

**7th Grade  
Lesson Plan  
Packet**

**5/4/2020-5/8/2020**

## Remote Learning Packet

*Please submit scans of written work in Google Classroom at the end of the week.*

**May 4-8, 2020**

**Course:** Texas History

**Teacher(s):** Mrs. Hunt ([natalie.hunt@greatheartsirving.org](mailto:natalie.hunt@greatheartsirving.org))

Mrs. Malpiedi ([patricia.malpiedi@greatheartsirving.org](mailto:patricia.malpiedi@greatheartsirving.org))

### **Weekly Plan:**

Monday, May 4

- Review date flash cards
- Read 17.4 - 17.5 in the textbook
- Watch video lesson: "Texas War Heroes"

Tuesday, May 5

- Complete Worksheet 17.4-17.5. This assignment will be uploaded as part of the single submission at the end of the week.
- Take Early 20th Century Dates quiz (**on Google Classroom Classwork page**)

Wednesday, May 6

- Copy timeline into your notes
- Read 18.1-2
- Watch video lesson: " (3 min)

Thursday, May 7

- Read 18.3
- Worksheet 18.1-3. This assignment will be uploaded as part of the single submission at the end of the week

Friday, May 8

- Attend office hours (optional)
- Catch-up or review the week's work
- Submit your work on Google Classroom by Sunday, May 10th**

## Monday, May 4

1. Review your date flashcards for tomorrow's quiz. As you go through each card, think of a single sentence describing each event in addition to the description on the card. (You do not need to write this down.)
2. Read textbook sections 17.4 "Texans Fight World War II" and 17.5 "The Home Front."
3. Go to our Google Classroom page. Watch the brief video lesson "Texas War Heroes".

## Tuesday, May 5

1. Review your date flashcards. Put them away when you are done.
2. Complete "Worksheet 17.4-17.5." (You may print out the worksheet and write your answers there, or copy down the questions and your answers on a separate sheet of paper or computer document. If you do not answer directly on the worksheet, please include a proper heading and title.) This assignment will be uploaded as part of the single submission at the end of the week.
3. Go to our Google Classroom page. Complete the "Early 20th Century Dates Quiz."

## Wednesday, May 6

1. Copy the Chapter 18 timeline (pp. 428-429) into your notes. As you make your copy, notice a few important features: notice the beginning and end of the Korean War; two important events that happened in 1963; important events in the movement for civil rights in 1954 and 1965.  
**Note:** You do NOT need to upload your timeline in Google Classrooms!
2. Read 18.1 "Politics and Economic Events" and 18.2 "The Civil Rights Movement" in the textbook.
3. Go to our Google Classroom page. Watch the brief video lesson posted for today.

## Thursday, May 7

1. Read 18.3 "Houston Becomes the Space City"
2. Complete "Worksheet 18.1-18.3." (You may print out the worksheet and write your answers there, or copy down the questions and your answers on a separate sheet of paper or computer document. If you do not answer directly on the worksheet, please include a proper heading and title.) Your answers should be in complete sentences. This assignment will be uploaded as part of the single submission at the end of the week.

## Friday, May 8

*Please note: We will no longer have work assigned on Fridays. On those days you can instead focus on attending office hours, submitting your assignments on Google Classrooms, and spending time outside!*

1. Attend optional office hours 9:30-10am. (See our Google Classroom Stream for log-in information.)
2. Catch up or review this week's work.
3. Submit your work in a single scanned attachment in our Google Classroom by 11:59pm, Sunday, May 10th. The attachment should include:
  - a. Worksheet 17.4-17.5
  - b. Worksheet 18.1-18.3
4. If you haven't already, go to Google Classroom and look over your Week 1 Packet grades and comments.

Worksheet 17.4 - 17.5

1. Complete the definition by filling in the blanks.

buy confinement control food goods government lights power ruler safety war

- a. **Dictator:** a \_\_\_\_\_ who has complete \_\_\_\_\_ over a country
  - b. **Fascism:** a system in which the \_\_\_\_\_ has complete \_\_\_\_\_ over a country
  - c. **Isolationist:** in the context of this chapter, a person who wants to stay out of the \_\_\_\_\_
  - d. **Internment:** \_\_\_\_\_
  - e. **Rationing:** limiting the amount of \_\_\_\_\_ and \_\_\_\_\_ people could \_\_\_\_\_ during times of war. They had to make do with less.
  - f. **Blackouts:** in this context, when cities keep their \_\_\_\_\_ off at night for \_\_\_\_\_ during times of war
2. Texas has a lot of open land. Circle the ways it was used during World War II.
- a. *As training ground*
  - b. *As an aviation center*
  - c. *As a testing ground for the atomic bomb*
  - d. *As a location for Prisoner of War (POW) camps and internment camps for Japanese, German and Italian people*
  - e. *As a landing ground for alien spaceships*
3. Name two Texans who made notable contributions to the war effort. Describe who they were and what they did in the war with at least one complete sentence each.
4. What sacrifices did Texans make to help the war effort? (2 sentences minimum)
5. Circle the ways that Texas society changed after the end of World War II.
- a. *It became home to factories and businesses that benefited the military*
  - b. *The economy suffered*
  - c. *Texans moved from rural areas to cities and lived with people of different races*
  - d. *More women worked on farms, ranches and in factories, where they experienced better conditions and treatment than during the war.*





## Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

**May 4-8, 2020**

**Course:** Latin 1B

**Teacher(s):** Magistra Baptiste, Magister Bascom

### Weekly Plan:

Monday, May 4

- Review Roman numbers on page 150
- Complete “Mathematica Piscinaria” worksheet

Tuesday, May 5

- Read “astrologus victor I” on pp. 140-141 in your blue book
- Complete “astrologus victor I” worksheet below

Wednesday, May 6

- Review pronouns (*Is, Ea, Id,*)
- Complete worksheet

Thursday, May 7

- Read “astrologus victor II” on p. 141 in you blue book
- Complete worksheet “astrologus victor II” below

Friday, May 8

- attend office hours
- catch-up or review the week’s work

### 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

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Student Signature

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Parent Signature

### Monday, May 4

Review Vocabulary checklist 20 with an emphasis on **numeri Romanī** (Roman numbers).

