

3L Student Distance Learning

Work for May 1, 4-7th, 2020

Dear 3L Students and Families –

In this packet, you will find your next assignments for our distance learning. Please complete as much work as you are able to during this week. All scholars should attempt the Music and Art assignments, even if you do not usually take a Music or Art class. This is a great time to try something new!

We will be reaching out to you throughout the week to touch base and see how you are doing and if we can provide any help or guidance. Please complete as much work as you are able to do.

At the end of the week, you will return this completed packet in your labelled bag. Please make sure that a parent or guardian signs this page before you return your work to school.

Check off each assignment as you complete it:

Day	Daily Work	Weekly Work
1 (Tuesday)	<input type="checkbox"/> Math – Use blank pages 2-12 in this packet for your work <input type="checkbox"/> Saxon 87 – Read Ms. Medcalf’s instructions (page 2 of READING packet), then do even problems on Problem Sets 61,62, and 63 <input type="checkbox"/> Algebra ½ - Read Ms. Medcalf’s instructions (page 2 of READING packet), then do even problems on Problem Sets 90, 91, 92, and 93 <input type="checkbox"/> Algebra – Do Lessons 89-92 (Entire Problem Set) over the course of the week <input type="checkbox"/> English & Penmanship <input type="checkbox"/> Read <i>Clarifications and Notes</i> (Page 4 of READING packet) <input type="checkbox"/> Read 67-72 in your book, Do “Closer Look” questions on p. 72 of your book (use blank paper on pages 15-16 of this packet) <input type="checkbox"/> Spanish <input type="checkbox"/> Day 1 Worksheet - Capitulo 4A-1 (Page 28)	<input type="checkbox"/> History <input type="checkbox"/> Reading 67 Native American Resistance (Worksheet pages 18-19 of this packet, reading on pages 6-11 of your READING packet) <input type="checkbox"/> Reading 68 The Dakota War of 1862 (Worksheet page 20 of this packet, reading on pages 12-14 of your READING packet) <input type="checkbox"/> Science <input type="checkbox"/> Lesson 1 –The Cell and Inheritance. Read lesson on pages 16- 20 in your READING packet and complete worksheet (pages 26-28 of this packet)
2 (Wed.)	<input type="checkbox"/> Math <input type="checkbox"/> Saxon 87 - Continue work on Problem Sets 61-63 <input type="checkbox"/> Algebra ½: Continue work on Problem Sets 90-93 <input type="checkbox"/> Algebra: Continue work on Lessons 89-92 <input type="checkbox"/> English & Penmanship <input type="checkbox"/> Read 80-86, Do “Closer Look” questions from p. 87 of your book. (use blank paper on pages 15-16 of this packet) <input type="checkbox"/> Spanish <input type="checkbox"/> Day 2 Worksheet - Capitulo 4A-2 (Page 29)	<input type="checkbox"/> Latin <input type="checkbox"/> Review Chapter 28 Grammar Notes (from last week’s packet) <input type="checkbox"/> Exercises Worksheet, Part A and B (Page 23) <input type="checkbox"/> Optional: Enrichment Worksheet (Page 24) <input type="checkbox"/> Spanish <i>New students only:</i> <input type="checkbox"/> 1A-1 Infinitives (Page 33) <input type="checkbox"/> 1A-2 Negatives (Page 32) <input type="checkbox"/> 1A-3 Negatives, Continued (Page 33)
3 (Thurs.)	<input type="checkbox"/> Math <input type="checkbox"/> Saxon 87 - Continue work on Problem Sets 61-63 <input type="checkbox"/> Algebra ½: Continue work on Problem Sets 90-93 <input type="checkbox"/> Algebra: Continue lessons 89-92 <input type="checkbox"/> English <input type="checkbox"/> Metonymy – Read pages 88-89 in your book, Do 1-20 bold words (use blank paper on pages 15-16 of this packet) <input type="checkbox"/> Spanish <input type="checkbox"/> Day 3/4 Worksheet - Capitulo 4A-5 (Page 30)	<input type="checkbox"/> Logic <input type="checkbox"/> Lesson 9 Reading (pages 24-26 of your READING packet) and Lesson 9 Worksheet (pages 40-42 of this packet) <input type="checkbox"/> P.E. (Pages 43-44) <input type="checkbox"/> Column 1 <input type="checkbox"/> Column 2 <input type="checkbox"/> Column 3 <input type="checkbox"/> Art (Required for all 3L students) <input type="checkbox"/> Human Figure Layout (Pages 43-50) <input type="checkbox"/> Music (Required for all 3L students) <input type="checkbox"/> Music Assignment #4, Sounds of Spring (Pages 51-55)

PLEASE SIGN AND DATE BELOW BEFORE RETURNING:

Student Full Name (First & Last): _____

Parent Signature: _____ Date: _____

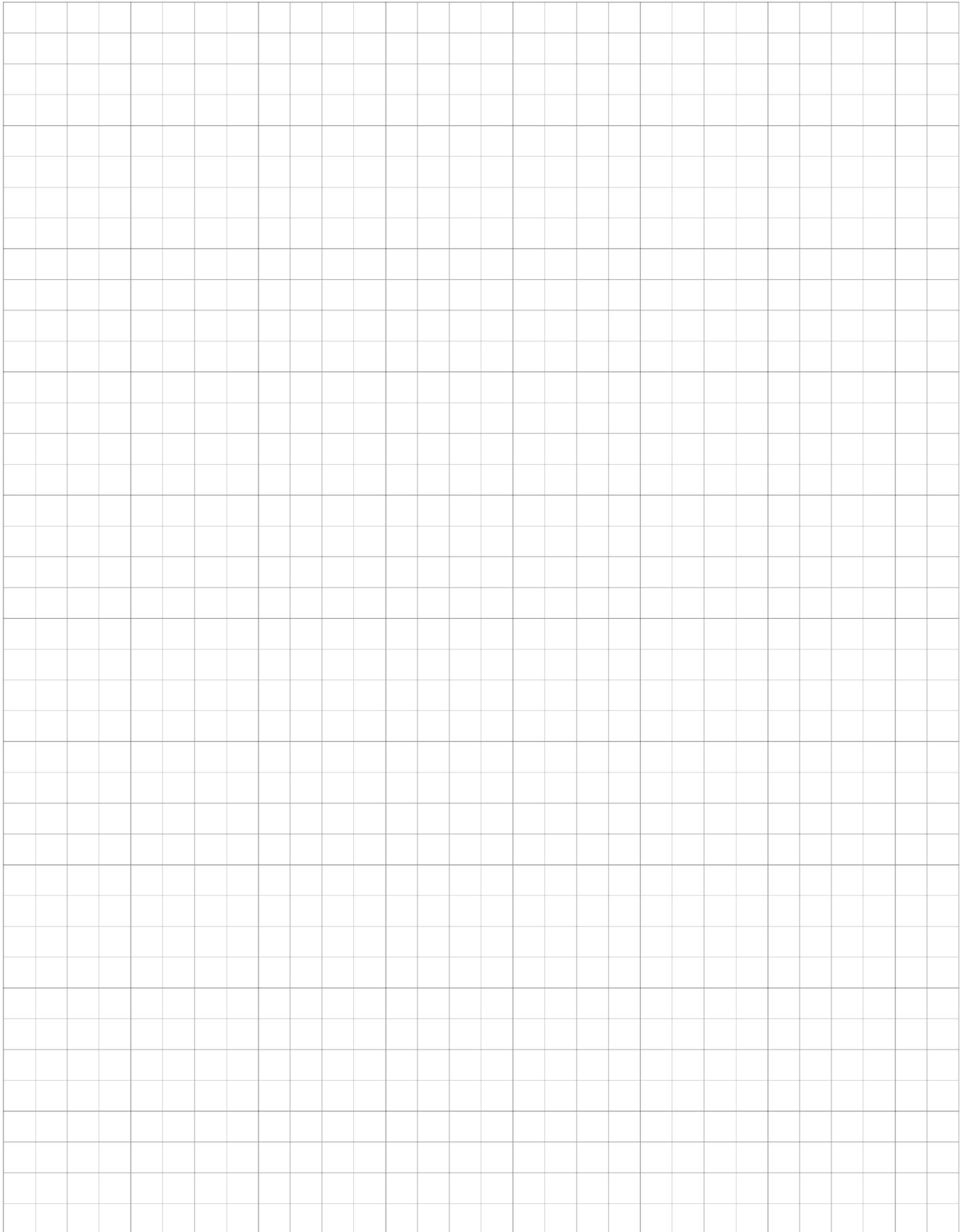
3L MATH WORK

Student Name:

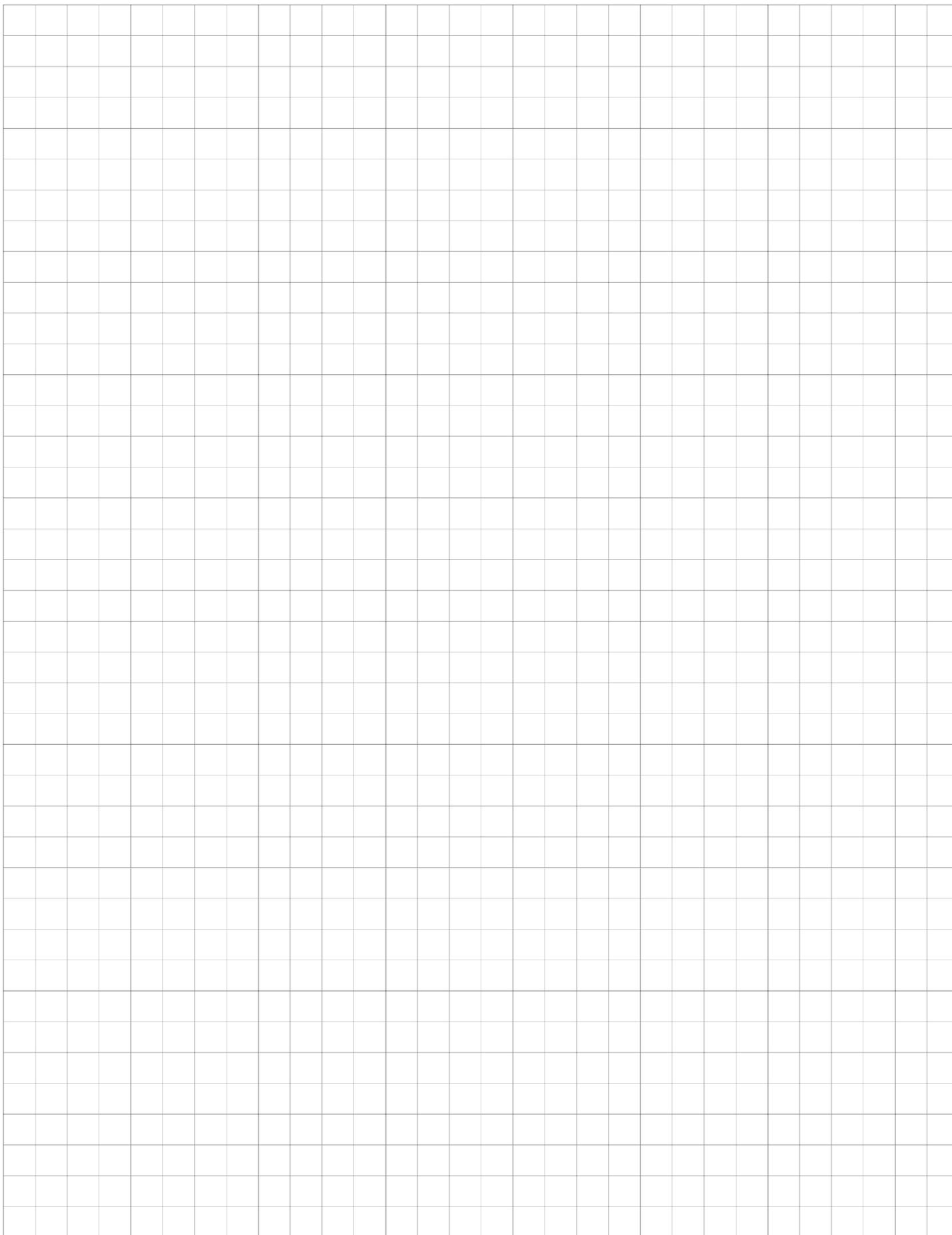
Saxon Level:

