Process- Airplane Design and Testing, Recording

Types of Graphs: Different Ways to Represent Data

Line Graphs

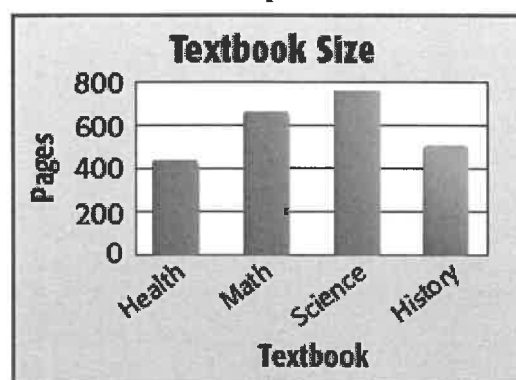
- Line graphs are used to display continuous data.
- Line graphs can be useful in predicting future events when they show trends over time.



Bar Graphs

- Bar graphs are used to display categories of data.
- A bar graph is one method of comparing data by using solid bars to represent unique quantities.

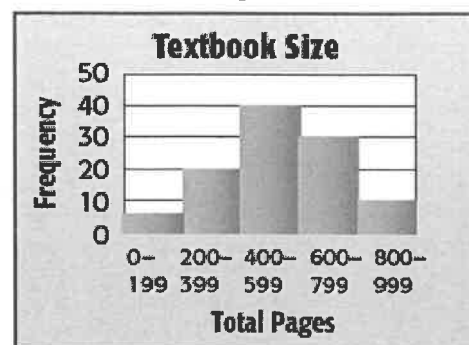
Graph A



Histograms

- A special kind of bar graph that uses bars to represent the frequency of numerical data that have been organized into intervals.
- Because the intervals are all equal, all of the bars have the same width
- Because the intervals are continuous (connected; ongoing), there is no space between the bars.

Graph B



Frequency Table

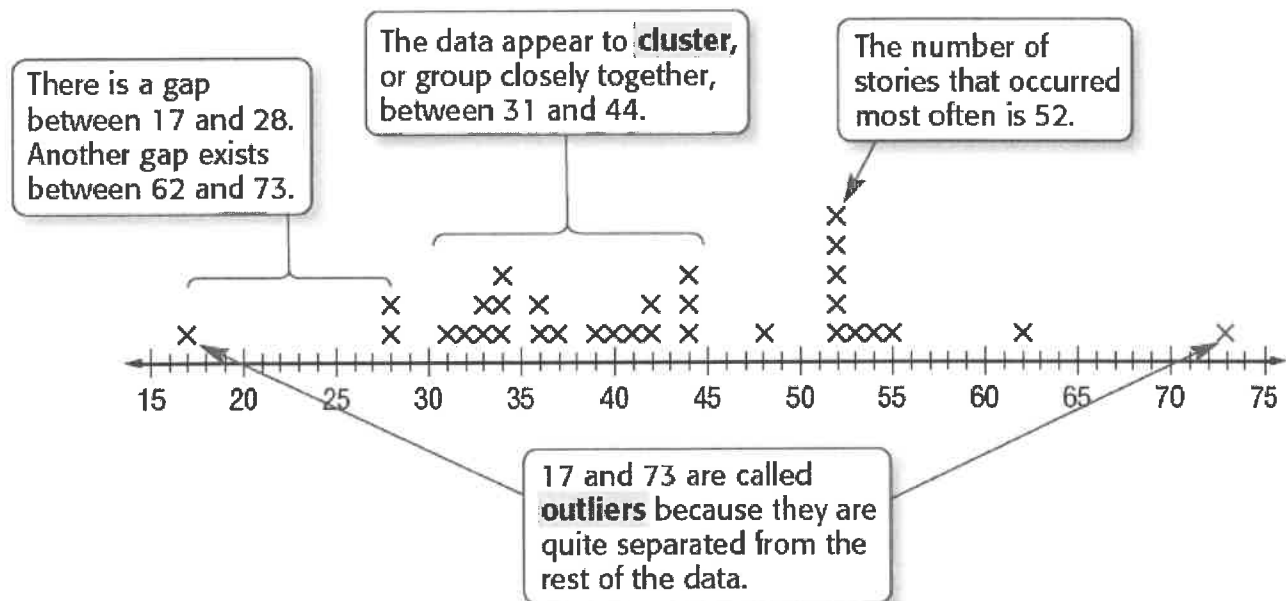
- Frequency tables show the number of pieces of data that fall within given intervals.

Rulers of England		
Reign (years)	Tally	Frequency
1–15		18
16–30		11
31–45		6
46–60		4
61–75		1

Line Plot

- Line plots are diagrams that show the frequency of data on a number line. An “x” is placed above a number on a number line each time that data value occurs.