Complete **Mathematica Piscinaria** Worksheet below.

### **Tuesday, May 5**

Read “**astrologus victor I**” on page 140-141 in your blue books. The sad story of Barbillus continues, and the astrologer tries to take over his care. As you read the first section of this story, answer the questions in the worksheet for Tuesday.

### **Wednesday, May 6**

Review third person pronouns (**is, ea, id**) we introduced last week.  
Complete the worksheet below.

### **Thursday, May 7**

Read “**astrologus victor II**” on page 141 in your blue books. The astrologer continues to carry out his plans to dominate his master’s care. As you read the second section of this story, answer the questions in the worksheet for Thursday.

### **Friday, May 8**

Attend office hours.

Catch-up or review the week’s work.

# astrologus victor I Worksheet

*dies Martis--Tuesday*

Nomen \_\_\_\_\_

Dies \_\_\_\_\_

Read Part I of the story on pp. 140-141 (lines 1-15). As you read, please answer the questions in this worksheet.

1. In line 1, we learn two facts about the **astrologer**. What are they?

a) He lives \_\_\_\_\_

b) He was \_\_\_\_\_

2. Where are both characters, *Astrologus et Petro*, from?

a) Astrologus \_\_\_\_\_ b) Petro \_\_\_\_\_

3. What phrase in line 3-4 tells us that Petrō had been working as a doctor in Alexandria for a long time?

a) artem eius laudābant

b) artem . . . in urbe diū exercuerat

c) quos Petrō sānāverat

4. Who praised Petro? (line 4) \_\_\_\_\_

5. Since he lived in Barbillus' house, what advantage did the astrologer have? (lines 5-6)

\_\_\_\_\_

6. When Petro was away, what did the astrologer speak into the ear of Barbillus? (lines 9-10)

(Supply the missing parts.)

**in periculo maximo es, domine. Petrō medicus pessimus est. paucōs sānāvit. multōs aegrōs ad mortem mīsit.**

You are in \_\_\_\_\_, master. Petro is the \_\_\_\_\_

\_\_\_\_\_. He \_\_\_\_\_ few (people). He \_\_\_\_\_ many

to \_\_\_\_\_.

7. What does he accuse Petro of in line 11?

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8. What does he advise Barbillus to do in line 12?

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9. We are told that although “**Babillus astrologum anxius audīvit,**” what did he not wish to do?

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10. Why do you think he still listened to the astrologer? (*Use your knowledge of past stories in order to give your answer.*)

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# Is, Ea, Id Pronouns Review

*dies Mercuriī--Wednesday*

Nomen \_\_\_\_\_

Dies \_\_\_\_\_

Translate the sentences below and circle the case of each underlined pronoun:

1. dominus eī dona dedit.

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*Circle the case of eī:    nominative            dative            genitive            accusative*

2. eōs laudāre volō.

---

*Circle the case of eōs:    nominative    dative            ablative            accusative*

3. Galatēa cum eā pompam spectare vult.

---

*Circle the case of eā:    nominative    dative            ablative            accusative*

4. Multae feminae ambulābant in pompā; ae rosas in viam spargunt.

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*Circle the case of ae:    nominative            dative            ablative            accusative*

5. Galatēa duōs iuvenes cōspexit. Eī stābant in locō optimō.

---

*Circle the case of eī:    nominative            dative            ablative            accusative*

6. Barbillus et Plotina unum filium habebant; is erat Rufus.

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*Circle the case of is:    nominative            dative            ablative            accusative*

# astrologus victor II Worksheet

*dies Iovis--Thursday*

Read Part II of the story on p. 141 (lines 1-20). As you read, please answer the questions in this worksheet.

1. The last sentence we read in Part I was . . . **astrologus cōsilium cēpit**. What does this clause mean?

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2. The next day **astrologus** burst into the bedroom of Barbillus with what news? (line 2)

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3. Can you find the present participle in line 1? What is it? What does it mean?

LATIN

:

ENGLISH

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4. According to **astrologus** what does **dea Isis** always do? (lines 3-4)

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5. **Astrologus** goes on to describe a dream (somnia) he had the night before. Read the following statements and say whether they are **VERUM** (*true*) or **FALSUM** (*false*):

If the statement is false, correct it.

\_\_\_\_\_ a. "She (Isis) came to me in a dream last night."

\_\_\_\_\_ b. "I was running through the streets of Alexandria."

\_\_\_\_\_ c. "Suddenly I saw a boy lying in the street."

\_\_\_\_\_ d. "The boy was your slave whom the Egyptians killed in the riot."

\_\_\_\_\_ e. "He gave me a very special medicine."

6. When Barbillus heard the astrologer's story, **astrologō sē tōtum trādīdit**. Please translate the underlined phrase.

---

7. After **astrologus** made the medicine, what did he do with it? (lines 9-10)

---

8. How did it affect the wound? (10-11)

---

9. What did the frightened astrologer do? (line 12)

---

10. **Barbillus, dē vitā suā dēsperans, mē ad cubiculum arcessīvit.** (line 13)

Whom does the **me** represent?

