

## High School Geometry with ELA Supplemental Learning Packets

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March 30, 2020

Dear 4J Families and Caregivers,

This packet contains paper-based home learning enrichment activities for your student. Thank you for accessing opportunities to keep kids engaged, learning, and thinking as we negotiate these changing and challenging conditions. This packet is part of Phase One for remote learning activities in 4J.

Phase Two begins April 6 when teachers will provide grade-level education activities that can be done at home. Teachers and schools will do their best to connect with each student in their classroom communities and check to see that community resources, technology, and learning activities are available for all.

In the meantime, we'd like to share some optional resources to support Reading/English Language Arts and Math.

Inside this packet, you will find:

- Geometry Choice Board with supporting activities
- High School Responsive Reading and Writing activities with four guided reading passages

If you choose to use these resources, please do so in a way that works for you and your family.

With great care for you and your loved ones,

The 4J Instruction Department

**Supplemental learning online links are recommended over paper packets at:**

<https://www.4j.lane.edu/communications/coronavirus/learning/#distance>

*The link above has a Spanish option as well as English.*





## Geometry Supplemental Home Materials

March 30 – April 3

In this packet you'll find a "choice board" of various activities, tasks, and questions to keep your brain thinking creatively and mathematically during this time away from school. Challenge yourself to think like a mathematician and ask yourself the following questions:

- What do I notice? What do I wonder? What questions could I answer using mathematics?
- How could I explain my thinking to someone in my family?
- Do I notice any patterns?
- How does this task connect to something I have learned previously in math class?

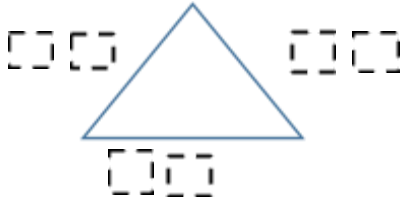
Each of the tasks are numbered and are organized in groups below. As you complete a task, cross out or star the problem on the board below, as you work your way through the week.

 <b>Geometry Choice Board</b> 				
Open Middle	Which One Doesn't Belong?	Always, Sometimes, Never	CPM Checkpoint Problems	Notice, Wonder
#1	#6	#11	#16	#21
#2	#7	#12	#17	#22
#3	#8	#13	#18	#23
#4	#9	#14	#19	#24
#5	#10	#15	#20	#25

# Open Middle

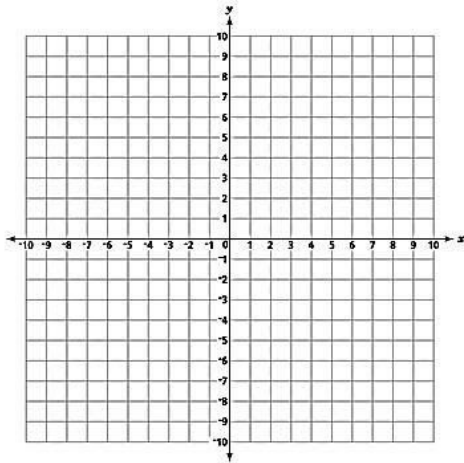
<https://www.openmiddle.com/>

**#1** Directions: Using the digits 1 to 6, at most one time each, fill in the boxes to find three side lengths that are two-digits each and form an acute triangle. Do not assume shape is drawn to scale.



**#2** Directions: Use the integers 2 through 10, at most one time each, as lengths of individual sides to form three triangles. What is the smallest total area of the three triangles you can create? What is the largest? Consider drawing a picture to help you!

**#3** Directions: Given triangle ABC with vertices  $(-8, 2)$ ,  $(-2, 2)$ , and  $(-2, 8)$ , create triangle DEF in quadrant one that uses a translation, rotation, and reflection (in any order) to take that triangle to triangle ABC and show congruence.



**#4** Directions: Using the digits 0 to 9 at most one time each, fill in the boxes to create a correct statement:

**#5** Directions: Create two pairs of coordinates on the same line segment that have M  $(3, 4)$  as their midpoint.

•  $(\square, \square)$

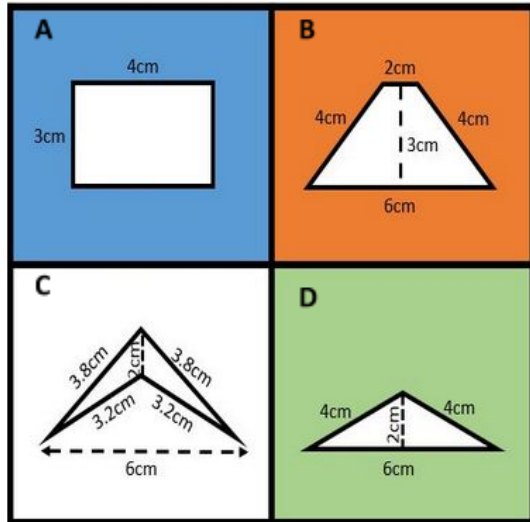
M  $(3, 4)$

$(\square, \square)$  •

# Which One Doesn't Belong?

<http://www.visualpatterns.org/>

**#6** Find a reason why each shape does not belong. What geometric skill/concept can you use to justify each choice?



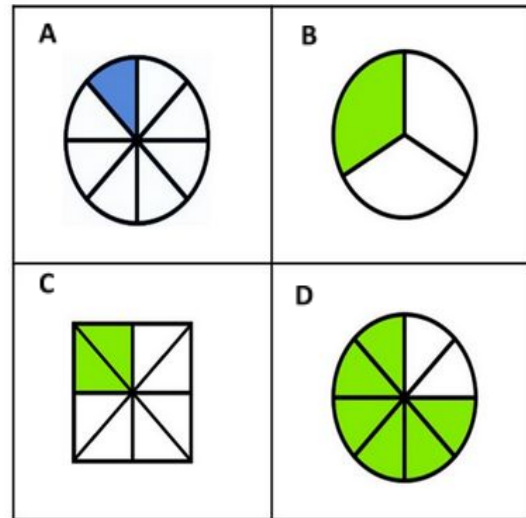
Shape A:

Shape B:

Shape C:

Shape D:

**#7** Find a reason why each shape does not belong. What geometric skill/concept can you use to justify each choice?



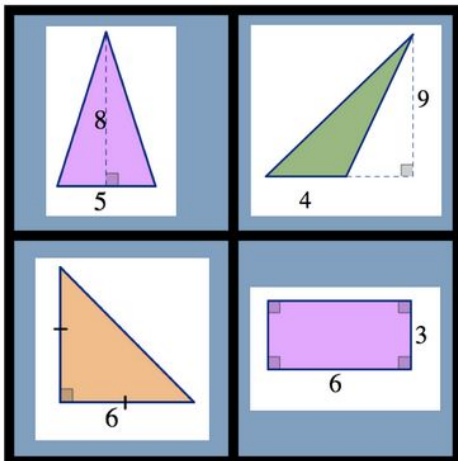
Shape A:

Shape B:

Shape C:

Shape D:

**#8** Find a reason why each shape does not belong. What geometric skill/concept can you use to justify each choice?



Shape A:

Shape B:

Shape C:

Shape D:

**#9** Find a reason why each shape does not belong. What geometric skill/concept can you use to justify each choice?

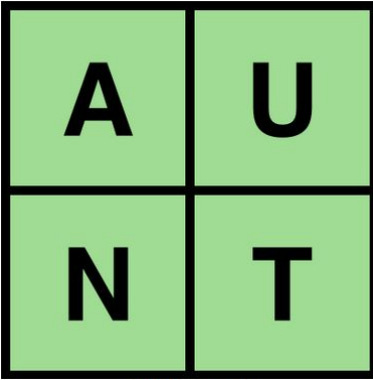
Shape A:

Shape B:

Shape C:

Shape D:

#10 Find a reason why each shape does not belong. What geometric skill/concept can you use to justify each choice?



Shape A:

Shape B:

Shape C:

Shape D:

## Always, Sometimes, Never

<http://asnmath.blogspot.com/>

#11 Is this statement about the diagonals of a square always, sometimes, or never true? Justify your reasoning.

**The diagonals of a square bisect its angles.**

#12 Is this statement quadrilaterals always, sometimes, or never true? Justify your reasoning.

**The angle measures of a quadrilateral sum to 180 degrees.**

#13 Is this statement always, sometimes, or never true? Justify your reasoning.

**A parallelogram is a trapezoid.**

#14 Is this statement about lines always, sometimes, or never true? Justify your reasoning.

**If two lines are not parallel then they intersect.**

#15 Is this statement about circles always, sometimes, or never true? Justify your reasoning.

**Two concentric circles are similar.**

# CPM Checkpoint Problems

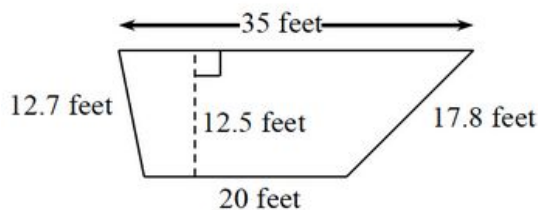
<https://open-ebooks.cpm.org/bookdb.php?title=ccg&name=reference.checkpoints&type=tcheckpoints>

\*\*These can be found in your CPM textbook at various places and a few are listed below. The answers to these questions can be found at the bottom of the page.

## #16 Checkpoint 4 (4-44): Finding the Areas and Perimeters of Complex Shapes

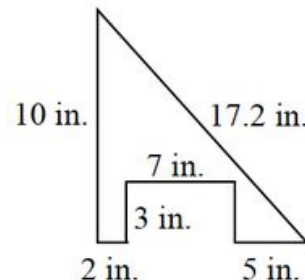
Find the area and perimeter of each figure. Note: All angles that look like right angles can be assumed to be right angles.

Trapezoid



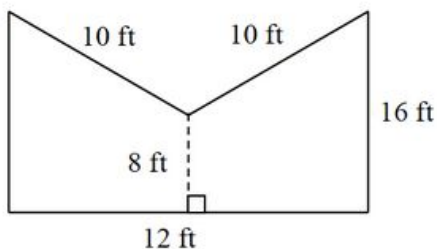
## #17 Checkpoint 4 (4-44): Finding the Areas and Perimeters of Complex Shapes

Find the area and perimeter of each figure. Note: All angles that look like right angles can be assumed to be right angles.



## #18 Checkpoint 4 (4-44): Finding the Areas and Perimeters of Complex Shapes

Find the area and perimeter of each figure. Note: All angles that look like right angles can be assumed to be right angles.



