

10th Grade
Lesson Plan
Packet

4/6/2020-4/10/2020

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 6 - April 10, 2020

Course: 10 Art

Teacher(s): Ms. Frank clare.frank@greatheartsirving.org

Weekly Plan:

Monday, April 6

- Copy diagram of head in profile; include markings and labels for proportions and features.
- Answer two questions about the human head and its proportions.

Tuesday, April 7

- Answer the questions about facial measurements and proportions.
- Copy diagram of frontal view of head; include markings for proportions

Wednesday, April 8

- Sketching exercises
- Sketch your own head in a frontal view, drawing yourself from a mirror reflection in real time.

Thursday, April 9

- Review the information and drawings on the nose and the mouth.
- Develop the proportions, anatomy, and dimensionality of the nose, with careful attention to planes and convex and concave surface curvature.

Friday, April 10

- No School!

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

For all assignments in art this week use a pencil and your sketchbook. If you don't have your sketchbook use plain or lined paper. Remember to write your name, grade and section, and the date on all pages.

The text resource for this week is “Drawing the Human Head” by Burne Hogarth. Select pages are in the attached resources. Last week’s packet will be a useful reference for planar analysis.

Observational drawing will be done from real life, in real time, from a wall or hand-held mirror. It may be easiest to draw in front of a bathroom mirror. It is key that you are truly drawing from a mirror, not from a smartphone/tablet video or photo of yourself. All three are very different experiences.

Monday, March 30

1. Using a full sketchbook page, copy the diagram of the human head in profile (side view), on attached **Supplemental Materials, page 2** (condense the two diagrams into one).
 - Observe the diagram of the profile (side view) proportions on **page 3** to help you with proportional relationships of the head overall. Lightly use these guidelines in your drawing so that your height:width proportions are accurate. *(Check to make sure you made the head deep enough!)*
 - Use a bold dotted line to divide the cranial and facial masses (as on **page 3**).
 - Label the features of both the cranial and facial masses, using the terms on **page 2**. As you label, check to make sure that your shading implies these features.
2. Answer the following questions in complete sentences that include the question (so your reader understands the context and meaning), and with clear, specific information.
 - a. What is the size relationship of the cranial mass to the facial mass in a profile view of the head?
 - b. Which feature marks the dividing line between the cranial mass and the facial mass? What do we commonly call that feature, or what do we commonly associate with that feature?

Tuesday, March 31

1. Use **pages 3-6** to help you answer the following questions in complete sentences with clear, specific information.
 - a. In a frontal view of the head, what is the size relationship of the cranial mass to the facial mass?
 - b. When drawing the human head in frontal view, how high up should you place the eyes?
 - c. How many eye-widths wide is the head at the brow ridge?
 - d. How many eye-widths wide is the base of the nose?
 - e. If, from top down, the bridge of the nose is placed at half the height of the head, where is the base of the nose placed?
2. Using $\frac{1}{2}$ - $\frac{3}{4}$ of a sketchbook page and following the steps on **page 4 of the Supplemental Materials**, draw a head from the frontal view. Continue to elaborate the features of the face, being sure to include the features on **page 5** and using the guidelines for proportions and measurements on **pages 5-9**.

Wednesday, April 1

1. While looking at your face in the mirror, make a series of timed sketches, each on a full page:
 - 1 ½ minutes: A blind continuous contour line drawing
 - 1 ½ minutes: A continuous contour line drawing
 - 3 minutes: A drawing in which you use only straight lines, but of varied lengths, mapping out the structure of your face. Quickly respond to contours and their lengths and directions.
2. Using a full sketchbook page with a blank page facing it, draw your own head in a frontal view as seen in the mirror. You will continue this drawing over the next week. *Set yourself up so that you can see yourself as you draw with as little adjustment of the head as possible.*
 - Work from general to specific, starting with a light, loose sketch and then breaking the face down into larger shape areas (as in planar analysis). Continue to work lightly and avoid shading yet.
 - Check your proportions, placement and measurements. Adjust as needed.
 - If you have time shade lightly to enhance certain contours and planes. Focus on major areas, including the brow ridge, cheek bone, temples, mouth barrel, chin box, and angle of jaw; *leave the details of the nose, mouth and eyes until later.*

Thursday, April 2

1. (5 min.) Read over the information and drawings in the Supplemental Materials, **pages 7-10**.
2. (15 min.) Develop the nose:
 - Check the proportions of the nose within the face, then develop the nose with careful attention to intersecting planes, convex and concave surfaces, and the transitions to other parts of the face.
 - Begin by working lightly, and intermittently check to make sure you are drawing what you see, and not your idea of a nose.
 - *Be aware: Cultural ideals and mass media tend to influence what and how we see. Use the exercises of the last week and keen observation skills to draw truthfully and dispassionately.*

Page 1 - - - Supplemental Materials:

You have three main resources this week:

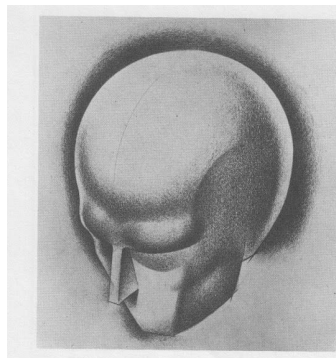
1. Yourself, as seen in a mirror, which may be wall-mounted, propped on a table, or hand-held, the first two being preferable. If using the bathroom mirror (which would have been my case), communicate with your families to let them know you'll need up to 20 minutes to use the mirror for a self-portrait. With communication you should be able to make arrangements.
 - General advice: Set yourself up so that you can simultaneously view and draw in relative ease, with as little adjustment of the head as possible for the long poses. If working on loose-leaf paper be sure to have a book or other firm, smooth surface below. I like to use children's picture books! Hopefully you will be working in your sketchbook, though.
 - A photograph, whether digital or physical, or a live video view of yourself on a tablet or phone is not equivalent to viewing yourself in a mirror. I won't go into it here, but these three methods facilitate different types of perception, and the mirror is the most direct, unmediated way for you to observe yourself. Find a way to use a mirror and contact me if you have questions.
2. This packet of supplementary materials, with excerpts from the book Drawing the Human Head by Burne Hogarth, published by Watson Gupstill Publications in 1989 and copyrighted in 1965 by Burne Hogarth. I've indicated page numbers from the book, but in the assignments I refer to the page numbers of the Supplemental Materials appended to this packet (this being page 1 thereof).
3. The packet from last week, which has good pictures of drawings and portraits employing planar analysis, as well as some vocabulary and definitions.

from Hogarth, pages 15-16:

GREAT MASSES
The basic shape of the head consists of two major divisions. The first and greater part is the egg-shaped brain case of the skull: the *cranial mass*. The second and lesser part is the tapered half-cut cylinder of the face and lower jaw: the *facial mass*.

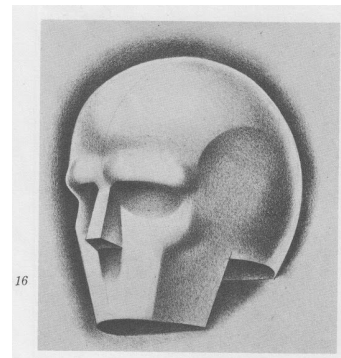
Cranial Mass

The cranial mass is quite even and regular: a simple, curved dome in general outline.



Facial Mass

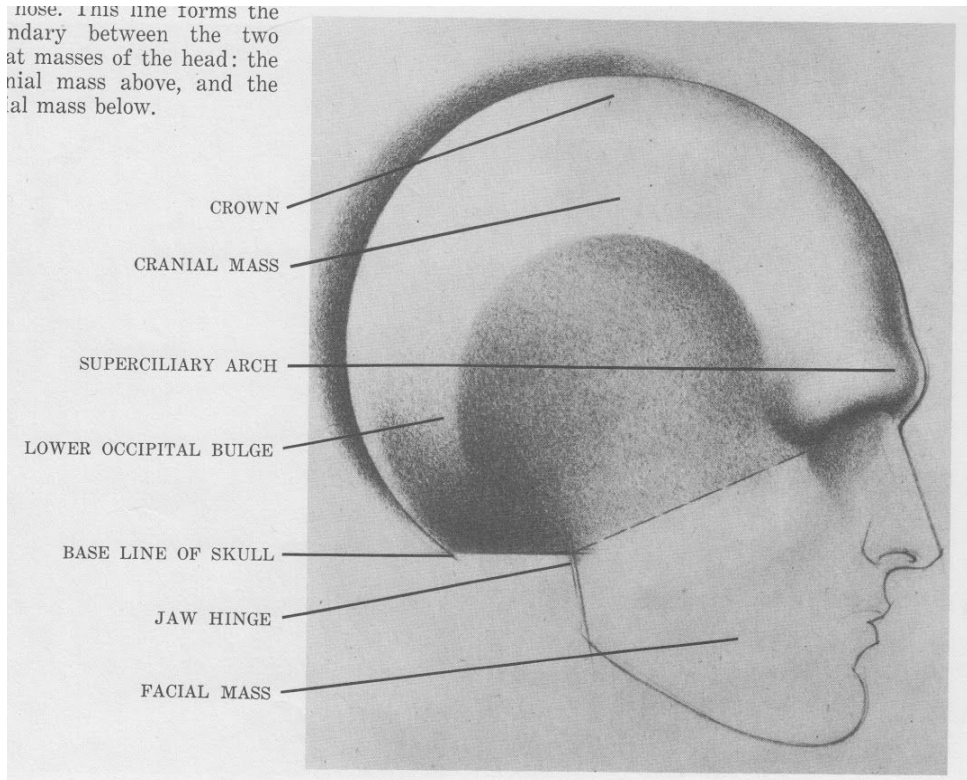
The facial mass, on the other hand, is uneven and irregular: a somewhat hard-cornered, triangular form.



Contour of Cranial Mass

Seen from the side, the cranial mass curves upward from the mounded ridge of bone just above the rim of the eye socket. This is the *superciliary arch* or visor of the brow. Beginning at the frontal depression in the bridge of the nose the cranium rises up the forehead to the vault of the skull and sweeps backward across the crown in a great curve toward the lower occipital bulge at the base of the head. The base line of the skull then proceeds horizontally forward to meet the hinge of the jaw. From the jaw hinge, the brain case line continues obliquely upward to the starting point at the bridge of the nose. This line forms the boundary between the two great masses of the head: the cranial mass above, and the facial mass below.

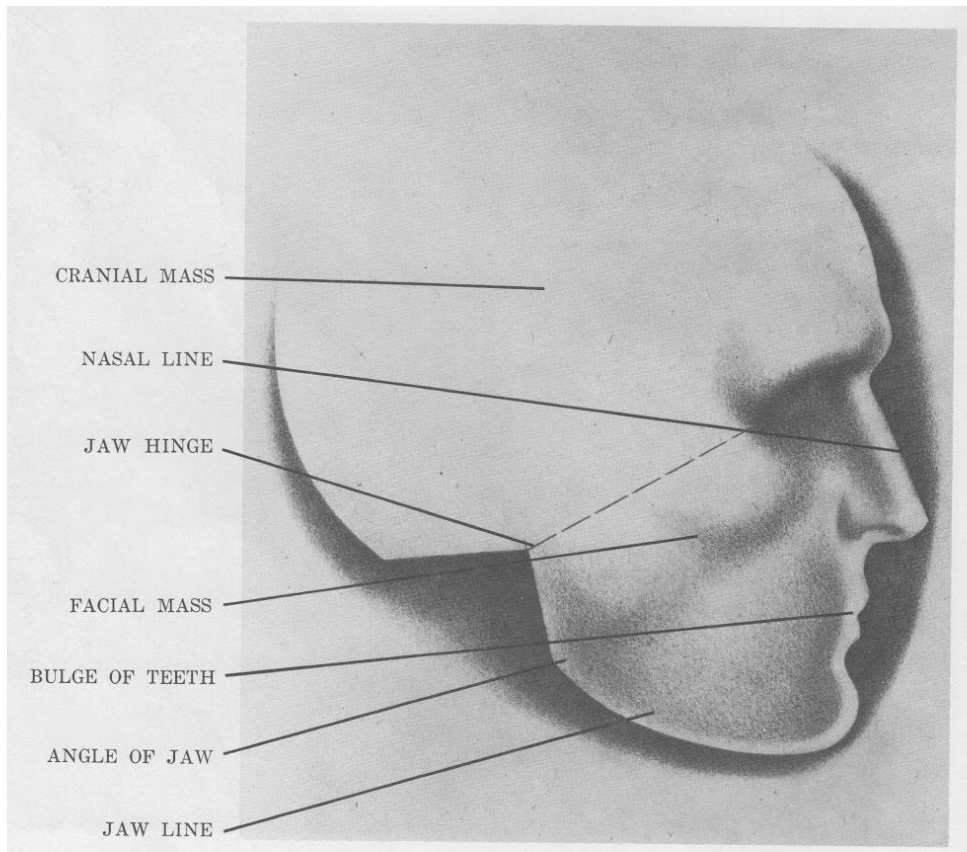
nose. This line forms the boundary between the two great masses of the head: the cranial mass above, and the facial mass below.



Contour of Facial Mass

The facial mass descends along the projecting nasal line from the bridge of the nose. At the point of the nose, the facial mass scoops sharply inward and swings over the bulge of the teeth to the protruding mound of the chin. From here, the contour moves angularly

up the lower edge of the jaw line to the angle of the jaw. Here it rises steeply, almost vertically, to the jaw hinge in the base of the head. The boundary line, connecting the hinge with the nose bridge, divides the facial mass from the cranial mass.