---

11. What does **moriturus sum** mean? \_\_\_\_\_

12. According to Barbillus, what is it necessary for everyone (**omnibus**) to do? (lines 15-16)

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13. Barbillus asks Quintus to do two things (look for the imperatives **refer** and **quaere**), what are they? (lines 16-17)

a) \_\_\_\_\_

b) \_\_\_\_\_

14. When Babillus says “**nunc tandem veniam ā Rūfō petō,**” what do you think he means?

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15. Why do you think **Barbillus obstinātus recūsābat** when Quintus wanted to summon Petro? (lines 19-20)

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16. What did Petro discover when he arrived? (lines 20-21)

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## Remote Learning Packet

*Please submit scans of written work in Google Classroom at the end of the week.*

**May 4-8, 2020**

**Course:** Literature and Composition

**Teacher(s):** Mr. Binder

### **Weekly Plan:**

Monday, May 4

- Watch my short video on Google Classroom before beginning your work today.
- Read today's notes on tragedy and hamartia.
- Read through the passages from the play I've chosen.
- Identify Brutus' fatal flaw. Write it down.

Tuesday, May 5

- Write your opening paragraph. Be sure to make a claim in it.
- Write the body of your essay. This should be 1-3 paragraphs in length.
- Write your concluding paragraph.

Wednesday, May 6

- Finish the first draft of your essay. Edit it yourself and make it as good as you can.
- Have a parent, sibling, or classmate read your first draft, edit it and make suggestions on how to improve it.

Thursday, May 7

- Write your second draft of your essay. Keep in mind the feedback you got from the person who read and edited your first draft.
- Correct any spelling errors.
- Correct any grammatical errors.
- Correct any punctuation and capitalization errors.
- Correct any run-on sentences and fix any sentence fragments.

Friday, May 8

- Attend office hours (optional).
- Catch-up on or review the week's work.

### **Statement of Academic Honesty**

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

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Student Signature

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

---

Parent Signature

## Monday, May 4th

William Shakespeare wrote three types of plays, comedies, histories, and tragedies. The play we have been studying, *Julius Caesar*, is a tragedy.

What is a tragedy? Tragedy is a form of drama that deals in a serious manner with the mournful or miserable events experienced by and or brought about by a heroic individual. Tragedies always end in catastrophe and a Shakespearean tragedy, in particular, involves the death of the hero.

Another important term to know when considering a tragedy is the term, hamartia. What is hamartia? Hamartia is a fatal flaw leading to the downfall, suffering, and often death of a tragic hero. Hamartia comes from a Greek word which means to “miss the mark.” The idea is presented by the Greek word is that of an arrow missing the bullseye. It is a metaphor for an individual erring, sinning, or going off course in some tragic way. The tragic flaw in the hero can take a number of forms. It could be a literal flaw such as Achilles’s heel which is the only part of him that is vulnerable. The flaw can also be a vice in the hero such as pride, greed, ambition, or anger. Many times, though, a fatal flaw can even be a virtue. A hero’s honesty, sense of honor, mercy might also become the fatal flaw which leads to their ruin.

Here are some examples of hamartia in literature: In the Jewish and Christian scriptures we have the story of Samson. God gave Samson supernatural strength as long as he kept his hair long. Samson’s love for a woman named Delilah leads him to reveal to her the secret of his strength. She quickly betrays him to his enemies where he is blinded and enslaved. In the end he gets his revenge against his enemies but dies along with them. Samson’s fatal flaw was his love for Delilah.

We’ve already mentioned Achilles. The wrath of Achilles was as much a fatal flaw as his heel.

In *Julius Caesar*, we might say that Caesar’s ambition, pride, or perhaps fear (of being thought afraid) lead to his death. Caesar, however, is not the tragic hero of the play. The tragic hero is Brutus.

Your task today is to think carefully and decide what you think was the “fatal flaw” of Brutus. What led to his downfall and death? You are free to consider any portion of the play as you think about this question but I have provided several passages for you to reread and think about.

Passages to consider: Act 1, Scene 2, lines 30-187, 320-324/ Act 2, Sc.1, lines 10-36, 48-61/ Act 3, Sc. 1, lines 180-188/ Act 3, Sc.2, lines 14-49/ Act 4, Sc.3, lines 19-29, 74-91/ Act 5, Sc.1, lines 121-125.

When you are done thinking, write down your answer. “I think Brutus’ fatal flaw is.....”

## **Tuesday, May 5th**

Hopefully, yesterday you formed a good understanding of tragedy and hamartia and came to a conclusion about what Brutus' fatal flaw was which led to his tragic end.. Now is your chance to explain why you think that.

Today you will begin writing a 3-5 paragraph essay responding to his arguments. Below is your essay prompt.

### **Essay Prompt: What was Brutus' fatal flaw? Why did it lead to his downfall and death?**

In your opening paragraph consider briefly explain what hamartia is and then make your claim about what you think Brutus' fatal flaw was.

In the body of your essay (1-3 paragraphs) make your arguments why you think this was his fatal flaw. Provide details and examples from the text as evidence to support your arguments.

Finally, in your concluding paragraph come back to the original question. Briefly summarize your thoughts and restate your conclusion in a fresh way.

## **Wednesday, May 6th**

Yesterday, you began writing your essay. Today you should finish writing your first draft if you haven't already. When you finish writing it, think of one or two people you think could give you some helpful suggestions about how to improve your essay and how to correct it. Ask them to tell you if there are any parts of your essay that are unclear. Ask them if they found any of your arguments weak and unpersuasive and why, Ask them to mark any errors in spelling, grammar, punctuation or sentence structure (i.e. run on sentences or sentence fragments). Also ask them what they liked about your essay!