Teacher Name:

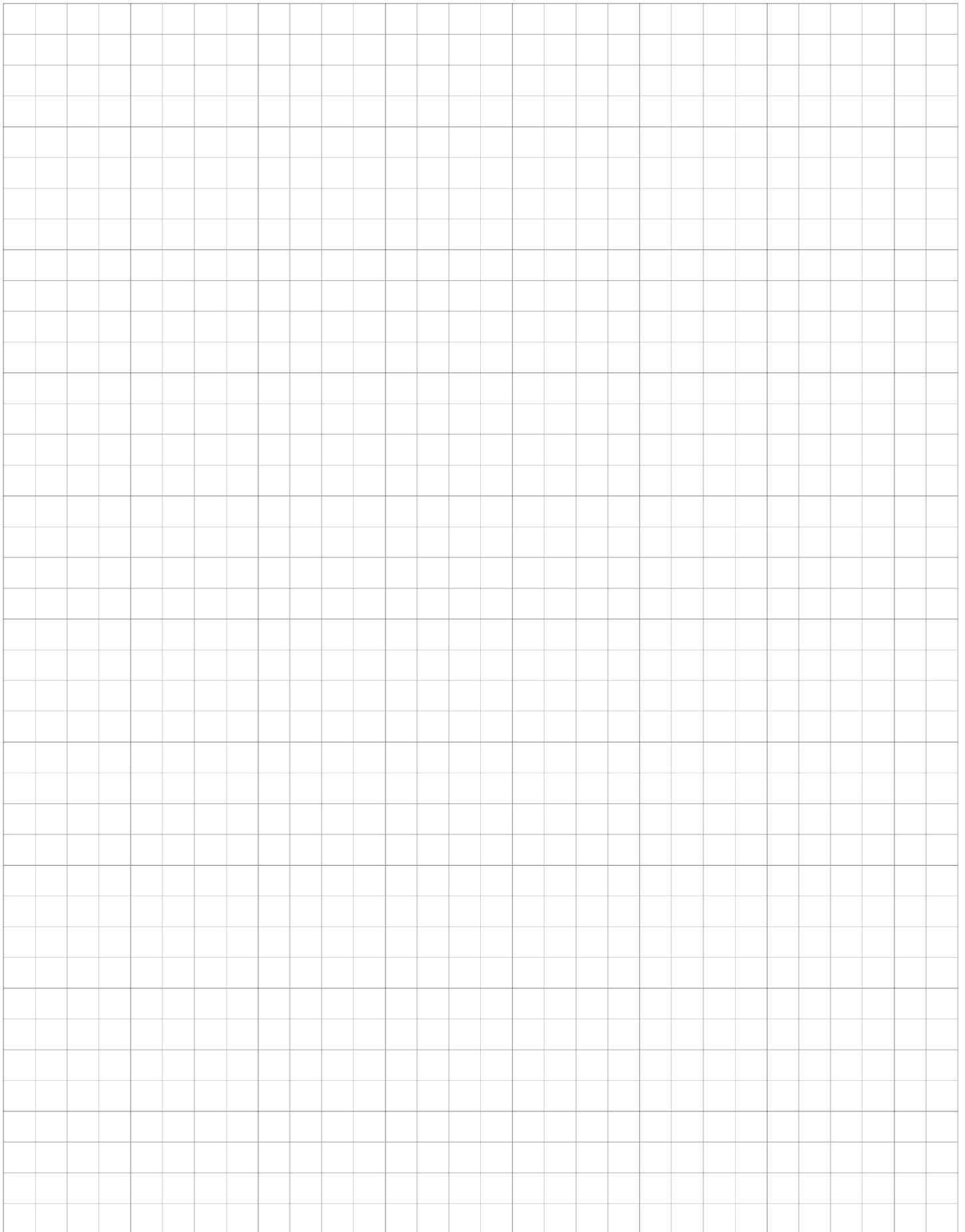
Name: _____ Teacher: _____ Lesson # _____



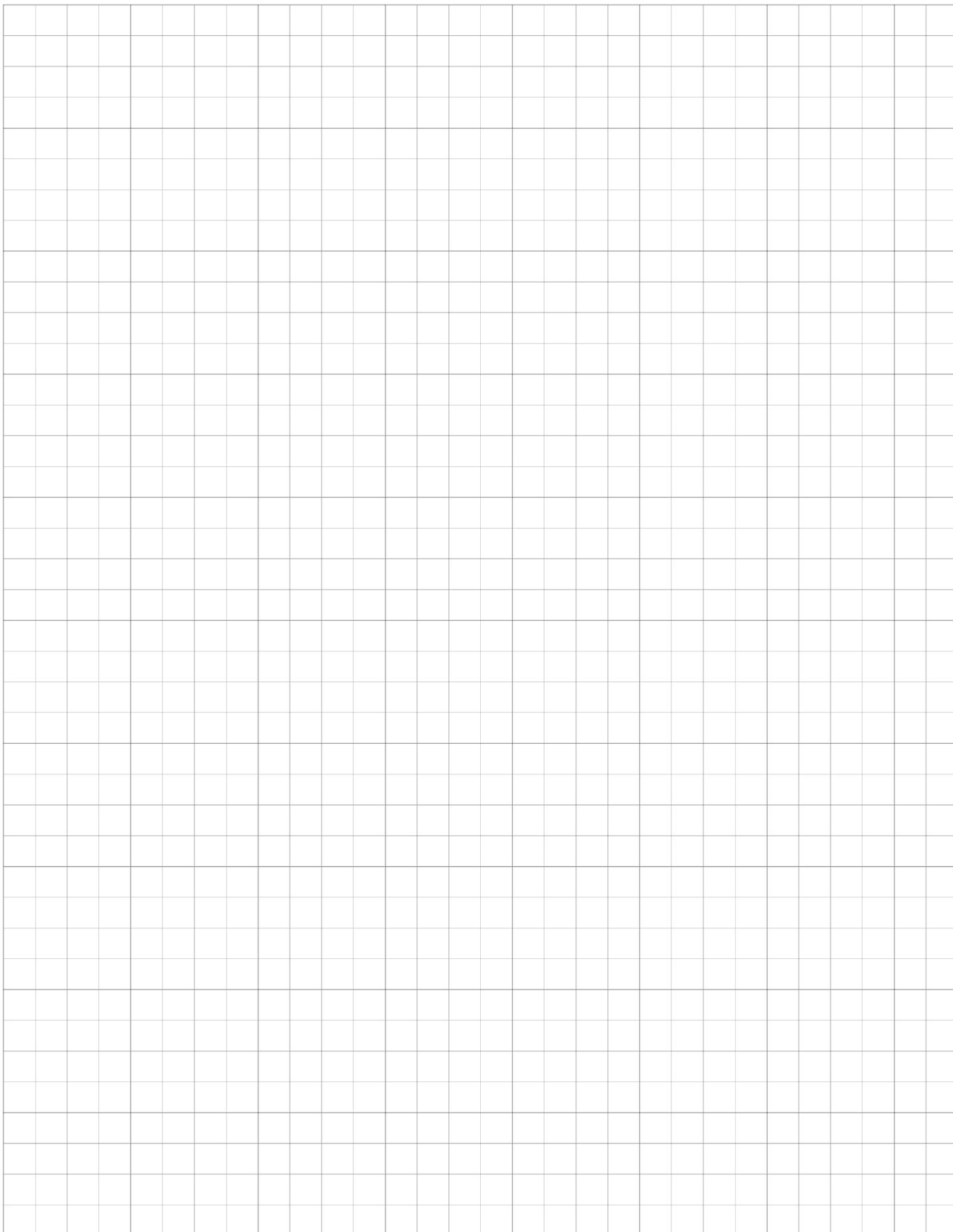
Name: _____ Teacher: _____ Lesson # _____



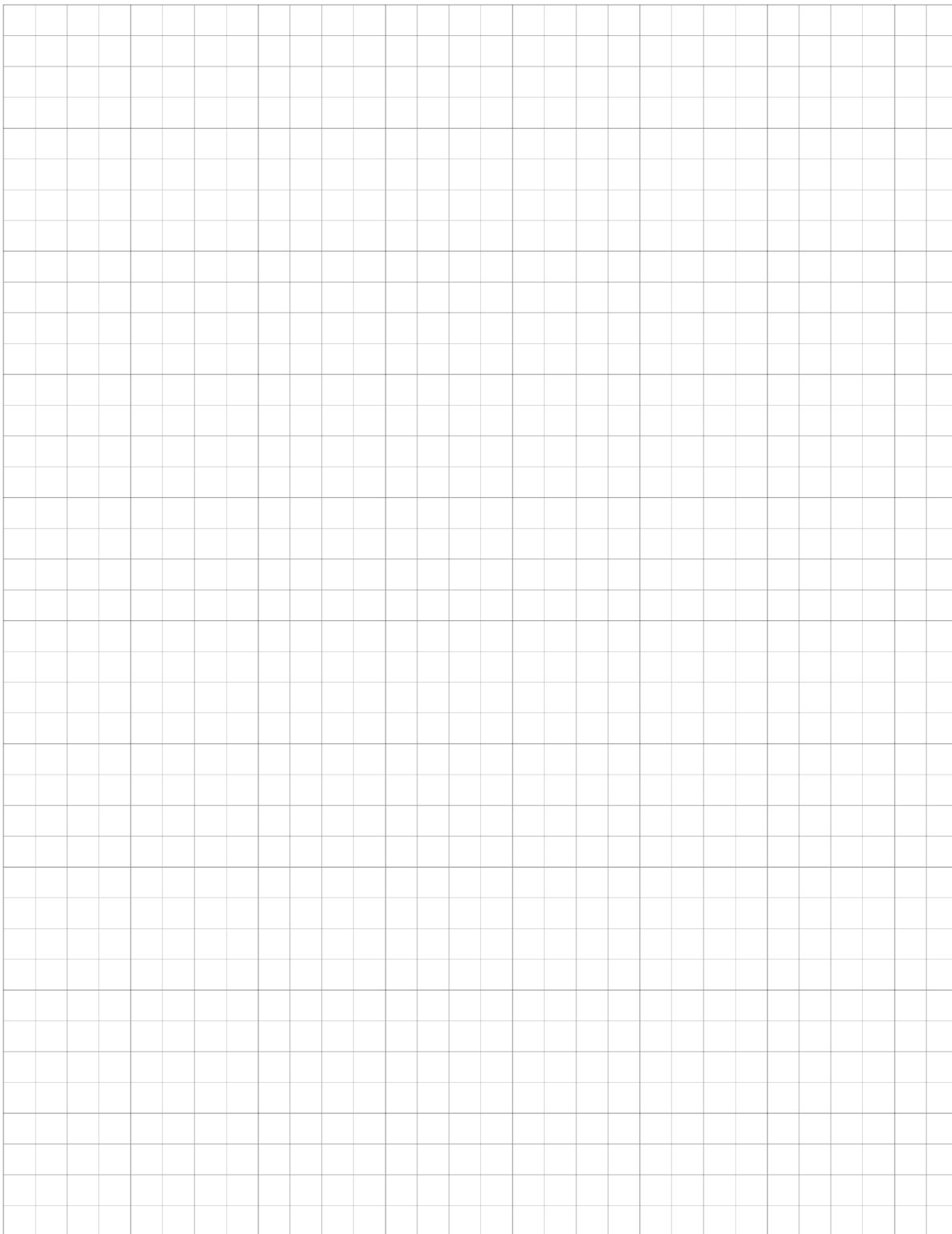
Name: _____ Teacher: _____ Lesson # _____



