

# 6th Grade Summer Packet



**Turn Into:**

**Mrs. Evans- 6B**

**or**

**Mrs. Hyde- 6A**

Dear 6th Grade Parents,

This summer, there are 2 parts to the 6th grade summer assignment.

- Math- Online IXL Assignments
- Language Arts- “Thank You Ma’am” - Reading and Analysis Questions

For maintaining math skills, students must log in to IXL for some practice over the summer.

Mrs. Evans has included the instructions in the attached letter.

For Language Arts, they must read “Thank You Ma’am”, answer the pre-questions, vocab section, and post-reading questions and be prepared to discuss when they return in August.

This assignment gives students the opportunity to stay engaged throughout the summer and start the year off in a productive manner. The story will lead into the first unit of Language Arts in August.

Our goal is to further engage students in the materials they will be taught in class while striving to develop their reading comprehension and synthesis skills. Development of these skills is critical to a student’s success in multiple subjects as they progress through Junior High, High School and College.

Students that complete the IXL math over the course of the summer and turn in their reading assignment will earn a Spirit Shirt and Jeans Day next year.

Sincerely,

Mrs. Evans and Mr. Pezzuto

Dear 6th Grader,

In place of worksheets for summer review, I have assigned some IXL assignments to complete for extra review and practice. The assignment(s) are not required, but are highly recommended. Assignments have been chosen to help you prepare for the upcoming school year. Use your [IXL.com](https://www.ixl.com) login information. All assignments will be listed under the “From Your Teacher” tab that appears when a student first logs into IXL.

Sincerely, Mrs. Evans



*"Thank You, Ma'am"* by Langston Hughes: Pre-Reading Questions

3. Have you ever learned an important lesson from someone unexpected?(**5 sentences**)

4. What would you do if someone tried to take something from you?(**5 sentences**)

## Thank You, Ma'am (by Langston Hughes, 1958)

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being dragged boy. "I just want you to turn me loose."

"Was I bothering you when I turned that corner?" asked the woman.

"No'm."

“But you put yourself in contact with *me*,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”

Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, “What is your name?”

“Roger,” answered the boy.

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and *went to the sink*.

Let the water run until it gets warm,” she said. “Here’s a clean towel.”

“You gonna take me to jail?” asked the boy, bending over the sink.

“Not with that face, I would not take you nowhere,” said the woman. “Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you ain’t been to your supper either, late as it be. Have you?”

“There’s nobody home at my house,” said the boy.

“Then we’ll eat,” said the woman, “I believe you’re hungry—or been hungry—to try to snatch my pocketbook.”

“I wanted a pair of blue suede shoes,” said the boy.

“Well, you didn’t have to snatch *my* pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could of asked me.”

“M’am?”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, *run!*

The woman was sitting on the day-bed. After a while she said, “I were young once and I wanted things I could not get.”

There was another long pause. The boy’s mouth opened. Then he frowned, but not knowing he frowned.

The woman said, “Um-hum! You thought I was going to say *but*, didn’t you? You thought I was

going to say, *but I didn't snatch people's pocketbooks*. Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son—neither tell God, if he didn't already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman *not* to trust him. And he did not want to be mistrusted now.

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

"That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

"Eat some more, son," she said.

When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto *my* pocketbook *nor nobody else's*—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

She led him down the hall to the front door and opened it. "Good-night! Behave yourself, boy!" she said, looking out into the street.

The boy wanted to say something else other than "Thank you, m'am" to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say "Thank you" before she shut the door. And he never saw her again.

*"Thank You, Ma'am"* by Langston Hughes: Vocabulary

<b>Vocab Word</b>	<b>Part of Speech</b>	<b>Definition</b>	<b>Synonym</b>	<b>Antonym</b>	<b>Picture</b>	<b>Sentence</b>
<b>presentable</b>						
<b>barren</b>						
<b>dignity</b>						

*"Thank You, Ma'am"* by Langston Hughes: Vocabulary

<b>Vocab Word</b>	<b>Part of Speech</b>	<b>Definition</b>	<b>Synonym</b>	<b>Antonym</b>	<b>Picture</b>	<b>Sentence</b>
<b>frail</b>						
<b>suede</b>						
<b>mistrust</b>						