## **Thursday, May 7th**

Ok, it's the last day for homework this week and the last chance to work on your essay. Today is the day to polish it and make it shine. Hopefully you got some helpful suggestions from your chosen editor(s) yesterday. Now is the time to really consider what to change or fix based on what they've said.

Remember, though, you are the writer and you have the final say in what stays, what goes, what changes and what doesn't. Here are your objectives for today's writing. Make your essay as clear to the reader as you can. Make your arguments as strong, reasonable, and persuasive as you can. Clean up any mistakes such as spelling, grammar, punctuation, capitalization, and sentence structure. If you haven't typed your essay, make sure your handwriting is as nice and legible as you can make it. Whether you've typed or handwritten your essay make sure that it is clean, unwrinkled, has no doodles etc. Make it look respectable! Your name, date, class, grade and section should appear in the upper left hand corner of your essay.

## **Friday, May 8th**

No homework. Please attend my Zoom Office Hours today at noon if you have any questions etc. regarding this week's assignments.



## Remote Learning Packet

*Please submit scans of written work in Google Classroom at the end of the week.*

**May 4-8, 2020**

**Course:** 7th Grade: Pre-Algebra

**Teacher(s):** Mrs. Frank [leslie.frank@greatheartsirving.org](mailto:leslie.frank@greatheartsirving.org)

Mrs. Voltin [mary.voltin@greatheartsirving.org](mailto:mary.voltin@greatheartsirving.org)

### **Weekly Plan:**

Monday, May 4

- Subtraction Speed Test
- 11-3, The Probability of an Event

Tuesday, May 5

- Multiplication Speed Test
- 11-4, Odds in Favor and Odds Against

Wednesday, May 6

- Division Speed Test
- 11-4, Odds in Favor and Odds Against

Thursday, May 7

- Roots Speed Test
- Self-Test A

Friday, May 8

- Attend office hours
- Catch-up or review the week's work

### **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

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Student Signature

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Parent Signature

## Monday, May 4

1. Your speed test for the day will be the subtraction speed test. **Time yourself, and write the time it took you to complete the entire test at the top of the page.** After you have finished the test, use the answer key to check for accuracy. Write your score at the top of the page.
2. Review lesson 11-3, The Probability of an Event, on pages 404-406. Go back and review these links for extra help:

<https://www.khanacademy.org/math/probability/probability-geometry/probability-basics/v/basic-probability>

<https://www.khanacademy.org/math/probability/probability-geometry/probability-basics/v/simple-probability>

3. Mrs. Voltin has made a video to go along with this lesson. Go to Google Classroom to look for the video titled: **Pre-Algebra, 11-3 The Probability of an Event, May 4th.**
4. Your homework assignment for today is:

HW: 11.3 The Probability of an Event, page 407, Written Exercises, #2-28, evens

5. Please do not look at your answer key each day until you have worked every problem. After you complete your homework, compare it to the answer key. Put away your pencil, and USE YOUR RED PEN. Correct any mistakes that you made in red pen.

## Tuesday, May 5

1. Your speed test for the day will be multiplication.
2. Read lesson 11-4 Odds in Favor and Odds Against, on pages 409-410. Read it once. Go back and read it again and work the example problems. Do the **Class Exercises** at the bottom of page 410, 1-8, all. For extra help, please look at the following link:

<https://www.youtube.com/watch?v=4bEdAXAMel4>

3. Our textbook really makes this more complicated than it is! Please look at the video from Mrs. Frank, that you will find on Google Classroom, titled: **Pre-Algebra, 11-4 Odds in Favor and Odds Against, May 5th.**
4. Please do not look at your answer key each day until you have worked every problem. After you complete your homework, compare it to the answer key. Put away your pencil, and USE YOUR RED PEN. Correct any mistakes that you made in red pen.

## Wednesday, May 6

1. Your speed test for the day will be division.
2. Review lesson 11-4. Review the videos from yesterday's assignment. Your homework assignment for today is HW 11-4, pp. 411, **Written Exercises**, #2-24, evens.
3. Please do not look at your answer key each day until you have worked every problem. After you complete your homework, compare it to the answer key. Put away your pencil, and USE YOUR RED PEN. Correct any mistakes that you made in red pen.

## Thursday, May 7

1. Your speed test for the day will be roots. **Challenge: This week, do the whole test!** Remember, you will not be graded on your speed or even your accuracy for speed tests. Do it as quickly as you can and write your time at the top of the page. The idea is to get faster each week and to remember more roots each week!
2. Your assessment this week is **Self-Test A** on page 412. Work all of the problems. No need to correct your answers. You may complete this after office hours on Friday if you need extra help.

## Friday, May 8

1. Go to office hours so that I can see your bright, smiling face!
2. Use this day to catch up on any assignments that you have not finished.
3. Submit your work with the following instructions:

Make sure that you use a dark pencil so that we can read your homework. Write the lesson number and day of the week at the top of every page, including back pages or extra pages for each lesson. Write your times on your speed tests! And, most importantly, **scan and submit your lessons in order.** (Monday, Tuesday, Wednesday, Thursday) Thank you!