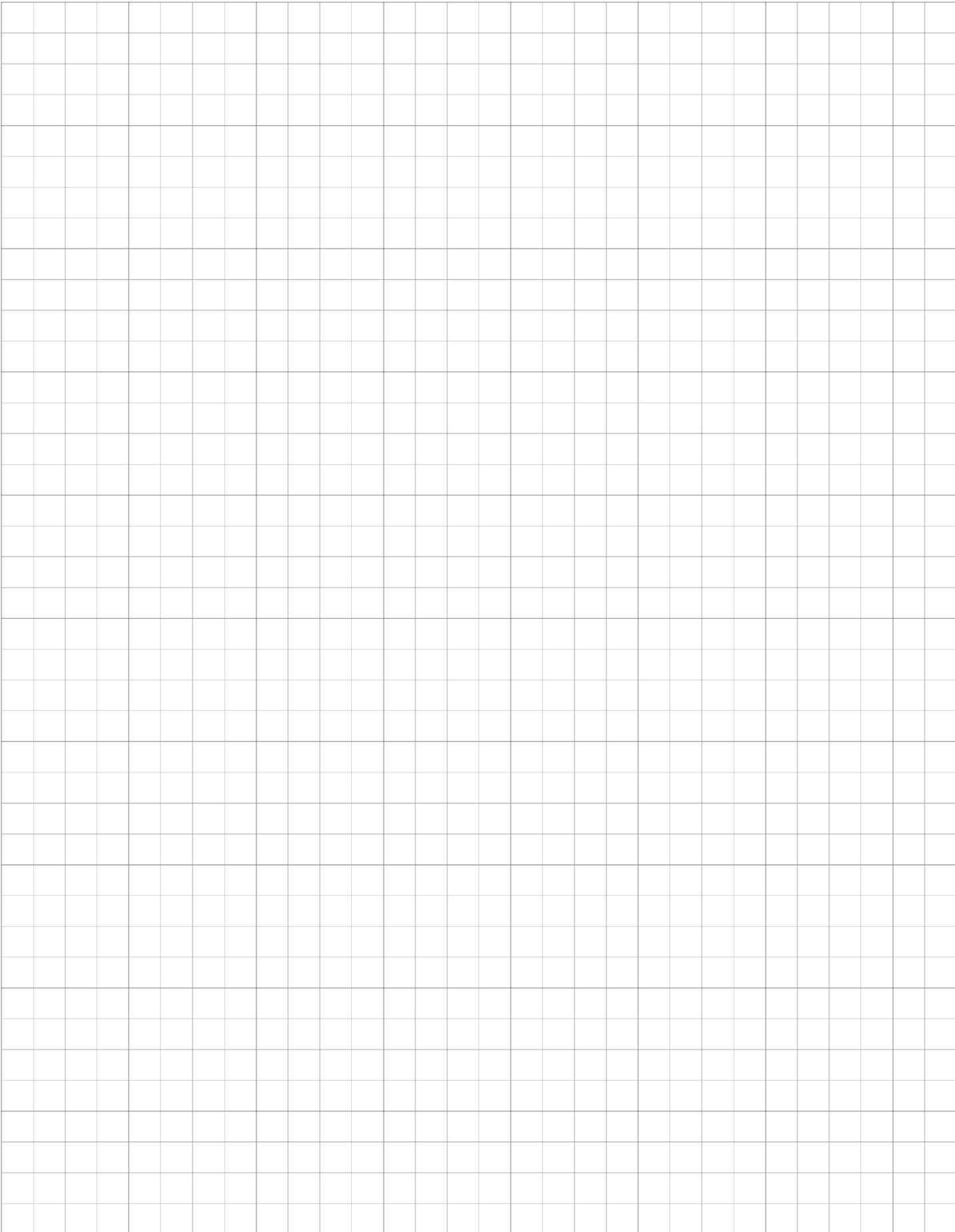
Name: _____ Teacher: _____ Lesson # _____



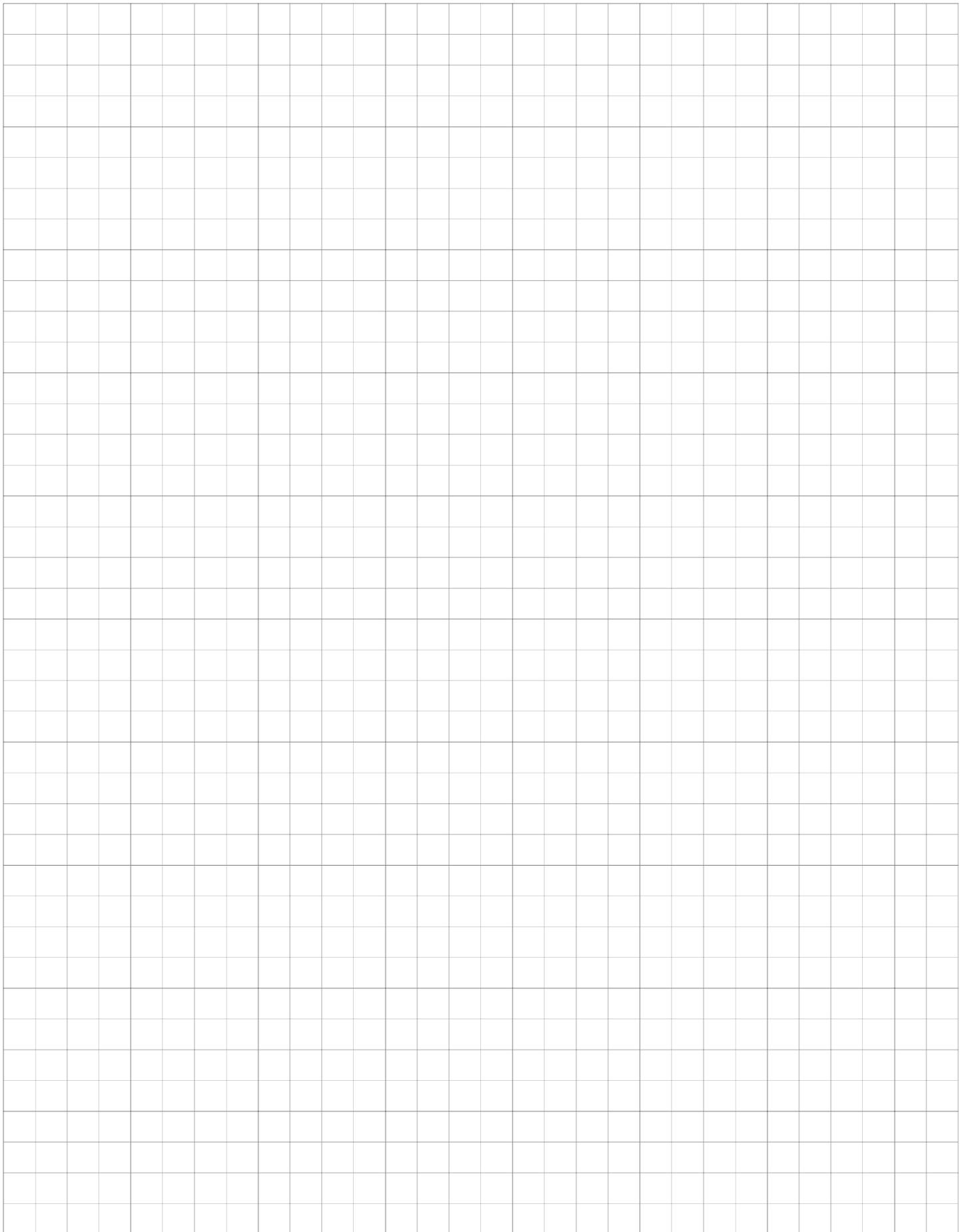
Name: _____ Teacher: _____ Lesson # _____



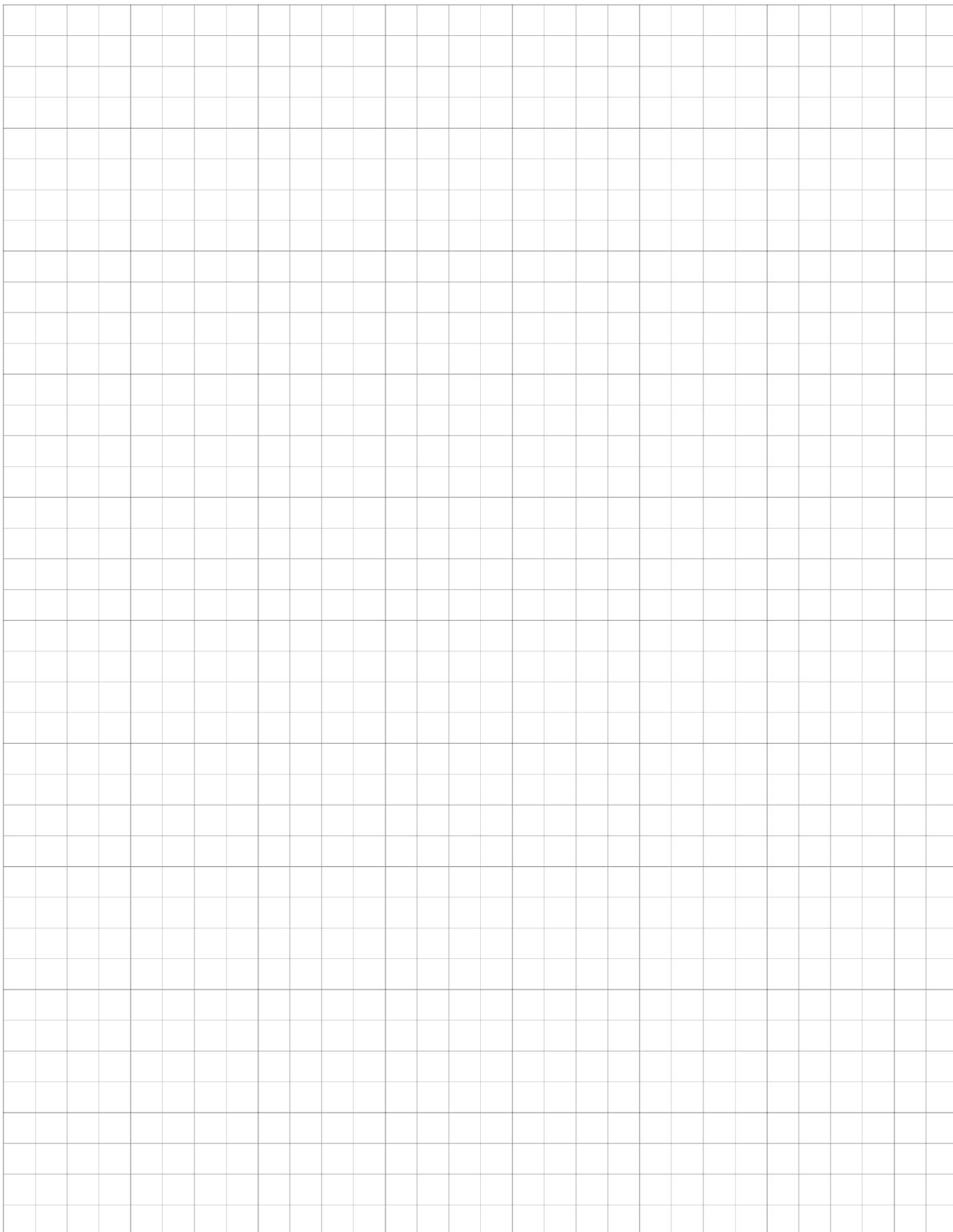
Name: _____ Teacher: _____ Lesson # _____