****Note: Your drawing for Monday, April 6 condenses the two diagrams above into one drawing.****

FRONT VIEW

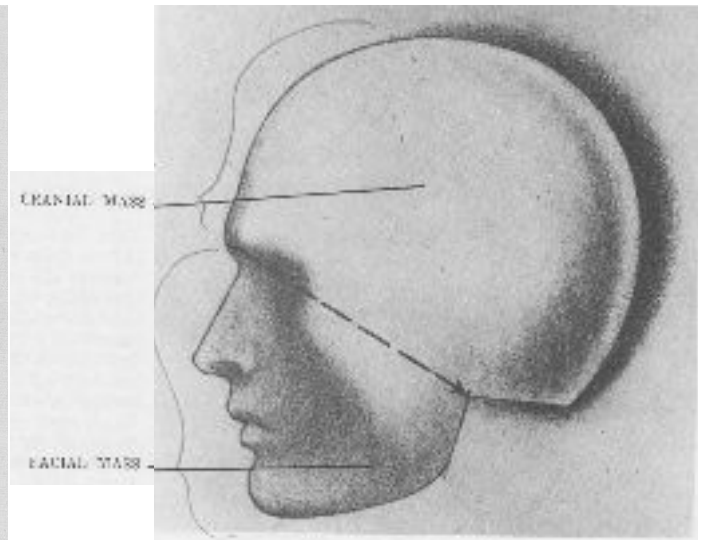
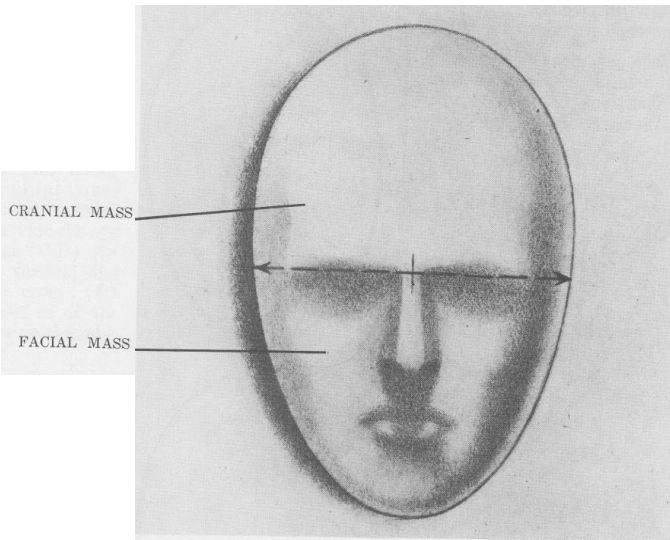
From a direct front view, the cranial mass and the facial mass tend to be *equal* in size.

Proportions and Measurements

The size relations between the cranial mass and the facial mass reveal two different sets of proportions.

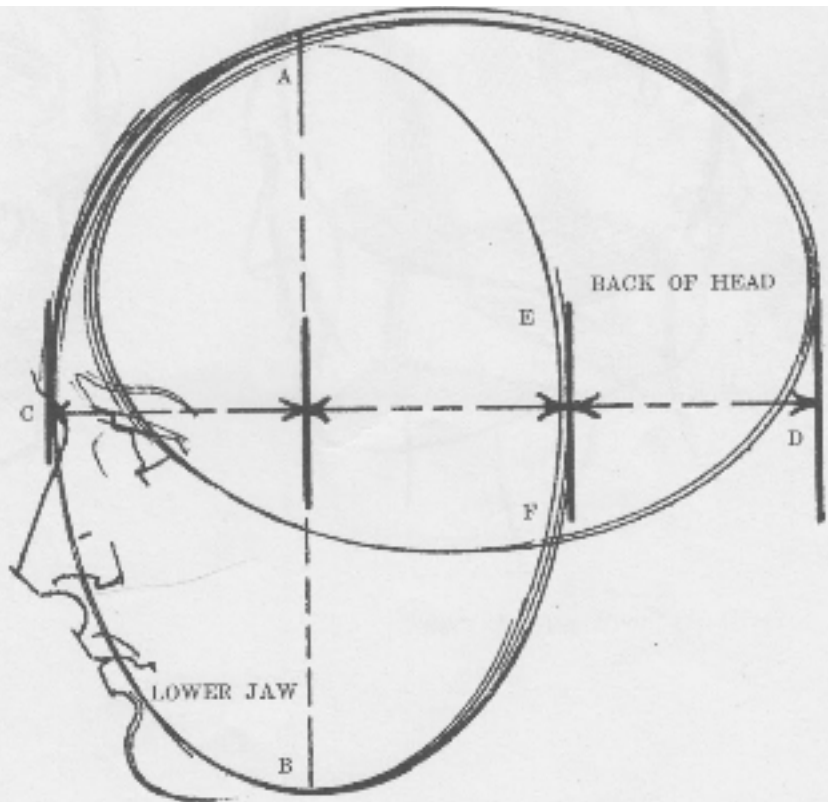
SIDE VIEW

From a side view, the cranial mass is virtually *twice* as large as the facial mass.



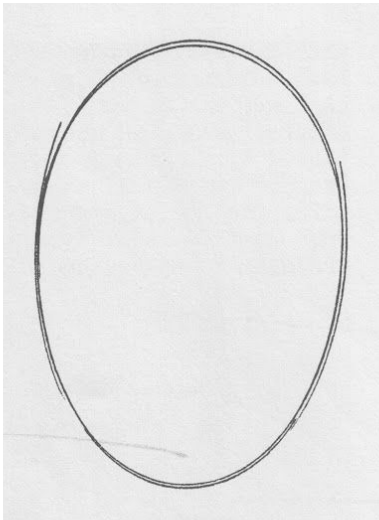
DRAWING CORRECT
SIDE VIEW PROPORTIONS

To establish the plan of the side view head, take two egg-shapes of identical size and draw them *one over the other*, the first upright, the second horizontal. The downward bulge will identify the lower jaw. The backward bulge (the widest part of the horizontal egg) becomes the back of the head. Note that the height (A-B) and width (C-D) of the side view head are equal. Furthermore, if you drop another vertical line (E-F) at the inner edge of the upright egg, you find that the width (C-D) divides into three equal parts. Finally, if you visualize the upper egg as the cranial mass, you will see that the cranial mass is *twice* the size of the facial mass.

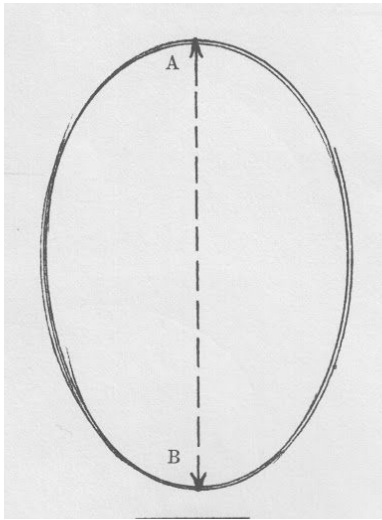


**DRAWING CORRECT
FRONTAL PROPORTIONS**
When you draw the head, it is helpful to visualize these proportions in the following manner.

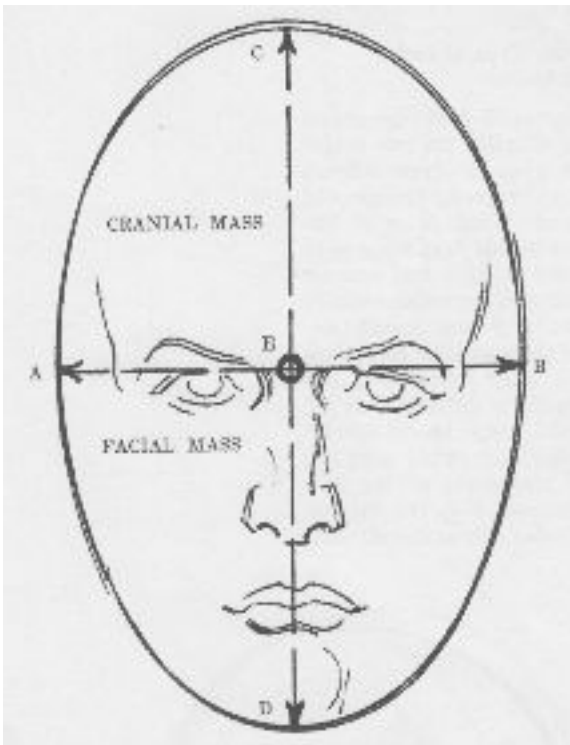
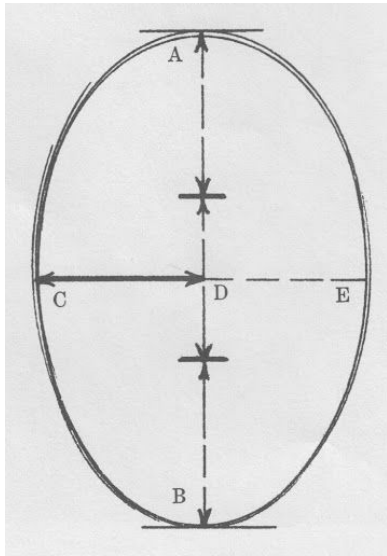
STEP 1
Frontally, the head, with its two great masses, is clearly egg-shaped. In order to establish the shape correctly, first draw the outline of this ovoid form.



STEP 2
Now divide the simple head shape lengthwise in equal halves with a center line (A-B) drawn from crown to chin.



STEP 3
Take the *width* of one of the halves of the egg (C-D) and measure this against the vertical center line (A-B). If you have drawn the egg properly, the center line (A-B) should be three times the length of the horizontal line (C-D). Thus, the *total width* of the head (C-E) is just two thirds the length. If your first drawing of the head shape is too long or too short, use these space divisions to eliminate the distortion.



**DIVIDING CRANIAL
AND FACIAL MASSES**
Now, using this egg shape as your norm for the front view head, draw it again and divide it with a horizontal line (A-B) midway between top and bottom. This line reveals the *equal measures* of the two major masses: the cranial mass above, and the facial mass below. If you then divide the egg with a vertical line (C-D), the point where the vertical and horizontal lines cross (E) identifies the position of the bridge of the nose in the mid-region of the head.

Facial Features

The nine secondary forms of the face, small as they are, have the greatest visual impact. The subtle differences in these forms are what make one face different from another. Although the visor or brow ridge is really part of the cranium, note that we also include it here as a facial feature. The nine secondary feature forms are:

Brow ridge or visor of the cranial cap, widespread and horizontally arched across the mid-facial region.

Tapered wedge of the nose, descending steeply from under the brow ridge.

Eye socket, depressed and placed against both sides of the nose, opening immediately below the arch of the brow.

Cheek bones, thickly formed, mounded along the lower outside rim of each eye socket.

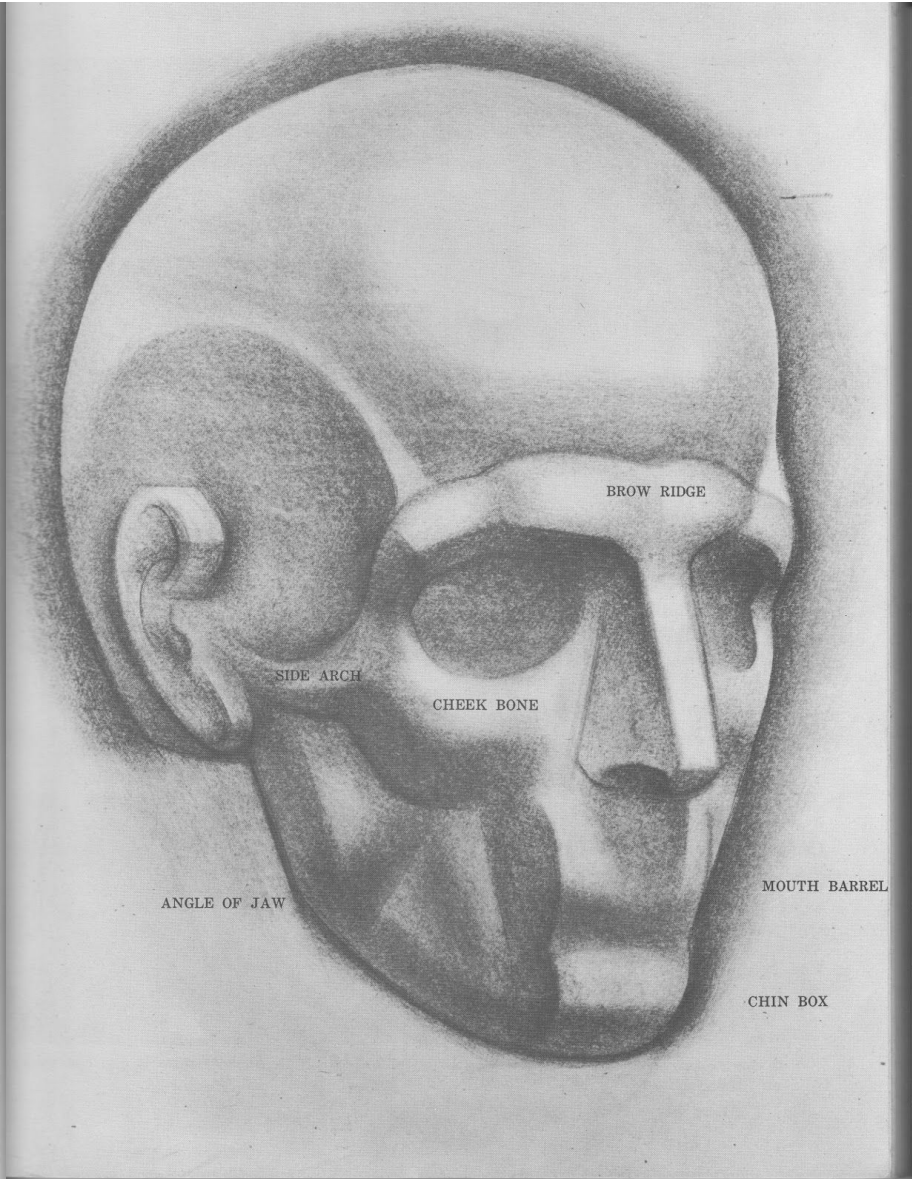
Barrel of the mouth, rounded and heavy-set, protruding below the prominent overhang of the nose.