<b>5</b>	<b>12</b>	<b>11</b>	<b>9</b>	<b>16</b>
<u><b>- 2</b></u>	<u><b>- 4</b></u>	<u><b>- 9</b></u>	<u><b>- 7</b></u>	<u><b>- 8</b></u>

<b>10</b>	<b>14</b>	<b>14</b>	<b>14</b>	<b>8</b>
<u><b>- 6</b></u>	<u><b>- 5</b></u>	<u><b>- 7</b></u>	<u><b>- 6</b></u>	<u><b>- 3</b></u>

<b>15</b>	<b>11</b>	<b>12</b>	<b>7</b>	<b>15</b>
<u><b>- 7</b></u>	<u><b>- 4</b></u>	<u><b>- 7</b></u>	<u><b>- 2</b></u>	<u><b>- 6</b></u>

<b>12</b>	<b>6</b>	<b>10</b>	<b>7</b>	<b>10</b>
<u><b>- 9</b></u>	<u><b>- 3</b></u>	<u><b>- 3</b></u>	<u><b>- 4</b></u>	<u><b>- 8</b></u>

<b>9</b>	<b>13</b>	<b>6</b>	<b>13</b>	<b>9</b>
<u><b>- 4</b></u>	<u><b>- 7</b></u>	<u><b>- 2</b></u>	<u><b>- 9</b></u>	<u><b>- 3</b></u>

<b>12</b>	<b>17</b>	<b>10</b>	<b>8</b>	<b>18</b>
<u><b>- 6</b></u>	<u><b>- 9</b></u>	<u><b>- 5</b></u>	<u><b>- 6</b></u>	<u><b>- 9</b></u>

<b>16</b>	<b>8</b>	<b>11</b>	<b>11</b>	<b>13</b>
<u><b>- 9</b></u>	<u><b>- 4</b></u>	<u><b>- 3</b></u>	<u><b>- 6</b></u>	<u><b>- 5</b></u>



<b>5</b>	<b>12</b>	<b>11</b>	<b>9</b>	<b>16</b>
<b><u>- 2</u></b>	<b><u>- 4</u></b>	<b><u>- 9</u></b>	<b><u>- 7</u></b>	<b><u>- 8</u></b>
<b>3</b>	<b>8</b>	<b>2</b>	<b>2</b>	<b>8</b>

<b>10</b>	<b>14</b>	<b>14</b>	<b>14</b>	<b>8</b>
<b><u>- 6</u></b>	<b><u>- 5</u></b>	<b><u>- 7</u></b>	<b><u>- 6</u></b>	<b><u>- 3</u></b>
<b>4</b>	<b>9</b>	<b>7</b>	<b>8</b>	<b>5</b>

<b>15</b>	<b>11</b>	<b>12</b>	<b>7</b>	<b>15</b>
<b><u>- 7</u></b>	<b><u>- 4</u></b>	<b><u>- 7</u></b>	<b><u>- 2</u></b>	<b><u>- 6</u></b>
<b>8</b>	<b>7</b>	<b>5</b>	<b>5</b>	<b>9</b>

<b>12</b>	<b>6</b>	<b>10</b>	<b>7</b>	<b>10</b>
<b><u>- 9</u></b>	<b><u>- 3</u></b>	<b><u>- 3</u></b>	<b><u>- 4</u></b>	<b><u>- 8</u></b>
<b>3</b>	<b>3</b>	<b>7</b>	<b>3</b>	<b>2</b>

<b>9</b>	<b>13</b>	<b>6</b>	<b>13</b>	<b>9</b>
<b><u>- 4</u></b>	<b><u>- 7</u></b>	<b><u>- 2</u></b>	<b><u>- 9</u></b>	<b><u>- 3</u></b>
<b>5</b>	<b>6</b>	<b>4</b>	<b>4</b>	<b>6</b>

<b>12</b>	<b>17</b>	<b>10</b>	<b>8</b>	<b>18</b>
<b><u>- 6</u></b>	<b><u>- 9</u></b>	<b><u>- 5</u></b>	<b><u>- 6</u></b>	<b><u>- 9</u></b>
<b>6</b>	<b>8</b>	<b>5</b>	<b>2</b>	<b>9</b>

<b>16</b>	<b>8</b>	<b>11</b>	<b>11</b>	<b>13</b>
<b><u>- 9</u></b>	<b><u>- 4</u></b>	<b><u>- 3</u></b>	<b><u>- 6</u></b>	<b><u>- 5</u></b>
<b>7</b>	<b>4</b>	<b>8</b>	<b>5</b>	<b>8</b>



Week 6 - Monday, May 4th - Pre-Algebra

HW 11.3, Written Exercises, pg. 407, #2-28, evens

2. an odd number:  
Odd #'s = 1, 3, 5

$$\frac{3}{6} = \boxed{\frac{1}{2}}$$

4. a number greater than 3:  
4, 5, 6

$$\frac{3}{6} = \boxed{\frac{1}{2}}$$

6. a number less than 7:  
1, 2, 3, 4, 5, 6

$$\frac{6}{6} = \boxed{1}$$

$$8. P(A) = \frac{5}{20} = \boxed{\frac{1}{4}}$$

$$10. P(2) = \frac{4}{20} = \boxed{\frac{1}{5}}$$

$$12. P(\text{blue}) = \frac{10}{20} = \boxed{\frac{1}{2}}$$

$$14. P(\text{not } D) = \frac{15}{20} = \boxed{\frac{3}{4}}$$

$$16. P(1, 2, 3, \text{ or } 4) = \frac{16}{20} = \boxed{\frac{4}{5}}$$

$$18. P(\text{not } 1, 2, 3, \text{ or } 4) = \frac{4}{20} = \boxed{\frac{1}{5}}$$

$$20. P(\text{white or blue}) = \frac{8}{12} = \boxed{\frac{2}{3}}$$

$$22. P(\text{even-numbered}) = \frac{6}{12} = \boxed{\frac{1}{2}}$$

$$24. P(\text{multiple of 4}) = \frac{3}{12} = \boxed{\frac{1}{4}}$$

$$26. P(\text{odd \# \& red}) = \frac{2}{12} = \boxed{\frac{1}{6}}$$

$$28. P(\text{blue mult. of 5}) = \frac{0}{12} = \boxed{0}$$



$$\begin{array}{r} 2 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 2 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 8 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ \times 6 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 7 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 8 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 8 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ \times 7 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ \times 7 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \times 6 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 3 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 2 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 7 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ \times 2 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 6 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \times 2 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ \times 9 \\ \hline \end{array}$$