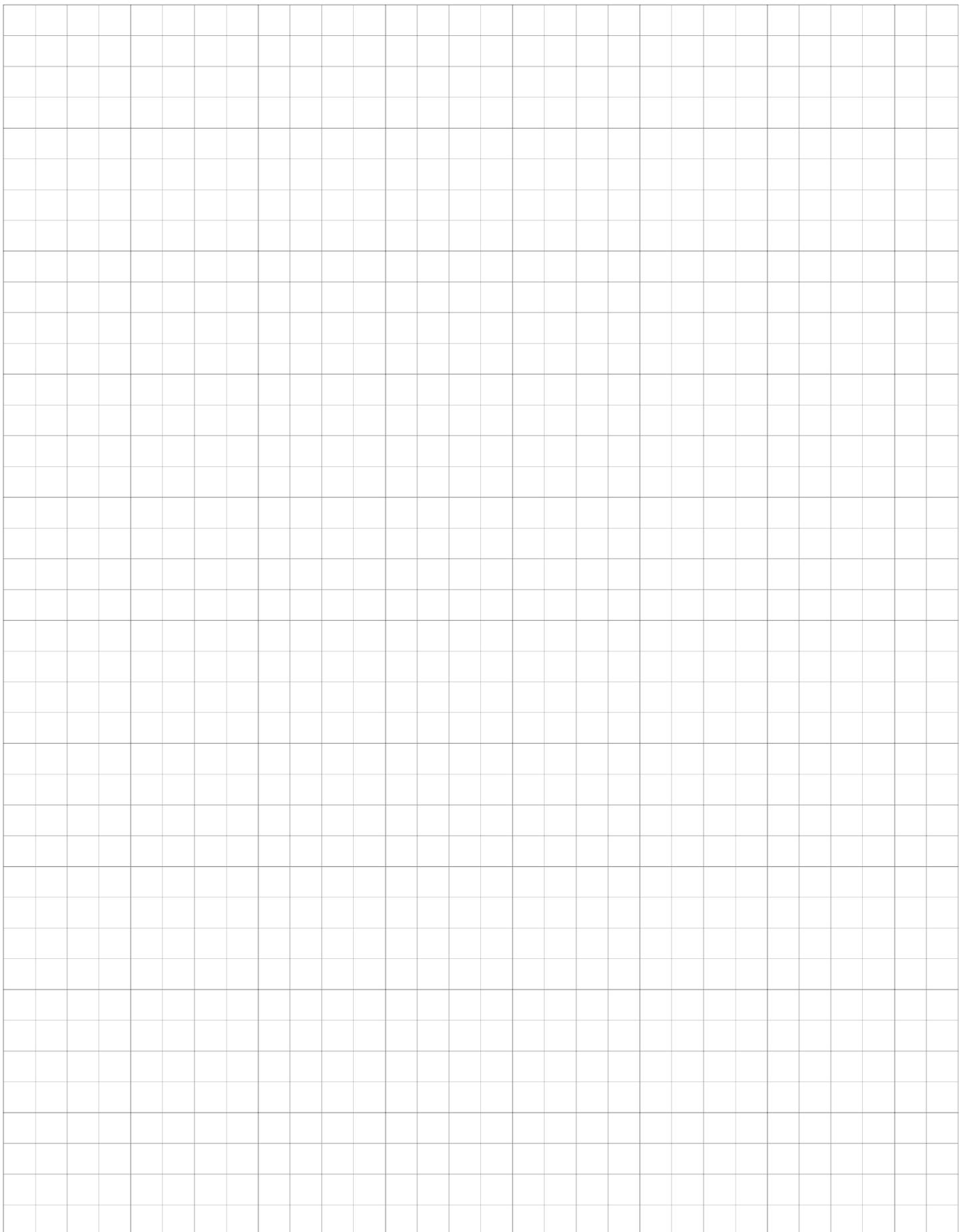
Name: _____ Teacher: _____ Lesson # _____



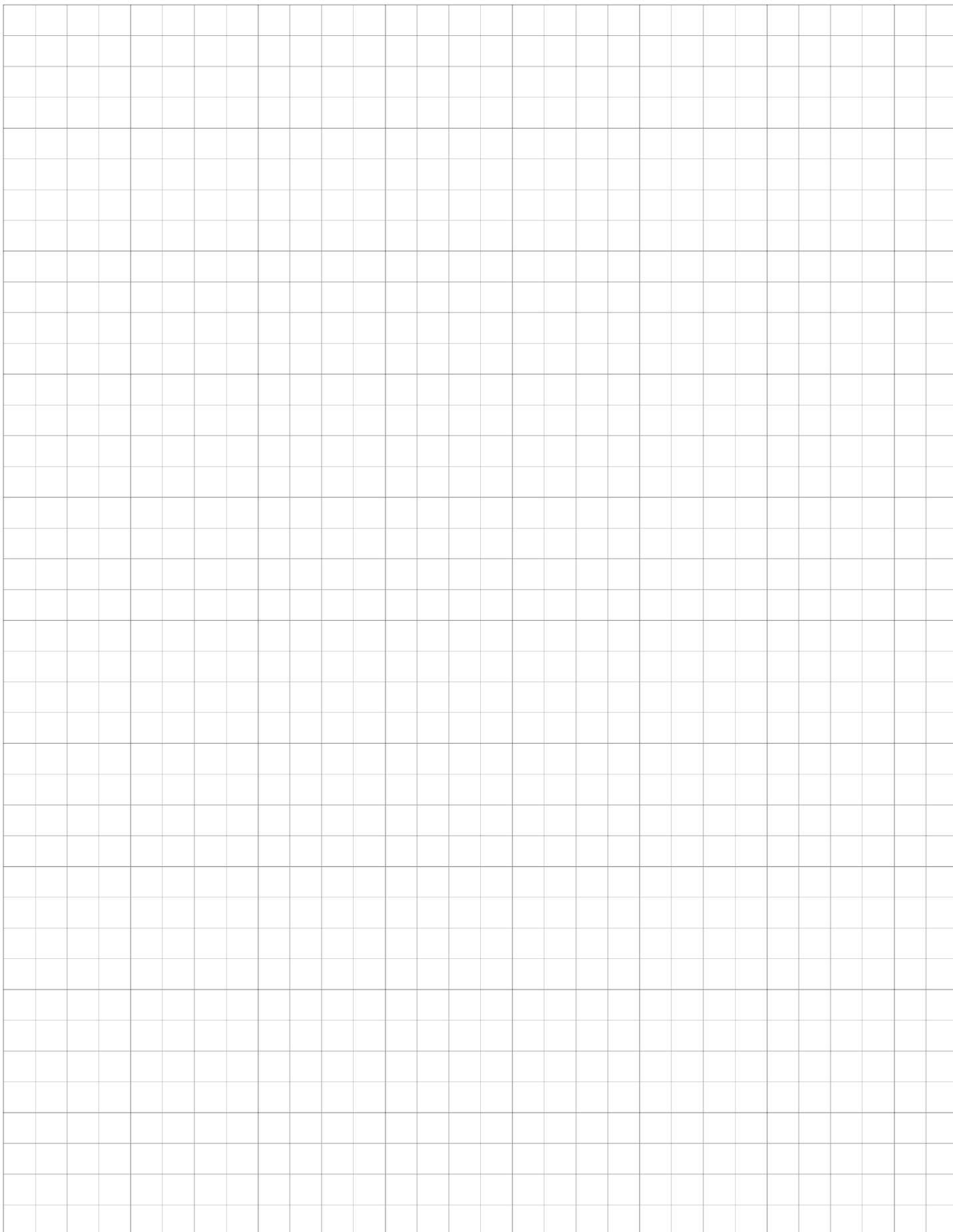
Name: _____ Teacher: _____ Lesson # _____



Name: _____ Teacher: _____ Lesson # _____



Name: _____ Teacher: _____ Lesson # _____



3L ENGLISH WORK

Student Name:

Teacher Name:

3L History Work

Student Name:

Teacher Name:

Name: _____

Hour: _____

3L Reading 67 – Native American Resistance

Directions: Complete this structured outline. Complete sentences are NOT required.

The Struggle over Land

P. 1 The Treaty of Grenville _____

P. 2 The British government provided _____

Tecumseh

P.1 Tecumseh _____

P. 2 His dream _____

His brother Prophet _____

P. 3 Harrison _____

The Battle of Tippecanoe

P. 1 During Tecumseh's absence _____

P. 2 Battle of Tippecanoe _____

The Frontier War

P. 1 British Gen. Proctor _____

The Battle of Thames

P. 1 Tecumseh _____

P. 2 Battle of the Thames _____

The Creek War

P. 1 Chief Red Eagle _____

P. 2 Battle of Horseshoe Bend _____

Jackson's victory _____

The Black Hawk War

P. 1 In 1827 the government of Illinois _____

Black Hawk _____

P. 2 In 1829 white settlers _____

In 1831 _____

The next year _____

P. 3 Black Hawk's peace delegation _____

P. 4 Black Hawk's victory _____

The Indian Removal Act

P. 1 By 1846 _____

Conflict over Land

- P. 2 In 1830 Congress passed _____
Congress established Indian Territory _____
To oversee federal policy _____

Removal

- P. 1 The Choctaw _____
Treaty of Dancing Rabbit _____
P. 2 Alabama officials _____
P. 3 The Chickasaw _____

The Cherokee Nation

Cherokee Society

- P. 1 Cherokee adopted _____
P. 2 In 1821 Sequoyah _____
P. 3 The Cherokee government system _____

A Court Challenge

- P. 1 When gold is discovered _____
Georgia militia _____
P. 2 The tribe sued _____
The Supreme Court said _____
P. 3 In *Worcester V. Georgia* _____
P. 4 The Court ruling _____
Georgia defied _____

The Trail of Tears

- P. 2 U.S. troops _____
P. 3 The Trail of Tears _____
18,000 Cherokee _____

The Second Seminole War

- P. 1 Seminole _____
P. 2 The Seminole _____
P. 4 By 1842 _____
P. 5 Several hundred _____

Name: _____

Hour: _____

3L History Reading 68 – The Dakota War of 1862

Directions: Complete this structured outline. Complete sentences are NOT required.