## #19 Checkpoint 6 (6-50): Solving Proportional Equations and Similar Figures

Use proportions to solve this problem.

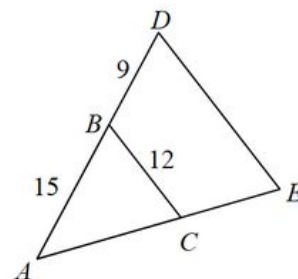
A rectangle has length 10 feet and width six feet. It is enlarged to a similar rectangle with length 18 feet. What is the new width?

## #20 Checkpoint 6 (6-50): Solving Proportional Equations and Similar Figures

Use proportions to solve this problem.

In the diagram at the right,  $\triangle ABC \sim \triangle ADE$ .

- Draw each triangle separately on your paper. Be sure to include all measurements in your diagrams,
- Find the length of  $\overline{DE}$ .



## Notice, Wonder

These are pictures from neighborhoods in Eugene. What pictures could you take and share with your class?

**#21** What do you notice? What do you wonder? What questions could you answer using mathematics? What additional information would you need?



Bonus: Research or measure the missing information and try to answer some of your questions.

**#22** What do you notice? What do you wonder? What questions could you answer using mathematics? What additional information would you need?



Bonus: Research or measure the missing information and try to answer some of your questions.

**#23** What do you notice? What do you wonder? What questions could you answer using mathematics? What additional information would you need?



Bonus: Research or measure the missing information and try to answer some of your questions.

**#24** What do you notice? What do you wonder? What questions could you answer using mathematics? What additional information would you need?



Bonus: Research or measure the missing information and try to answer some of your questions.



**#25** What do you notice? What do you wonder? What questions could you answer using mathematics? What additional information would you need?



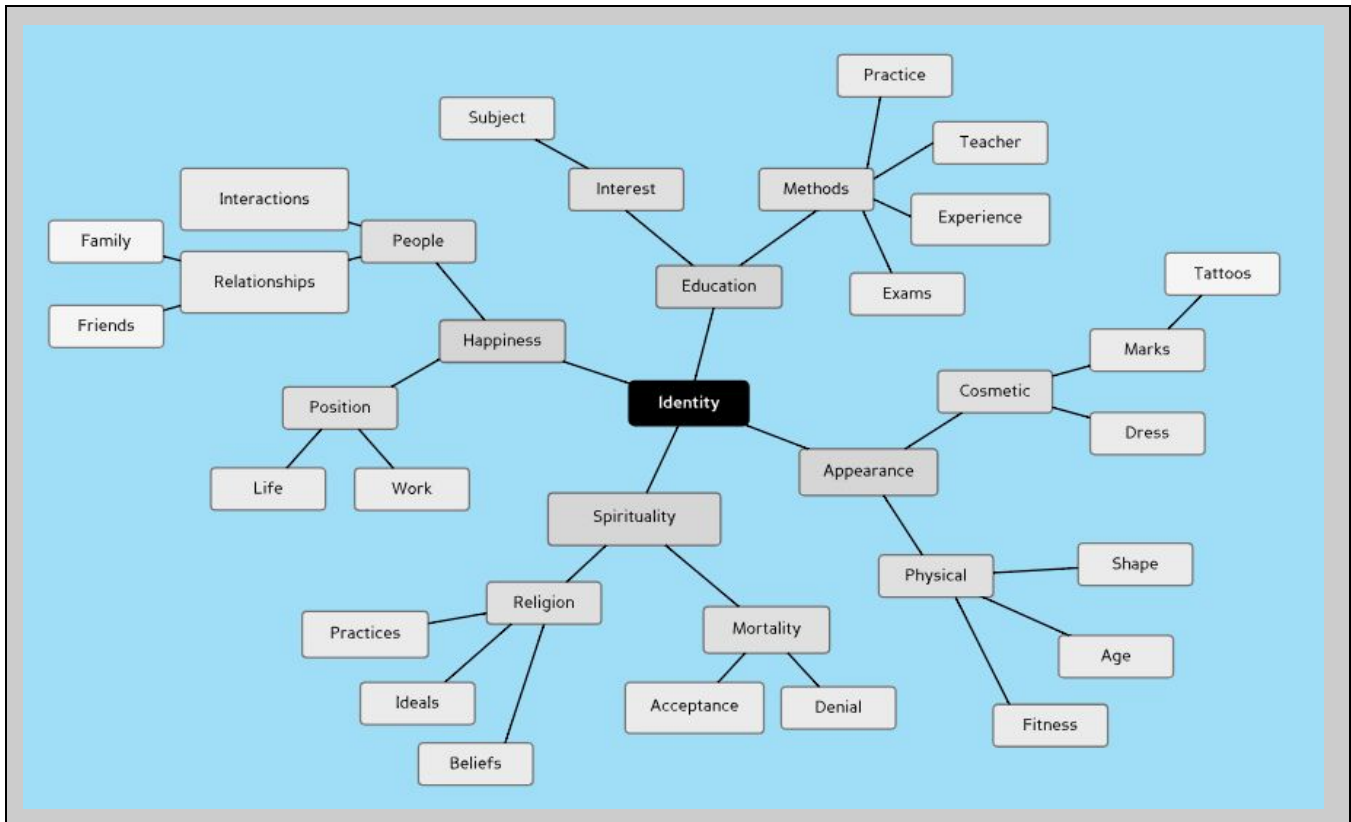
Bonus: Research or measure the missing information and try to answer some of your questions.

## High School Reading and Writing

Keep a writing journal throughout your at-home learning. Respond to each day's writing prompts as well as the critical reading questions provided at the end of each passage.

	Writing	Critical Reading
Day 1: <b>Essential Question</b> <b>Can You change your Identity?</b>	<b>Before Reading:</b> People change over time. Some changes are superficial; others are more substantial. Is it possible for a person to completely transform? How?	<b>Read the</b> Informational Article, Pages 5-11 <a href="#">“Rebel With a Cause: Rebellion in Adolescence: Teenage rebellion plays an important part in adolescent growth”</a> By Dr. Carl Pickhardt
Day 2: <b>Essential Question</b> <b>Can You change your Identity?</b>	<b>After Reading:</b> Psychology shows us patterns in human behavior. Does that mean that our destinies are set in stone? Explain your answer.	<b>Review your reading for Day 1:</b> <a href="#">“Rebel With a Cause: Rebellion in Adolescence: Teenage rebellion plays an important part in adolescent growth”</a> By Dr. Carl Pickhardt  <b>Answer the comprehension questions at the end of the article.</b>
Day 3: <b>Essential Question</b> <b>Can You change your Identity?</b>	<b>Before Reading</b> Does someone's past truly matter? Do your past actions make you who you are, or is it possible to leave your past behind completely?	<b>Read the short story:</b> <a href="#">Pages 12-20 “Retrieved Reformation”</a> By O. Henry
Day 4: <b>Essential Question</b> <b>Can You change your Identity?</b>	<b>After reading</b> In the context of this text, can you change your identity? Cite evidence from this text, your own experience, and other art or literature in your answer.	<b>Review your reading for Day 3</b> <a href="#">“Retrieved Reformation”</a> By O. Henry  <b>Answer the comprehension questions at the end of the article.</b>
Day 5: <b>Essential Question</b>	<b>Before Reading</b> How important is a person's	<b>Read and answer questions following the short story:</b>

<p><b>Can You change your Identity?</b></p>	<p>heritage to their identity? Do you think your heritage is something you can control or alter? Why or why not?</p>	<p><b>Pages 21-28</b>  <a href="#">“Everyday Use”</a>  <a href="#">By Alice Walker</a></p>
<p>Day 6:  <b>Essential Question</b>  <b>Can You change your Identity?</b></p>	<p><b>After Reading:</b> Do you think Dee is being true to her heritage? Why or why not?</p>	<p><b>Review your reading for Day 5. Answer the comprehension questions at the end of the article.</b> <a href="#">“Everyday Use”</a>  <a href="#">By Alice Walker</a></p>
<p>Day 7:  <b>Essential Question</b>  <b>Can You change your Identity?</b></p>	<p><b>Before Reading:</b> What is something you do that you consider part of your identity? Do you play a sport, instrument, or game? Are you involved in theater or the arts? Do you think you would be a different person if that activity were not a part of your life?</p>	<p><b>Read the following article: Pages 29-37</b>  <a href="#">:”Life After Sport: Depression in the Retired Athlete”</a>  <a href="#">By Emma Vickers</a></p>
<p>Day 8:  <b>Essential Question</b>  <b>Can You change your Identity?</b></p>	<p><b>After Reading :</b> What is something (activity, hobby, sport) that you consider part of your identity. Would you be a different person without that activity?</p>	<p><b>Review your reading for Day 7. Answer the comprehension questions at the end of the article.</b></p>
<p>Day 9:  <b>Essential Question</b>  <b>Can You change your Identity?</b></p> <p><b>Create an identity map.</b>  On a blank piece of paper, write your name in the middle and put a box around it. Create a web (see image below) of all of the elements that make up your identity. Some elements include family, hobbies, spirituality, culture, education, and physical traits</p>		