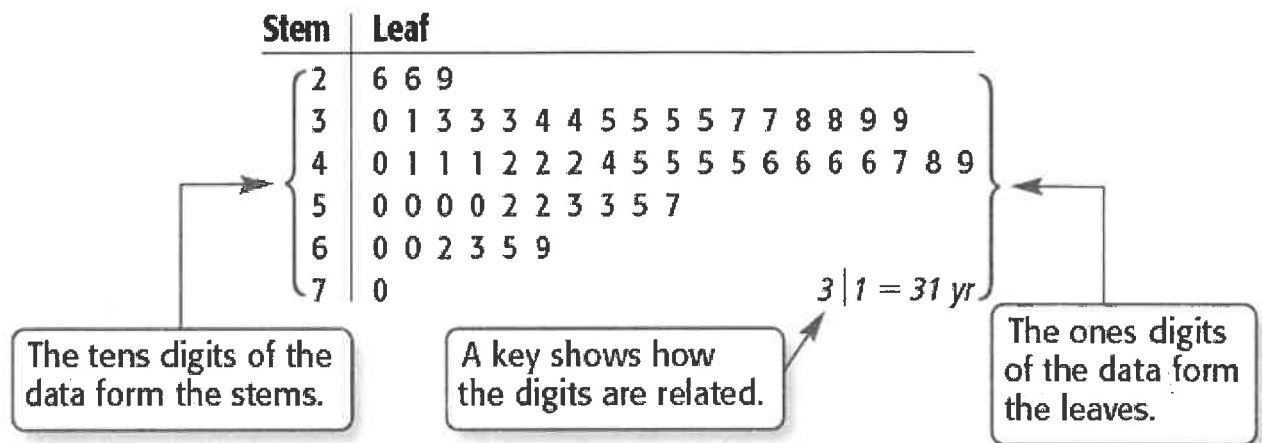
You can make some observations about the *distribution* of data, or how data are grouped together or spread out, using the line plot in Example 1.



In a line plot, you can also easily find the **range** of the data, or the difference between the greatest and least numbers in the data set. This value is helpful in seeing how spread out the data are.

Stem and Leaf Plot

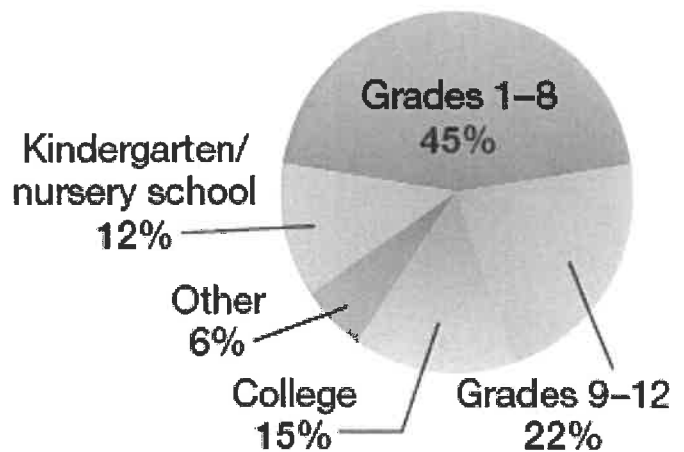
- In a stem-and-leaf plot, the data are organized from least to greatest. The digits of the least place value form the leaves, and the next place value digits form the stems.



Circle Graph

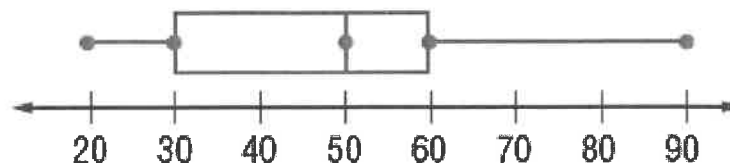
- Circle graphs are used to show a relationship of the parts to a whole.
- Percentages are used to show how much of the whole each category occupies.

Grade Level of U.S. Students



Box and Whisker Plot

- A box-and-whisker plot is a diagram that summarizes data by dividing it into four parts (quartiles).
- Box and whiskers show us the spread (range) and median (middle) of the data.



2-1

NAME _____ DATE _____ PERIOD _____

Study Guide and Intervention

Frequency Tables

A **frequency table** uses tally marks to show how many times each piece of **data** appears. If the data is numerical, the table should have a **scale** which includes the least and the greatest numbers. Also, each table should have an **interval** which separates the scale into equal parts.

EXAMPLE 1 **ATHLETIC SHOES** The table shows prices of 20 types of athletic shoes at a recent sidewalk sale. Make a frequency table and then determine how many types are available for less than \$80.

Prices of Athletic Shoes (\$)				
60	45	120	75	50
70	95	135	65	47
43	110	84	70	53
100	75	70	85	130

Step 1 Choose an appropriate interval and scale for the data. The scale should include the least price, \$43, and the greatest price, \$135.

Step 2 Draw a table with three columns and label the columns *Price*, *Tally*, and *Frequency*.

Step 3 Complete the table.

Step 4 Two categories include prices less than \$80.

\$40–\$59 = 5 types

\$60–\$79 = 7 types

So, $5 + 7$ or 12 types of shoes cost less than \$80.

Price(\$)	Tally	Frequency
40–59		5
60–79		7
80–99		3
100–119		2
120–139		3

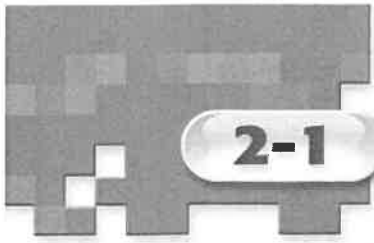
EXERCISES

For Exercises 1 and 2, use the table below.

Hours Spent Studying for Math Exam				
3	7	10	0	2
12	18	3	1	15
10	11	8	5	9
8	12	6	8	12

1. Make a frequency table of the data.

2. Use your frequency table to determine how many students studied 10 hours or more.

**2-1****Practice: Word Problems*****Frequency Tables***

FAVORITE COLORS For Questions 1–3, use the table below. It shows the favorite colors of the students in Mr. Swatzky's class.