P. 2 Treaties of 1851 _____

Yearly payments _____

Dakota claimed _____

P. 3 Dakota who dressed and acted like European Americans _____

Traditional Dakota _____

P. 4 In summer of 1862 Dakota were desperate for these reasons:

1. annuity payments _____

2. traders and officials _____

3. Crop _____

P. 5 On 9/17/1862 four Dakota _____

A group of Dakota men convinced _____

P. 6 Taoyateduta and a group _____

Dakota attacked whites in _____

The war lasted _____

P. 7 The war was fought with _____

P. 8 Soldiers were organized _____

Sibley's commission convicted _____

39 were _____

It was the largest _____

P. 9 The 1600 who surrendered were _____

P. 11 It is estimated that _____

The remaining were taken _____

As a result of the war _____

P. 13 The fighting between the U. S. military and the Dakota ended _____

3L Latin Work

Student Name:

Teacher Name:

3L Latin Distance Learning

— Week of May 4-8 —

Directions:

- *Re-read* your Ch. 28 Grammar Notes from last week, paying particular attention to the vowel change for each conjugation when changing to the subjunctive mood:
 - -ā- → -e- (1st conjugation)
 - -ē- → -ea- (2nd conjugation)
 - -e- → -a- (3rd conjugation)
 - -e- → -ia- (3rd -io conjugation) ****only for -io verbs****
 - -ī- → -ia- (4th conjugation)
- On the page labelled “Exercises”, write your name and class (hour) in the top right, and complete parts A and B.

(Optional) Enrichment activity:

- On the page labelled “Enrichment”, you can change the **number** of the nouns/verbs in each sentence, then change the verbs into the subjunctive. Then translate!

As always, **please** reach out to me with any questions you have (including the “enrichment” work)!

Exercises:

Name: _____

Hour (1st, 2nd, etc.): _____

Part A: Closely examine the following list of verbs. In the space provided, write what *conjugation* each verb is: 1st, 2nd, 3rd, 3rd-io, or 4th. (Remember that you can tell which *conjugation* a verb is by looking for the stem vowel in each verb's 2nd principal part!)

- | | |
|--|--------------------|
| 1. dēdicō, dēdicāre, dēdicāvī, dēdicātum | Conjugation: _____ |
| 2. cēdō, cēdere, cessī, cessum | Conjugation: _____ |
| 3. praestō, praestāre, praestitī, praestitum | Conjugation: _____ |
| 4. taceō, tacēre, tacuī, tacitum | Conjugation: _____ |
| 5. expleō, explēre, explēvī, explētum | Conjugation: _____ |
| 6. pōnō, pōnere, posuī, positum | Conjugation: _____ |
| 7. invitō, invitāre, invitāvī, invitātum | Conjugation: _____ |
| 8. nesciō, nescīre, nescīvī, nescītum | Conjugation: _____ |
| 9. faciō, facere, fēcī, factum | Conjugation: _____ |
| 10. audiō, audīre, audīvī, audītum | Conjugation: _____ |

Part B: The verbs from Part A have each been conjugated for a different person/number in the present tense (in other words, they each have an *o, s, t, mus, tis, nt* OR *r, ris, tur, mur, mini, ntur* ending now). Based on the conjugation each belongs to, *rewrite* the verb in the **subjunctive** by changing its stem vowel.

Example: amāmus; **subjunctive:** amemus. "Amō, amāre..." is a 1st conj. verb, so the stem vowel changes from "a" to "e" in the subjunctive.

- | | |
|--|--|
| 1. dēdicat; subjunctive: _____ | 6. pōnimur; subjunctive: _____ |
| 2. cēdit; subjunctive: _____ | 7. invitās; subjunctive: _____ |
| 3. praestātur; subjunctive: _____ | 8. nescit; subjunctive: _____ |
| 4. taceō; subjunctive: _____ | 9. facimus; subjunctive: _____ |
| 5. explentur; subjunctive: _____ | 10. audiunt; subjunctive: _____ |

Enrichment (Optional): In each sentence below, change from singular to plural or plural to singular, and then change the *indicative* verb into *subjunctive*. Then translate your new sentence!

Note: For now, you can just translate a present subjunctive verb with the force of "should [verb]"

1. canis cenam amat.

Transformation: _____

Translation: _____

2. militēs castram (the camp) relinquunt.

Transformation: _____

Translation: _____

3. equitēs (mounted soldiers) peditēs (foot soldiers) pugnant.

Transformation: _____

Translation: _____

3L Spanish

Student Name:

Teacher Name:

Gramática

3L

Sra. Serrano - Week 5: May 1st - 7th

Instructions

The imperfect tense: regular verbs

Another way to talk about the past is with the imperfect tense. Use the imperfect tense to talk about actions that happened repeatedly in the past.

Rafael patinaba y Mónica corría.

Rafael used to skate and Monica used to run.

Here are the regular forms of -ar, -er, and -ir verbs in the imperfect tense. Notice the accent mark on the nosotros form of jugar:

I used to play.

To play

(yo)	jugaba	(nosotros) (nosotras)	jugá a bamos
(tú)	jugabas	(vosotros) (vosotras)	jugabais
Ud. (él) (ella)	jugaba	Uds. (ellos) (ellas)	jugaban

- As you know, in Spanish you can often omit the subject of a verb because the subject is made clear in the verb ending:

(yo) Vivo en Chicago. (The subject, yo, is included in the verb ending.)

However since the yo and Ud./él/ella forms are the same in the imperfect for -ar, -er, and -ir verbs, speakers often use the subject pronouns to avoid confusion.

Note that -er and -ir verbs, such as hacer and vivir, have the same endings:

To live

We used to do...

(yo)	hacía vivía	(nosotros) (nosotras)	hacía m os vivía m os
(tú)	hacías vivías	(vosotros) (vosotras)	hacía s vivía s
Ud. (él) (ella)	hacía vivía	Uds. (ellos) (ellas)	hacía n vivía n

Patricia tenía un triciclo rojo pero yo tenía uno azul.
 same ending but different subjects.

- Expressions such as generalmente, por lo general, a menudo, muchas veces, de vez en cuando, todos los días, and nunca can cue you to use the imperfect because they imply that something happened repeatedly in the past.

Notice the accent mark on each ending.

Repaso del capítulo 4A

jcd-0489

Vocabulario y gramática

3L

To prepare for the test, check to see if you ...

- know the new vocabulary and grammar
- can perform the tasks on p. 209

1

to name toys	
los bloques	blocks
la colección, pl. las colecciones	collection
la cuerda	rope
el dinosaurio	dinosaur
la muñeca	doll
el muñeco	action figure
el oso de peluche	teddy bear
el tren eléctrico	electric train
el triciclo	tricycle
to name animals	
el pez, pl. los peces	fish
la tortuga	turtle
to discuss things you used to do	
coleccionar	to collect
molestar	to bother
pelearse	to fight
saltar (a la cuerda)	to jump (rope)
to name places	
la guardería infantil	daycare center
el patio de recreo	playground

2

to explain your actions	
de niño, -a	as a child
de pequeño, -a	as a child
de vez en cuando	once in a while
mentir (e → ie)	to lie
obedecer (c → ze)	to obey
ofrecer (c → ze)	to offer
permitir	to permit, to allow
por lo general	in general
portarse bien / mal	to behave well / badly
todo el mundo	everyone
el vecino, la vecina	neighbor
la verdad	truth

3

Adjectives

to describe what someone was like	
bien educado, -a	well-behaved
consentido, -a	spoiled
desobediente	disobedient
generoso, -a	generous
obediente	obedient
tímido, -a	timid
travieso, -a	naughty, mischievous
other useful words	
la moneda	coin
el mundo	world

4

imperfect of ir

I used to go

iba	íbamos
ibas	ibais
iba	iban

5

imperfect of jugar

I used to play

jugaba	jugábamos
jugabas	jugabais
jugaba	jugaban

6

imperfect of ser

I used to be

era	éramos
eras	erais
era	eran

7

imperfect of tener / vivir

I used to have / live

tenía	teníamos
tenías	teníais
tenía	tenían

8

indirect object pronouns

me (to/ for) me	nos (to/ for) us
te (to/ for) you	os (to/ for) you
le (to/ for) him, her, you (formal)	les (to/ for) them, you (formal)

For Vocabulario adicional, see pp. 498-499.



Day 1

The imperfect tense: Regular verbs (p. 194) Instructions/Activity

- The imperfect tense is used to talk about actions that happened repeatedly in the past.

Rafael caminaba y Ramiro corría en el parque.

Rafael used to walk and Ramiro used to run in the park.

- Here are the regular forms of -ar, -er, and -ir verbs in the imperfect tense:

	jugar - To play	hacer - To do	vivir - To live
yo	jugaba <i>I used to play</i>	hacía <i>I used to do</i>	vivía <i>I used to live</i>
tú	jugabas	hacías	vivías
usted/él/ella	jugaba	hacía	vivía
nosotros/nosotras	jugábamos	hacíamos	vivíamos
vosotros/vosotras	jugabais	hacíais	vivíais
ustedes/ellos/ellas	jugaban	hacían	vivían

- Note the accents on **jugábamos** and throughout the conjugations of the -er and -ir verbs.
- These expressions can cue you to use the imperfect: **generalmente, por lo general, a menudo, muchas veces, de vez en cuando, todos los días, nunca.**
(often, many times, sometimes, every day, never)

A. Write the infinitive form of each conjugated verb. The first one is done for you.

- jugaba jugar
- molestaba _____
- coleccionaban _____
- obedecías _____
- ofrecía _____
- permitían _____
- corríamos _____
- vivíamos _____

B. Fill in the blanks with the correct form of the -ar verbs in the imperfect tense. Follow the model.

Modelo Tú habl abas con mucha gente.

- Alicia siempre molest _____ a su hermana. *(molestar)*
- Mis tíos nunca nos regal _____ nada a nosotros. *(regalar)*
- Pedro le d _____ agua al perro muchas veces. *(dar)*
- Yo siempre me port _____ bien enfrente de mis padres. *(portarse)*
- A menudo nosotros jug _____ en el parque. *(jugar)*



Realidades 2

Nombre _____

Hora 3L

Day 2

Capítulo 4A

Fecha Sra Serrano

Guided Practice Activities 4A-2

The imperfect tense: regular verbs (continued)

C. Write the correct endings for the -er and -ir verbs below. Follow the model.

Modelo Por lo general, yo obedecía a mis padres.

- Mis primos me ofrecían sus bloques de vez en cuando. (ofrecer)
- A menudo mis tíos me permitían comer una galletas. (permitir)
- Generalmente, mamá ponía la mesa. (poner)
- Mis hermanos y yo hacíamos la cama todos los días. (hacer)
- Tú vivías en la misma ciudad que yo. (vivir)

D. Complete the sentences below to describe what people *used to do*. Use the drawings and the verbs in parentheses as clues. Follow the model.