Day 10:  
**Essential Question**  
**Can You change your**  
**Identity?**

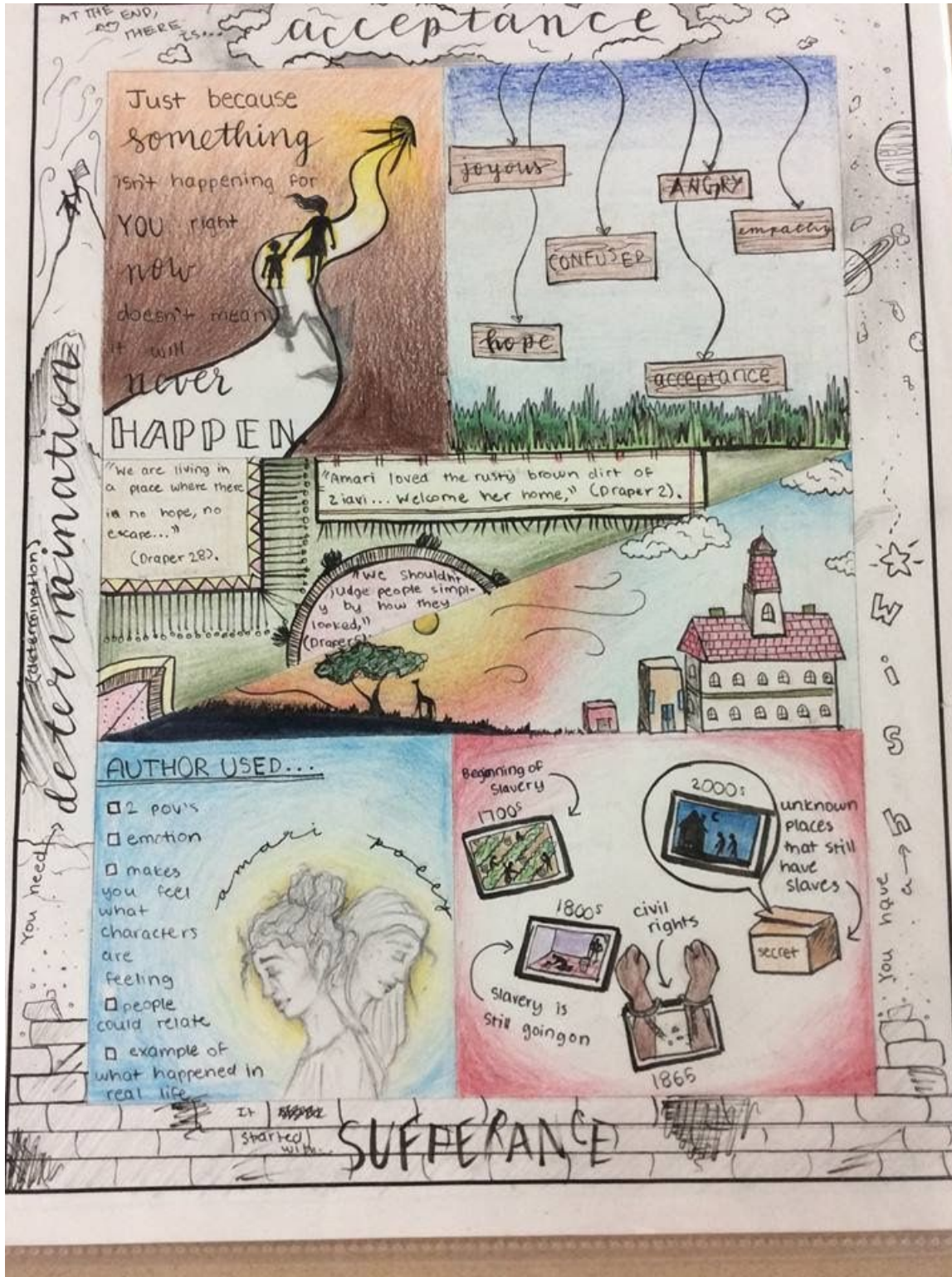
**Draw a one-pager that symbolizes happiness. Think about the articles you have read as you create the one-pager. See directions for one-pager below.**

### One-Pager

A One-Pager is a creative response to your learning experience. It allows you to respond imaginatively while being brief and concise in making connections between words and images. We think about what we see and read differently when we are asked to do something with what we have seen or read. We learn best when we create our own ideas. Your personal thinking about what you have experienced should be understood by the audience that views the One-Pager. Follow this format for your One-Pager.

- a. Use unlined white paper.
- b. Title the One-Pager appropriately to reflect the content.
- c. Use colored pens, pencils, or markers to add color
- d. Fill the entire page. Be purposeful about the arrangement of your One-Pager. For example, have a reason for using a certain color or for placing an object in a certain place. Write two quotations from the reading or activity. Use the proper grammatical format.
- e. Use three visual images, either drawn or cut out from magazines, to create a central focus to your page.

f. Place five essential vocabulary words/phrases around the images. These terms/words/phrases should express the main ideas, your impressions, feelings, or thoughts about what you have seen or read.



Name: \_\_\_\_\_ Class: \_\_\_\_\_

## Everyday Use

By Alice Walker  
1973

*Alice Walker is an African American novelist, short story writer, poet, and activist. Walker's novel The Color Purple won the National Book Award and the Pulitzer Prize for Fiction. In this short story from Love & Trouble: Stories of Black Women, a daughter comes home to visit her mother and sister with a new understanding of her identity. As you read, take notes on the significance of the family heirlooms for each character.*

[1] I will wait for her in the yard that Maggie and I made so clean and wavy yesterday afternoon. A yard like this is more comfortable than most people know. It is not just a yard. It is like an extended living room. When the hard clay is swept clean as a floor and the fine sand around the edges lined with tiny, irregular grooves, anyone can come and sit and look up into the elm tree and wait for the breezes that never come inside the house.



*"Quilt" by chriss is licensed under CC BY-NC 2.0*

Maggie will be nervous until after her sister goes: She will stand hopelessly in corners, homely and ashamed of the burn scars down her arms and legs, eyeing her sister with a mixture of envy and awe. She thinks her sister has held life always in the palm of one hand, that "no" is a word the world never learned to say to her. You've no doubt seen those TV shows where the child who has "made it" is confronted, as a surprise, by her own mother and father, tottering in weakly from backstage. (A pleasant surprise, of course: What would they do if parent and child came on the show only to curse out and insult each other?) On TV mother and child embrace and smile into each other's faces. Sometimes the mother and father weep; the child wraps them in her arms and leans across the table to tell how she would not have made it without their help. I have seen these programs.

Sometimes I dream a dream in which Dee and I are suddenly brought together on a TV program of this sort. Out of a dark and soft-seated limousine I am ushered into a bright room filled with many people. There I meet a smiling, gray, sporty man like Johnny Carson who shakes my hand and tells me what a fine girl I have. Then we are on the stage, and Dee is embracing me with tears in her eyes. She pins on my dress a large orchid, even though she had told me once that she thinks orchids are tacky<sup>1</sup> flowers.

1. **Tacky (adjective):** showing poor taste or quality

In real life I am a large, big-boned woman with rough, man-working hands. In the winter I wear flannel nightgowns to bed and overalls during the day. I can kill and clean a hog as mercilessly as a man. My fat keeps me hot in zero weather. I can work outside all day, breaking ice to get water for washing; I can eat pork liver cooked over the open fire minutes after it comes steaming from the hog. One winter I knocked a bull calf straight in the brain between the eyes with a sledgehammer and had the meat hung up to chill before nightfall. But of course all this does not show on television. I am the way my daughter would want me to be: a hundred pounds lighter, my skin like an uncooked barley pancake. My hair glistens in the hot bright lights. Johnny Carson has much to do to keep up with my quick and witty tongue.

- [5] But that is a mistake. I know even before I wake up. Who ever knew a Johnson with a quick tongue? Who can even imagine me looking a strange white man in the eye? It seems to me I have talked to them always with one foot raised in flight, with my head turned in whichever way is farthest from them. Dee, though. She would always look anyone in the eye. Hesitation was no part of her nature.

“How do I look, Mama?” Maggie says, showing just enough of her thin body enveloped in pink skirt and red blouse for me to know she’s there, almost hidden by the door.

“Come out into the yard,” I say.

Have you ever seen a lame<sup>2</sup> animal, perhaps a dog run over by some careless person rich enough to own a car, sidle up<sup>3</sup> to someone who is ignorant enough to be kind to him? That is the way my Maggie walks. She has been like this, chin on chest, eyes on ground, feet in shuffle, ever since the fire that burned the other house to the ground.

Dee is lighter than Maggie, with nicer hair and a fuller figure. She’s a woman now, though sometimes I forget. How long ago was it that the other house burned? Ten, twelve years? Sometimes I can still hear the flames and feel Maggie’s arms sticking to me, her hair smoking and her dress falling off her in little black papery flakes. Her eyes seemed stretched open, blazed open by the flames reflected in them. And Dee. I see her standing off under the sweet gum tree she used to dig gum out of, a look of concentration on her face as she watched the last dingy gray board of the house fall in toward the red-hot brick chimney. Why don’t you do a dance around the ashes? I’d wanted to ask her. She had hated the house that much.

- [10] I used to think she hated Maggie, too. But that was before we raised the money, the church and me, to send her to Augusta to school. She used to read to us without pity, forcing words, lies, other folks’ habits, whole lives upon us two, sitting trapped and ignorant underneath her voice. She washed us in a river of make-believe, burned us with a lot of knowledge we didn’t necessarily need to know. Pressed us to her with the serious ways she read, to shove us away at just the moment, like dimwits, we seemed about to understand.

Dee wanted nice things. A yellow organdy dress to wear to her graduation from high school; black pumps to match a green suit she’d made from an old suit somebody gave me. She was determined to stare down any disaster in her efforts. Her eyelids would not flicker for minutes at a time. Often I fought off the temptation to shake her. At sixteen she had a style of her own: and knew what style was.

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2. unable to walk normally because of an illness or injury affecting the leg or foot

3. to get physically close

I never had an education myself. After second grade the school closed down. Don't ask me why: In 1927 colored asked fewer questions than they do now. Sometimes Maggie reads to me. She stumbles along good-naturedly but can't see well. She knows she is not bright. Like good looks and money, quickness passed her by. She will marry John Thomas (who has mossy teeth in an earnest face), and then I'll be free to sit here and I guess just sing church songs to myself. Although I never was a good singer. Never could carry a tune. I was always better at a man's job. I used to love to milk till I was hooked in the side in '49. Cows are soothing and slow and don't bother you, unless you try to milk them the wrong way.

I have deliberately turned my back on the house. It is three rooms, just like the one that burned, except the roof is tin; they don't make shingle roofs anymore. There are no real windows, just some holes cut in the sides, like the portholes in a ship, but not round and not square, with rawhide holding the shutters up on the outside. This house is in a pasture<sup>4</sup>, too, like the other one. No doubt when Dee sees it she will want to tear it down. She wrote me once that no matter where we "choose" to live, she will manage to come see us. But she will never bring her friends. Maggie and I thought about this and Maggie asked me, "Mama, when did Dee ever have any friends?"

She had a few. Furtive<sup>5</sup> boys in pink shirts hanging about on washday after school. Nervous girls who never laughed. Impressed with her, they worshiped the well-turned phrase, the cute shape, the scalding humor that erupted like bubbles in lye.<sup>6</sup> She read to them.

- [15] When she was courting Jimmy T, she didn't have much time to pay to us but turned all her faultfinding power on him. He flew to marry a cheap city girl from a family of ignorant, flashy people. She hardly had time to recompose herself.

When she comes, I will meet — but there they are!

Maggie attempts to make a dash for the house, in her shuffling way, but I stay her with my hand. "Come back here," I say. And she stops and tries to dig a well in the sand with her toe.