Box of the chin, below the mouth barrel and farther forward.

Angle of the lower jaw or jaw corner, forming the rear edge of the facial area.

Side arch of the cheek bone, starting from the cheek bone, swept back and arched toward the mid-ear.

Shell of the ear, beyond the upper edge of the jaw, at the side of the face.



Above: Facial Features

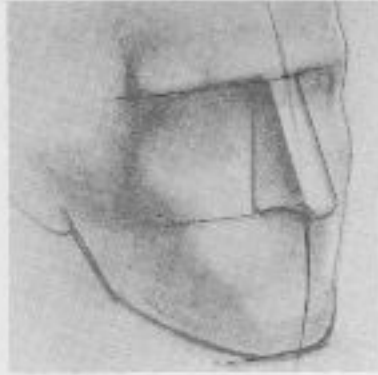
Below: Proportions and Measurements

BROW RIDGE
 The middle of the brow ridge, at its base, is the depressed bridge of the nose. This is the exact midpoint of the head. Here, at the midway line, the head is five eye-lengths wide. The brow ridge itself is four eye-lengths wide.

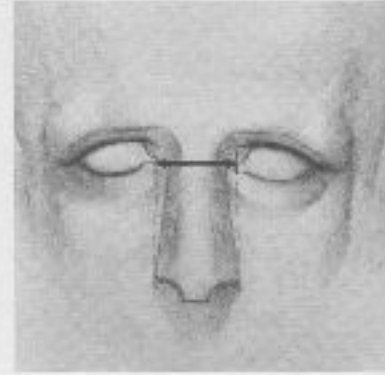


NOSE

Centrally located in the facial mass, the tapered wedge of the nose descends to a point midway between the bridge of the nose and the base of the chin. The width of the nose at its base is equal to the width of the eye.



Distances from bridge to midway point to base of chin are equal.



Base of nose is one eye wide.

MOUTH BARREL

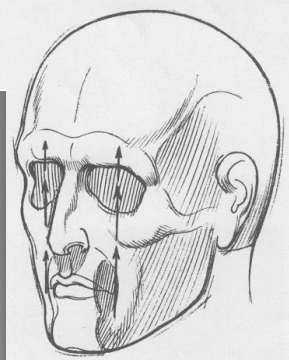
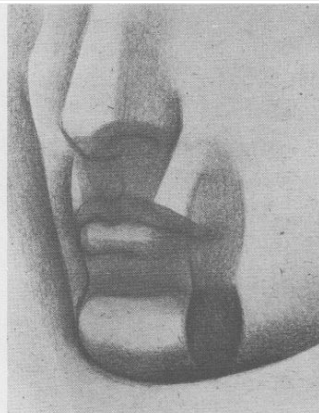
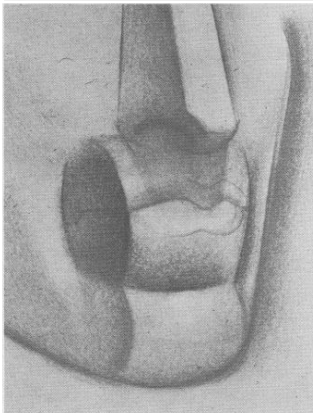
Starting at the nose base, the mouth barrel extends two thirds the distance down from the nose to the chin. The sides of the barrel align with the centers of the eye sockets.

CHIN BOX

Projecting from under the mouth barrel, the chin extends one third the distance upward to the nose. At its widest point, the chin box is equal to the width of the mouth barrel.

JAW CORNER

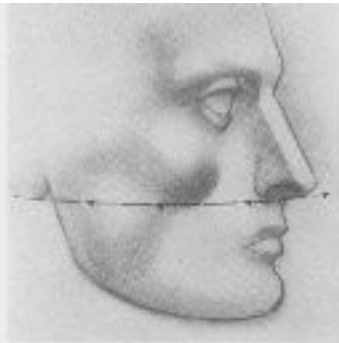
The angle of the lower jaw aligns with the lower lip of the mouth barrel.



Mouth barrel aligns with centers of sockets and widest points of chin.

CHEEK BONE

The base line of the cheek bone aligns with the base of the nose. In frontal views, the inner depression of the cheek bone is roughly midway along a diagonal line (30 degrees) from the eye socket to the angle of the jaw.



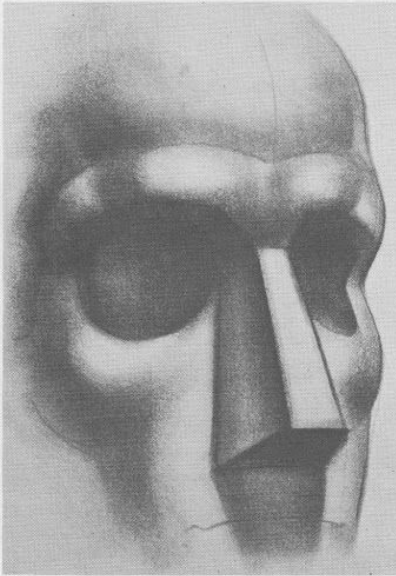
Cheek bone aligns with base of nose.



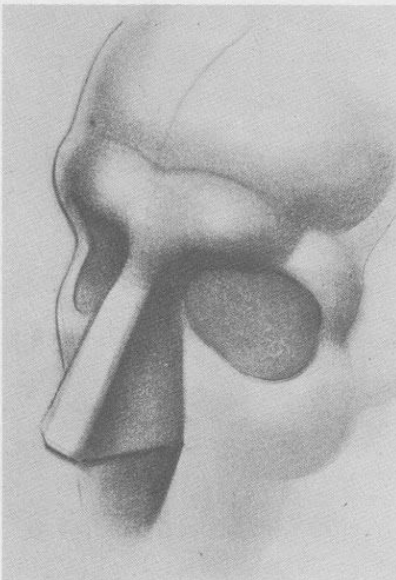
Cheek bone depression is midway on diagonal line.

Nose

In general form, the nose is a triangular, wedge-shaped block, narrow and depressed at its root under the brow ridge, broad and prominent at its base in the mid-region of the face.



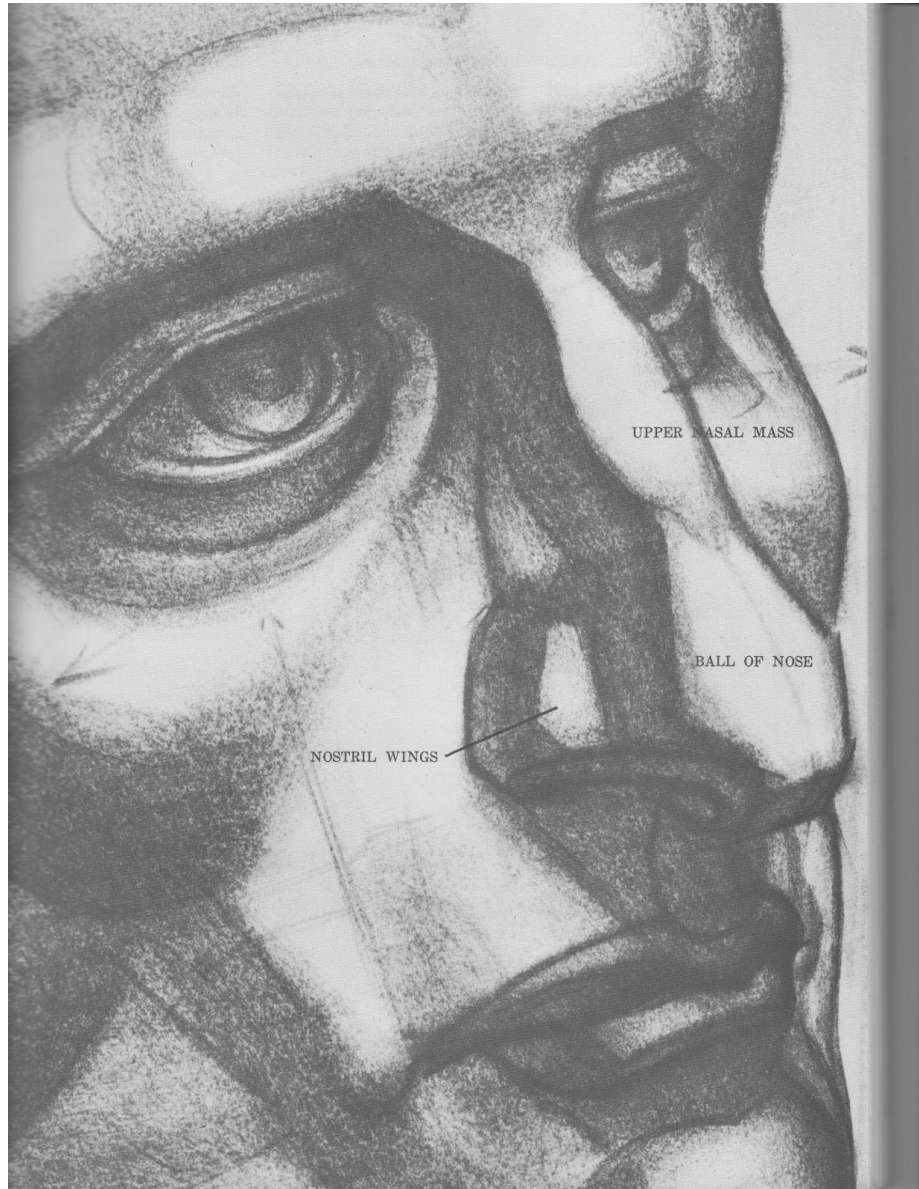
Three-Quarter Up View



Three-Quarter Down View

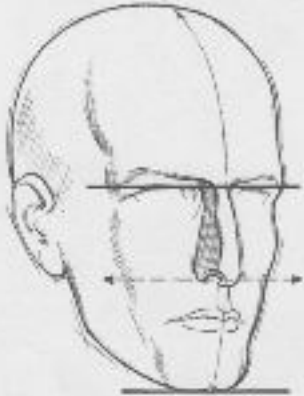
FORMS OF NOSE

The nose consists of four important forms: the upper nasal mass, with its supporting nasal bone and upper cartilage; the lower elliptical ball of the nose; the alar cartilage with its curved hook (the septum); the two sidewise, expanding nostril wings, the ala cartilages, triangular in shape and joining the projecting ball to form the nostril cavities in the base of the nose.

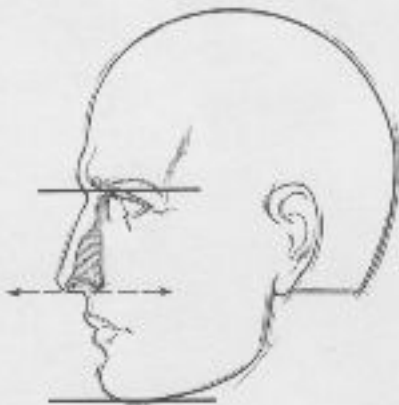


PROPORTIONS OF NOSE FORMS

The length of the nose is half the length of the facial mass (from the nose bridge to the base of the chin). The hook of the nose attaches to the pillars of the upper lip.



Three-Quarter View



Side View

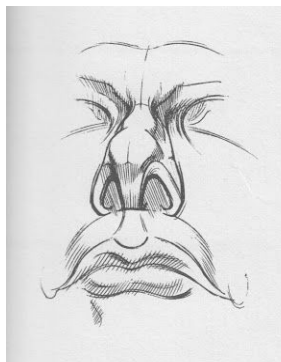
UPPER NASAL MASS

The upper nasal mass generally divides the nose length at the halfway mark. Somewhat below this point, the nostril wings reach their high point.



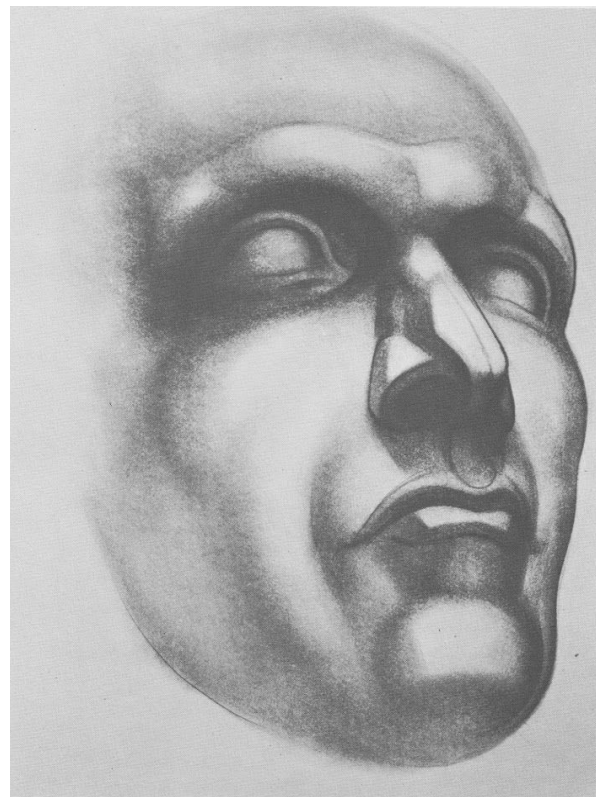
NOSE BASE

Across the width of the nostril wings, the base of the nose measures one eye-width.