$$\begin{array}{r} 4 \\ \times 4 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 3 \\ \hline \end{array}$$

$$\begin{array}{r} 5 \\ \times 6 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 5 \\ \hline \end{array}$$

$$\begin{array}{r} 2 \\ \times 3 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 8 \\ \times 4 \\ \hline 32 \end{array}$$

$$\begin{array}{r} 2 \\ \times 9 \\ \hline 18 \end{array}$$

$$\begin{array}{r} 7 \\ \times 2 \\ \hline 14 \end{array}$$

$$\begin{array}{r} 8 \\ \times 8 \\ \hline 64 \end{array}$$

$$\begin{array}{r} 4 \\ \times 6 \\ \hline 24 \end{array}$$

$$\begin{array}{r} 9 \\ \times 5 \\ \hline 45 \end{array}$$

$$\begin{array}{r} 7 \\ \times 7 \\ \hline 49 \end{array}$$

$$\begin{array}{r} 6 \\ \times 8 \\ \hline 48 \end{array}$$

$$\begin{array}{r} 3 \\ \times 5 \\ \hline 15 \end{array}$$

$$\begin{array}{r} 7 \\ \times 8 \\ \hline 56 \end{array}$$

$$\begin{array}{r} 4 \\ \times 7 \\ \hline 28 \end{array}$$

$$\begin{array}{r} 5 \\ \times 7 \\ \hline 35 \end{array}$$

$$\begin{array}{r} 2 \\ \times 5 \\ \hline 10 \end{array}$$

$$\begin{array}{r} 9 \\ \times 6 \\ \hline 54 \end{array}$$

$$\begin{array}{r} 3 \\ \times 9 \\ \hline 27 \end{array}$$

$$\begin{array}{r} 3 \\ \times 3 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 7 \\ \times 3 \\ \hline 21 \end{array}$$

$$\begin{array}{r} 3 \\ \times 4 \\ \hline 12 \end{array}$$

$$\begin{array}{r} 8 \\ \times 2 \\ \hline 16 \end{array}$$

$$\begin{array}{r} 5 \\ \times 4 \\ \hline 20 \end{array}$$

$$\begin{array}{r} 6 \\ \times 7 \\ \hline 42 \end{array}$$

$$\begin{array}{r} 4 \\ \times 2 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 9 \\ \times 4 \\ \hline 36 \end{array}$$

$$\begin{array}{r} 6 \\ \times 3 \\ \hline 18 \end{array}$$

$$\begin{array}{r} 6 \\ \times 6 \\ \hline 36 \end{array}$$

$$\begin{array}{r} 8 \\ \times 9 \\ \hline 72 \end{array}$$

$$\begin{array}{r} 5 \\ \times 5 \\ \hline 25 \end{array}$$

$$\begin{array}{r} 6 \\ \times 2 \\ \hline 12 \end{array}$$

$$\begin{array}{r} 9 \\ \times 9 \\ \hline 81 \end{array}$$

$$\begin{array}{r} 7 \\ \times 9 \\ \hline 63 \end{array}$$

$$\begin{array}{r} 4 \\ \times 4 \\ \hline 16 \end{array}$$

$$\begin{array}{r} 8 \\ \times 3 \\ \hline 24 \end{array}$$

$$\begin{array}{r} 5 \\ \times 6 \\ \hline 30 \end{array}$$

$$\begin{array}{r} 8 \\ \times 5 \\ \hline 40 \end{array}$$



Week 6, Tuesday, May 5th, Pre-Algebra

HW 11-4, Class Exercises, pg. 410, 1-8, all.

1.  $\frac{80\% \text{ chance of no rain}}{20\% \text{ chance of rain}} = \frac{80}{20} = \frac{4}{1}$

or  $\frac{4}{1}$  or 4 to 1 or 4:1

2.  $\frac{\text{Not rolling a 4}}{\text{rolling a 4}} = \frac{5}{1}$  or 5 to 1 or 5:1

3. a. in favor of an odd #:

$\frac{5}{5} = \frac{1}{1}$  or 1 to 1 or 1:1

b. against an odd #:

$\frac{5}{5} = \frac{1}{1}$  or 1 to 1 or 1:1

4. a. in favor of a mult. of 3:

$\frac{3}{7}$  or 3 to 7 or 3:7

b. against a multiple of 3:

$\frac{7}{3}$  or 7 to 3 or 7:3

5. a. in favor of a factor of 10:

Factors of 10: 1, 2, 5, 10

$\frac{4}{6} = \frac{2}{3}$  or 2 to 3 or 2:3

b. Against:  $\frac{6}{4} = \frac{3}{2}$  or 3 to 2 or 3:2

6. a. in favor of a # < 7  
1, 2, 3, 4, 5, 6

$\frac{6}{4} = \frac{3}{2}$  or 3 to 2 or 3:2

b. Against:

$\frac{4}{6} = \frac{2}{3}$  or 2 to 3 or 2:3

7. Odds:  $\frac{\text{Favorable}}{\text{Unfavorable}} = \frac{1}{1}$

Favorable + Unfavorable = Total  
 $1 + 1 = 2$

Probability:  $\frac{\text{Favorable}}{\text{Total}} = \frac{1}{2}$

8. Probability:  $\frac{\text{Favorable}}{\text{Total}} = \frac{1}{2}$

Odds:  $\frac{\text{Favorable}}{\text{Unfavorable}} = \frac{1}{1}$  or 1 to 1 or 1:1



$$\begin{array}{r} 6 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 32 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 18 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 14 \\ \div 2 \\ \hline \end{array}$$

$$\begin{array}{r} 64 \\ \div 8 \\ \hline \end{array}$$

$$\begin{array}{r} 24 \\ \div 6 \\ \hline \end{array}$$

$$\begin{array}{r} 45 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 49 \\ \div 7 \\ \hline \end{array}$$

$$\begin{array}{r} 48 \\ \div 8 \\ \hline \end{array}$$

$$\begin{array}{r} 15 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 56 \\ \div 8 \\ \hline \end{array}$$

$$\begin{array}{r} 28 \\ \div 7 \\ \hline \end{array}$$

$$\begin{array}{r} 35 \\ \div 7 \\ \hline \end{array}$$

$$\begin{array}{r} 10 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 54 \\ \div 6 \\ \hline \end{array}$$

$$\begin{array}{r} 27 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 9 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 21 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 12 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 16 \\ \div 2 \\ \hline \end{array}$$

$$\begin{array}{r} 20 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 42 \\ \div 7 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \div 2 \\ \hline \end{array}$$

$$\begin{array}{r} 36 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 18 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 36 \\ \div 6 \\ \hline \end{array}$$

$$\begin{array}{r} 72 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 25 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 12 \\ \div 2 \\ \hline \end{array}$$

$$\begin{array}{r} 81 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 63 \\ \div 9 \\ \hline \end{array}$$

$$\begin{array}{r} 16 \\ \div 4 \\ \hline \end{array}$$

$$\begin{array}{r} 24 \\ \div 3 \\ \hline \end{array}$$

$$\begin{array}{r} 30 \\ \div 6 \\ \hline \end{array}$$

$$\begin{array}{r} 40 \\ \div 5 \\ \hline \end{array}$$

$$\begin{array}{r} 6 \\ \div 3 \\ \hline 2 \end{array}$$

$$\begin{array}{r} 32 \\ \div 4 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 18 \\ \div 9 \\ \hline 2 \end{array}$$

$$\begin{array}{r} 14 \\ \div 2 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 64 \\ \div 8 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 24 \\ \div 6 \\ \hline 4 \end{array}$$

$$\begin{array}{r} 45 \\ \div 5 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 49 \\ \div 7 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 48 \\ \div 8 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 15 \\ \div 5 \\ \hline 3 \end{array}$$

$$\begin{array}{r} 56 \\ \div 8 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 28 \\ \div 7 \\ \hline 4 \end{array}$$

$$\begin{array}{r} 35 \\ \div 7 \\ \hline 5 \end{array}$$

$$\begin{array}{r} 10 \\ \div 5 \\ \hline 2 \end{array}$$

$$\begin{array}{r} 54 \\ \div 6 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 27 \\ \div 9 \\ \hline 3 \end{array}$$

$$\begin{array}{r} 9 \\ \div 3 \\ \hline 3 \end{array}$$

$$\begin{array}{r} 21 \\ \div 3 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 12 \\ \div 4 \\ \hline 3 \end{array}$$

$$\begin{array}{r} 16 \\ \div 2 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 20 \\ \div 4 \\ \hline 5 \end{array}$$

$$\begin{array}{r} 42 \\ \div 7 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 8 \\ \div 2 \\ \hline 4 \end{array}$$

$$\begin{array}{r} 36 \\ \div 4 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 18 \\ \div 3 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 36 \\ \div 6 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 72 \\ \div 9 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 25 \\ \div 5 \\ \hline 5 \end{array}$$

$$\begin{array}{r} 12 \\ \div 2 \\ \hline 6 \end{array}$$

$$\begin{array}{r} 81 \\ \div 9 \\ \hline 9 \end{array}$$

$$\begin{array}{r} 63 \\ \div 9 \\ \hline 7 \end{array}$$

$$\begin{array}{r} 16 \\ \div 4 \\ \hline 4 \end{array}$$

$$\begin{array}{r} 24 \\ \div 3 \\ \hline 8 \end{array}$$

$$\begin{array}{r} 30 \\ \div 6 \\ \hline 5 \end{array}$$

$$\begin{array}{r} 40 \\ \div 5 \\ \hline 8 \end{array}$$



Week 6, Wednesday, May 6th, Pre-Algebra

HW 11-4, pg. 41, Written Exercises, #2-24, evens

2. 6 red  
2 white  
4 blue  
12 total

2. Odds in favor of white:

$$\frac{2}{10} = \frac{1}{5} \text{ or } 1:5 \text{ or } 1 \text{ to } 5$$

4. Odds in favor of white or blue:

$$\frac{6}{6} = \frac{1}{1} \text{ or } 1:1 \text{ or } 1 \text{ to } 1$$

6. Odds in favor of red or white:

$$\frac{8}{4} = \frac{2}{1} \text{ or } 2:1 \text{ or } 2 \text{ to } 1$$

8. Probability =  $\frac{75}{100} = \frac{3}{4}$  ← total

Odds =  $\frac{\text{Favorable}}{\text{Unfavorable}} = \frac{3}{1}$  or 3 to 1 or 3:1

10. 30% chance of winning  
70% chance of losing

Odds against winning =  $\frac{\text{losing}}{\text{winning}} = \frac{70}{30}$

$$\frac{7}{3} \text{ or } 7 \text{ to } 3 \text{ or } 7:3$$

12. Odds against a blue card:

$$\frac{10}{10} = \frac{1}{1} \text{ or } 1:1 \text{ or } 1 \text{ to } 1$$

14. Odds against a C:

$$\frac{15}{5} = \frac{3}{1} \text{ or } 3:1 \text{ or } 3 \text{ to } 1$$

16. Odds against B2, B3, B4, or B5

$$\frac{16}{4} = \frac{4}{1} \text{ or } 4:1 \text{ or } 4 \text{ to } 1$$

2nd die

18.