Favorite Colors of Mr. Swatzky's Students									
B	R	R	O	B	Y	G	G	P	B
Y	B	B	Y	R	O	B	R	B	Y
G	B	O	Y	B	Y	G	G	G	G
P	Y	R	R	G					

B = blue, R = red, G = green, Y = yellow,
O = orange, P = purple

HOLIDAYS For Questions 4–6, use the table below. It shows the number of holidays in each month of 2003.

2003 Holidays			
3	5	5	5
4	4	1	0
2	6	5	2

1. Make a frequency table of the data.

2. If one student changed his or her vote from blue to yellow, what would be the favorite color of most students?

3. If one student changed his or her vote from red to purple, what would be the favorite color of the fewest students?

4. What is wrong with using the intervals 1–2, 3–4, and 5–6 to represent the data in a frequency table?

5. Make a frequency table of the data.

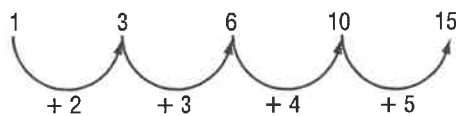
6. What is the interval and scale of your frequency table from Question 5?

**2-2****Enrichment****Number Patterns**

The dot diagram below illustrates a number pattern.



You can discover what number in the pattern comes next by drawing the next figure in the dot pattern. You can also use thinking with numbers. Try to see how two consecutive numbers in the pattern are related.



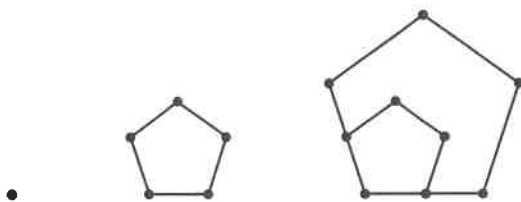
It looks like the next number in the pattern is obtained by adding 6 to 15. The next number in the pattern is 21. You can check this by drawing the next figure in the dot pattern.

Write the next two numbers in the number pattern for each dot diagram.

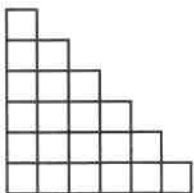
1.



2.



3. A staircase is being built from cubes. How many cubes will it take to make a staircase 25 cubes high?



Study Guide and Intervention

Line Plots

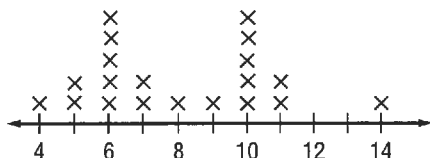
A **line plot** is a diagram that shows the frequency of data on a number line.

EXAMPLE 1 **SHOE SIZE** The table shows the shoe size of students in Mr. Kowa's classroom. Make a line plot of the data.

Shoe Sizes			
10	6	4	6
5	11	10	10
6	9	6	8
7	11	7	14
5	10	6	10

Step 1 Draw a number line. Because the smallest size is 4 and the largest size is 14, you can use a scale of 4 to 14 and an interval of 2.

Step 2 Put an "x" above the number that represents the shoe size of each student.



EXAMPLE 2 Use the line plot in Example 1. Identify any clusters, gaps, or outliers and analyze the data by using these values. What is the range of data?

Many of the data cluster around 6 and 10. You could say that most of the shoe sizes are 6 or 10. There is a gap between 11 and 14, so there are no shoe sizes in this range. The number 14 appears removed from the rest of the data, so it would be considered an outlier. This means that the shoe size of 14 is very large and is not representative of the whole data set.

The greatest shoe size is 14, and the smallest is 4. The range is $14 - 4$ or 10.

EXERCISES

PETS For Exercises 1–3 use the table at the right that shows the number of pets owned by different families.

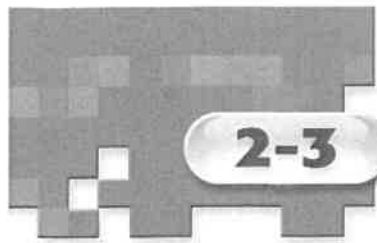
Number of Pets			
2	1	2	0
3	1	1	2
8	3	1	4

1. Make a line plot of the data.



2. Identify any clusters, gaps, or outliers.

3. What is the range of the data?



NAME _____ DATE _____ PERIOD _____

2-3**Practice: Word Problems****Line Plots**

TELEVISION SETS For Exercises 1–6, use the table below. It shows the number of television sets owned by 30 different families.

Number of TVs					
2	1	2	4	3	0
2	3	2	3	4	2
1	2	2	3	4	0
3	1	3	2	1	2
5	3	4	3	0	0

1. Make a line plot for the data.



2. How many televisions do most families own?

3. What is the greatest number of televisions owned by a family?

4. What is the range of the data?

5. Identify any clusters, gaps, or outliers, if any exist, and explain what they mean.

6. Describe how the range of the data would change if 5 were not part of the data set.

Study Guide and Intervention**Stem-and-Leaf Plots**

In a **stem-and-leaf plot**, the data are organized from least to greatest. The digits of the least place value usually form the **leaves**, and the next place value digits form the **stems**.