SEPTAL CARTILAGE

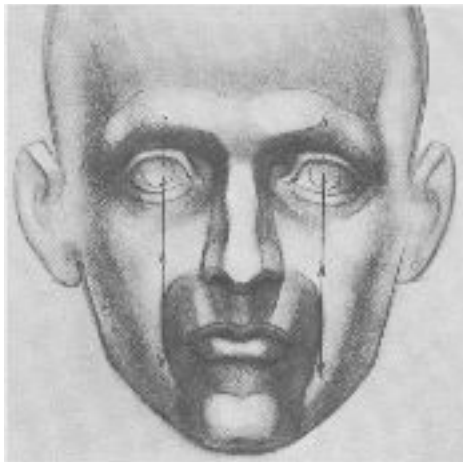
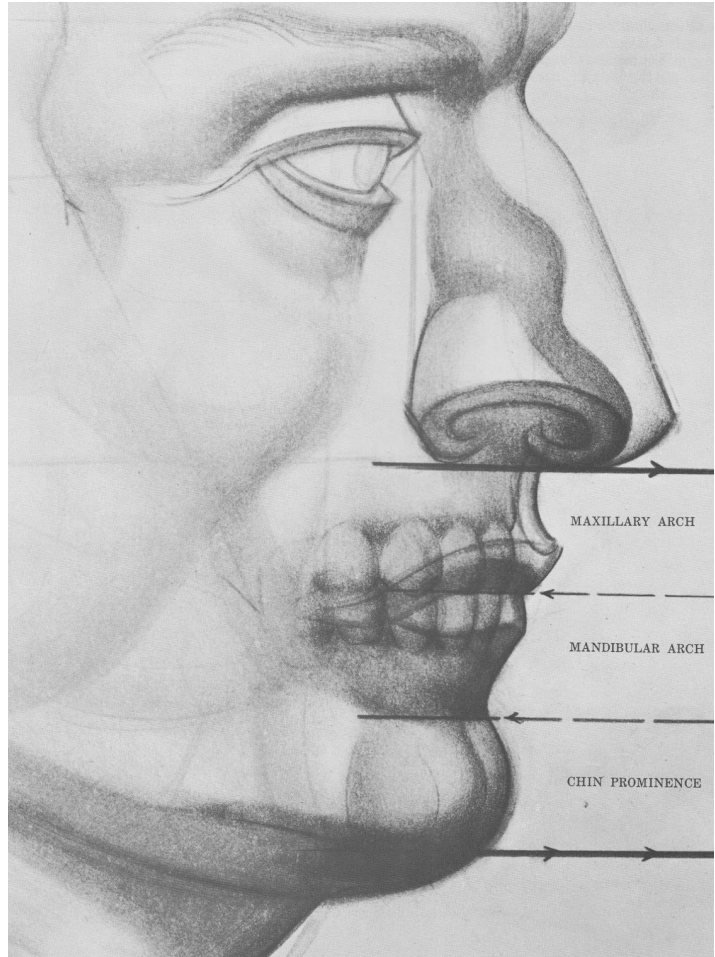
The septal cartilage (the hook of the nose), divides the under plane from the nose tip to the base, forming the steep-sided, triangular nostril cavities.



Mouth
 The substructure of the mouth is formed by the two great dental arches of the teeth: the upper (*maxillary*) arch and the lower (*mandibular*) arch. Set together, both arches support the curving mouth barrel.

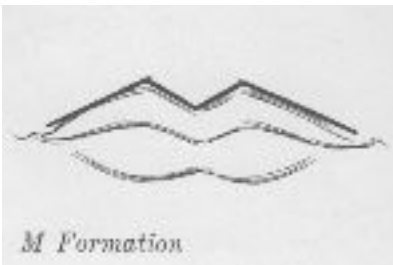
SIDE VIEW PROPORTIONS OF MOUTH
 From the base of the nose, the mouth bulge drops two thirds the distance from nose to chin.

FRONT VIEW PROPORTIONS OF MOUTH
 The outermost points of the dental curve align with the centers of the eye sockets.



LIPS
 Overlying the arches of the upper and lower jaws is the broad, circular mouth muscle (*orbicularis oris*), with its prominently developed lip formations.

UPPER LIP
 The upper lip is a widespread, gently curving arch, grooved in the center with a shallow depression. It is shaped like a flattened, extended M.



TUBERCLE

The center of the groove (*tubercle*) on the lip thrusts slightly forward like the prow of a ship.



PHILTRUM

The central depression of the upper lip (*philtrum*) mounts and narrows at the septal cartilage in the base of the nose. The two edges of the philtrum are the *pillars* of the lip.

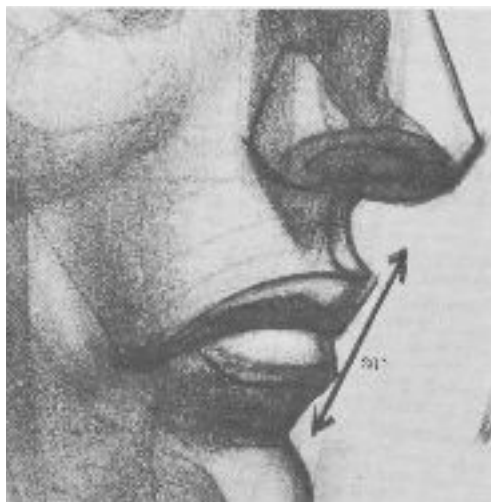


LOWER LIP

The lower lip contour is like an extended W. Two elliptical lobes develop outward from the center to form the arms of the W, while the middle of the lip dips to receive the tubercle from above. Both lips have thin marginal rims.



W Formation



COMPARISON OF UPPER AND LOWER LIPS

The upper lip is somewhat more arched and wider than the lower. Because it covers the greater dental arch of the upper teeth, the upper lip is the longer of the two. The lower lip is therefore recessed on the arch of the lower row of teeth. It is recessed 30 degrees in relation to the upper lip.



Upper lip is wider, more arched.

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 6-10, 2020

Course: 10 Chemistry

Teacher(s): Ms. Oostindie megan.oostindie@greatheartsirving.org

Weekly Plan:

Monday, April 6

- Study guide day 1
- Answer questions: 9.1, 9.2

Tuesday, April 7

- Study guide day 2
- Answer questions: 9.6-9.9, 9.13-9.14

Wednesday, April 8

- Study guide day 3
- Answer questions: 9.16-9.17, 9.19-9.21

Thursday, April 9

- Complete at-home lab activity: Making and Separating Mixtures

Friday, April 10

- No School!

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Greetings, Chemistry students. While we are distanced this week, I will miss seeing you and pursuing the wonders of science together. I hope that you are settling into good routines and places to study in your homes. Establishing these now will help ease the transition to remote learning for however long we will be apart. Remember I am always available via email for questions or concerns!

This week we will be building study materials for chapter 9. We will not be testing on chapter 9 until we have remote testing systems in place so hold onto these papers for future review. You will be tested over material that we were able to cover in class before spring break. Answer keys for review questions will be distributed closer to testing.

Monday, April 6

Review key concepts from sections 9.1-9.4. You will do this by building a chapter 9 study guide. Answer the day 1 study guide questions found on the following page. Write your answers on a lined piece of paper.

On a separate paper from your study guide, answer questions: 9.1 and 9.2. These questions can be found in yellow boxes in your textbook (pp. 257-259). As always, show your work for calculations, box your final answer, and use the correct units and number of significant figures.

Tuesday, April 7

Review key concepts from sections 9.5-9.7. Continue your chapter 9 study guide from yesterday. Follow the same directions as listed under Monday's lesson.

Continuing on the separate paper for review questions from yesterday, answer questions: 9.6-9.9, 9.13-9.14. These questions can be found in yellow boxes in your textbook (pp. 264-271). Follow the same directions as listed under Monday's lesson.

Wednesday, April 8

Review key concepts from sections 9.8, 9.13. Continue your chapter 9 study guide from yesterday. Follow the same directions as listed under Monday's lesson.

Continuing on the separate paper for review questions from yesterday, answer questions: 9.16-9.17, 9.19-9.21. These questions can be found in yellow boxes in your textbook (pp. 271-275). Follow the same directions as listed under Monday's lesson.

Thursday, April 9

Make and separate mixtures in your home. Document your creations on the lab worksheet included (or recreate the format on a lined piece of paper if you do not have a printer). Be sure to ask permission to use whichever supplies you choose. Get creative! Encourage your family members to participate as well.

Pages to be turned in from this week are underlined.

Study Guide Questions

Directions: Answer the following questions on a lined piece of paper. Keep this paper to review in the future. Answer in complete sentences unless when drawing diagrams. At the end of the week you should have two documents: study guide questions and review questions.

Day 1: 9.1-9.4

1. Create a flowchart diagram that distinguishes the types of mixtures: heterogeneous, homogeneous, solution, and colloid. Include a definition and example of each type of mixture.
 2. Explain the meaning of the phrase “like dissolves like”.
 3. Define solvation. Demonstrate solvation by drawing dissolved sodium chloride in water.
 4. Define hygroscopic. Explain why hygroscopic materials are sometimes included in food packaging (e.g. beef jerky).
 5. Define saturated. What is an everyday example of a saturated solution?
- Review questions: 9.1, 9.2 (on separate paper)

Day 2: 9.5-9.7

1. What is a supersaturated solution? Describe the process of creating a supersaturated solution.
2. What is the equation for Henry’s law? What is the relationship between solubility and pressure?
3. Which of the following units are examples of concentrations?
M mol g/mL ppb g L mol/L
4. Create and fill in the following summary chart.

Type of Concentration Measurement	Equation to Calculate Concentration	Final Units
Molarity		
Weight/Volume Percent		
Volume/Volume Percent		
Parts Per Million		

- Review questions: 9.6-9.9, 9.13-9.14 (on same paper as yesterday’s review questions)

Day 3: 9.8, 9.13

1. What must be added to dilute a solution?
 2. In which direction would water diffuse, towards a high concentration of *salts* or low concentration of *salts*? Why?
 3. What must be true about the concentration of urea in dialysis solution in order for it to remove urea from the blood during dialysis?
- Review questions: 9.16-9.17, 9.19-9.21 (on same paper as other review questions)

Homemade Mixtures Lab

Directions: Using supplies from your home, make a homogeneous and heterogeneous mixture. Document your mixtures in the areas below. Answer in complete sentences and diagram your mixture (including labels). Optional: email megan.oostindie@greatheartsirving.org a picture or video of your mixture(s). Separate one of your mixtures into its components and answer the associated questions.

Mixture 1: Heterogeneous

1. What are the components of your mixture?

2. Why is this mixture heterogeneous and not homogeneous?

3. Diagram your mixture (including labels).

Mixture 2: Homogeneous

1. What are the components of your mixture?

2. Why is this mixture heterogeneous and not homogeneous?

3. What type of homogeneous mixture is your mixture, a solution or colloid? Why?

4. Diagram your mixture (including labels).

Separate a mixture

1. Which mixture did you choose to separate?
2. How did you separate the mixture?
3. What physical property/properties of the components did you utilize to separate the mixture?

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 6 - April 10, 2020

Course: 10 Economics

Teacher(s): Mr. Loomis joseph.loomis@greatheartsirving.org

Weekly Plan: (140 mn)

Monday, April 6th (20mn)

- Take a quiz on the Market Process.

Tuesday, April 7th (20mn)

- Read and annotate selections from *Economic and Philosophical Manuscripts of 1844*, Karl Marx.

Wednesday, April 8th (20mn)

- Answer questions on yesterday's reading.

Thursday, April 9th (20mn)

- Read and annotate selections from *Economic and Philosophical Manuscripts of 1844*, Karl Marx.

Friday, April 10th (20mn)

- Answer questions on yesterday's reading.

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently.

Student Signature

Parent Signature

Preface:

1. This week we are beginning a new section entitled *Marx and Socialism*. Given the opportunity we may return to *Principles of Microeconomics* for a final test. The situation being what is, however, we do not have the time, so we must move forward. The good news is that, even with the setbacks that we have experienced, we are still on schedule to finish the syllabus for the year, albeit in a slightly condensed format.
2. I also want to point out that you are scheduled to read *The Communist Manifesto* by K. Marx and F. Engels in Humane Letters. This work represents a solidification of Communist ideas from what was previously more broadly referred to as Socialism. In normal circumstances we would also read it in this class, in the context of Economics. Because of time constraints, however, we will focus on Marx's philosophical reflections in *Economic and Philosophical Manuscripts*. This study will be a helpful means of understanding the general philosophy that underlies *The Manifesto*. Marx's influence on the Socialism of his and our time was, and is, profound.
3. I want to gently remind you that when I ask you to read, I am assuming that you are also carefully annotating. A helpful perspective, especially given our time constraints, is to think of needing to write a summary of the main arguments in a very short amount of time. For this, you would need to quickly reference your annotated text and be able to take in the main arguments "at a glance," so to speak. If you think this way when you are reading, it will help you decide on what and how to annotate.

Monday, March 30 (20 mn)

Put your notes away and take the quiz on Supply and Demand that is included.

Tuesday, March 31 (20 mn)

Read *Economic and Philosophical Manuscripts*, pp.1-5t

Up to, excluding, "||XXIV| We have still a third aspect, etc."

Wednesday, April 1 (20 mn)

Briefly review your notes and give an explanation of the following concepts in your own words. Each explanation should be between 2 - 4 sentences.