It is hard to see them clearly through the strong sun. But even the first glimpse of leg out of the car tells me it is Dee. Her feet were always neat looking, as if God himself shaped them with a certain style. From the other side of the car comes a short, stocky man. Hair is all over his head a foot long and hanging from his chin like a kinky mule tail. I hear Maggie suck in her breath. "Uhhnnh" is what it sounds like. Like when you see the wriggling end of a snake just in front of your foot on the road. "Uhhnnh."

Dee next. A dress down to the ground, in this hot weather. A dress so loud it hurts my eyes. There are yellows and oranges enough to throw back the light of the sun. I feel my whole face warming from the heat waves it throws out. Earrings gold, too, and hanging down to her shoulders. Bracelets dangling and making noises when she moves her arm up to shake the folds of the dress out of her armpits. The dress is loose and flows, and as she walks closer, I like it. I hear Maggie go "Uhhnnh" again. It is her sister's hair. It stands straight up like the wool on a sheep. It is black as night and around the edges are two long pigtails that rope about like small lizards disappearing behind her ears.

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4. a field for raising animals

5. **Furtive** (*adjective*): attempting to avoid notice or attention

6. a chemical solution used for making soap



[20] "Wa-su-zo-Tean-o!" she says, coming on in that gliding way the dress makes her move. The short, stocky fellow with the hair to his navel<sup>7</sup> is all grinning, and he follows up with "Asalamalakim, my mother and sister!" He moves to hug Maggie but she falls back, right up against the back of my chair. I feel her trembling there, and when I look up I see the perspiration falling off her chin.

"Don't get up," says Dee. Since I am stout, it takes something of a push. You can see me trying to move a second or two before I make it. She turns, showing white heels through her sandals, and goes back to the car. Out she peeks next with a Polaroid. She stoops down quickly and lines up picture after picture of me sitting there in front of the house with Maggie cowering behind me. She never takes a shot without making sure the house is included. When a cow comes nibbling around in the edge of the yard, she snaps it and me and Maggie and the house. Then she puts the Polaroid in the back seat of the car and comes up and kisses me on the forehead.

Meanwhile, Asalamalakim is going through motions with Maggie's hand. Maggie's hand is as limp as a fish, and probably as cold, despite the sweat, and she keeps trying to pull it back. It looks like Asalamalakim wants to shake hands but wants to do it fancy. Or maybe he don't know how people shake hands. Anyhow, he soon gives up on Maggie.

"Well," I say. "Dee."

"No, Mama," she says. "Not 'Dee,' Wangero Leewanika Kemanjo!"

[25] "What happened to 'Dee?'" I wanted to know.

"She's dead," Wangero said. "I couldn't bear it any longer, being named after the people who oppress<sup>8</sup> me."

"You know as well as me you was named after your aunt Dicie," I said. Dicie is my sister. She named Dee. We called her "Big Dee" after Dee was born.

"But who was she named after?" asked Wangero.

"I guess after Grandma Dee," I said.

[30] "And who was she named after?" asked Wangero.

"Her mother," I said, and saw Wangero was getting tired.

"That's about as far back as I can trace it," I said. Though, in fact, I probably could have carried it back beyond the Civil War through the branches.

"Well," said Asalamalakim, "there you are."

"Uhhnnh," I heard Maggie say.

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7. belly button

8. **Oppress (verb):** to keep others down through cruel and unjust power

[35] "There I was not," I said, "before 'Dicie' cropped up in our family, so why should I try to trace it that far back?"

He just stood there grinning, looking down on me like somebody inspecting a Model A car. Every once in a while he and Wangero sent eye signals over my head.

"How do you pronounce this name?" I asked.

"You don't have to call me by it if you don't want to," said Wangero.

"Why shouldn't I?" I asked. "If that's what you want us to call you, we'll call you."

[40] "I know it might sound awkward at first," said Wangero.

"I'll get used to it," I said. "Ream it out again."

Well, soon we got the name out of the way. Asalamalakim had a name twice as long and three times as hard. After I tripped over it two or three times, he told me to just call him Hakim-abarber. I wanted to ask him was he a barber, but I didn't really think he was, so I didn't ask.

"You must belong to those beef-cattle peoples down the road," I said. They said "Asalamalakim" when they met you, too, but they didn't shake hands. Always too busy: feeding the cattle, fixing the fences, putting up salt-lick shelters, throwing down hay. When the white folks poisoned some of the herd, the men stayed up all night with rifles in their hands. I walked a mile and a half just to see the sight.

Hakim-a-barber said, "I accept some of their doctrines,<sup>9</sup> but farming and raising cattle is not my style." (They didn't tell me, and I didn't ask, whether Wangero—Dee—had really gone and married him.)

[45] We sat down to eat and right away he said he didn't eat collards, and pork was unclean. Wangero, though, went on through the chitlins<sup>10</sup> and corn bread, the greens, and everything else. She talked a blue streak<sup>11</sup> over the sweet potatoes. Everything delighted her. Even the fact that we still used the benches her daddy made for the table when we couldn't afford to buy chairs.

"Oh, Mama!" she cried. Then turned to Hakim-a-barber. "I never knew how lovely these benches are. You can feel the rump prints," she said, running her hands underneath her and along the bench. Then she gave a sigh, and her hand closed over Grandma Dee's butter dish. "That's it!" she said. "I knew there was something I wanted to ask you if I could have." She jumped up from the table and went over in the corner where the churn stood, the milk in it clabber<sup>12</sup> by now. She looked at the churn and looked at it.

"This churn top is what I need," she said. "Didn't Uncle Buddy whittle it out of a tree you all used to have?"

"Yes," I said.

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9. **Doctrine (noun):** a belief or set of beliefs held by a group

10. the small intestine of a pig

11. a phrase meaning "to speak rapidly and excitedly"

12. curdled or sour

"Uh huh," she said happily. "And I want the dasher,<sup>13</sup> too."

[50] "Uncle Buddy whittle that, too?" asked the barber.

Dee (Wangero) looked up at me.

"Aunt Dee's first husband whittled the dash," said Maggie so low you almost couldn't hear her. "His name was Henry, but they called him Stash."

"Maggie's brain is like an elephant's," Wangero said, laughing. "I can use the churn top as a centerpiece for the alcove table," she said, sliding a plate over the churn, "and I'll think of something artistic to do with the dasher."

When she finished wrapping the dasher, the handle stuck out. I took it for a moment in my hands. You didn't even have to look close to see where hands pushing the dasher up and down to make butter had left a kind of sink in the wood. In fact, there were a lot of small sinks; you could see where thumbs and fingers had sunk into the wood. It was beautiful light-yellow wood, from a tree that grew in the yard where Big Dee and Stash had lived.

[55] After dinner Dee (Wangero) went to the trunk at the foot of my bed and started rifling through it. Maggie hung back in the kitchen over the dishpan. Out came Wangero with two quilts. They had been pieced by Grandma Dee, and then Big Dee and me had hung them on the quilt frames on the front porch and quilted them. One was in the Lone Star pattern. The other was Walk Around the Mountain. In both of them were scraps of dresses Grandma Dee had worn fifty and more years ago. Bits and pieces of Grandpa Jarrell's paisley shirts. And one teeny faded blue piece, about the size of a penny matchbox, that was from Great Grandpa Ezra's uniform that he wore in the Civil War.

"Mama," Wangero said sweet as a bird. "Can I have these old quilts?"

I heard something fall in the kitchen, and a minute later the kitchen door slammed.

"Why don't you take one or two of the others?" I asked.

"These old things was just done by me and Big Dee from some tops your grandma pieced before she died."

[60] "No," said Wangero. "I don't want those. They are stitched around the borders by machine."

"That'll make them last better," I said.

"That's not the point," said Wangero. "These are all pieces of dresses Grandma used to wear. She did all this stitching by hand. Imagine!" She held the quilts securely in her arms, stroking them.

"Some of the pieces, like those lavender ones, come from old clothes her mother handed down to her," I said, moving up to touch the quilts. Dee (Wangero) moved back just enough so that I couldn't reach the quilts. They already belonged to her.

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13. a plunger for churning cream

"Imagine!" she breathed again, clutching them closely to her bosom.

[65] "The truth is," I said, "I promised to give them quilts to Maggie, for when she marries John Thomas."

She gasped like a bee had stung her.

"Maggie can't appreciate these quilts!" she said. "She'd probably be backward enough to put them to everyday use."

"I reckon she would," I said. "God knows I been saving 'em for long enough with nobody using 'em. I hope she will!"

I didn't want to bring up how I had offered Dee (Wangero) a quilt when she went away to college. Then she had told me they were old-fashioned, out of style.

[70] "But they're priceless!" she was saying now, furiously; for she has a temper. "Maggie would put them on the bed and in five years they'd be in rags. Less than that!"

"She can always make some more," I said. "Maggie knows how to quilt."

Dee (Wangero) looked at me with hatred. "You just will not understand. The point is these quilts, these quilts!"

"Well," I said, stumped. "What would you do with them?"

"Hang them," she said. As if that was the only thing you could do with quilts. Maggie by now was standing in the door. I could almost hear the sound her feet made as they scraped over each other.

[75] "She can have them, Mama," she said, like somebody used to never winning anything or having anything reserved for her. "I can 'member Grandma Dee without the quilts."

I looked at her hard. She had filled her bottom lip with checkerberry snuff,<sup>14</sup> and it gave her face a kind of dopey, hangdog<sup>15</sup> look. It was Grandma Dee and Big Dee who taught her how to quilt herself. She stood there with her scarred hands hidden in the folds of her skirt. She looked at her sister with something like fear, but she wasn't mad at her. This was Maggie's portion. This was the way she knew God to work.

When I looked at her like that, something hit me in the top of my head and ran down to the soles of my feet. Just like when I'm in church and the spirit of God touches me and I get happy and shout. I did something I never had done before: hugged Maggie to me, then dragged her on into the room, snatched the quilts out of Miss Wangero's hands, and dumped them into Maggie's lap. Maggie just sat there on my bed with her mouth open.

"Take one or two of the others," I said to Dee.

But she turned without a word and went out to Hakim-abarber.

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14. powdered tobacco

15. having a dejected appearance

[80] "You just don't understand," she said, as Maggie and I came out to the car.

"What don't I understand?" I wanted to know.

"Your heritage," she said. And then she turned to Maggie, kissed her, and said, "You ought to try to make something of yourself, too, Maggie. It's really a new day for us. But from the way you and Mama still live, you'd never know it."

She put on some sunglasses that hid everything above the tip of her nose and her chin.

Maggie smiled, maybe at the sunglasses. But a real smile, not scared. After we watched the car dust settle, I asked Maggie to bring me a dip of snuff. And then the two of us sat there just enjoying, until it was time to go in the house and go to bed.