EXAMPLE 1 Make a stem-and-leaf plot of the data below. Then find the range, median, and mode of the data.
42, 45, 37, 46, 35, 49, 47, 35, 45, 63, 45

Order the data from least to greatest.

35, 35, 37, 42, 45, 45, 45, 46, 47, 49, 63

The least value is 35, and the greatest value is 63.

So, the tens digits form the stems, and the ones digits form the leaves.

range: greatest value – least value = $63 - 35$ or 28

median: middle value, or 45

mode: most frequent value, or 45

Stem	Leaf
3	5 5 7
4	2 5 5 5 6 7 9
5	
6	3

$$6|3 = 63$$

EXERCISES

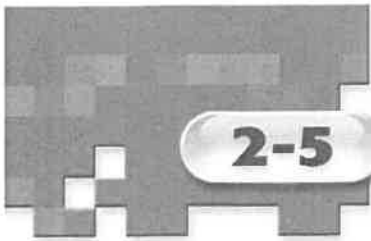
Make a stem-and-leaf plot for each set of data. Then find the range, median, and mode of the data.

1. 15, 25, 16, 28, 1, 27, 16, 19, 28

2. 1, 2, 3, 2, 3, 1, 4, 2, 5, 7, 12, 11, 11, 3, 10

3. 3, 5, 1, 17, 11, 45, 17

4. 4, 7, 10, 5, 8, 12, 7, 6



NAME _____ DATE _____ PERIOD _____

2-5**Practice: Word Problems*****Stem-and-Leaf Plots***

ENDANGERED SPECIES For Exercises 1–6, use the table below. It shows the number of endangered species in the U.S.

Endangered Species in U.S.			
Group	Number of Species	Group	Number of Species
mammals	63	clams	61
birds	78	snails	20
reptiles	14	insects	33
amphibians	10	arachnids	12
fishes	70	crustaceans	18

1. Make a stem-and-leaf plot of the data.	2. What group has the greatest number of endangered species in the U.S.?
3. What group has the least number of endangered species in the U.S.?	4. What is the range of the data?
5. Use your stem-and-leaf plot to determine the median and mode.	6. How many groups have less than 30 endangered species in the U.S.?

Glossary of Literary Terms

alliteration (uh-LIH-tuh-RAY-shuhn): When two or more words in a group of words begin with the same sound (usually, the same letter or group of letters). For example: *Anne's awesome apple; Fred's frozen french fries*. See also: *figurative language*.

antagonist (an-TAG-uh-nist): The opponent or enemy of the main character, or protagonist. See also: *protagonist*.

aside (uh-SAHYD): Words spoken to the audience by a character in a drama that are not supposed to be heard by the other characters onstage. An aside is usually used to let the audience know what a character is thinking.

characterization (kar-ik-ter-uh-ZAY-shun): The means through which an author reveals a character's personality. Characterization may be *direct* or *indirect*. In **direct characterization**, the writer or a narrator tells the reader what the character is like: "Ben was a quiet, serious boy." In **indirect characterization**, the author shows the reader or audience member what the character is like through (1) how the character looks, (2) what the character does, (3) what the character says, (4) what the character thinks, and (5) how the character affects other characters. From these five things, the reader or audience member understands the character's personality.

climax (KLAHY-maks): The point in a play, novel, short story, or narrative poem at which the conflict reaches its greatest intensity and is then resolved. The climax is also the part of a narrative when the reader or audience member experiences the most-intense emotions. See also: *plot*.

conflict (KAHN-flikt): A struggle between opposing forces. A conflict may be external (between the character and another person, society, nature, or technology) or internal (a struggle within the character).

dialogue (DAH-uh-lawg): The conversation between characters in a work of literature.

dynamic character (dahy-NAM-ik KAR-ik-ter): A character who undergoes a significant internal change over the course of a story. This may be a change in understanding, values, insight, etc. See also: *static character*.

figurative language (FIG-yer-uh-tiv LANG-gwidj): The *literal* meaning of a word is its definition as you would find it in a dictionary. Figurative language uses words in some way *other* than for their literal meanings to make a comparison, add emphasis, or say something in a fresh and creative way. Examples of figurative language include *alliteration*, *hyperbole*, *idiom*, *imagery*, *metaphor*, *onomatopoeia*, *personification*, and *simile*. (You can find definitions of these words in this glossary.)

flashback (FLASH-bak): A scene in a story that occurred before the present time in the story. Flashbacks provide background information about events happening during the current narration. They may be presented as memories, dreams, or stories of the past told by characters.

foreshadowing (for-SHAD-oh-ing): Clues or hints about something that is going to happen later in the story. Authors use foreshadowing to build suspense and to prepare the reader for what happens later.

hyperbole (hahy-PUR-buh-lee): Extreme exaggeration used for emphasis or effect; an extravagant statement that is not meant to be taken literally. For example: "I almost died of boredom." Hyperbole is frequently used in humorous writing. See also: *figurative language*.

idiom (ID-ee-um): An expression that cannot be understood from the meanings of its individual words. For example, "it's raining cats and dogs" is an idiom that means it's raining really hard—but there is no way to know that from the meanings of its individual words. See also: *figurative language*.

imagery (IH-muhj-ree): Language that portrays *sensory experiences*, or experiences of the five senses: sight, hearing, smell, taste, and touch. Authors use imagery to describe actions, characters, objects, and ideas, and to heighten the emotional effect of their writing. One way authors create imagery is through the use of figurative language. See also: *figurative language*.