*"Thank You, Ma'am"* by Langston Hughes: Character Traits

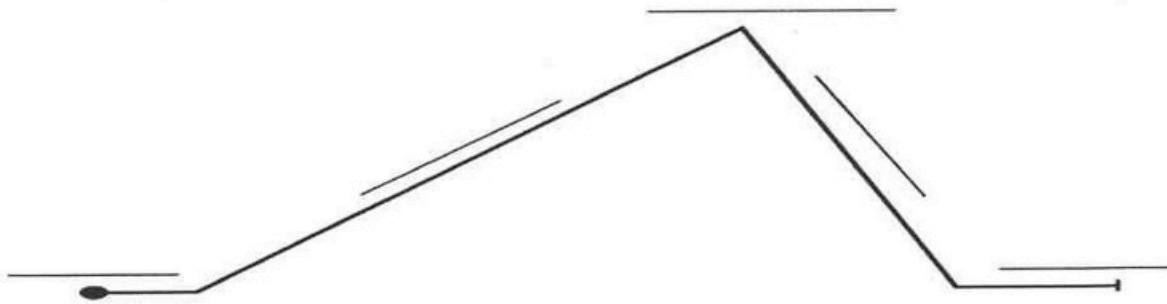
**Directions: Determine character traits for Mrs. Luella Bates, Washington Jones and Roger; Collect evidence to support each character trait you list (1-2 per character): Complete it as you read.**

Character	Traits (forgiving, joyful, loving, etc)	Evidence from text to support traits
Mrs. Luella Bates		
Washington Jones		
Roger		

*"Thank You, Ma'am"* by Langston Hughes: Elements of Plot

**Label the Elements of Plot**

**Plot Diagram**



**Exposition**

Who are the characters and what is the situation?

Where and when does the story take place?

How does the setting affect the events in the story?

**Rising Action:** What important events make the story more exciting or serious?

*"Thank You, Ma'am"* by Langston Hughes: Elements of Plot

**Climax** What is the biggest moment or turning point in the story?

**Falling Action:** What happens after the climax?

**Resolution:** How does the story end?

*"Thank You, Ma'am"* by Langston Hughes: Comprehension Questions

**Directions: Answer the following questions in complete sentences.**

1. Why does Roger try to steal Mrs. Jones's purse?
2. How does Mrs. Jones react after Roger attempts to rob her?
3. Why is Roger surprised by Mrs. Jones's behavior?
4. What does Mrs. Jones reveal about her own past?
5. Why doesn't Roger run away when he has the chance?
6. What lesson does Roger learn by the end of the story?
7. Why do you think Hughes chose the title *"Thank You, Ma'am"*?
8. What lesson do you think the author wants readers to learn?

*“Thank You, Ma’am”* by Langston Hughes: Literary Analysis

Choose one theme from the list below and explain how it appears in the story.

- \* Kindness can change people.      \* Everyone makes mistakes.      \* Trust must be earned
- \* Being caring and understanding can make a big difference.      \* People deserve second chances.

**Chosen Theme:** \_\_\_\_\_

<b>Framed Textual Evidence from the story: i.e. One important piece of evidence from the text is, “</b>	<b>Analysis (explanation of evidence)</b>

*"Thank You, Ma'am"* by Langston Hughes: Conflict Analysis

What is the main conflict in the story?

**Character vs. Character**

**Character vs. Self**

**Character vs. Society**

**Character vs. Nature**

Explain your answer:

*“Thank You, Ma’am”* by Langston Hughes: Character Comparison

**Character Analysis:**

<b>Characters</b>	<b>Similarities</b>	<b>Differences</b>
<b>Mrs. Luella Bates</b>		
<b>Washington Jones</b>		
<b>Roger</b>		

*“Thank You, Ma’am”* by Langston Hughes: Figurative Language

**Figurative Language:** Directions: Identify the figurative language or descriptive writing in the story.

<b>Figurative Language</b>	<b>Quote from text demonstrating the figurative language</b>	<b>Meaning of the text</b>

*"Thank You, Ma'am"* by Langston Hughes: Point of View

**Point of View**

What point of view is the story told from?

- First Person
- Second Person
- Third Person Limited
- Third Person Omniscient

Provide explicit evidence from the text that supports what point of view you chose.

How does the way the story is told help readers understand the characters and events?

*"Thank You, Ma'am"* by Langston Hughes: End of Reading Activity

**Choose ONE activity to complete.**

**Option 1: Diary Entry** Write a diary entry from Roger's point of view after the events of the story.

**Option2: Alternate Ending** Write a different ending for the story