*"Everyday Use" from Love & Trouble: Stories of Black Women by Alice Walker. Copyright © 1973 by Alice Walker. Reprinted by the permission of The Joy Harris Literary Agency, Inc.*

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following best identifies the main theme of the text?
  - A. Sometimes adopting a new heritage can result in the rejection of a person's true heritage and family history.
  - B. A person must understand their family history before they can truly understand themselves.
  - C. The modern world often demands that people change, whether they want to or not.
  - D. Physical objects can often offer people a connection to their family history and family members who have passed.
  
2. PART B: Which detail from the text best supports the answer to Part A?
  - A. "Pressed us to her with the serious ways she read, to shove us away at just the moment, like dimwits, we seemed about to understand." (Paragraph 10)
  - B. "You didn't even have to look close to see where hands pushing the dasher up and down to make butter had left a kind of sink in the wood." (Paragraph 54)
  - C. "These are all pieces of dresses Grandma used to wear. She did all this stitching by hand. Imagine!" (Paragraph 62)
  - D. "I didn't want to bring up how I had offered Dee (Wangero) a quilt when she went away to college. Then she had told me they were old-fashioned, out of style." (Paragraph 69)
  
3. PART A: What prompts the narrator to refuse to give Dee the quilts she wants?
  - A. She knows that Dee doesn't want the quilts to remember her grandmother.
  - B. She realizes that she has been neglecting Maggie.
  - C. She is tired of being pushed around by Dee.
  - D. She realizes that Maggie never gets what she deserves.
  
4. PART B: Which section from the text best supports the answer to Part A?
  - A. "She had filled her bottom lip with checkerberry snuff, and it gave her face a kind of dopey, hangdog look." (Paragraph 76)
  - B. "She looked at her sister with something like fear, but she wasn't mad at her. This was Maggie's portion. This was the way she knew God to work." (Paragraph 76)
  - C. "When I looked at her like that, something hit me in the top of my head and ran down to the soles of my feet." (Paragraph 77)
  - D. "I did something I never had done before: hugged Maggie to me, then dragged her on into the room" (Paragraph 77)
  
5. What does the phrase "the scalding humor that erupted like bubbles in lye" suggest about Dee? (Paragraph 14)
  - A. Her sense of humor is hurtful.
  - B. She has a boring sense of humor.
  - C. She doesn't often show her funny side.
  - D. Her sense of humor is difficult to understand.

6. How does the following passage contribute to readers' understanding of Maggie? "Aunt Dee's first husband whittled the dash,' said Maggie so low you almost couldn't hear her. 'His name was Henry, but they called him Stash.'" (Paragraph 52)

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7. How does Dee's perspective on the family's possessions compare to the rest of her family's?

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Name: \_\_\_\_\_ Class: \_\_\_\_\_

# **Rebel With a Cause: Rebellion in Adolescence**

*Teenage rebellion plays an important part in adolescent growth*

By Dr. Carl Pickhardt  
2009

*Psychology shows us patterns in human behavior. According to psychologist Dr. Carl Pickhardt, adolescence is a time of rebellion. In this article, Dr. Pickhardt outlines the stages of adolescent rebellion from ages 9 to 23. As you read, take notes on the reasons behind each stage.*

- [1] It's the poster characteristic of the teenager years: adolescent rebellion. And it's one that causes many conflicts with parents.

Two common types of rebellion are against fitting in socially (rebellion of non-conformity)<sup>1</sup> and against adult authority (rebellion of non-compliance).<sup>2</sup> In both types, rebellion attracts adult attention by offending it.

The young person proudly asserts individuality from what parents like or independence of what parents want and in each case succeeds in provoking their disapproval. This is why rebellion,

which is simply behavior that deliberately opposes the ruling norms or powers that be, has been given a good name by adolescents and a bad one by adults.



*"Youth Culture - 1980s - 1990s" by Paul Townsend is licensed under CC BY-NC 2.0.*

The reason why parents usually dislike adolescent rebellion is not only that it creates more resistance to their job of providing structure, guidance, and supervision, but because rebellion can lead to serious kinds of harm.

- [5] Rebellion can cause young people to rebel against their own self-interests — rejecting childhood interests, activities, and relationships that often support self-esteem.

It can cause them to engage in self-defeating and self-destructive behavior — refusing to do school work or even physically hurting themselves.

It can cause them to experiment with high-risk excitement — accepting dares that as children they would have refused.

It can cause them to reject safe rules and restraints — letting impulse overrule judgment to dangerous effect.

1. **Non-conformity (noun):** a refusal or failure to behave in accordance with socially accepted conventions or standards  
2. **Non-compliance (noun):** a failure or refusal to follow a rule or direction, or to obey authority

And it can cause them to injure valued relationships — pushing against those they care about and pushing them away.

- [10] So adolescent rebellion is not simply a matter of parental aggravation; it is also a matter of concern.

Although the young person thinks rebellion is an act of independence, it actually never is. It is really an act of dependency. Rebellion causes the young person to suspend self-definition and do the opposite of what other people want.

That's why the antidote for rebellion is the true independence offered by creating and accepting a challenge — the young person deciding to do something hard with themselves for themselves in order to grow themselves. The teenager who finds a lot of challenges to engage with, and who has parents who support those challenges, doesn't need a lot of rebellion to transform or redefine him or herself in adolescence.

To what degree a young person needs to rebel varies widely. In his fascinating book, *Born to Rebel* (1997), Frank Sulloway posits that later born children tend to rebel more than first born. Some of his reasoning is because they identify less with parents, do not want to be clones of the older child or children who went before, and give themselves more latitude to grow in nontraditional ways. So, parents may find later born children to be more rebellious.

From what I have seen in counseling, rebellion tends to have different roles in a young person's growth depending in which stage of adolescence it is expressed. Stage by adolescent stage, then, here is how rebellion seems to function.

## **Rebellion in Early Adolescence (9-13)**

- [15] Serious rebellion typically begins at the outset of adolescence, and when it does many parents think this opposition is against them. They are usually mistaken. Rebellion is not against them; it is only acted out against them.

Rebellion at this age is primarily a process through which the young person rejects the old child identity that he or she now wants to shed to clear the way for more grown up redefinition ahead. Rebellion at this early adolescent age proclaims: "I refuse to be defined and treated as a child any more!" Now he knows how he doesn't want to be, but he has yet to discover and establish how he does want to be.

How should parents respond to strong rebellion at this stage? When requests are met with delay, use patient insistence to wear down resistance. (See 9/15/09 blog, "Nagging the adolescent.") And try to move the early adolescent from acting out to talking out. Begin by asking, "can you help me better understand what you need?" See if you can get the young person to put their feelings into words. Having been given a full hearing and having had his or her say, the young person may now be more inclined to let parents have their way.

## Rebellion in Mid Adolescence (13-15)

In mid adolescence, during the late middle school and early high school years, most rebellion is about creating needed differentiation to experiment with identity and needed opposition to gather power of self-determination.

When parents feel hard-pressed by these acts of rebellion (breaking social rules, running with wilder friends, for example) they are best served by allowing natural consequences to occur and by repeatedly providing positive guidance. They do this by continually making statements about, and taking stands for, choices that support constructive growth.

- [20] Each time they do so, they provide the young person a fresh choice point to cooperate with them. Particularly when rebellion pushes hardest, as it usually does in mid adolescence, it is the responsibility of parents to keep communicating a reference that will guide the young person down a constructive path of growing up. In the words of one veteran parent who had shepherded two adolescents through periods of high rebellion, "what it takes is the gentle pressure of positive direction relentlessly applied."

Just because they won't heed what parents say and want at the moment doesn't mean that reference is not worth giving. Since rebellion is often reinforced by messages from peers, parents should keep getting their message in there. The son or daughter who ignored that direction today may decide to follow it tomorrow. Why? Because young people know that is their parents and not their peers who ultimately have their best interests at heart.

## Rebellion in Late Adolescence (15-18)

Many high school rebellions that I see occur as a result of delayed adolescence, the young person dramatically rebelling at last to liberate himself or herself from childhood dependency on parental approval for always being the "good child."

For example, only children are often slower to separate from parents because of strong attachment and protracted holding on by both sides. Finally in high school these young people, with graduation into more independence looming a year or two ahead, may need to initiate late stage rebellions to get the separation and differentiation and autonomy they need to undertake this next momentous step.

This is painful and scary for parents. At this older age, risk taking can be more dangerous, while they miss the loss of closeness and compatibility with their son or daughter that they have enjoyed for so many years.

- [25] What parents need to remember at this point is that the young person is just as scared and pained as they are. So their job is to allow more independence while expecting commensurate responsibility, staying empathetic during disagreements, and providing calm and clear guidance about any significant risk taking that may be going on.

## Rebellion in Trial Independence (18-23)

Rebellion starts in early adolescence with the young person resisting parental authority by saying: "You can't make me!" Rebellion ends in the last stage of adolescence, trial independence, with the young person resisting personal authority by saying: "I can't make me!"

Having dethroned parental authority for leading her life and supplanted it with her own authority, she finds herself rebelling against it. It's like the young person is saying: "Nobody is going to order me around, not even me!"

For example, the young person knows he has to be on time for a job, but he can't make himself get up in the morning. The young person knows she has to study, go to class, and turn in assignments, but she can't make herself do the college work. Both he and she know they shouldn't drink so much at parties because of how they act and what they let happen, but in the company of friends they can't make themselves stop. The old Walt Kelly quote really captures this conflicted age: "We have met the enemy and they are us."

What can parents do at this point? They must let the consequences of the young person's resistant choices play out and not interfere. How to end this rebellion against self-interest and accept their leadership authority in life is the last challenge of adolescence. It must be met before young adulthood can truly begin.

*"Rebel With a Cause: Rebellion in Adolescence" from [Psychology Today](#). © 2009, Dr. Carl Pickhardt. Reprinted with permission, all rights reserved.*

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. According to the article, what is the author's point of view toward rebellion in adolescence (i.e. good, bad, necessary evil)? Cite evidence from the text in your answer. [RI.6]

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2. According to the article, what are the main reasons for why teenagers rebel? [RI.3]
- A. Teenagers use rebellion as a way to get back at their parents.
  - B. Teenagers use rebellion to push boundaries.
  - C. Teenagers rebel mostly for attention, like younger children compete for parental attention with older siblings.
  - D. Teenagers rebel as a means to assert independence and individual identity.