irony (AHY-ruh-nee): There are three types of irony: (1) **dramatic irony**, when the reader or audience member is aware of something that the characters are not aware of; (2) **situational irony**, when something happens that is the reverse of what you expected; and (3) **verbal irony**, when the name or description of something implies the opposite of the truth (for example, calling a very tall person "Tiny").

major character (MEY-jer KAR-ik-ter): A main or important character; a character who plays a large role in a story. Major characters usually face some sort of obstacle, and they will be present

throughout all, or almost all, of a story. A story can have one major character or several. See also: *minor character*.

metaphor (MET-uh-for): The comparison of two unlike things to illuminate a particular quality or aspect of one of those things. For example, “Karen was a ray of sunshine” is a metaphor in which Karen is compared with a ray of sunshine. The metaphor suggests that Karen was cheerful, happy, warm, hopeful—qualities we associate with the sun. Metaphors state that one thing *is* something else; they do not use the words *like* or *as*. See also: *figurative language*, *simile*.

minor character (MY-ner KAR-ik-ter): A character who does not play a large role in a story. Minor characters usually do not face any obstacles during the course of the story, and they usually do not change during the course of the story. The reader does not usually learn much about minor characters. They are just there for the major characters to interact with and to help advance the plot. See also: *major character*.

mood (mood): The feeling the reader gets from a work of literature. Another way to describe a story’s mood is *atmosphere*. When you walk into a place, it has an atmosphere that makes you feel a certain way; when you “walk into” a story, it too has an atmosphere that makes you feel a certain way. For example, the mood could be calm, creepy, romantic, sad, or tense. Authors create mood through word choice, imagery, dialogue, setting, and plot. The mood can stay the same from the beginning to the end of a story, or it can change.

onomatopoeia (on-uh-maht-uh-PEE-uh): The use of words whose sounds imitate the sounds of what they describe, such as *hiss*, *murmur*, *growl*, *honk*, *buzz*, *woof*, etc. See also: *figurative language*.

personification (per-son-uh-fih-KAY-shun): Describing nonhuman animals, objects, or ideas as though they possess human qualities or emotions. For example: “The moon smiled down at her,” “I felt the cold hand of death on my shoulder,” “There is a battle being fought in my garden between the flowers and the weeds.”

plot (plaht): The sequence of events in a story. The plot includes the opening event (what happens at the beginning/the main problem that the main character faces), the rising action (what happens to intensify the problem), the climax (when the problem reaches its most intense point and begins to be resolved), the falling action (what happens to solve the problem), and the resolution (how things end).

point of view (poynt uhv vyoo): The perspective from which a story is told. In other words, who is telling the story—a character in the story or an outside narrator. There are several types of point of view: (1) **first-person point of view**, where the narrator is a character in the story who describes things from his or her own perspective and refers to himself or herself as “I”; (2) **third-person limited point of view**, where the narrator is not a character in the story but the narrator can describe the experiences and thoughts of only one character in the story; (3) **third-person omniscient point of view**, where the narrator is not one of the characters and is able to describe the experiences and thoughts of every character in the story.

protagonist (proh-TAG-uh-nist): The main or central character of a work of literature. Usually, the main character is involved in a conflict or struggle with the antagonist. See also: *antagonist*.

setting (SEHT-ing): The environment in which a story takes place, including the time period, the location, and the physical characteristics of the surroundings.

simile (SIM-uh-lee): When two unlike things are compared—using *like* or *as*—in order to illuminate a particular quality or aspect of one of those things. For example, “Randy’s voice is like melted chocolate” is a simile in which Randy’s voice is compared to melted chocolate. The simile suggests that Randy’s voice is rich, smooth, sweet, warm—qualities we associate with melted chocolate. See also: *figurative language, metaphor*.

static character (STAT-ik KAR-ik-ter): A character who does not undergo a significant change over the course of a story. See also: *dynamic character*.

symbol (SIM-buhl): An object, setting, event, animal, or person that on one level is itself, but that has another meaning as well. For example, the American flag is really a piece of fabric with stars and stripes on it, but it also represents the United States and ideals like freedom, patriotism, and pride. In a story or play, rain could be a symbol; the rain would really be rain, but it might also represent an idea like sadness or leaving the past behind. *Symbolize* means “to be a symbol of.”

symbolism (SIM-buhl-izm): The practice of using symbols. See also: *symbol*.

theme (theem): A story’s main message or moral.

tone (tohn): The author’s attitude toward the subject matter or toward the reader or audience. Words that could describe tone include *doubtful, humorous, gleeful, serious, and questioning*. Tone is conveyed through the author’s word choices and the details that he or she includes.



Illustration by Alex Nabaum

FICTION

([HTTPS://SCOPE.SCHOLASTIC.COM/PAGES/TOPICS/FICTION.HTML](https://scope.scholastic.com/pages/topics/fiction.html))

The Broom Dog

It was just another school day . . . until it wasn't.

By Jason Reynolds |

From the April 2020

(<https://scope.scholastic.com/issues/2019-20/040120.html>) Issue

Learning Objective: to describe the central conflict of a work of fiction and explain how that conflict is resolved

Complexity Factors

Featured Skill: Conflict
(<https://scope.scholastic.com/>)

Other Key Skills: author's craft, structure, simile, setting, character

Common Core Standards

TEKS Standards

The Story

Resources

Lesson Plan

Bookmark & Share

Want to hear this story read aloud? Click here!