Modelo Mario saltaba a la cuerda. (saltar)



1. Ellos coleccionaban dinosaurios en la escuela primaria. (coleccionar)



2. Ellas peleaban todos los días. (pelearse)

R.F.
me nos
te os
se se
Reflexive Verb



3. Nosotros jugué al tenis los domingos. (jugar)



4. Tú leías en la biblioteca los fines de semana. (leer)

© Pearson Education, Inc. All rights reserved.

¿Qué hacían de pequeños?

The following people are talking about what they did in their youth. Write complete sentences to tell their stories. Follow the model.

→ Write in complete sentences.

⊗ Verbs must be conjugated in the imperfect tense.

Modelo



Alicia Alicia molestaba a sus hermanos menores

Imperfect Tense

1.



Mario _____

2.



Lorenzo y Alberto _____

3.



Tú _____

4.



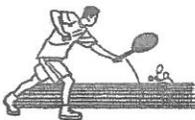
Yo _____

5.



Tú y yo _____

6.



Tú _____

7.



Nosotras _____

8.



Luis y Sergio _____

9.



Yo _____

Day 3

Day 4

Infinitives (p. 36)

Day 1

- The most basic form of a verb is an *infinitive*.
- In English, infinitives have the word "to" in front of them such as to walk or to swim.
- In Spanish, infinitives end in -ar (nadar), -er (leer), or -ir (escribir). To write

A. Look at each infinitive below and underline its ending. Follow the model.

Modelo patinar = To skate

- | | | |
|------------------------|----------------------|----------------------------|
| 1. escribir = To write | 4. esquiar = To ski | 7. leer = To read |
| 2. nadar = To swim | 5. usar = To use | 8. jugar = To play |
| 3. correr = To correr | 6. dibujar = To draw | 9. ver = To see / To watch |

B. Now, write the infinitive in the correct column of the chart. Is it an -ar verb, -er verb, or -ir verb? The first one has been done for you.

-ar verbs	-er verbs	-ir verbs
patinar		

C. Complete the sentences with infinitives from part A to express what you like and don't like to do.

- Me gusta _____ y _____.
- No me gusta _____.
- Me gusta mucho _____.

* Me gusta = I like
* No me gusta = I don't like
* Mucho = a lot

Negatives (p. 42) Day 2

- To make an English sentence negative, you usually use the word "not": *I do not like to sing.*
- To make a Spanish sentence negative, you usually put **no** in front of the verb or expression: No me gusta cantar. = I don't like to sing.
- To answer a Spanish question negatively, you often use **no** twice: ¿Te gusta bailar?
No, no me gusta. → No, I don't like it. Do you like to dance?
- To say that you do not like something at all, you add the word **nada**: No, no me gusta nada. → I don't like it at all.
- To say you don't like either of two choices, use **ni... ni**: No me gusta ni correr ni practicar deportes. → I don't like neither to run or practice sports.

A. Look at the sentences and circle only the *negative* words you see. Some sentences do not have negative words. Follow the model. (*Hint: There should be eight words circled.*)

Modelo No me gusta cantar.

- ¿Te gusta bailar?
- No, no me gusta bailar.
- ¿Te gusta patinar?
- No, no me gusta nada.
- No me gusta ni bailar ni patinar.

B. You circled three different negative words in **part A** above. What are they? Write them on the lines.

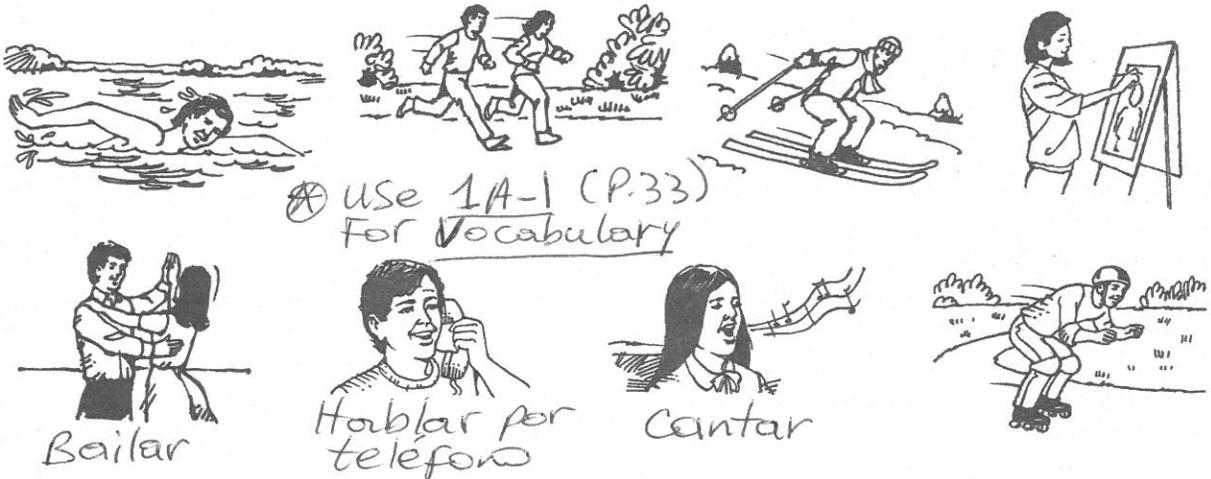
C. Use the negative words **no**, **ni**, and **nada** to complete the following conversation.

- ELENA: Enrique, ¿te gusta escuchar música? → Do you like to listen to music?
- ENRIQUE: No, _____ me gusta. * Bailar = To dance
- ELENA: ¿Te gusta bailar?
- ENRIQUE: _____, no me gusta bailar.
- ELENA: No te gusta _____ escuchar música _____
bailar. ¿Qué te gusta hacer?
- ENRIQUE: ¡Me gusta ver la tele! * tele = T.V.
- ELENA: ¡Uy, no me gusta _____!

Negatives (continued)

Day 3

D. Complete the sentences with activities you don't like. You can use the drawings for ideas of activities.



⊗ use 1A-1 (P.33) For Vocabulary

Bailar

Hablar por telefono

Cantar

1. No me gusta _____.
2. No me gusta _____.
3. No me gusta ni _____ ni _____.

E. Now answer the questions negatively. Follow the models.

Modelos ¿Te gusta esquiar? *Do you like to skate?*
 No, no me gusta esquiar. *No, I don't like to skake.*
 ¿Te gusta correr y nadar?
 No, no me gusta ni correr ni nadar.

1. ¿Te gusta dibujar?

2. ¿Te gusta cantar?

3. ¿Te gusta escribir cuentos? *To write stories*

4. ¿Te gusta esquiar y nadar?

5. ¿Te gusta patinar y correr?

3L Science Work

Student Name:

Teacher Name:

Name: _____ Teacher: _____ Hour: _____

3L Section 3 Assessment – The Cell and Inheritance

1. According to Sutton's observations, how does the number of chromosomes in a grasshopper's body cells compare to the number in its sex cells?
2. Describe what happens to the number of chromosomes when two grasshoppers sex cells join in fertilization.
3. How do Sutton's observations about chromosome number support the chromosome theory of inheritance?
4. What is meiosis?
5. Briefly describe meiosis I and meiosis II. Refer to figure 13.
6. Use the events of meiosis to explain why a sex cell normally does not receive both chromosomes from a pair.
7. How are genes arranged on a chromosome?
8. How does the order of genes in one member of a chromosome pair compare to the order of genes on the other chromosome?

Chromosomes and inheritance (p.93)

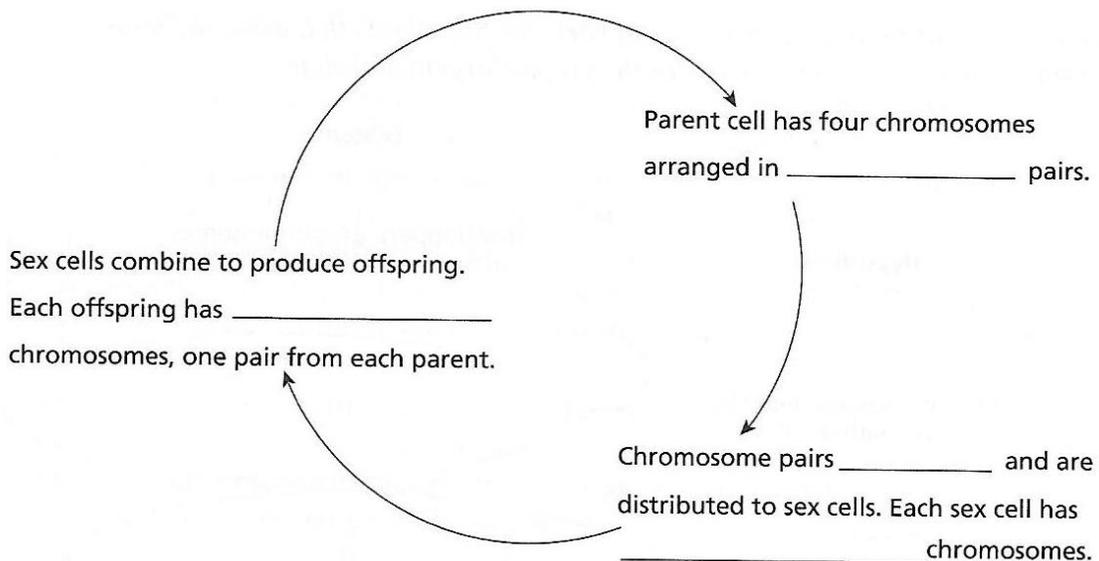
1. Circle the letter of each sentence that is true about what Sutton observed about chromosome number.
 - a. Grasshopper sex cells have half the number of chromosomes as body cells.
 - b. Grasshopper body cells have half the number of chromosomes as sex cells
 - c. Grasshopper body cells and sex cells have the same number of chromosomes.
 - d. When grasshopper sex cells join, the fertilized egg has the same number of chromosomes as the body cells of the parents.

2. What is the chromosome theory of inheritance?

Meiosis (pp. 94-95)

3. What is meiosis?

4. Complete the cycle diagram, which describes the events that occur during meiosis in an organism whose body cells have four chromosomes.



5. A Punnett square is a shorthand way to show the events that occur during _____.
6. Is the following sentence true or false? During meiosis, the two alleles for each gene stay together. _____
7. If the male parent cell is heterozygous for a trait Tt, what alleles could the sperm cells possibly have?

A Lineup of Genes (p. 96)

8. How many pairs of chromosomes do human body cells contain? _____
9. How are the genes lined up in a pair of chromosomes?

3L Logic Work

Student Name:

Teacher Name:

Name: _____

Hour: _____ Logic Teacher: _____

Book 2—Lesson 9

Answer the following questions in complete sentences. Make sure you answer ALL questions.

Historian A:

1. What is the main point of Historian A's interpretation?

2. Write Historian A's main point as an A, E, I, or O statement. Label the major and minor terms.

3. Write out a proper argument (2 premises and a conclusion) that represents what Historian A is saying. Use your answer to Question 2 as your conclusion.

4. What type of reasoning is Historian A using?

5. Does Historian A commit any fallacies? If yes, write down which one and how. If no, write one suggestion you have for Historian A to make a better argument.

6. What is Historian A's view of the United States' political system in the early 1800s?

Historian B:

7. What is the main point of Historian B's interpretation?

8. Write Historian B's main point as an A, E, I, or O statement. Label the major and minor terms.

9. Write out a proper argument (2 premises and a conclusion) that represents what Historian B is saying. Use your answer to question 8 as your conclusion.