- Alienation, p.2m
- Objectification and estrangement of the product of labor, pp.2b-3t
- Man's relationship to nature, pp.3m-b
- Alienation of the act of production and loss of self, pp.4m-5m

Thursday, April 2 (20 mn)

Read *Economic and Philosophical Manuscripts*, pp.5-9

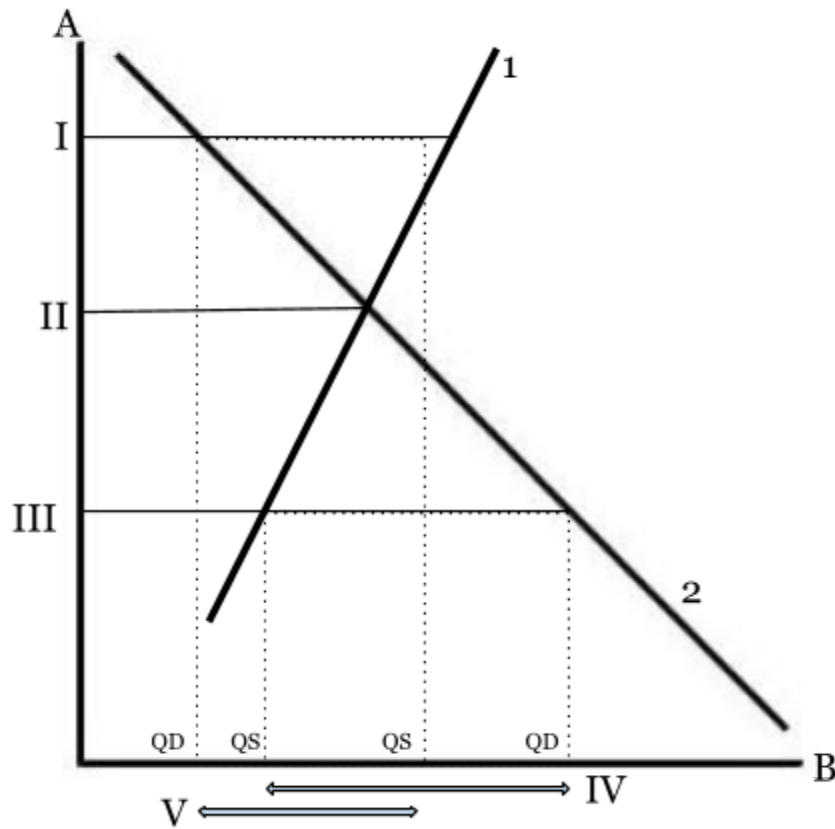
Beginning with “||XXIV| We have still a third aspect, etc.” and ending before “This exposition immediately sheds light, etc.”

Friday, April 3

Briefly review your notes and give an explanation of the following concepts in your own words. Each explanation should be between 2 - 4 sentences.

- Man as a species-being, free and universal, pp.5m-6b
- The objectification of man's species-being, p.7t
- The estrangement of man's species-being, p.7m
- The emergence of private property, pp.7b-9m

Supply and Demand - The Market Process



Match the term on the right with the corresponding letter on the graph and in the column on the left.	
A. _____	1. Shortage Price
B. _____	2. Surplus
1. _____	3. Shortage
2. _____	4. Supply Curve
I. _____	5. Equilibrium Price
II. _____	6. Quantity Supplied and Demanded
III. _____	7. Demand Curve
IV. _____	8. Surplus Price
V. _____	9. Price

Mr. Loomis
Economics, 10th
Monday, April 6th

Supply and Demand - The Market Process

Pick the correct answer to the following questions:

Given an equilibrium/a clear market:

1. With a shift in supply to the right, what would happen?
 - a. Quantity Supplied would: rise or fall
 - b. It would create a: shortage or surplus
 - c. Price would: rise or fall
2. With a shift in demand to the left, what would happen?
 - a. Quantity Demanded would: rise or fall
 - b. It would create a: shortage or surplus
 - c. Price would: rise or fall

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 6-10, 2020

Course: 10 Humane Letters

Teacher(s): Mr. Garner ben.garner@greatheartsirving.org

Weekly Plan:

Monday, April 6

- Read *Crime and Punishment*, Part Two, chapter 7
- Answer chapter 7 reading questions

Tuesday, April 7

- Read pages 585-588 in *Western Heritage* (included in textbook scans packet)
- Answer history reading questions

Wednesday, April 8

- Read *Crime and Punishment*, Part Three, chapter 1
- Answer chapter 1 reading questions

Thursday, April 9

- Read source document: Madame de Remusat's *Memoirs* (included in textbook scans packet)
- Answer history reading questions

Friday, April 10

- No school

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 6-10, 2020

Course: 10 Latin IV

Teacher(s): Ms. Mueller mariel.mueller@greatheartsirving.org

Supplemental Links: [Aeneid I.34-49 Online Grammar Reference](#)
[Aeneid I.50-63 Online Grammar Reference](#)
[Aeneid Online Vocabulary Reference](#)

Weekly Plan:

Monday, April 6

- Check last Friday's scansion assignment against the key provided and make corrections
- Read *Aeneid* Book 1.55-64; identify subjects, verbs, and adjectives; check work; and make corrections
- Scan lines 55-59

Tuesday, April 7

- Check last week's translations against the key provided and make corrections
- Translate lines 55-64 into English

Wednesday, April 8

- Read *Aeneid* Book 1.65-75; identify subjects, verbs, and adjectives; check work; and make corrections
- Scan lines 65-70

Thursday, April 9

- Translate lines 65-75 into English

Friday, April 10

- No School!

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, April 6

1. Check last Friday's scansion assignment (page 2 of the "Scansion: Dactylic Hexameter" worksheet) against the key provided and make any necessary corrections.
2. Read *Aeneid* Book I.55-64 (pp. 13 and 14 of the textbook). This is your first encounter with this passage, and you are only reading for a basic understanding of the passage; do NOT translate these lines into English. Also, avoid the temptation to look up words in the dictionary the first time through. You may use the glossary provided on the same page for new words, but for any other words you don't know, use context clues to figure out their meaning. I encourage you to read the Latin aloud as this will help with your understanding.
3. On pages 3 and 4 of the provided worksheets, for lines 55-64 (*Illī . . . est.*), circle all indicative, subjunctive, or imperative verbs; underline their subjects; and draw an arrow from any adjectives (including participles) to the word they modify. If using a sheet of notebook paper instead of the worksheets provided, identify these words by line (e.g. Line 34 - *siculae* modifies *telluris*, Line 35 - *laeti* is the subject of the verbs *dabant* and *ruebant*, etc.) and title the page "Aeneid, Book I.55-64 Translation." Please be sure to use a full header whether using notebook paper or the provided worksheets.
4. Check your work against the provided answer keys and make any necessary corrections in a different color pen.
5. Scan lines 55-59 either on the "More Scansion Practice" worksheet provided or on a piece of notebook paper. If using notebook paper, be sure to copy out the lines of Latin before scanning them and to title your paper "More Scansion Practice."

Tuesday, April 7

1. Check last week's translations (*Aeneid* Book I. 34-54) against the key provided and make any necessary corrections. Keep in mind that there is more than one correct way to translate these lines into English. While the translation provided attempts to be as literal as possible, it does not account for all the different ways these lines can be rendered into English (e.g. *spūmās salis* could translate "the foam of the sea" or "the sea's spray" or "the froth of the salt water" or "the salt water's foam" etc.).
2. Translate lines 55-64 into English either using the lines provided on the worksheets or on your notebook paper titled "Aeneid, Book I.55-64 Translation" from yesterday. If using the provided worksheets, try to line up your English translation with the Latin text as much as possible.

Wednesday, April 8

1. Read *Aeneid* Book I.65-75 (pp. 14-16 of the textbook). Again, this is your first encounter with this passage, and you are only reading for a basic understanding of the passage; do NOT translate these lines into English. Avoid the temptation to look up words in the dictionary using only the glossary of words provided on the same page. Again, I encourage you to read the Latin aloud as this will help with your understanding.

2. On page 4 of the provided worksheets, for lines 65-75 (*Aeole . . . parentem.*), circle all indicative, subjunctive, or imperative verbs; underline their subjects; and draw an arrow from any adjectives (including participles) to the word they modify. If using a sheet of notebook paper instead of the worksheets provided, identify these words by line (e.g. Line 34 - *siculae* modifies *telluris*, Line 35 - *laeti* is the subject of the verbs *dabant* and *ruebant*, etc.) and title the page “Aeneid, Book I.65-75 Translation.” Please be sure to use a full header whether using notebook paper or the provided worksheets.
3. Check your work against the provided answer keys and make any necessary corrections in a different color pen.
4. Scan lines 65-70 either on the “More Scansion Practice” worksheet provided or on a piece of notebook paper. If using notebook paper, use the same piece of paper titled “More Scansion Practice” from Monday. Be sure to copy out the lines of Latin before scanning them.

Thursday, April 9

Translate lines 65-75 into English either using the lines provided on the worksheets or on your notebook paper titled “Aeneid, Book I.65-75” from yesterday. If using the provided worksheets, try to line up your English translation with the Latin text as much as possible.

Answer Keys

Monday, April 6th

See separate "Scansion: Dactylic Hexameter" answer key for last Friday's scansion assignment.

Aeneid Book 1. 55-64 subject, verb, and adjective identifications

Line 55 - *Illi* is the subject of the verb *fremunt* in line 56, *indignantēs* is a participle modifying *Illi*, *magno* modifies *murmure*

Line 56 - see the reference to *fremunt* in line 55 above, *celsa* modifies *arce*, *Aeolus* is the subject of the verbs *sedet* (line 56) and *mollit* and *temperat* in line 57

Line 57 - *tenens* is a participle modifying *Aeolus* in line 56, see the reference to *mollit* and *temperat* in line 56 above

Line 58 - *faciat* is a subjunctive verb whose subject is "he" referring back to *Aeolus* in line 56, *profundum* modifies *caelum*

Line 59 - *rapidi* is substantive adjective referring to the winds and is the subject of the subjunctive verbs *ferant* and *verrant*

Line 60 - *pater* is the subject of the verbs *abdedit* (line 60) and *imposuit* and *dedit* in line 62, *omnipotens* modifies *pater*, *atris* modifies *speluncis*

Line 61 - *metuens* is a participle modifying *pater* in line 60, *altos* modifies *montes*

Line 62 - see the reference to *imposuit* and *dedit* in line 60 above, *qui* is the subject of the subjunctive verb *sciret* in line 63

Line 63 - see the reference to *sciret* in line 62 above, *iussus* is a participle modifying *qui* in line 62

Line 64 - *Iuno* is the subject of the deponent verb *usa est*, *supplex* modifies *Iuno*, *his* modifies *vocibus*
See also "Answer Key Supplement 3"

Tuesday, April 7th

Aeneid Book 1.34-54 Translation

(Lines 34-38) Scarcely out of sight of the Sicilian land, the happy men were giving their sails to the deep and were charging (through) the sea's spray, when Juno keeping an eternal wound beneath her chest (said) these things to herself: "Am I, having been defeated, to desist from my undertaking and not be able to turn away from Italy the king of the Teucrians (i.e. Trojans)! (Lines 39-41) Indeed I am forbidden by the fates. Was Pallas (i.e. Minerva) able to burn up an Argive fleet and submerge the men themselves in the sea on account of the crime and the madness of one, Ajax Oileus? (Lines 42-45) She herself, having hurled the rapid fire of Jove from the clouds both scattered the ships and overturned the sea with winds, (and) she snatched up in a whirlwind that man (i.e. Ajax) who was breathing out flames from his pierced chest and impaled him on a sharp rock; (Lines 46-49) but I, who walk proudly as the queen of the gods and both the sister and wife of Jove, have waged war with one race for so many years. And hereafter is anyone worshiping the divine power of Juno or as a suppliant placing honor on her altars?" (Lines 50-54) The goddess pondering such things in her inflamed heart came to the fatherland of the clouds, places teeming with raging (south) winds, Aeolia. Here in a vast cave king Aeolus controls the wrestling winds and sonorous storms with his command and restrains them with chains and a prison.

Wednesday, April 8th

Aeneid Book 1. 65-75 subject, verb, and adjective identifications

Line 65 - *pater* and *rex* both refer to Jupiter and is the subject of *dedit* in line 66

Line 66 - see the reference to *dedit* in line 66

Line 67 - *gens* is the subject of *navigat*, *inimica* modifies *gens*, *Tyrrhenum* modifies *aequor*

Line 68 - *portans* is a participle modifying *gens*, *victos* is a participle modifying *penates*

Line 69 - *incute* and *obruere* are imperative verbs whose subject is an understood “you” referring to Aeolus
as are the verbs *age* and *dissice*, *summersas* modifies *puppis*

Line 70 - see the reference to *age* and *dissice* above in line 69

Line 71 - *nymphae* is the subject of *sunt*, *bis septem* modifies *nymphae*, *praestanti* modifies *corpore*

Line 72 - *quae* is the subject of an understood *est*, *Deiopea* is the subject of another understood *est*

Line 73 - *iungam* and *dicabo* are first person singular future tense verbs whose subject is “I” referring to
Juno, *stabili* modifies *conubio*

Line 74 - *omnes* modifies *annos*, *talibus* modifies *meritis*

Line 75 - *exigat* and *faciat* are subjunctive verbs whose subject is “she” referring to Deiopea, *pulchra*
modifies *prole*

See also “Answer Key Supplement 4”

Scansion: Dactylic Hexameter

After correcting lines 34-38, scan lines 1.39-45.

* Quipe ve | tor fā | tīs. Pal | lasn(e) e | xūrere | classem

40 Argī | v(um) atqu(e) ip | sōs potu | it sum | mergere | pontō

** ūnius | ob no | x(am) et furi | ās A | iācis O | īleī?

*** Ipsa Io | vis rapi | dum iacu | lāt(a) ē | nūbibus | ignem

disiē | citque ra | tēs ē | vertit | qu(e) aequora | ventīs,

ill(um) ex | spīran | tem trāns | fixō | pectore | flammās

45 turbine | corripu | it scopu | lōqu(e) īn | fixit a | cūtō;

* Remember that when the letter “u” is used with the letters q, s, and g and is pronounced like a “w” it is not a vowel and therefore does not create a separate syllable.