3. PART A: What does the term "latitude" most closely mean as used in paragraph 13? [RI.4]
- A. Restriction
  - B. Space
  - C. Boundary
  - D. Orientation

4. PART B: Which phrase from the paragraph provides the best support for the answer to Part A? [RI.1]
- A. "To what degree a young person needs to rebel varies widely."
  - B. "later born children tend to rebel more than first born"
  - C. "do not want to be clones"
  - D. "to grow in nontraditional ways"

5. How does the structural organization of the article support Dr. Pickhardt's concept of adolescent rebellion? [RI.5]
- A. Dr. Pickhardt's concept of adolescent rebellion is broken down into stages, and the article reflects these stages in its structural design.
  - B. Dr. Pickhardt's concept of adolescent rebellion is broken down into types of rebellion, and the article reflects these types in its structural design.
  - C. Dr. Pickhardt's concept of adolescent rebellion follows a consecutive order, just as the article is ordered by introduction, body (i.e. the stages), and conclusion
  - D. Dr. Pickhardt's concept of adolescent rebellion consists of four perspectives, just as the article includes four different perspectives on the subject: author, psychologist, parent, and child.
6. Which of the following does NOT constitute an example of Dr. Pickhardt's advice to parents when responding to adolescent rebellion? [RI.3]
- A. He advises parents to talk to their children and keep lines of communication open.
  - B. He advises parents to give their children stricter boundaries but to avoid harsh punishment.
  - C. He advises parents to allow their children make their own mistakes, while maintaining a position of support for their children.
  - D. He advises parents to let children meet challenges and have a certain amount of responsibilities, depending on their age.

## Discussion Questions

**Directions:** *Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.*

1. Psychology shows us patterns in human behavior. Does that mean that our destinies are set in stone? Explain your answer.
2. Do you think every teenager feels the need to rebel? What factors might make this behavior more or less likely?
3. The author feels rebellion is an issue of concern, do you agree?
4. Some psychologists believe that a person's identity is formed during their adolescence. Others believe that identity is fluid, and that a person can change at any point. What do you think? Explain your answer.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

# Life After Sport

## *Depression in the Retired Athlete*

By Emma Vickers  
2013

*After retirement, high-performance athletes are at risk for depression and loss of self-identity. What can be done to overcome this challenge? This article delves into psychological research to discuss the struggles athletes face after they retire. As you read, take notes on the evidence the author uses to link the effects of retirement to the risk of depression in athletes.*

[1] It is often said that a sports star will die twice, the first time at retirement. For elite<sup>1</sup> athletes who have dedicated their lives to sport, what happens when your time comes to an end? If you aren't an athlete, then who are you?

Elite athletes train extensively for years, in many cases, consuming<sup>2</sup> the majority of their young lives, often making extensive personal sacrifices in order to pursue their dreams of glory. These may include making huge financial sacrifices, moving away from family to train full-time in academies, calling time on their academic studies and sacrificing personal or romantic relationships. For many athletes, retirement is a concept that they do not wish to think about in great detail. However, whether they have achieved Olympic glory or failed to reach the pinnacle<sup>3</sup> in their sport that they had aspired<sup>4</sup> to, all athletes' careers will eventually come to a close, whether this is through age, injury or exhaustion.



*"WCAP SGT Spenser Mango defeats Egypt's Abouhalima Abouhalima in Olympic first round" by Tim Hipps is licensed under CC BY-NC 2.0*

1. **Elite (adjective):** the best, most successful, or most powerful of a group of people
2. **Consume (verb):** to use up
3. **Pinnacle (noun):** the highest point of achievement or development
4. **Aspire (verb):** to hope to achieve something



However, what happens to these athletes once they leave the days filled with rigorous<sup>5</sup> training, the extensive time spent travelling and the buzz and adrenaline<sup>6</sup> of competing? This is the time in their lives where they may be susceptible<sup>7</sup> to depression. Team GB Olympic Champion cyclist, Victoria Pendleton, expressed her extreme relief of retirement after the London Games, citing that she couldn't wait to go on to new ventures in her life and was much happier now that the pressure of competing was no longer a burden. However, not all athletes will enter retirement with such ease and willingness; many will struggle with adapting to a "regular life" where they are no longer in the limelight<sup>8</sup> and perhaps, in their eyes, become forgotten members of society. Sport career termination induces dramatic changes in athletes' personal, social and occupational lives, this can in turn potentially affect individuals cognitively,<sup>9</sup> emotionally and behaviourally (Taylor & Ogilvie, 1994). The social and professional changes induced by retirement from sport can in effect cause distressful reactions (Allison & Meyer, 1988; Lavalley, Gordon, & Grove, 1997). These retired athletes express a feeling of emptiness in their lives (Stambulova, 1997) and one of the main stakes of this transition is to therefore reconstruct and adjust themselves on the basis of a new lifestyle.

The transition that is made by professional athletes from a full-time athletic career to that of retirement has received considerable comments in the sports media, however, it is only in recent years that it has warranted<sup>10</sup> formal academic study. Schwenk et al. (2007) stated that the transition is often found to be difficult because of the sudden cessation<sup>11</sup> of intense demands of elite athletic performance, compounded<sup>12</sup> by the sudden loss of the athlete's intense devotion to professional athletic competition and its attendant<sup>13</sup> rewards.

- [5] Multiple Olympic swimming champion Ian Thorpe, Celtic FC Manager Neil Lennon and double Olympic Champion Dame Kelly Holmes are just a few of the high profile athletes who have made their depression public after their retirement from professional sport. Andrew Flintoff, Paul Gascoigne and Frank Bruno are a further few who have been afflicted<sup>14</sup> by the illness and have been open and willing to share their issues to help raise the profile of depression in athletic retirement.

Boxing legend Sugar Ray Leonard famously quoted, "Nothing could satisfy me outside the ring... there is nothing in life that can compare to becoming a world champion, having your hand raised in that moment of glory, with thousands, millions of people cheering you on." Leonard's struggles with retirement were well documented, leading him to suffer from extreme bouts of depression and eventually making repeated comebacks. However, for some, the depression becomes all too encompassing<sup>15</sup> and over the years, there have been a number of cases of athletes committing suicide following their retirement from professional sport. This includes the shocking story of Russian judoka<sup>16</sup> Elena Ivashchenko, who is believed to have committed suicide following depression brought on by her failure to win gold at the 2012 games.

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5. **Rigorous (adjective):** very strict or demanding
  6. Your body produces adrenaline when you are angry, scared, or excited; it makes your heart beat faster and gives you more energy.
  7. **Susceptible (adjective):** having little resistance to something; easily affected
  8. "In the limelight" is a phrase that means "at the center of public attention."
  9. **Cognitive (adjective):** relating to the mental processes of perception, memory, judgment, and reasoning
  10. **Warrant (verb):** to require or deserve something
  11. **Cessation (noun):** a temporary or complete stop
  12. **Compound (verb):** to make a problem or error even worse
  13. **Attendant (adjective):** following as a result or coming with
  14. **Afflict (verb):** to cause pain or suffering
  15. **Encompass (verb):** to surround or cover completely; to include
  16. a practitioner of Judo, a martial art

What exactly is it that often leads retired professional athletes to spiral into depression once they leave the days filled with rigorous training, the pressure of competition and the glory days behind them?

## Loss of Identity

An individual's identity may contain numerous dimensions, however, it is possible for one in particular to become dominant or preferred and a lens through which the others are viewed. Athletic identity is described as the degree to which an individual identifies with the athlete role and looks to others for acknowledgement of that role (Brewer, Van Raalte, & Linder, 1993). The neglect or atrophy<sup>17</sup> of other roles as a consequence of the ascendancy<sup>18</sup> of a single role may therefore expose the individual to subsequent<sup>19</sup> identity issues. It has been hypothesised that the loss of a preferred or dominant role may subsequently affect a person's overall self-concept (Markus, 1977; Stryker, 1978).

Lavallee & Grove (1997) identified that individuals with a high athletic identity at the time of retirement were more likely to experience a higher degree of emotional adjustment difficulties. Bill Cole, a world-renowned peak performance coach who has worked with many athletes who have struggled to come to terms with their retirement, noted that an important factor was this profound<sup>20</sup> sense of loss in their lives that athletes may experience after putting their competing days behind them.

## Tunnel Vision Syndrome

- [10] A "tunnel vision syndrome" affects many elite athletes to varying degrees at some stage of their careers. It is often the case that coaches, parents, professional sports agents and general managers are able to see it, however, athletes who are unaware that they suffer from tunnel vision spend far too much time thinking only of training, competition and results. As a result, athletes are left ill prepared for the balanced perspective required of "real world" career opportunities. Britain's double Olympic rowing champion James Cracknell stated, "I think people suffer from depression after retiring from sport because they aren't sure where to apply that focus... there is a lot of focus and a lot of selfishness in sportsmen." Athletes often cannot see their lives following another career path and as soon as the dreaded retirement looms, with this, brings a void<sup>21</sup> that the comfort of a training routine once filled.

## Potential Biological Factors

Bill Cole also noted the importance that biological factors may play in an athlete who is struggling in their retirement. Athletes have had regular doses of serotonin<sup>22</sup> daily for many years, when this is suddenly decreased or stopped outright, we see a huge upset to the chemistry of the body. A causal link between an imbalance in serotonin levels and depression has been explored by a number of researchers, however, more research in retired athletes deserves exploration.

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17. a gradual decrease or decline

18. **Ascendancy** (*noun*): powerful or controlling influence

19. **Subsequent** (*adjective*): coming after; following

20. **Profound** (*adjective*): very great or intense

21. **Void** (*noun*): empty space

22. Serotonin is a neurotransmitter that contributes to feelings of well-being and happiness.

## What Next?

There are a number of ways that athletes can help to reduce the chances of depression after retirement from sport. These include:

- Reduce your exclusive identification with your sporting role and expand your self-identity to other pursuits
- Discover interests and competences<sup>23</sup> for other activities beyond sport (perhaps considering coaching or the mentoring of other athletes)
- Acquiring stress management and time management skills (such skills will represent tools that help you better reconcile<sup>24</sup> sport with your other roles)
- Encourage strong relationships with coaches, family, friends and managers who care about your sporting success as well as your personal growth. Being supported by significant others to consider other avenues in life will help you keep an open mind and diversify your identity
- Consult with a sport psychologist to help explore further avenues and adaptation techniques

Athletes by nature are mentally tough individuals and are often perceived by the public to be fitter, healthier and happier than others. It is this attitude and stereotyping that can make it more difficult for them to approach someone for help. Therefore it is highly important for close family, friends, team mates and coaches to understand that depression cannot always be seen and the athlete may indeed never admit to how they feel for fear of shame and embarrassment. The most important message is to understand that despite their incredible success in their hard-fought and dedicated careers, the process of retirement is a difficult one and it is in this time that social support and communication is of vital<sup>25</sup> importance if the athlete is to avoid the dreaded post-retirement blues.