10. What type of reasoning is Historian B using?

11. Does Historian B commit any fallacies? If yes, write which one below and why. If no, write one suggestion you have for Historian B to make a better argument.

12. There is an endnote for Historian B. Why did the author of the book include the endnote?

13. Do you think the endnote for Historian B was necessary? Why or why not?

PHYSICAL EDUCATION

Student Name:

Teacher Name:

Name: _____

Teacher (Circle): MANGOLD or BECK

Circle: Red or Blue

Hour: _____

SOL Gym Class Guide – Week of May 4th – May 8th

Do 20 minutes of exercise 3 times a week, or every day if you want. Exercise will help manage stress and is a great way to take a break.

All 1L, 2L, 3L and 4L Students:

Monday	Tuesday	Wednesday	Thursday	Friday
1. Stretch/Warm up for 5 minutes using our daily stretching routine. Include push-ups, sit-ups, planks to challenge yourself!	1. Stretch/Warm up for 5 minutes using our daily stretching routine. Include push-ups, sit-ups, planks to challenge yourself!	1. Stretch/Warm up for 5 minutes using our daily stretching routine. Include push-ups, sit-ups, planks to challenge yourself!	1. Stretch/Warm up for 5 minutes using our daily stretching routine. Include push-ups, sit-ups, planks to challenge yourself!	1. Stretch/Warm up for 5 minutes using our daily stretching routine. Include push-ups, sit-ups, planks to challenge yourself!
2. Do 15 minutes of continuous exercise. Choose from the list below.	2. Do 15 minutes of continuous exercise. Choose from the list below.	2. Do 15 minutes of continuous exercise. Choose from the list below.	2. Do 15 minutes of continuous exercise. Choose from the list below.	2. Do 15 minutes of continuous exercise. Choose from the list below.
3. Have a parent initial here after you complete your workout. _____	3. Have a parent initial here after you complete your workout. _____	3. Have a parent initial here after you complete your workout. _____	3. Have a parent initial here after you complete your workout. _____	3. Have a parent initial here after you complete your workout. _____

Complete #1-2 **THREE** times a week and have your parents initial box #3 when you finish each workout.

We want you to get moving! Here are some ideas for continuous exercise. You can choose one of these or come up with your own idea: Run, jump, juggle, lift weights, dance, do household chores like vacuuming, jump rope, bounce a ball, walk where you're allowed, create a minute-2-win it challenge, invent a game, throw a ball, play catch, climb, etc.

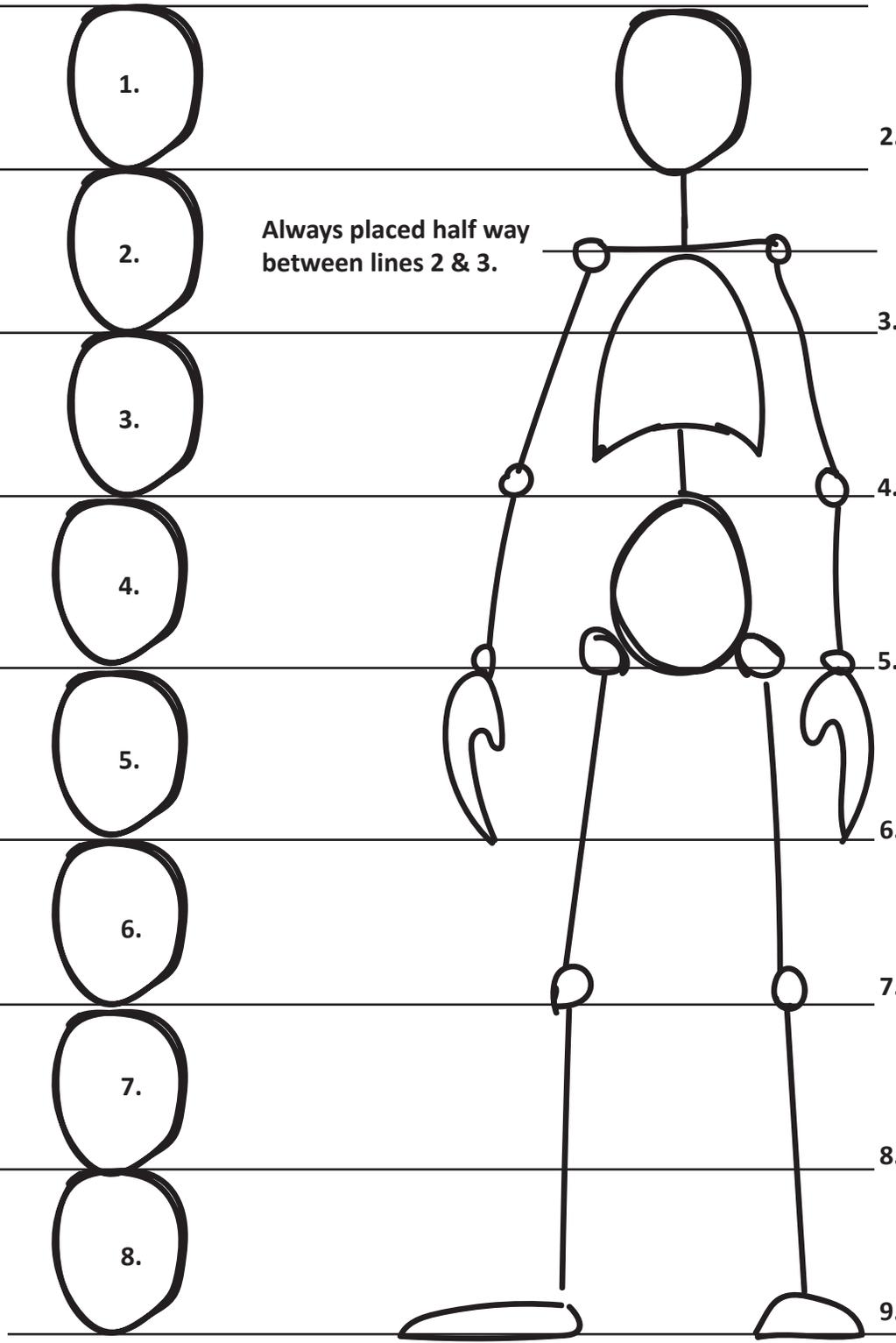
Take care of yourselves! -Magister Mangold and Magister Beck

ART

Student Name:
Teacher Name:

Human proportions:

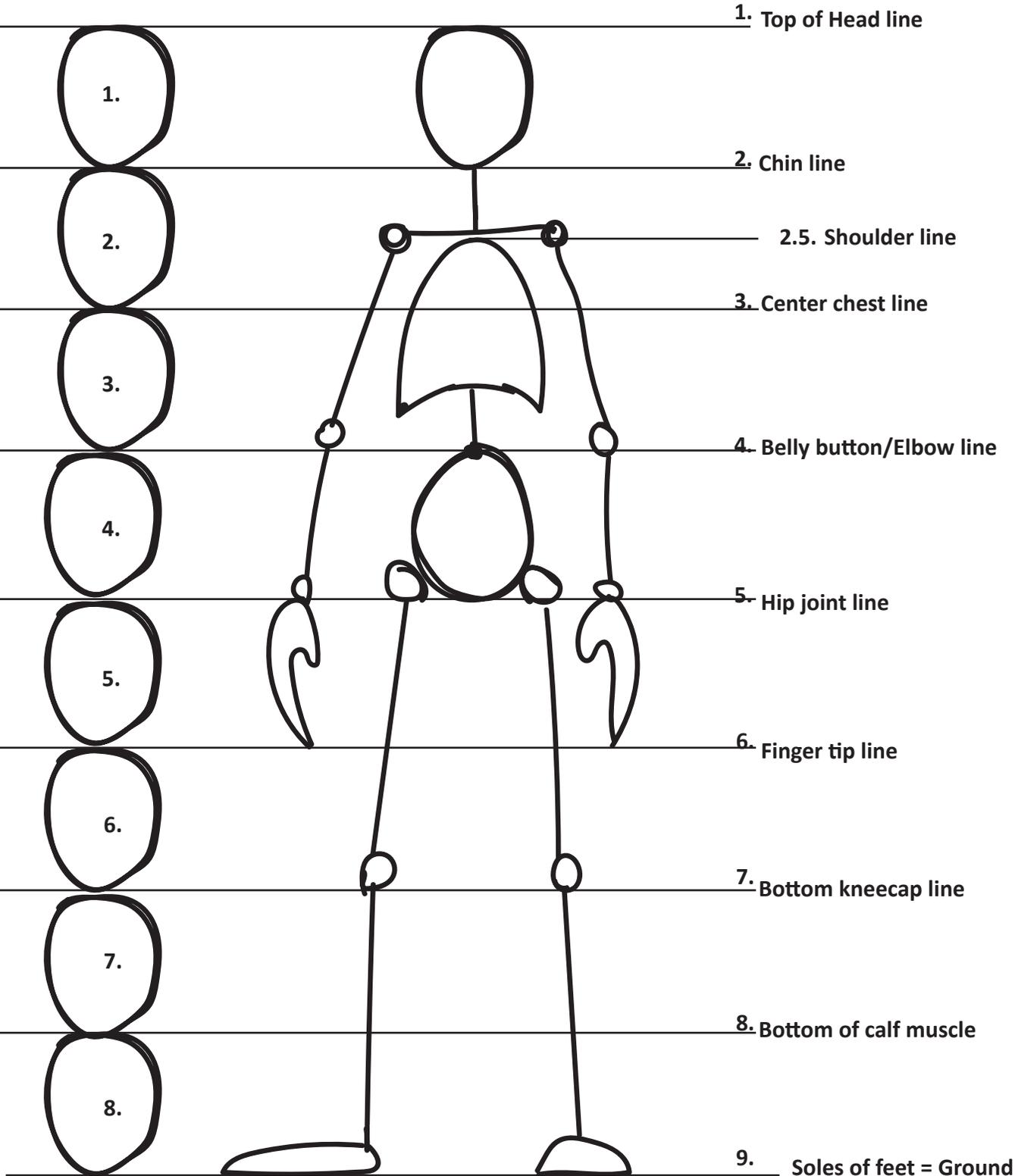
Just like drawing a face, there are tricks to drawing a proportional person. The first trick you need to know is that when we draw people we measure their height in heads. From the top and the bottom of each head, we draw a line. Each line set us up with a guide to drawing a proportional human figure. To measure this, you look at the person you are going to draw, and hold your hand up like you are trying to squish their head with your fingers. When you do this you are measuring a head. After you have the size of your subject's head, keep your fingers in that formation. Then, measure them from their head down. Most adult people are about eight heads high as shown below.



- 1. **Top of Head line:** When you draw in your head the top of it should start here.
- 2. **Chin line:** Marks where the bottom of the chin should end.
- 2.5. **Shoulder line:** Shows where the top of shoulders circles need to be
- 3. **Center chest line:** Points out the center of the pectoral, or chest.
- 4. **Belly button/Elbow line:** Indicates where you need to place elbow joint circles for both arms. Also where the belly button of your person should be.
- 5. **Hip joint line:** Shows where the hip joint circles need to be placed. also acts as the top of the hand shape.
- 6. **Finger tip line:** Simply tells us how far our longest finger tip should go.
- 7. **Bottom kneecap line:** Tells us where we need to place the bottom of our knee joint
- 8. **Bottom of calf muscle:** This line marks the center of the leg bone and serves more purpose when adding muscles.
- 9. **Soles of feet = Ground:** This line marks the ground/ soles/ bottom of the feet .