** This line had irregularities in the last three feet and was incredibly difficult to scan. I would have omitted it had I realized sooner that it was this difficult.

***Remember that when the letter “i” is pronounced like a “y” it is a consonant, not a vowel and therefore does not elide or create a separate syllable.

Answer Key Supplement 3

Aeneid I.41-60

End of Juno's soliloquy, land of Aeolus

3

41 ūnius ob noxam et furiās Aiācis Oīleī?

Ipsa Iovis rapidum iaculāta ē nūbibus ignem

disiēcitque ratēs ēvertitque aequora ventīs,

illum expīrantem trānsfixō pectore flammās

45 turbine corripuit scopulōque īnfixit acūtō;

ast ego, quae dīvum incēdō rēgīna Iovisque

et soror et coniūnx, ūnā cum gente tot annōs

bella gerō. Et quisquam nūmen Iūnōnis adōrat

praetereā aut supplex ārīs impōnent honōrem?"

50 Tālia flammātō sēcum dea corde volūtāns

nimbōrum in patriam, loca fēta furentibus Austrīs,

Aeoliam venit. Hīc vastō rēx Aeolus antrō

luctantēs ventōs tempestātēsque sonōrās

imperiō premit ac vinclīs et carcere frēnat.

55 Illī indignantēs magnō cum murmure montis

circum claustra fremunt, celsā sedet Aeolus arce

scēpra tenēns mollitque animōs et temperat irās;

nī faciat, maria ac terrās caelumque profundum

quippe ferant rapidī sēcum verrantque per aurās.

60 Sed pater omnipotēns spēluncīs abdidit ārīs

Answer Key Supplement 4

Aeneid I.61-80

Juno and Aeolus as patron and client

4

61 Hoc metuēns mōlemque et montēs ^{→ modifies "pater" on l. 60} insuper altōs

imposuit rēgemque dedit quī foedere certō

et premere et laxās scīret dare iussus habēnās.

Ad quem tum Jūnō supplex hīs vōcibus ūsa est.

65 "Aeole, namque tibī dīvum pater atque hominum rēx

et mulcēre dedit flūctūs et tollere ventō,

gēns inimīca mihi Tyrrhēnum nāvigaſ aequor

Īlium in Ītaliā portāns victōsque Penātēs:

incute vim ventīs summersāsque obrue pūppēs,

70 aut age dīversōs et disiice corpora pontō.

Sunt mihi bis septem praestantī corpore nymphae,

quārum quae formā pulcherrima, Dēiopēa,

cōnūbiō iungam stabilī propriamque dicābō.

omnēs ut tēcum meritīs prō tālibus annōs

75 exigat et pulchrā faciat tē prōle parentem."

Aeolus haec contrā: "Tuus Ō rēgīna, quid optēs

explōrāre labor; mihi iussa capessere fās est.

Tū mihi quodcumque hoc rēgnī, tū scēpra Iovemque

conciliās, tū dās epulīs accumbere dīvum

80 nimbōrumque facis tempestātumque potentem."

- 41 ūnius ob noxam et furiās Aiācis Oīleī? _____
Ipsa Iovis rapidum iaculāta ē nūbibus ignem _____
disiēcitque ratēs ēvertitque aequora ventīs, _____
illum expīrantem trānsfīxō pectore flammās _____
- 45 turbine corripuit scopulōque īnfīxit acūtō; _____
ast ego, quae dīvum incēdō rēgīna Iovisque _____
et soror et coniūnx, ūnā cum gente tot annōs _____
bella gerō. Et quisquam nūmen Iūnōnis adōrat _____
praetereā aut supplex ārīs impōnent honōrem?” _____
- 50 Tālia flammātō sēcum dea corde volūtāns _____
nimbōrum in patriam, loca fēta furentibus Austrīs, _____
Aeoliam venit. Hīc vastō rēx Aeolus antrō _____
luctantēs ventōs tempestātēsque sonōrās _____
imperīō premit ac vinclīs et carcere frēnat. _____
- 55 Illī indignantēs magnō cum murmure montis _____
circum claustra fremunt; celsā sedet Aeolus arce _____
scēpra tenēns mollitque animōs et temperat irās; _____
nī faciat, maria ac terrās caelumque profundum _____
quippe ferant rapidī sēcum verrantque per aurās. _____
- 60 Sed pater omnipotēns spēluncīs abdidit ātrīs _____

- 61 Hoc metuēns mōlemque et montēs īnsuper altōs _____
imposuit rēgemque dedit quī foedere certō _____
et premere et laxās scīret dare iussus habēnās. _____
Ad quem tum Jūnō supplex hīs vōcibus ūsa est: _____
- 65 “Aeole, namque tibī dīvum pater atque hominum rēx _____
et mulcēre dedit flūctūs et tollere ventō, _____
gēns inimīca mihi Tyrrhēnum nāvīgat aequor _____
Īlium in Ītaliā portāns victōsque Penātēs: _____
incute vim ventīs summersāsque obrue puppēs, _____
- 70 aut age dīversōs et disīice corpora pontō. _____
Sunt mihi bis septem praestantī corpore nymphae, _____
quārum quae formā pulcherrima, Dēiopēa, _____
cōnūbiō iungam stabilī propriamque dicābō, _____
omnēs ut tēcum meritīs prō tālibus annōs _____
- 75 exīgat et pulchrā faciat tē prōle parentem.” _____
Aeolus haec contrā: “Tuus Ō rēgīna, quid optēs _____
explōrāre labor; mihi iussa capessere fās est. _____
Tū mihi quodcumque hoc rēgnī, tū scēptra Iovemque _____
conciliās, tū dās epulīs accumbere dīvum _____
- 80 nimbōrumque facis tempestātumque potentem.” _____

More Scansion Practice

Scan the following lines (Aeneid I.55-59) written in Dactylic Hexameter. If needed, refer to the “Part Three: Metrics” pages from last week’s packet.

55 Illī indignantēs magnō cum murmure montis
circum claustra fremunt; celsā sedet Aeolus arce
scēpra tenēns, mollitque animōs et temperat irās.
nī faciat, maria ac terrās caelumque profundum
quippe ferant rapidī sēcum verrantque per aurās;

Scan the following lines (Aeneid I.65-70) written in Dactylic Hexameter. If needed, refer to the “Part Three: Metrics” pages from last week’s packet.

65 “Aeole, namque tibī dīvum pater atque hominum rēx
et mulcēre dedit flūctūs et tollere ventō,
gēns inimīca mihī Tyrrhēnum nāvīgat aequor,
Īlium in Ītaliā portāns victōsque penātēs:
incute vim ventīs submersāsque obrue puppēs,
70 aut age dīversōs et dissice corpora pontō.

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 6 - April 10, 2020

Course: 10 Precalculus

Teacher: Mr Simmons michael.simmons@greatheartsirving.org

Weekly Plan:

Monday, March 30

“Exponential and Logarithmic Models II” worksheet answer key

Tuesday, March 31

Read about logistic growth models and work example problems

Wednesday, April 1

Read “Choosing an Appropriate Model for Data” and work example problems

Thursday, April 2

Read “Expressing an Exponential Model in Base e ” and work example problems

Friday, April 3

Problem set 4.7: 6-12

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, March 30

Read through, in detail, the answer key to the “Exponential and Logarithmic Models II” worksheet that you already completed. If you haven’t already completed it, do that first.

Tuesday, March 31

Read, on pages 407-409 of the textbook, the section about logistic growth. Complete the example problem and the “try it” problem.

Wednesday, April 1

Check your answer to the “try it” problem in the back of the book.

Read, on pages 409-411, the section on “choosing an appropriate model for data,” and complete the example problem and the “try it” problem.

Thursday, April 2

Check your answer to the “try it” problem in the back of the book.

Read, on pages 411-412, the section on “Expressing an Exponential Model in Base e ,” and complete the example and “try it” problems.

Friday, April 3

Check your answer to the “try it” problem in the back of the book.

Complete the problem set 4.7: 6-12.

Exponential and Logarithmic Models II

Mr. Simmons
Precalculus

Newton's Law of Cooling (which you derived in the previous worksheet) states that the temperature of an object, T , in surrounding air with temperature T_s , will behave according to the formula

$$T(t) = Ae^{kt} + T_s,$$

where

- t is time,
- A is the difference between the initial temperature of the object and the surroundings, and
- k is a constant, the continuous rate of cooling of the object.

Use Newton's Law of Cooling to answer the following questions:

1. A cheesecake is taken out of the oven with an ideal internal temperature of 165°F , and is placed into a 35°F refrigerator. After 10 minutes, the cheesecake has cooled to 150°F . If we must wait until the cheesecake has cooled to 70°F before we eat it, how long will we have to wait?

2. A pitcher of water at 40 degrees Fahrenheit is placed into a 70 degree room. One hour later, the temperature has risen to 45 degrees. How long will it take for the temperature to rise to 60 degrees?

Exponential and Logarithmic Models II

Mr. Simmons

Precalculus

Newton's Law of Cooling (which you derived in the previous worksheet) states that the temperature of an object, T , in surrounding air with temperature T_s , will behave according to the formula

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where

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Use Newton's Law of Cooling to answer the following questions:

1. A cheesecake is taken out of the oven with an ideal internal temperature of 165°F , and is placed into a 35°F refrigerator. After 10 minutes, the cheesecake has cooled to 150°F . If we must wait until the cheesecake has cooled to 70°F before we eat it, how long will we have to wait?

Solution. Plugging in known values and solving for k , we get

$$150 = (165 - 35)e^{k(10)} + 35$$

$$115 = 130e^{10k}$$

$$\frac{23}{26} = e^{10k}$$

$$10k = \ln\left(\frac{23}{26}\right)$$

$$k = \frac{\ln\left(\frac{23}{26}\right)}{10}.$$

So

$$T(t) = 130e^{\frac{\ln\left(\frac{23}{26}\right)}{10}t} + 35.$$

We want to know what t will be when $T(t)$ is 70, so we plug in this known point and solve

for t :

$$70 = 130e^{\frac{\ln(\frac{23}{26})}{10}t} + 35$$

$$35 = 130e^{\frac{\ln(\frac{23}{26})}{10}t}$$

$$\frac{7}{26} = e^{\frac{\ln(\frac{23}{26})}{10}t}$$

$$\frac{\ln(\frac{23}{26})}{10}t = \ln\left(\frac{7}{26}\right)$$

$$t = 10 \frac{\ln(\frac{7}{26})}{\ln(\frac{23}{26})}$$

$$\approx 107.$$

So we need to wait about 107 minutes, or 1 hour and 47 minutes.

2. A pitcher of water at 40 degrees Fahrenheit is placed into a 70 degree room. One hour later, the temperature has risen to 45 degrees. How long will it take for the temperature to rise to 60 degrees?

Solution. Plugging in known values and solving for unknown values, we have

$$\begin{aligned}T(t) &= Ae^{kt} \\(45) &= (40 - 70)e^{k(1)} + 70 \\-25 &= -30e^k \\ \frac{5}{6} &= e^k \\ k &= \ln\left(\frac{5}{6}\right); \\60 &= -30e^{\ln\left(\frac{5}{6}\right)t} + 70 \\-10 &= -30e^{\ln\left(\frac{5}{6}\right)t} \\ \frac{1}{3} &= e^{\ln\left(\frac{5}{6}\right)t} \\ \ln\left(\frac{5}{6}\right)t &= \ln\left(\frac{1}{3}\right) \\ t &= \frac{\ln\left(\frac{1}{3}\right)}{\ln\left(\frac{5}{6}\right)} \\ &\approx 6.03;\end{aligned}$$

so it will take about 6.03 hours for the pitcher to warm to 60 degrees.

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 6-10, 2020

Course: Spanish II

Teacher(s): Ms. Barrera anna.barrera@greatheartsirving.org

Supplemental links: www.conjuguemos.com
www.spanishdict.com

Weekly Plan:

Monday, April 6

- Capítulo 4A: Cuando Eramos niños! Using the correct form of the imperfect tense.
- Capítulo 4A: Vocabulary and Synonyms.

Tuesday, April 7

- Capítulo 4A: Cuando Eramos niños! Describing your youth and what you used to do.
- Applying the verbs *ir*, *ser* and *ver* in a paragraph talking about what their life was when they were young.

Wednesday, April 8

- Capítulo 4A: Cuando Eramos niños! Using the verb *dar* with indirect object pronouns.
- Capítulo 4A: Vocabulary comprehension.

Thursday, April 9

- Capítulo 4A: Cuando Eramos niños! Learn about Mayan toys, labeling indirect object pronouns and writing sentences with the indirect object pronouns.
- Capítulo 4A: Reading for comprehension - a mexican fable.

Friday, April 10

- No School!

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, April 6 Write all the answers to all activities in a loose leaf paper. Make sure you date each assignment like always.

Capítulo 4A: Cuando Eramos niños! Using the correct form of the imperfect tense. Vocabulary and Synonyms.

1. **Textbook, p. 198- Activity 19** *Como era de niño(a)*: This exercise involves choosing the correct conjugated imperfect tense. Please write the entire sentence with the correct verb.
2. **Core Practice 4A-3 - Sinónimos y definiciones**. In this handout, you will complete the sentences logically with adjectives from your vocabulary.
3. **Core Practice 4A-4 - Que hacen?** Based on the illustrations, write complete sentences to answer the questions about what the children are doing.

Tuesday, April 7

Capítulo 4A: Cuando Eramos niños! Describing your youth and what you used to do. Applying the verbs *ir*, *ser* and *ver* in a paragraph talking about what their life was when they were young.