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23. **Competence** (*noun*): ability or skill

24. **Reconcile** (*verb*): to find a way for two things that seem totally different to exist or be true at the same time

25. **Vital** (*adjective*): extremely important

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: What does the word “pinnacle” mean, as it is used in paragraph 2?
  - A. the highest or culminating point, as of success, power, fame, etc.
  - B. any pointed, towering part or formation, as of rock
  - C. the end of something; completion
  - D. the half-way point of a task or mission
  
2. PART B: Which TWO clues from the text are the best evidence for the answer to Part A?
  - A. “when your time comes to an end?” (Paragraph 1)
  - B. “extensive personal sacrifices” (Paragraph 2)
  - C. “achieved Olympic glory” (Paragraph 2)
  - D. “that they had aspired to” (Paragraph 2)
  - E. “eventually come to a close” (Paragraph 2)
  - F. “age, injury, or exhaustion” (Paragraph 2)
  
3. According to the text, how does a person’s identity as an athlete affect their risk for depression after retirement?
  - A. Physical and emotional trauma sustained while playing sports increases an athlete’s risk of depression.
  - B. When an athlete stops playing sports, they can experience a lack of self-identity and lose a focus for their energy, which can lead to depression.
  - C. The consistent amount of serotonin an athlete receives while they play a sport has been shown to increase the risk of depression in post-retirement athletes.
  - D. Winning is part of an athlete’s identity, and when they retire, they feel that they have lost. This increases an athlete’s risk of depression after retirement.
  
4. PART A: Which statement best sums up the hypothesis in the first section of the article (paragraphs 1-7)?
  - A. Athletes do not plan effectively for retirement.
  - B. Athletes make great sacrifices for their sport.
  - C. The effect of retirement on athletes has not been studied extensively.
  - D. Retirement can have a negative behavioral and psychological effect on athletes.
  
5. PART B: Which piece of evidence from the article best supports the answer to Part A?
  - A. “Elite athletes train extensively for years, in many cases, consuming the majority of their young lives, often making extensive personal sacrifices” (Paragraph 2)
  - B. “For many athletes, retirement is a concept that they do not wish to think about in great detail.” (Paragraph 2)
  - C. “Sport career termination induces dramatic changes in athletes’ personal, social and occupational lives, this can in turn potentially affect individuals cognitively, emotionally and behaviourally” (Paragraph 3)
  - D. “however, it is only in recent years that it has warranted formal academic study.” (Paragraph 4)

## Discussion Questions

**Directions:** *Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.*

1. Who is the author's intended audience? Cite examples from the text in your answer.
2. What is something you do that you consider part of your identity? Do you play a sport, instrument, or game? Are you involved in theater or the arts? Do you think you would be a different person if that activity were not a part of your life?
3. The author lists primarily British athletes as examples in her article. Can you think of any American athletes that have suffered after retirement, or tried to make comebacks after leaving (this can include coaching, becoming involved in TV or radio, etc.)?
4. In the "What Next?" section of the article, the author lists five suggestions for athletes to avoid the possible consequences of retirement. Do you agree that all of these suggestions are effective? Can you think of others you would add to the list?
5. Consider the following quote from Britain's double Olympic rowing champion James Cracknell: "I think people suffer from depression after retiring from sport because they aren't sure where to apply that focus...there is a lot of focus and a lot of selfishness in sportsmen." Do you agree with this statement? Why or why not?
6. How do people craft their self-identity if they do not play a sport or have a similar hobby? Does this mean they are less at risk for depression?
7. Is a person's identity determined by the individual, or by how other people perceive them?

Name: \_\_\_\_\_ Class: \_\_\_\_\_

## A Retrieved Reformation

By O. Henry  
1903

*O. Henry (1862-1910), born William Sydney Porter, was an American author who wrote hundreds of short stories. He is known for his wit and wordplay.*

[1] A guard came to the prison shoe-shop, where Jimmy Valentine was assiduously<sup>1</sup> stitching uppers,<sup>2</sup> and escorted him to the front office. There the warden handed Jimmy his pardon, which had been signed that morning by the governor. Jimmy took it in a tired kind of way. He had served nearly ten months of a four year sentence. He had expected to stay only about three months, at the longest. When a man with as many friends on the outside as Jimmy Valentine had is received in the "stir"<sup>3</sup> it is hardly worthwhile to cut his hair.



*"Safe" by Rob Pongsajapan is licensed under CC BY 2.0*

"Now, Valentine," said the warden, "you'll go out in the morning. Brace up, and make a man of yourself. You're not a bad fellow at heart. Stop cracking safes, and live straight."

"Me?" said Jimmy, in surprise. "Why, I never cracked a safe in my life."

"Oh, no," laughed the warden. "Of course not. Let's see, now. How was it you happened to get sent up on that Springfield job? Was it because you wouldn't prove an alibi for fear of compromising somebody in extremely high-toned society? Or was it simply a case of a mean old jury that had it in for you? It's always one or the other with you innocent victims."

[5] "Me?" said Jimmy, still blankly virtuous.<sup>4</sup> "Why, warden, I never was in Springfield in my life!"

"Take him back, Cronin!" said the warden, "and fix him up with outgoing clothes. Unlock him at seven in the morning, and let him come to the bull-pen. Better think over my advice, Valentine."

At a quarter past seven on the next morning Jimmy stood in the warden's outer office. He had on a suit of the villainously fitting, ready-made clothes and a pair of the stiff, squeaky shoes that the state furnishes to its discharged compulsory<sup>5</sup> guests.

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1. **Assiduous (adjective):** showing great care, attention, and effort
  2. the upper part of a shoe that connects to the sole
  3. an old slang term for prison
  4. **Virtuous (adjective):** having or showing high moral standards or goodness
  5. **Compulsory (adjective):** having the power of forcing someone to do something; required by law

The clerk handed him a railroad ticket and the five-dollar bill with which the law expected him to rehabilitate himself into good citizenship and prosperity. The warden gave him a cigar, and shook hands. Valentine, 9762, was chronicled on the books, "Pardoned by Governor," and Mr. James Valentine walked out into the sunshine.

Disregarding the song of the birds, the waving green trees, and the smell of the flowers, Jimmy headed straight for a restaurant. There he tasted the first sweet joys of liberty in the shape of a broiled chicken and a bottle of white wine — followed by a cigar a grade better than the one the warden had given him. From there he proceeded leisurely to the depot. He tossed a quarter into the hat of a blind man sitting by the door, and boarded his train. Three hours set him down in a little town near the state line. He went to the cafe of one Mike Dolan and shook hands with Mike, who was alone behind the bar.

[10] "Sorry we couldn't make it sooner, Jimmy, me boy," said Mike. "But we had that protest from Springfield to buck against, and the governor nearly balked.<sup>6</sup> Feeling all right?"

"Fine," said Jimmy. "Got my key?"

He got his key and went upstairs, unlocking the door of a room at the rear. Everything was just as he had left it. There on the floor was still Ben Price's collar-button that had been torn from that eminent<sup>7</sup> detective's shirt-band when they had overpowered Jimmy to arrest him.

Pulling out from the wall a folding-bed, Jimmy slid back a panel in the wall and dragged out a dust-covered suit-case. He opened this and gazed fondly at the finest set of burglar's tools in the East. It was a complete set, made of specially tempered steel, the latest designs in drills, punches, braces and bits, jimmies, clamps, and augers, with two or three novelties, invented by Jimmy himself, in which he took pride. Over nine hundred dollars they had cost him to have made at — , a place where they make such things for the profession.

In half an hour Jimmy went down stairs and through the cafe. He was now dressed in tasteful and well-fitting clothes, and carried his dusted and cleaned suit-case in his hand.

[15] "Got anything on?" asked Mike Dolan, genially.<sup>8</sup>

"Me?" said Jimmy, in a puzzled tone. "I don't understand. I'm representing the New York Amalgamated Short Snap Biscuit Cracker and Frazzled Wheat Company."

This statement delighted Mike to such an extent that Jimmy had to take a seltzer-and-milk on the spot. He never touched "hard" drinks.

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6. **Balk** (*verb*): to hesitate or be unwilling to accept an idea or undertaking

7. **Eminent** (*adjective*): successful, well-known, and respected

8. **Genial** (*adjective*): friendly and cheerful

A week after the release of Valentine, 9762, there was a neat job of safe-burglary done in Richmond, Indiana, with no clue to the author. A scant eight hundred dollars was all that was secured. Two weeks after that a patented, improved, burglar-proof safe in Logansport was opened like a cheese to the tune of fifteen hundred dollars, currency; securities and silver untouched. That began to interest the rogue-catchers. Then an old-fashioned bank-safe in Jefferson City became active and threw out of its crater an eruption of bank-notes amounting to five thousand dollars. The losses were now high enough to bring the matter up into Ben Price's class of work. By comparing notes, a remarkable similarity in the methods of the burglaries was noticed. Ben Price investigated the scenes of the robberies, and was heard to remark:

"That's Dandy Jim Valentine's autograph. He's resumed business. Look at that combination knob — jerked out as easy as pulling up a radish in wet weather. He's got the only clamps that can do it. And look how clean those tumblers were punched out! Jimmy never has to drill but one hole. Yes, I guess I want Mr. Valentine. He'll do his bit next time without any short-time or clemency<sup>9</sup> foolishness."

- [20] Ben Price knew Jimmy's habits. He had learned them while working on the Springfield case. Long jumps, quick get-aways, no confederates, and a taste for good society — these ways had helped Mr. Valentine to become noted as a successful dodger of retribution.<sup>10</sup> It was given out that Ben Price had taken up the trail of the elusive cracksman, and other people with burglar-proof safes felt more at ease.

One afternoon Jimmy Valentine and his suit-case climbed out of the mail-hack in Elmore, a little town five miles off the railroad down in the black-jack country of Arkansas. Jimmy, looking like an athletic young senior just home from college, went down the board side-walk toward the hotel.

A young lady crossed the street, passed him at the corner and entered a door over which was the sign, "The Elmore Bank." Jimmy Valentine looked into her eyes, forgot what he was, and became another man. She lowered her eyes and coloured slightly. Young men of Jimmy's style and looks were scarce in Elmore.