([https://scope.scholastic.com/issues/2019-20/040120/the-](https://scope.scholastic.com/issues/2019-20/040120/the-broom-dog.html#tab1)

broom-dog.html#tab1)

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Text-to-
Speech

Presentation View

Read the Story

A school bus is many things. A school bus is a substitute for a limousine. A school bus is the students' version of a teachers' lounge. A school bus is the principal's desk. A school bus is the nurse's cot. A school bus is an office with all the phones ringing.



A school bus is a safe zone. A school bus is a war zone. A school bus is a concert hall. A school bus is a food court. A school bus is a court of law, all judges, all jury. A school bus is a magic show full of disappearing acts. A school bus is a bumblebee, buzzing around with a bunch of stingers on the inside of it.

A school bus is a book of stamps. Passing mail through windows. Notes in the form of candy wrappers telling the street something sweet came by. Notes in the form of fingers pointing at the world zooming by.

A school bus is a ketchup packet with a tiny hole in it. Left on a seat. A paper tube around a straw. That straw will puncture the lid on things, make the world drink something with some fizz and fight. Something delightful and uncomfortable. Something that will stain. And cause gas.

A school bus is a talent show. A school bus is a microphone. A beat machine. A recording booth. **A school bus is a horn section.** A rhythm section. An orchestra pit.

A school bus is a basketball court. A football stadium. A soccer field. A school bus is a movie set. Actors, directors, producers, script. Scenes. Settings. Motivations. Action! Cut. *Your fake tears look real. These are real tears. But I thought we were making a comedy.* **A school bus is a misunderstanding.**

To Canton, a school bus is also a cannon-ball. A thing that almost destroyed him. Almost made him motherless.



Canton's mother is the crossing guard at Latimer Middle School and has been the crossing guard there since before he was born. He grew up running around the house wearing her neon vest, blowing her whistle. He learned to say "stop" before he learned to say "potty." Hand up to halt. Then hand out for the wave-through.

To Canton, crossing guards, especially his mother, seemed to have special powers. They were able to stop moving things. Able to slow traffic. Able to make a safe way for people to cross from one side to another. Their vests were capes, and their whistles blew some kind of magic tone that forced drivers to hit brakes.

That's what Canton always thought, until a year ago when a little blue ball went bouncing off the sidewalk into the street and a boy named Kenzi Thompson went running after it. Canton's mom had turned her back just for a moment, a split second, and by the time she realized what was happening, Kenzi was charging across the crosswalk, a school bus headed right toward him.

There wasn't enough time to blow the whistle, so Canton's mother, Ms. Post, went chasing after Kenzi, who, once he realized the bus was coming, froze in the middle of Portal Avenue. The bus hit the brakes. The scream of metal and smoke kicking up from the burning rubber filled the air as Ms. Post threw her entire body into Kenzi, knocking him forward, the bus turning just enough to avoid hitting Kenzi but not enough to avoid slightly bumping her.

But a slight bump from a bus ain't so slight. But a broken shoulder and bruised hip is much better than a burial. But the whole thing was devastating to Canton.

Canton always waited for his mother after school, killing time by helping Mr. Munch, the custodian, do custodial things. Actually, mostly Canton just sat around listening to Mr. Munch complain about

things like the bathrooms. But on the day Canton's mother was hit by a bus, the conversation about why kids throw pennies on the floor like pennies don't spend was cut short by Jasmine Jordan and Terrence Jumper, who came running back into the school screaming about it.

"Ms. Post got hit by a school bus!" A sentence Canton never expected to hear. **And hearing it was like hearing the world's longest whistle blow, shrill, shredding his eardrums. His skin was crawling, felt like it was changing color, from brown to yellow. School bus yellow.** By the time Canton and Mr. Munch got outside, sirens were already blaring down Portal Avenue.



Ms. Post was back to work in a week. Whistle in mouth, vest strapped on, altered only by the sling holding her shoulder in place. She went back to normal. She had to. Said it was just part of the job.

But not Canton. He didn't go back to normal.

The afternoon his mother returned to the corner to guide students across the street, Mr. Munch found Canton in the bathroom after school, sitting on the nasty tile floor in the corner, his head pressed against his knees.

"Canton, what you doing in here?" Mr. Munch asked. When Canton lifted his head up, Mr. Munch could see he'd been crying. He could also see that Canton's chest was pumping, heaving like it was hard for him to breathe. Like it would break open. Mr. Munch got down on the floor with him. Squatted beside him and talked him through some breathing exercises.

"Come on, Canton. Count to 10 with me. One, two, three . . ." And then, "Now let's go back to one. Ten, nine, eight . . ." Eventually Canton could breathe. Could talk. Could stand. Mr. Munch walked him outside. When they made it to the corner, where Ms. Post was working, Canton wrapped his arms around his mother and squeezed. Held her so tight she winced, her shoulder still a sack of broken bone.

“Okay. I’m okay. You’re okay. We’re okay,” she chanted in his ear, trying to figure out how to get him to let go so she could do her job, but not wanting to let go because he was also her job.