1. **Core Practice 4A-5** *Que hacían de pequeños?* Look at the illustrations for each number and write a complete sentence to tell their stories.
2. **Core Practice 4A-6** *Así vivíamos*. Martin and Susana are talking about what life was like when they were children and they lived in the country. To complete their thoughts, use the imperfect of the verbs, *ir*, *ser*, and *ver*.

Wednesday, April 8

Capítulo 4A: Cuando Eramos niños! Using the verb *dar* with indirect object pronouns. Vocabulary comprehension.

1. **Core Practice 4A-7 Regalos!** Look at the pictures and use the verb *dar* and the appropriate indirect object pronoun to tell what gifts people are buying for each other. Make sure you follow the example the handout gives you.
2. **Core Practice 4A-8 Crucigrama** Read the sentence for each number and choose the appropriate vocabulary.
3. **Textbook, page 199 - Activity 22** *Una tía muy generosa*. Write sentences to say what the aunt bought for her mother, her little sisters, herself, her husband, her cousins, and ourselves. In this exercise, you will start of each sentence with, *por lo general...* and then the indirect object pronoun (which could be either *me*, *te*, *le*, *nos*, or *les*, then *compraba* (verb) and the what (like *corbata* in the model) and then to whom. Write all six sentences like in the *Modelo*.

Thursday, April 9

Capítulo 4A: Cuando Eramos niños! Learn about Mayan toys, labeling indirect object pronouns and writing sentences with the indirect object pronouns. Reading for comprehension - a mexican fable.

1. **Textbook, p. 200 - Cultura - Juguetes Mayas**. Read in the section labeled Cultura, el mundo hispano the short article about how the mayans made toys for their children. Then answer the question below the reading: *Son similares los juguetes de los mayas a los...? Explica las diferencias. En Español por favor!*

2.Guided Practice 4A-4 and 4A-4a - Indirect object pronouns. These exercises will help you identify, choose the correct indirect object pronoun and re-writing a sentence placing the indirect object pronoun differently.

3.Textbook, pp. 202-203: Lectura - El grillo y el jaguar. Read this famous mexican fable and then for comprehension accountability, please answer the seven questions after the reading.

Sinónimos y definiciones

A. Complete these sentences logically with adjectives from your vocabulary.

1. Ese niño siempre obedece. Es _____.
2. A esa niña no le gusta hablar con la gente. Es _____.
3. Los padres de Juan Pedro le compran todos los juguetes que pide. Por eso es _____.
4. Rosa se porta muy bien con todos. Es una niña muy bien _____.
5. Un niño que molesta a todo el mundo es muy _____.

B. Complete these sentences logically with verbs from your vocabulary.

1. Parece que esos chicos no se llevan bien. Siempre se _____.
2. Marcos es desobediente de vez en cuando, pero por lo general _____ a sus padres.
3. Yo _____ cuando no quiero decir la verdad.
4. No me gustan las personas que no se _____ bien en un restaurante.
5. Mi hermano está durmiendo. No quiero _____ lo.
6. Mi amiga tiene casi cien muñecos. Le gusta _____ los.



Nombre _____ Hora _____


Capítulo 4A


Fecha _____

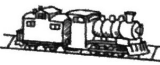
Core Practice **4A-4**


¿Qué hacen?


Based on the illustrations, write complete sentences to answer the questions about what the children are doing. Follow the model.


Modelo  ¿En dónde se queda Jorgito durante el día?
Jorgito se queda en la guardería infantil durante el día


1.  ¿Qué tiene Margarita?


2.  ¿Con qué juega Marcos?


3.  ¿Con qué duerme siempre Pablo?

4.  ¿Qué les gusta hacer a las niñas?

5.  ¿Cómo se portan Raúl y Julia?

6.  ¿Qué sabe hacer Claudia a los tres años?

7.  ¿Qué le gusta hacer a Felipe?

8.  ¿Qué hacen siempre Diego y Pepe?

¿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.

**Modelo**Alicia Alicia molestaba a sus hermanos menores

1.



Mario _____

2.



Lorenzo y Alberto _____

3.



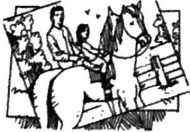
Tú _____

4.



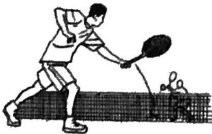
Yo _____

5.



Tú y yo _____

6.



Tú _____

7.



Nosotras _____

8.



Luis y Sergio _____

9.



Yo _____



Nombre _____ Hora _____

Capítulo 4A

Fecha _____

Core Practice **4A-6**

Así vivíamos

Martín and Susana are talking about what life was like when they were children and they lived in the country. To complete their thoughts, use the imperfect of the verbs *ir*, *ser*, and *ver*.

Mi familia y yo vivíamos en el campo. La casa _____ muy grande.

Mis abuelos vivían con nosotros. Ellos _____ pelirrojos cuando nosotros _____ jóvenes.

Cada día nosotros _____ a pie a la escuela. Tú _____ todo lo que pasaba en el camino a la escuela. Nuestro perro, Rey, _____ con nosotros a la escuela. Él _____ un perro muy obediente. En la escuela tú _____ obediente, y entonces _____ la estudiante favorita del profesor.

Después de la escuela yo _____ a la casa de mis amigos Héctor y Elías. Por la mañana ellos _____ de pesca con su padre, pero por la tarde nosotros _____ al lago a nadar. Por la noche ellos _____ la tele y yo me quedaba con mi familia. No teníamos mucho, pero _____ felices.



Nombre _____

Hora _____

Capítulo 4A

Fecha _____

Core Practice **4A-7**

¡Regalos!

Look at the pictures and use the verb **dar** and the appropriate indirect object pronoun to tell what gifts people are buying for each other. Follow the model.

Modelo



tú/a Juanito

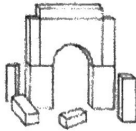
Tú le das un tren eléctrico a Juanito

1.



nosotros/a Mónica

2.



yo/a los niños

3.



mis padres/a mí

4.



mi hermana/a mi padre

5.



tus padres/a ti

6.



nuestros amigos/a nosotros

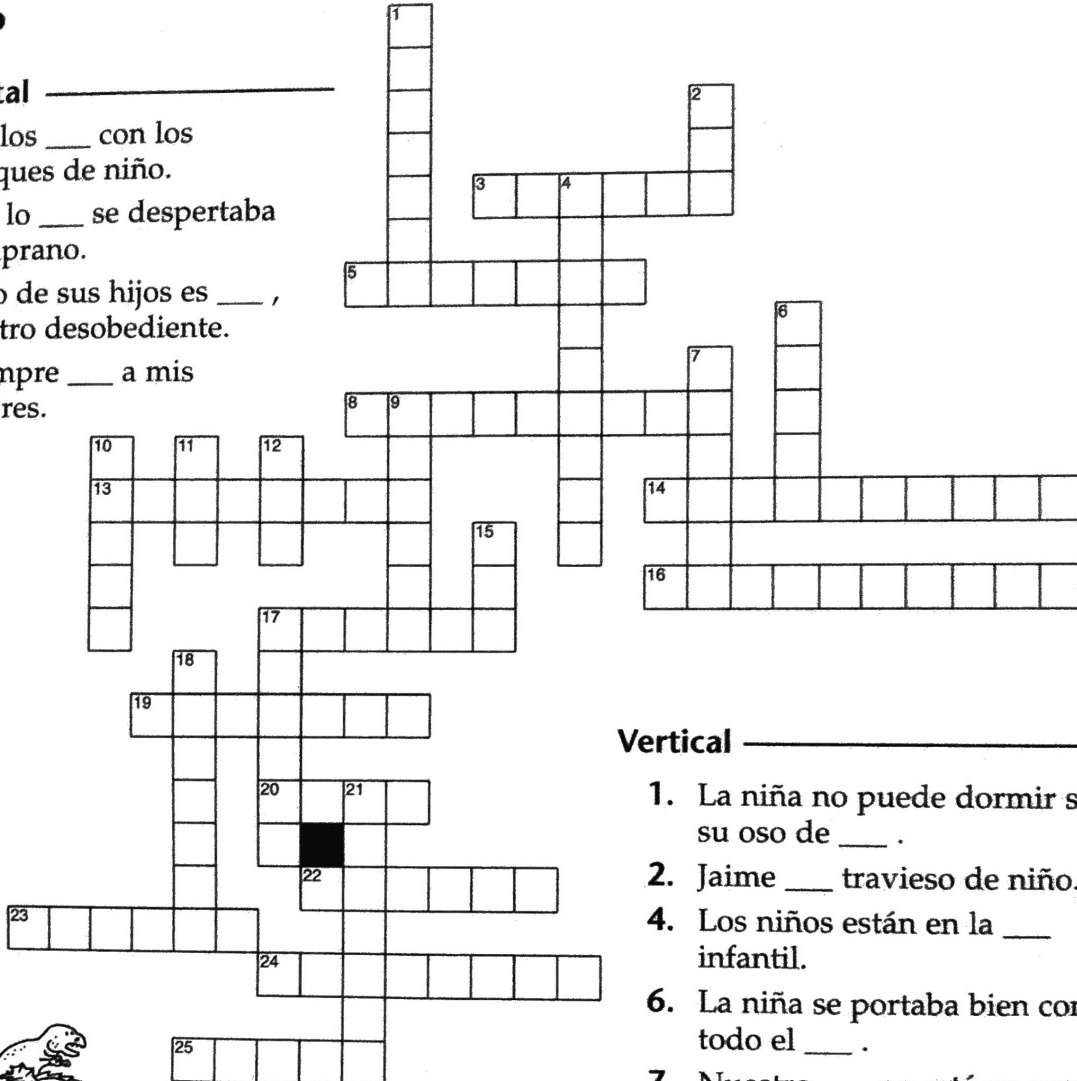
7.




yo/a mi novia

Repaso**Horizontal** _____

3. Carlos ___ con los bloques de niño.
5. Por lo ___ se despertaba temprano.
8. Uno de sus hijos es ___, el otro desobediente.
13. Siempre ___ a mis padres.



14.  un ___

16. *spoiled*; Él es ___.

17.  la ___

19. Todo le ___. No está contento.

20. Jugábamos con el ___ eléctrico.


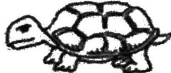
22. Saltaban a la ___.

23. Estos chicos traviosos se ___ mucho.

24. Era un niño muy ___. Se portaba mal.

25. Los chicos jugaban en el ___ de recreo.

Vertical _____

1. La niña no puede dormir sin su oso de ___.
2. Jaime ___ travieso de niño.
4. Los niños están en la ___ infantil.
6. La niña se portaba bien con todo el ___.
7. Nuestro ___ no está en casa.
9. *a block*; un ___
10. Lorenzo se ___ muy bien.
11.  Un ___ nada en el lago.
12. A ellos ___ gusta tu colección.
15. Paco ___ de pesca cuando era niño.
17. Ramona no dice la verdad. Ella ___.
18.  una ___
21. Es un niño bien ___.

Indirect object pronouns (p. 199)

- An indirect object tells to *whom* or *for whom* something is done.

Julio escribió una carta a Susana. *Julio wrote a letter to Susana.*

- Indirect object pronouns can replace an indirect object.

Julio le escribió una carta. *Julio wrote her a letter.*

- Indirect object pronouns, especially *le* and *les*, can also be used with an indirect object.

Julio le escribió una carta a Susana. *Julio wrote a letter to Susana (to her).*

- Here are the forms of the indirect object pronouns:

Singular	Plural
me (to/for) me	nos (to/for) us
te (to/for) you (<i>familiar</i>)	os (to/for) you (<i>familiar</i>)
le (to/for) him, her, you (<i>formal</i>)	les (to/for) them, you (<i>formal</i>)

A. Circle the indirect object pronoun in each sentence. Follow the model.

Modelo Tú le escribías cartas a tu amigo boliviano Carlos.

- Yo le pedía a mamá una muñeca.
- Mi abuela me daba muchos besos.
- Carlos y yo le ofrecíamos unos chocolates.
- Claudia nos iba a comprar ropa.
- Roberto les ofrecía el triciclo a sus hermanas.

B. Circle the appropriate indirect object pronoun in parentheses to complete each sentence. Then, underline the part of the sentence that indicates to whom the pronoun refers. The first one is done for you.

- Generalmente mi abuela (nos / me) compraba muchos juguetes a nosotros.
- Mamá y yo siempre (le / nos) dábamos tarjetas bonitas a la tía.
- Yo (te / le) ofrecía dulces a tí en la escuela primaria.
- Tú siempre (les / te) dabas osos de peluche a mis hermanas.
- Mis padres no (me / les) permitían a mí llevar gorra a la iglesia.

Indirect object pronouns (continued)

C. Look at each of the following sentences. First, underline the indirect object noun. Then, in the space provided, put the indirect object pronoun that corresponds to the noun you underlined. Follow the model.

Modelo Nuestros padres siempre nos decían la verdad a nosotros.

1. Por lo general, mis amigos me prestaban a mí sus juguetes.
2. Los abuelos de Alicia siempre le querían dar a ella buenas cosas.
3. La profesora les permitía a los estudiantes jugar en el patio de recreo.
4. Yo no te daba dinero a ti para ver las películas.
5. Tío Leo le compraba a mi hermano las vías (*tracks*) para su tren eléctrico.

• Indirect object pronouns can be placed before the verb or attached to the infinitive.

Modelo Mi abuela nunca *me* quería dar dinero en mi cumpleaños.
Mi abuela nunca quería *darme* dinero en mi cumpleaños.

D. Look at the sentences below and write a new sentence with the same meaning, placing the indirect object pronoun differently. Follow the model.

Modelo Tía Lisa me quería llevar a la guardería infantil.