Jimmy collared a boy that was loafing on the steps of the bank as if he were one of the stockholders, and began to ask him questions about the town, feeding him dimes at intervals. By and by the young lady came out, looking royally unconscious of the young man with the suitcase, and went her way.

"Isn' that young lady Polly Simpson?" asked Jimmy, with specious<sup>11</sup> guile.<sup>12</sup>

- [25] "Naw," said the boy. "She's Annabel Adams. Her pa owns this bank. Why'd you come to Elmore for? Is that a gold watch-chain? I'm going to get a bulldog. Got any more dimes?"

Jimmy went to the Planters' Hotel, registered as Ralph D. Spencer, and engaged a room. He leaned on the desk and declared his platform to the clerk. He said he had come to Elmore to look for a location to go into business. How was the shoe business, now, in the town? He had thought of the shoe business. Was there an opening?

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9. **Clemency** (*noun*): kind or merciful treatment of someone who could be given harsh punishment

10. **Retribution** (*noun*): punishment inflicted on someone as revenge for a wrong or crime

11. **Specious** (*adjective*): having a false look of truth or sincerity

12. **Guile** (*noun*): the use of clever and usually dishonest methods to achieve something



The clerk was impressed by the clothes and manner of Jimmy. He, himself, was something of a pattern of fashion to the thinly gilded youth of Elmore, but he now perceived his shortcomings. While trying to figure out Jimmy's manner of tying his four-in-hand<sup>13</sup> he cordially gave information.

Yes, there ought to be a good opening in the shoe line. There wasn't an exclusive shoe-store in the place. The dry-goods and general stores handled them. Business in all lines was fairly good. Hoped Mr. Spencer would decide to locate in Elmore. He would find it a pleasant town to live in, and the people very sociable.

Mr. Spencer thought he would stop over in the town a few days and look over the situation. No, the clerk needn't call the boy. He would carry up his suit-case, himself; it was rather heavy.

- [30] Mr. Ralph Spencer, the phoenix that arose from Jimmy Valentine's ashes — ashes left by the flame of a sudden and alternative attack of love — remained in Elmore, and prospered. He opened a shoe-store and secured a good run of trade.

Socially he was also a success, and made many friends. And he accomplished the wish of his heart. He met Miss Annabel Adams, and became more and more captivated by her charms.

At the end of a year the situation of Mr. Ralph Spencer was this: he had won the respect of the community, his shoe-store was flourishing, and he and Annabel were engaged to be married in two weeks. Mr. Adams, the typical, plodding, country banker, approved of Spencer. Annabel's pride in him almost equalled her affection. He was as much at home in the family of Mr. Adams and that of Annabel's married sister as if he were already a member.

One day Jimmy sat down in his room and wrote this letter, which he mailed to the safe address of one of his old friends in St. Louis:

Dear Old Pal:

- [35] I want you to be at Sullivan's place, in Little Rock, next Wednesday night, at nine o'clock. I want you to wind up some little matters for me. And, also, I want to make you a present of my kit of tools. I know you'll be glad to get them — you couldn't duplicate the lot for a thousand dollars. Say, Billy, I've quit the old business — a year ago. I've got a nice store. I'm making an honest living, and I'm going to marry the finest girl on earth two weeks from now. It's the only life, Billy — the straight one. I wouldn't touch a dollar of another man's money now for a million. After I get married I'm going to sell out and go West, where there won't be so much danger of having old scores brought up against me. I tell you, Billy, she's an angel. She believes in me; and I wouldn't do another crooked thing for the whole world. Be sure to be at Sully's, for I must see you. I'll bring along the tools with me.

Your old friend,

Jimmy.

On the Monday night after Jimmy wrote this letter, Ben Price jogged unobtrusively<sup>14</sup> into Elmore in a livery buggy. He lounged about town in his quiet way until he found out what he wanted to know. From the drug-store across the street from Spencer's shoe-store he got a good look at Ralph D. Spencer.

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13. a type of necktie knot

"Going to marry the banker's daughter are you, Jimmy?" said Ben to himself, softly. "Well, I don't know!"

- [40] The next morning Jimmy took breakfast at the Adamses. He was going to Little Rock that day to order his wedding-suit and buy something nice for Annabel. That would be the first time he had left town since he came to Elmore. It had been more than a year now since those last professional "jobs," and he thought he could safely venture out.

After breakfast quite a family party went downtown together — Mr. Adams, Annabel, Jimmy, and Annabel's married sister with her two little girls, aged five and nine. They came by the hotel where Jimmy still boarded, and he ran up to his room and brought along his suit-case. Then they went on to the bank. There stood Jimmy's horse and buggy and Dolph Gibson, who was going to drive him over to the railroad station.

All went inside the high, carved oak railings into the banking-room — Jimmy included, for Mr. Adams's future son-in-law was welcome anywhere. The clerks were pleased to be greeted by the good-looking, agreeable young man who was going to marry Miss Annabel. Jimmy set his suit-case down. Annabel, whose heart was bubbling with happiness and lively youth, put on Jimmy's hat, and picked up the suit-case. "Wouldn't I make a nice drummer?" said Annabel. "My! Ralph, how heavy it is? Feels like it was full of gold bricks."

"Lot of nickel-plated shoe-horns in there," said Jimmy, coolly, "that I'm going to return. Thought I'd save express charges by taking them up. I'm getting awfully economical."

The Elmore Bank had just put in a new safe and vault. Mr. Adams was very proud of it, and insisted on an inspection by every one. The vault was a small one, but it had a new, patented door. It fastened with three solid steel bolts thrown simultaneously with a single handle, and had a time-lock. Mr. Adams beamingly explained its workings to Mr. Spencer, who showed a courteous but not too intelligent interest. The two children, May and Agatha, were delighted by the shining metal and funny clock and knobs.

- [45] While they were thus engaged Ben Price sauntered in and leaned on his elbow, looking casually inside between the railings. He told the teller that he didn't want anything; he was just waiting for a man he knew.

Suddenly there was a scream or two from the women, and a commotion. Unperceived by the elders, May, the nine-year-old girl, in a spirit of play, had shut Agatha in the vault. She had then shot the bolts and turned the knob of the combination as she had seen Mr. Adams do.

The old banker sprang to the handle and tugged at it for a moment. "The door can't be opened," he groaned. "The clock hasn't been wound nor the combination set."

Agatha's mother screamed again, hysterically.

"Hush!" said Mr. Adams, raising his trembling hand. "All be quite for a moment. Agatha!" he called as loudly as he could. "Listen to me." During the following silence they could just hear the faint sound of the child wildly shrieking in the dark vault in a panic of terror.

[50] "My precious darling!" wailed the mother. "She will die of fright! Open the door! Oh, break it open! Can't you men do something?"

"There isn't a man nearer than Little Rock who can open that door," said Mr. Adams, in a shaky voice. "My God! Spencer, what shall we do? That child — she can't stand it long in there. There isn't enough air, and, besides, she'll go into convulsions from fright."

Agatha's mother, frantic now, beat the door of the vault with her hands. Somebody wildly suggested dynamite. Annabel turned to Jimmy, her large eyes full of anguish, but not yet despairing. To a woman nothing seems quite impossible to the powers of the man she worships.

"Can't you do something, Ralph — try, won't you?"

He looked at her with a queer, soft smile on his lips and in his keen eyes.

[55] "Annabel," he said, "give me that rose you are wearing, will you?"

Hardly believing that she heard him aright, she unpinned the bud from the bosom of her dress, and placed it in his hand. Jimmy stuffed it into his vest-pocket, threw off his coat and pulled up his shirt-sleeves. With that act Ralph D. Spencer passed away and Jimmy Valentine took his place.

"Get away from the door, all of you," he commanded, shortly.

He set his suit-case on the table, and opened it out flat. From that time on he seemed to be unconscious of the presence of anyone else. He laid out the shining, queer implements swiftly and orderly, whistling softly to himself as he always did when at work. In a deep silence and immovable, the others watched him as if under a spell.

In a minute Jimmy's pet drill was biting smoothly into the steel door. In ten minutes — breaking his own burglarious record — he threw back the bolts and opened the door.

[60] Agatha, almost collapsed, but safe, was gathered into her mother's arms.

Jimmy Valentine put on his coat, and walked outside the railings towards the front door. As he went he thought he heard a far-away voice that he once knew call "Ralph!" But he never hesitated.

At the door a big man stood somewhat in his way.

"Hello, Ben!" said Jimmy, still with his strange smile. "Got around at last, have you? Well, let's go. I don't know that it makes much difference, now."

And then Ben Price acted rather strangely.

[65] "Guess you're mistaken, Mr. Spencer," he said. "Don't believe I recognize you. Your buggy's waiting for you, ain't it?"

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best expresses a major theme of the text?
  - A. Deception is a thief's greatest tool.
  - B. Never try to change the one you love.
  - C. Being merciful is the mark of a good man.
  - D. People can change, for better or for worse.
  
2. PART B: Which of the following quotes best supports the answer to Part A?
  - A. "Me?" said Jimmy, in a puzzled tone. 'I don't understand. I'm representing the New York Amalgamated Short Snap Biscuit Cracker and Frazzled Wheat Company.'" (Paragraph 16)
  - B. "That's Dandy Jim Valentine's autograph. He's resumed business... He'll do his bit next time without any short-time or clemency foolishness.'" (Paragraph 19)
  - C. "Going to marry the banker's daughter are you, Jimmy?" said Ben to himself, softly. 'Well, I don't know!'" (Paragraph 39)
  - D. "Jimmy stuffed [the rose] into his vest-pocket, threw off his coat and pulled up his shirt- sleeves. With that act Ralph D. Spencer passed away and Jimmy Valentine took his place." (Paragraph 56)
  
3. What do paragraphs 3-5 reveal about Jimmy's character?
  - A. Jimmy is in deep denial about his criminal record.
  - B. Jimmy is comfortable pretending to be someone he is not.
  - C. Jimmy is eager to change his ways and become a better person.
  - D. Jimmy is an innocent man who was wrongly convicted of robbery.
  
4. What does the word "elusive" mean as it is used in paragraph 20?
  - A. charming
  - B. sociable
  - C. difficult to catch
  - D. not memorable
  
5. What causes Jimmy to become "another man" (Paragraph 22)?
  - A. seeing a young woman in Elmore
  - B. learning that Polly's father runs the local bank
  - C. learning that Ben Price is investigating his case
  - D. being reminded of the warden's advice to change

6. Compare Jimmy Valentine's transformation in paragraph 30 with the conclusion of the story. How do these two events contribute to the story's overall meaning? Cite evidence in your answer.

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