This weeks assignment:

Now that we know how to measure a person, and what every line means, I want you to lay out a skeleton like the one shown below. There are several grid sheets attached to draw this on. Remember, I just want you to draw this stick man type skeleton as this is the base to drawing a properly sized person. Also, do not forget to look at the school's web site for videos on this project. To turn your layout in please take a picture of it and email it to me at Zachman@parnassusprep.com. Make sure on the subject line you put your full name, red or blue day, and your elective hour. If you turn your things in through the bus system please just write that same information on the back of your sketch or on the name line provided.



Name _____

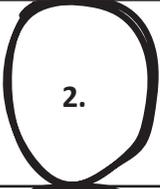
Hour _____

Red or Blue day _____

1. Top of Head line



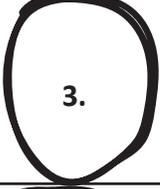
2. Chin line



2.5. Shoulder line



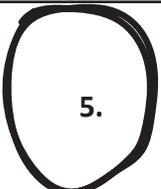
3. Center chest line



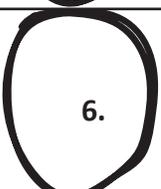
4. Belly button/Elbow line



5. Hip joint line



6. Finger tip line



7. Bottom kneecap line



8. Bottom of calf muscle

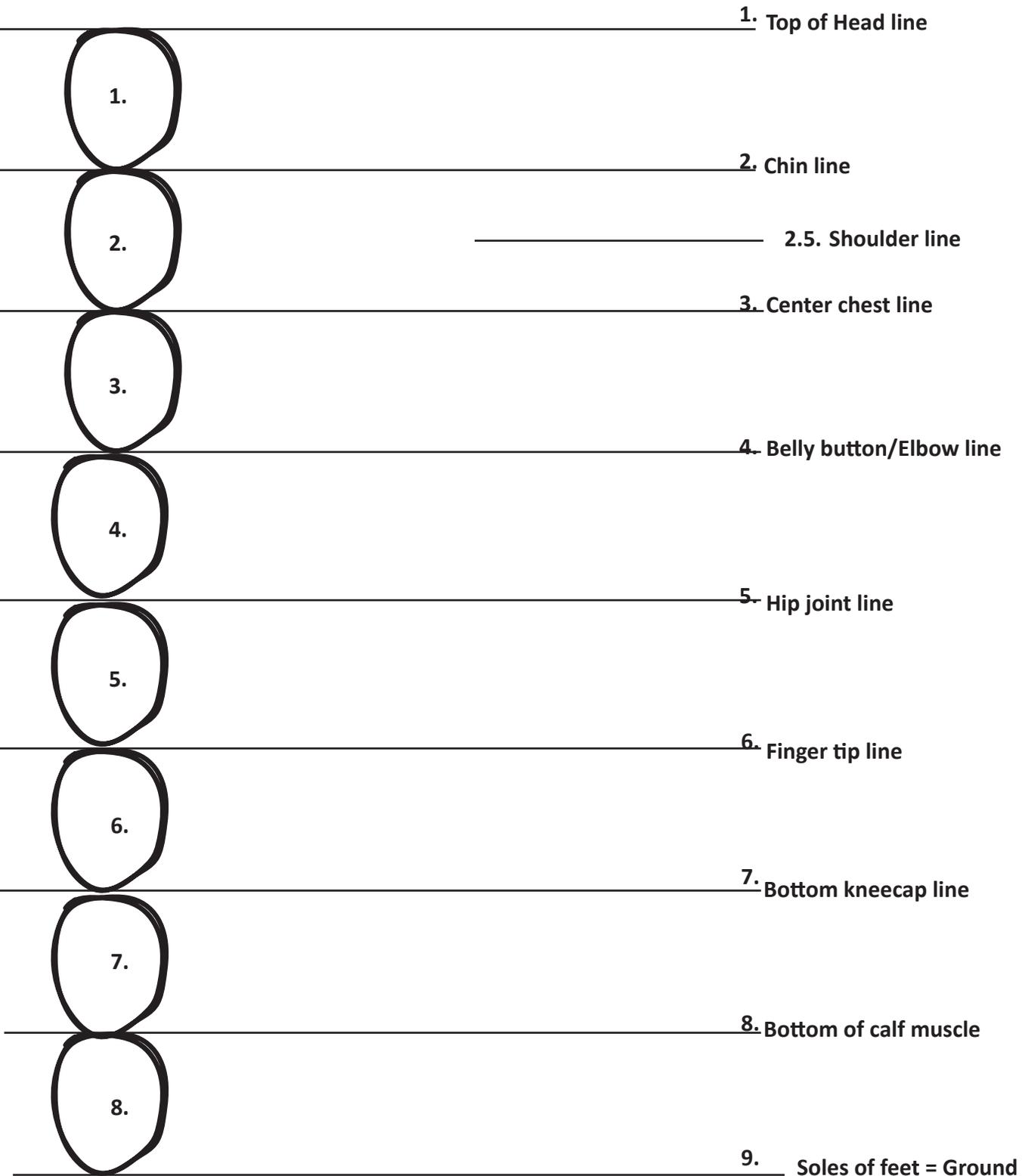


9. Soles of feet = Ground

Name _____

Hour _____

Red or Blue day _____



Scholar Name: _____

SOL Music Lesson

“Sounds of Spring”

Week of May 4, 2020

This week’s music lesson is about the connections between music and language, and it features musical compositions inspired by themes related to springtime. It starts with an instrumental work based on the composer’s own poetry about spring. First read about Vivaldi’s famous set of violin concertos, *The Four Seasons*, then answer the questions about the “Spring” concerto.

The “For Further Exploration” section has more great vocal and instrumental music about spring, with links for listening. At the bottom of your answer sheet, be sure to say which of the spring music pieces you listened to. Which sounds the most like spring to you?

Important: put your name on this page and the answer sheet. Return these two pages at the end of the week. The remaining music lesson pages are for you to keep.

Scholar name: _____

Based on the reading on the next page, please answer the following questions.

Vivaldi's *The Four Seasons* are concertos for what instrument that he also played?

How many other concertos did Vivaldi compose? _____

List the images of spring that you find in Vivaldi's poem (minimum of five).

What does spring "sound" like to you – what sounds do you associate with this time of year?

Listen to at least two of the pieces of music from the "For Further Exploration" section, using the links provided. Which pieces did you listen to (please list below)?

Which piece did you think sounded the most like spring, and why? _____

Music Lesson No. 4: Sounds of Spring

This season of the year is often thought of as a time of rebirth or awakening after the winter that precedes it. Temperatures rise, the ground thaws, flowers grow and bloom, birds sing and tend their eggs, and the hours of sunlight increase. Spring is traditionally a great time for sports and other outdoor activities. It is also the season for many musical concerts and festivals that bring people together in a spirit of joyful celebration.

Many composers have tried to capture the essence of spring in their music, from songs and other vocal works to concertos, symphonies, and other instrumental works (see a selected list under “For Further Exploration”). Around 1725 the Italian composer and violinist Antonio Vivaldi, who composed over 600 concertos, published a famous set of four violin concertos called *The Four Seasons*. Vivaldi also wrote a poem in sonnet form for each season, and he represents the various poetic images in his music. Here is the Vivaldi’s sonnet about spring (*La Primavera*), in English translation:

Springtime is upon us.
The birds celebrate her return with festive song,
and murmuring streams are
softly caressed by the breezes.
Thunderstorms, those heralds of Spring, roar,
casting their dark mantle over heaven,
Then they die away to silence,
and the birds take up their charming songs once more.

On the flower-strewn meadow, with leafy branches
rustling overhead, the goat-herd sleeps,
his faithful dog beside him.

Led by the festive sound of rustic bagpipes,
nymphs and shepherds lightly dance
beneath the brilliant canopy of spring.

For Further Exploration

Listen to “Spring” from Vivaldi’s *The Four Seasons*. What images of spring from his poem can you recognize in the music? Hint: the concerto has 3 movements, and the first movement is based on the first 8 lines of the poem.

<https://www.youtube.com/watch?v=0FP9N2SbWn4>

Vocal music for spring.

In 1802 the Austrian composer **Joseph Haydn** composed one of his last and most ambitious works, *The Seasons*. It is an oratorio, a type of music that combines an orchestra of instruments, a chorus of voices, and vocal soloists. Here are English poet James Thomson’s words to the first chorus:

Come, gentle Spring, ethereal mildness come!
Out of her wintry grave bid drowsy nature rise.
At last the pleasing Spring is near; the softening air is full of balm.
A boundless song bursts from the groves.
As yet the year is unconfirmed, and Winter oft at eve resumes the breeze,
and bids his driving sleets deform the day and chill the morn.
Come, gentle Spring, ethereal mildness come!
and smiling on our plains descend, while music wakes around.

Listen here: <https://www.youtube.com/watch?v=BfCiAOZ9HrI>

Johann Strauss, Jr. composed *Voices of Spring*, a famous Viennese waltz about spring, that can be played by orchestra alone or with an optional soprano voice. The words are by Richard Genée :

The lark rises into the blue,
the mellow wind mildly blowing;
his lovely mild breath revives
and kisses the field, the meadow.
Spring in all its splendour rises,
ah all hardship is over,
sorrow becomes milder,
good expectations,
the belief in happiness returns;
sunshine, you warm us,
ah, all is laughing, oh, oh awakes!

Listen here: <https://www.youtube.com/watch?v=D4kHFQWzlrQ>

A Spring Theme: Birdsong.

Among Vivaldi's other concertos are at least two that are inspired by birdsong, the "Goldfinch" flute concerto and the "Cuckoo" violin concerto. Haydn followed with his "Lark" quartet, and Mozart's pet starling is claimed to have sung the melody that Mozart uses in his piano concerto No. 17. Respighi's orchestral suite "The Birds" depicts the song of the dove, nightingale, hen, and cuckoo. A particularly beautiful "bird" piece is Vaughan Williams's "The Lark Ascending" for violin and orchestra:

<https://www.youtube.com/watch?v=IOWN5fQnzGk>

Spring Symphonies.

Beethoven's Pastoral Symphony (No. 6) is like a musical walk in the countryside, with babbling brooks, a thunderstorm, and a village celebration. Schumann's Symphony No. 1 is subtitled "Spring," and Mahler uses a melody from his own song about spring in his Symphony No. 1. The opening movement of Debussy's *Images* for orchestra is "Spring Rounds," and Stravinsky's epic orchestral work *The Rite of Spring* is a musical reimagining of ancient Russian rituals. Listen to Beethoven's thunderstorm here:

https://www.youtube.com/watch?v=9PrbLsQ_g7s

Musical Miniatures for Spring.

Romantic composers of the 19th century such as Mendelssohn, Grieg, and Sinding wrote short piano pieces about spring, including *Spring Song* by Mendelssohn, *To Spring* by Grieg, and *Rustle of Spring* by Sinding. The 20th-century Argentine composer Astor Piazzolla adds the flavor of the tango, a popular dance style, to his *Seasons of Buenos Aires*. Listen to an orchestral version of Sinding's *Rustle of Spring* here:

<https://www.youtube.com/watch?v=9YpEtx1TJp4>