Mr. Munch patted Canton on his shoulder, but realizing there was no way this boy would let go of his mother, Mr. Munch decided he would step into the street, stick his fingers in his mouth and whistle. He put his hand up and yelled at the cars, “I’m tellin’ y’all right now, you hit me and I’m hitting you back!” Once the traffic stopped, he yelled for all the waiting students to “get on ’cross the street.” Then he turned back toward the stopped cars and puffed his chest, almost bucking, daring them to move.



The next day, Mr. Munch met Canton outside his last class of the day, Mr. Davanzo’s social studies class.

“How you feeling?”

“I’m okay.”

“Still got the jitters?”

Canton nodded, just slightly, trying to hide his embarrassment.

“Wanna take a walk with me? I wanna give you something.”

Canton and Mr. Munch sauntered the halls of the school, pushing dust, and hair that looked like dust, and coins and candy wrappers and a random sock and drawstrings and loose braids and who knows what else, as the other students bustled around, eventually funneling through the doors into the outside world.

“When my daughter, Winnie, went off to college, my wife got so nervous that she’d call Winnie multiple times a day. And whenever Winnie wouldn’t answer, Zena would just . . . lose it,” Mr. Munch started.

"Zena's your wife?"

"Yeah." Mr. Munch grinned. "Best person I ever known. But she's been through a lot. Seen a lot of the world when she was young, and it made her terrified for our daughter. Made her anxious about every step Winnie took away from us. What if something happens to her? What if she needs us? What if she's in danger? Zena would go on and on with these questions, up all night, sick with fear all day."

"And what you say?"

"Nothing. But what I *did* was buy her a dog."

"A dog?"

"Yep."

They stopped at the custodian closet. The old man pushed the pile of middle school debris into the corner, then pulled out a million keys, flipping through them like pages of a book. "Not because she needed something else to care for—no dog can take the place of our baby girl—but I read this thing about emotional support animals."

"What's that?"

"Basically it's like having a dog to make you feel better."

Finally, he picked the right key and opened the closet door. "I mean, what's better than a dog, right?"

They went into the closet, which was big enough to be an office. Pictures on the wall of Mr. Munch's wife and daughter. And the dog. A small, curly-haired thing with an underbite so ugly it was cute. At least Canton thought so.

But besides its cuteness, Canton kept thinking about all the things *better* than dogs. Like ice cream. And skateboards. And maybe a girlfriend one day. Or even a girl that's a friend. And a good joke. Oh, and video games. Then, after all that . . . dogs were cool.

"Mr. Munch, why you telling me this?" Canton asked. He was thinking maybe Mr. Munch was trying to be *his* emotional support dog, **except not a dog.**

His emotional support human, and all this was just a way to keep his mind off his mother and the fear of a school bus swiping her again.

"Why am I telling you this?" He repeated Canton's question. "Because I made you one."

"You . . . you made me a *dog*?"

"Well . . . I couldn't just buy you a dog. Your mom might not be okay with that. But I thought maybe this could help." Mr. Munch reached into a locker and pulled out the head of a broom—the sweeping part—which he'd detached from the broomstick. The straw was curled and mangled as if Mr. Munch had been cleaning the sidewalk for, like, 20 years with it. He had drawn big black circles on one side like eyes. And an oval with a tic-tac-toe board in the middle of it, which Canton assumed was the mouth. At the top, two pieces of cloth, cut into ears and glued in place.

"It's . . . a broom."

"I cleaned it. Promise. And yeah, it's a broom, until you do this." He petted the wiry twine as if it were fur, as if he were scratching behind the ear of a Yorkie in need of grooming.

"Why is the mouth like that? Is the . . . broom . . . dog angry?"

"No." Mr. Munch turned the broom head toward him, shrugged. "He's smiling."

"Oh." Canton squished up his befuddled face. "So, you really think this gonna help me?"

"Can't hurt to try?" A slick smirk crept onto Mr. Munch's face. "I mean, the worst that could happen is you decide to clean up the street. So either way . . . everybody wins."

The next day, after school, Canton, with the broom dog tucked under his arm, slowly walked up to the corner to watch his mother, to guard the crossing guard. He leaned against the stop sign at the corner. And whenever Ms. Post had to step into the street, blow her whistle, raise her hand to stop traffic, whenever Canton's chest would become an inflated balloon, he would run his fingers through the broom dog's hair. Eventually, he named it Dusty. It's strange, the things that work.



It's been a year since Mr. Munch gave Canton the broom dog. A year since the first panic attack, a year and a week since the accident, and things have gotten better.

The bell rings, and everyone gets up to leave Mr. Davanzo's class. Simeon stands at the door, giving everyone high fives like he always does. "Up high," he says to Canton as he approaches. Canton slaps his hand.

"Don't forget tonight's homework. Write about place. About people. Human environmental interaction!" Mr. Davanzo shouted over the end-of-day clamor.

Canton stops at his locker, reaches in to grab Dusty, then heads for the door. He passes Ms. Wockley in the hallway scolding Simeon and Kenzi, the blue ball in his hand. Outside he walks past Candace Greene, who he never had the courage to talk to because she was always with her friends, Stinky Greg and Cool Remy. He passed Mr. Johnson moving the carpool line along. Had to get to the corner before the first cross. That was his thing. For a year and a week. And when Canton finally made it up to the crosswalk at Portal Avenue, there was his mother, Ms. Post, strapping on her vest and pulling the whistle attached to a black lanyard over her head like it was some kind of prestigious medal.