Tía Lisa quería llevarme a la guardería infantil

1. Yo no les podía mentir a mis padres.
Yo no podía mentirles a mis padres
2. Los tíos siempre nos tenían que decir que éramos niños traviesos.
Los tíos siempre tenían que decirnos que éramos niños traviesos
3. Mis primos malos siempre me querían molestar.
Mis primos malos siempre querían molestarme
4. A veces mis hermanos y yo no les queríamos obedecer a nuestros padres.
A veces mis hermanos y yo no queríamos obedecerles a nuestros padres



Nombre _____

Hora _____

Capítulo 4A

Fecha _____

Core Practice **4A-3**

Sinónimos y definiciones

A. Complete these sentences logically with adjectives from your vocabulary.

1. Ese niño siempre obedece. Es obediente.
2. A esa niña no le gusta hablar con la gente. Es tímida.
3. Los padres de Juan Pedro le compran todos los juguetes que pide. Por eso es consentido.
4. Rosa se porta muy bien con todos. Es una niña muy bien educada.
5. Un niño que molesta a todo el mundo es muy travieso.

B. Complete these sentences logically with verbs from your vocabulary.

1. Parece que esos chicos no se llevan bien. Siempre se pelean.
2. Marcos es desobediente de vez en cuando, pero por lo general obedece a sus padres.
3. Yo miento cuando no quiero decir la verdad.
4. No me gustan las personas que no se portan bien en un restaurante.
5. Mi hermano está durmiendo. No quiero molestarlo.
6. Mi amiga tiene casi cien muñecos. Le gusta coleccionarlos.

Nombre _____

Hora _____

Capítulo 4A

Fecha _____

Core Practice **4A-4**

¿Qué hacen?

Based on the illustrations, write complete sentences to answer the questions about what the children are doing. Follow the model.



Modelo

¿En dónde se queda Jorgito durante el día?

Jorgito se queda en la guardería infantil durante el día



1.

¿Qué tiene Margarita?

Tiene una colección de muñecas



2.

¿Con qué juega Marcos?

Juega con su tren eléctrico



3.

¿Con qué duerme siempre Pablo?

Siempre duerme con su oso de peluche



4.

¿Qué les gusta hacer a las niñas?

Les gusta saltar a la cuerda



5.

¿Cómo se portan Raúl y Julia?

Se portan mal



6.

¿Qué sabe hacer Claudia a los tres años?

Sabe montar en triciclo



7.

¿Qué le gusta hacer a Felipe?

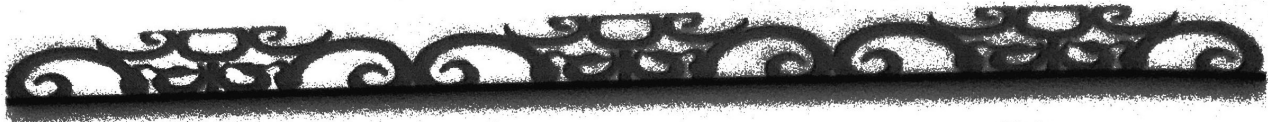
Le gusta jugar con bloques



8.

¿Qué hacen siempre Diego y Pepe?

Siempre se pelean



Nombre _____

Hora _____

Capítulo 4A

Fecha _____

Core Practice **4A-5**

¿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.



Modelo

Alicia Alicia molestaba a sus hermanos menores



1.

Mario Mario saltaba a la cuerda



2.

Lorenzo y Alberto Lorenzo y Alberto se portaban bien



3.

Tú Tú escribías cartas



4.

Yo Yo coleccionaba dinosaurios



5.

Tú y yo Tú y yo montábamos a caballo



6.

Tú Tú jugabas al tenis



7.

Nosotras Nosotras nos peleábamos



8.

Luis y Sergio Luis y Sergio coleccionaban monedas



9.

Yo Yo cuidaba a los niños



Nombre _____

Hora _____

Capítulo 4A

Fecha _____

Core Practice **4A-6**

Así vivíamos

Martin and Susana are talking about what life was like when they were children and they lived in the country. To complete their thoughts, use the imperfect of the verbs *ir*, *ser*, and *ver*.

Mi familia y yo vivíamos en el campo. La casa _____ *era* _____ muy grande.

Mis abuelos vivían con nosotros. Ellos _____ *eran* _____ pelirrojos cuando nosotros _____ *éramos* _____ jóvenes.

Cada día nosotros _____ *íbamos* _____ a pie a la escuela. Tú _____ *veías* _____ todo lo que pasaba en el camino a la escuela. Nuestro perro, Rey, _____ *iba* _____ con nosotros a la escuela. Él _____ *era* _____ un perro muy obediente. En la escuela tú _____ *eras* _____ obediente, y entonces _____ *eras* _____ la estudiante favorita del profesor.

Después de la escuela yo _____ *iba* _____ a la casa de mis amigos Héctor y Elías. Por la mañana ellos _____ *iban* _____ de pesca con su padre, pero por la tarde nosotros _____ *íbamos* _____ al lago a nadar. Por la noche ellos _____ *veían* _____ la tele y yo me quedaba con mi familia. No teníamos mucho, pero _____ *éramos* _____ felices.



Nombre _____

Hora _____

Capítulo 4A

Fecha _____

Core Practice **4A-7**

¡Regalos!

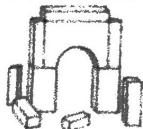
Look at the pictures and use the verb **dar** and the appropriate indirect object pronoun to tell what gifts people are buying for each other. Follow the model.

Modelo  tú/a Juanito


Tú le das un tren eléctrico a Juanito

1.  nosotros/a Mónica


Nosotros le damos un oso de peluche a Mónica

2.  yo/a los niños

Yo les doy bloques a los niños

3.  mis padres/a mí


Mis padres me dan un gato a mí

4.  mi hermana/a mi padre

Mi hermana le da una corbata a mi padre

5.  tus padres/a ti

Tus padres te dan libros a ti

6.  nuestros amigos/a nosotros

Nuestros amigos nos dan discos compactos a nosotros

7.  yo/a mi novia

Yo le doy una pulsera a mi novia



Capítulo 4A



Repaso

Horizontal _____

- 3. Carlos ___ con los bloques de niño.
- 5. Por lo ___ se despertaba temprano.
- 8. Uno de sus hijos es ___, el otro desobediente.
- 13. Siempre ___ a mis padres.

Vertical _____

- 14.  un ___
- 16. *spoiled*; Él es ___.
- 17.  la ___
- 19. Todo le ___. No está contento.
- 20. Jugábamos con el ___ eléctrico.
- 22. Saltaban a la ___.
- 23. Estos chicos traviosos se ___ mucho.
- 24. Era un niño muy ___. Se portaba mal.
- 25. Los chicos jugaban en el ___ de recreo.

- 1. La niña no puede dormir sin su oso de ___.
- 2. Jaime ___ travieso de niño.
- 4. Los niños están en la ___ infantil.
- 6. La niña se portaba bien con todo el ___.
- 7. Nuestro ___ no está en casa.
- 9. *a block*; un ___
- 10. Lorenzo se ___ muy bien.
- 11.  Un ___ nada en el lago.
- 12. A ellos ___ gusta tu colección.
- 15. Paco ___ de pesca cuando era niño.
- 17. Ramona no dice la verdad. Ella ___.
- 18.  una ___
- 21. Es un niño bien ___.



Nombre _____

Hora _____

Capítulo 4A

Fecha _____

Guided Practice Activities 4A-4

Indirect object pronouns (p. 199)

- An indirect object tells *to whom* or *for whom* something is done.
Julio escribió una carta a Susana. Julio wrote a letter to Susana.
- Indirect object pronouns can replace an indirect object.
Julio le escribió una carta. Julio wrote her a letter.
- Indirect object pronouns, especially **le** and **les**, can also be used with an indirect object.
Julio le escribió una carta a Susana. Julio wrote a letter to Susana (to her).
- Here are the forms of the indirect object pronouns:

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

A. Circle the indirect object pronoun in each sentence. Follow the model.

Modelo Tú (le) escribías cartas a tu amigo boliviano Carlos.

1. Yo le pedía a mamá una muñeca.
2. Mi abuela me daba muchos besos.
3. Carlos y yo le ofrecíamos unos chocolates.
4. Claudia nos iba a comprar ropa.
5. Roberto les ofrecía el triciclo a sus hermanas.

B. Circle the appropriate indirect object pronoun in parentheses to complete each sentence. Then, underline the part of the sentence that indicates *to whom* the pronoun refers. The first one is done for you.

1. Generalmente mi abuela ((nos) / me) compraba muchos juguetes a nosotros.
2. Mamá y yo siempre (le / nos) dábamos tarjetas bonitas a la tía.
3. Yo (te / le) ofrecía dulces a ti en la escuela primaria.
4. Tú siempre (les / te) dabas osos de peluche a mis hermanas.
5. Mis padres no (me / les) permitían a mí llevar gorra a la iglesia.

Nombre _____

Hora _____

Capítulo 4A

Fecha _____

Guided Practice Activities 4A-4a

Indirect object pronouns (continued)

C. Look at each of the following sentences. First, underline the indirect object noun. Then, in the space provided, put the indirect object pronoun that corresponds to the noun you underlined. Follow the model.

Modelo Nuestros padres siempre nos decían la verdad a nosotros.

1. Por lo general, mis amigos _____ prestaban a mí sus juguetes.
2. Los abuelos de Alicia siempre _____ querían dar a ella buenas cosas.
3. La profesora _____ permitía a los estudiantes jugar en el patio de recreo.
4. Yo no _____ daba dinero a ti para ver las películas.
5. Tío Leo _____ compraba a mi hermano las vías (*tracks*) para su tren eléctrico.

• Indirect object pronouns can be placed before the verb or attached to the infinitive.

Mi abuela nunca *me* quería dar dinero en mi cumpleaños.
Mi abuela nunca quería *darme* dinero en mi cumpleaños.

D. Look at the sentences below and write a new sentence with the same meaning, placing the indirect object pronoun differently. Follow the model.

Modelo Tía Lisa me quería llevar a la guardería infantil.

Tía Lisa quería llevarme a la guardería infantil

1. Yo no les podía mentir a mis padres.

2. Los tíos siempre nos tenían que decir que éramos niños traviesos.

3. Mis primos malos siempre me querían molestar.

4. A veces mis hermanos y yo no les queríamos obedecer a nuestros padres.

Indirect object pronouns (p. 199)

- An indirect object tells to *whom* or *for whom* something is done.

Julio escribió una carta a Susana. *Julio wrote a letter to Susana.*

- Indirect object pronouns can replace an indirect object.

Julio **le** escribió una carta. *Julio wrote her a letter.*

- Indirect object pronouns, especially *le* and *les*, can also be used with an indirect object.

Julio **le** escribió una carta a Susana. *Julio wrote a letter to Susana (to her).*

- Here are the forms of the indirect object pronouns:

Singular	Plural
me (to/for) me	nos (to/for) us
te (to/for) you (<i>familiar</i>)	os (to/for) you (<i>familiar</i>)
le (to/for) him, her, you (<i>formal</i>)	les (to/for) them, you (<i>formal</i>)

A. Circle the indirect object pronoun in each sentence. Follow the model.

Modelo Tú **le** escribías cartas a tu amigo boliviano Carlos.

- Yo **le** pedía a mamá una muñeca.
- Mi abuela **me** daba muchos besos.
- Carlos y yo **le** ofrecíamos unos chocolates.
- Claudia **nos** iba a comprar ropa.
- Roberto **les** ofrecía el triciclo a sus hermanas.

B. Circle the appropriate indirect object pronoun in parentheses to complete each sentence. Then, underline the part of the sentence that indicates to whom the pronoun refers. The first one is done for you.

- Generalmente mi abuela (**nos** / me) compraba muchos juguetes a nosotros.
- Mamá y yo siempre (**le** / nos) dábamos tarjetas bonitas a la tía.
- Yo (**te** / le) ofrecía dulces a tí en la escuela primaria.
- Tú siempre (**les** / te) dabas osos de peluche a mis hermanas.
- Mis padres no (**me** / les) permitían a mí llevar gorra a la iglesia.

Capítulo 4A

Indirect object pronouns (continued)

C. Look at each of the following sentences. First, underline the indirect object noun. Then, in the space provided, put the indirect object pronoun that corresponds to the noun you underlined. Follow the model.

Modelo Nuestros padres siempre nos decían la verdad a nosotros.

1. Por lo general, mis amigos me prestaban a mí sus juguetes.
2. Los abuelos de Alicia siempre le querían dar a ella buenas cosas.
3. La profesora les permitía a los estudiantes jugar en el patio de recreo.
4. Yo no te daba dinero a ti para ver las películas.
5. Tío Leo le compraba a mi hermano las vías (*tracks*) para su tren eléctrico.

• Indirect object pronouns can be placed before the verb or attached to the infinitive.

Mi abuela nunca me quería dar dinero en mi cumpleaños.
 Mi abuela nunca quería darme dinero en mi cumpleaños.

D. Look at the sentences below and write a new sentence with the same meaning, placing the indirect object pronoun differently. Follow the model.

Modelo Tía Lisa me quería llevar a la guardería infantil.

Tía Lisa quería llevarme a la guardería infantil

1. Yo no les podía mentir a mis padres.
Yo no podía mentirles a mis padres
2. Los tíos siempre nos tenían que decir que éramos niños traviesos.
Los tíos siempre tenían que decirnos que éramos niños traviesos
3. Mis primos malos siempre me querían molestar.
Mis primos malos siempre querían molestarme
4. A veces mis hermanos y yo no les queríamos obedecer a nuestros padres.
A veces mis hermanos y yo no queríamos obedecerles a nuestros padres