"There's my sweet boy," she said, greeting him, arm winged. They hugged. "How was school?"

"It was okay."

"Homework?"

"Mr. Davanzo wants us to record human environmental interaction."

"Which is . . . ?"

"Which is what I'm gonna work on." Canton made a funny face at his mom, and she made one back.

"I'm not exactly sure what that means, but I feel like I'm probably an expert at it."

Canton chuckled. "I'll let you know if I need your assistance."

"Deal. Well, get to it." Ms. Post winked. Canton pulled a notebook from his backpack, along with Dusty the broom dog, then set the bag down against the stop sign so he could sit and have a little cushion. The broom dog rested on his lap as he scribbled words and phrases.

Latimer Middle School.

Corner.

Portal Avenue.

Cars.

Classmates.

Mom.

Whistle.

People stop.

People go.

People talk.

People hug.

People frown.

People laugh.

People go off.

People go on.

Canton glanced up as everyone congregated at the corner, like water building against a dam, allowed to flow every few minutes. People turning and crossing, waiting and talking. The web of conversations. Gregory Pitts liked Sandra White. Satchmo Jenkins feared he might be eaten by a dog on his way home. Cynthia Sower was putting on a show at 3:33 p.m. Some banter on boogers, and everyone wanted to know what secret things Fatima Moss was always writing.

He watched his classmates tap-dance with tongues, challenging one another, slipping and sliding from story to story. Watched his mother perform a kind of ballet. How she spun, stepped into the street like she was made of more. Blew her whistle. Put a hand up for a bus to stop. Put a hand out to wave the walkers through.

When all the Latimer students had walked off, headed home or wherever they went after school, Ms. Post removed her vest. She slung it over her shoulder. Pulled the whistle over her head. Another day, job done.

“Ready to walk?” she asked Canton, **who had been working nonstop on his assignment.**

He nodded. “Yeah.”

Canton stood, the broom dog falling from his lap like he had forgotten it was there. Ms. Post picked it up.

“Sheesh. This thing has seen better days.” She examined it. The mangled straw. The pieces of felt that were meant to be ears long gone. “I know it’s supposed to be a dog, but now it kinda looks like a

bus.” She handed it to Canton. “The eyes are like the headlights, and the mean mouth—”

“It’s a smile,” Canton corrected.

“Oh, right. The smile . . . is the grille. Funny.”

Canton had never noticed that. The broom dog had just become a thing he had, a thing he knew was there if he needed it, but it had been a long time, he realized, since he’d actually needed it.

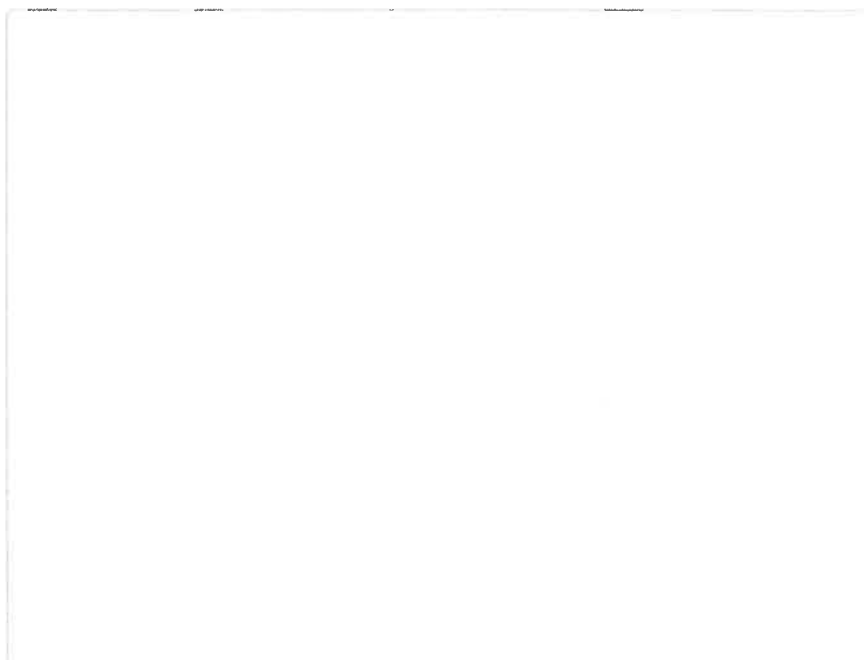
“It’s all faded now anyway,” Canton said, grabbing his backpack. They stood on the corner, looked both ways before crossing.

“Still want it?” his mother asked. **Canton shrugged, tossed it up in the air.** Caught it. Tossed it again. Caught it. Again, and loose straw separated from the bunch. Again. And more loose straw, falling down on them. And more. Ms. Post laughed. “Look at that. A school bus falling from the sky.”

Canton smiled, knowing a school bus is many things.

So is a walk home.

What Is an Emotional Support Animal?





Engineering Design Process Worksheet

Date: _____

Name: _____

Class: _____

Plan It

You're organizing a paper airplane competition for your class. Determine the criteria and constraints of the competition. Then, describe how you would apply each step of the EDP to design your own entry.

Criteria	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Constraints	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Identify	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Imagine	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Plan	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Create	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Test	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Improve	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>



Engineering Design Process Graphic Organizer

Date: _____

Name: _____

Class: _____

Cycle Diagram

Describe each step of the engineering design process in the space provided.