	1	2	3	4	5	6	
1st die	1	2	3	4	5	6	7 ←
	2	3	4	5	6	7	8
	3	4	5	6	7	8	9
	4	5	6	7	8	9	10
	5	6	7	8	9	10	11
	6	7	8	9	10	11	12

For the rest of the questions

18. Odds against 11:

$$\frac{34}{2} = \frac{17}{1} \text{ or } 17:1 \text{ or } 17 \text{ to } 1$$

20. Odds against a 2 or 12:

$$\frac{34}{12} = \frac{17}{6} \text{ or } 17:6 \text{ or } 17 \text{ to } 6$$

22. Odds against less than 6:

$$\frac{26}{10} = \frac{13}{5} \text{ or } 13:5 \text{ or } 13 \text{ to } 5$$

24. Odds against being 3



24. a. odds against divisible by 3:

Divisible by 3:

3 (2)

6 (5)

9 (4)

12 (1)

12 #'s divisible by 3

24 are not divisible by 3  
12 are divisible by 3

$$\frac{24}{12} = \boxed{\frac{2}{1}} \text{ or } \boxed{2:1} \text{ or } \boxed{2 \text{ to } 1}$$

b. Odds against not divisible by 3:

$$\begin{array}{l} \text{divisible by } 3 = \frac{12}{24} = \boxed{\frac{1}{2}} \\ \text{non divisible by } 3 = \frac{12}{24} = \boxed{\frac{1}{2}} \end{array}$$

$$\text{or } \boxed{1:2} \text{ or } \boxed{1 \text{ to } 2}$$

Name \_\_\_\_\_

Section \_\_\_\_\_

$$\sqrt[2]{36} =$$

$$\sqrt[3]{27} =$$

$$\sqrt[4]{81} =$$

$$\sqrt[5]{3125} =$$

$$\sqrt[2]{361} =$$

$$\sqrt[3]{1000} =$$

$$\sqrt[4]{625} =$$

$$\sqrt[5]{243} =$$

$$\sqrt[2]{64} =$$

$$\sqrt[3]{216} =$$

$$\sqrt[4]{256} =$$

$$\sqrt[5]{1024} =$$

$$\sqrt[2]{25} =$$

$$\sqrt[3]{8} =$$

$$\sqrt[4]{16} =$$

$$\sqrt[5]{32} =$$

$$\sqrt[2]{100} =$$

$$\sqrt[3]{729} =$$

$$\sqrt[2]{4} =$$

$$\sqrt[3]{64} =$$

$$\sqrt[2]{121} =$$

$$\sqrt[3]{512} =$$

$$\sqrt[2]{16} =$$

$$\sqrt[3]{343} =$$

$$\sqrt[2]{169} =$$

$$\sqrt[3]{125} =$$

$$\sqrt[2]{49} =$$

$$\sqrt[2]{289} =$$

$$\sqrt[2]{400} =$$

$$\sqrt[2]{9} =$$

$$\sqrt[2]{196} =$$

$$\sqrt[2]{324} =$$

$$\sqrt[2]{256} =$$

$$\sqrt[2]{225} =$$

$$\sqrt[2]{144} =$$



Name \_\_\_\_\_

Section \_\_\_\_\_

$$\sqrt[2]{36} = 6$$

$$\sqrt[3]{27} = 3$$

$$\sqrt[4]{81} = 3$$

$$\sqrt[5]{3125} = 5$$

$$\sqrt{361} = 19$$

$$\sqrt[3]{1000} = 10$$

$$\sqrt[4]{625} = 5$$

$$\sqrt[5]{243} = 3$$

$$\sqrt{64} = 8$$

$$\sqrt[3]{216} = 6$$

$$\sqrt[4]{256} = 4$$

$$\sqrt[5]{1024} = 4$$

$$\sqrt{25} = 5$$

$$\sqrt[3]{8} = 2$$

$$\sqrt[4]{16} = 2$$

$$\sqrt[5]{32} = 2$$

$$\sqrt{100} = 10$$

$$\sqrt[3]{729} = 9$$

$$\sqrt{4} = 2$$

$$\sqrt[3]{64} = 4$$

$$\sqrt{121} = 11$$

$$\sqrt[3]{512} = 8$$

$$\sqrt{16} = 4$$

$$\sqrt[3]{343} = 7$$

$$\sqrt{169} = 13$$

$$\sqrt[3]{125} = 5$$

$$\sqrt{49} = 7$$

$$\sqrt{289} = 17$$

$$\sqrt{400} = 20$$

$$\sqrt{9} = 3$$

$$\sqrt{196} = 14$$

$$\sqrt{324} = 18$$

$$\sqrt{256} = 16$$

$$\sqrt{225} = 15$$

$$\sqrt{144} = 12$$

## Remote Learning Packet - Week 6

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

**May 4-May 8, 2020**

**Course:** Music

**Teacher(s):** Mr. Zuno [leonardo.zunofernandez@greatheartsirving.org](mailto:leonardo.zunofernandez@greatheartsirving.org)

**Weekly Plan:**

*Monday, May 4*

*Last week, we focused on Classical Composers (Mozart, Haydn, and Beethoven) and you listened to some of their music. This week, we are moving on to the Romantic Period.*

Please read through this reading on the [Features of Romantic Music](#). You don't need to write a summary, but keep in mind what are the major differences between the music we have listened to recently from the Classical Period (last week). You will refer to this reading later in the week.

*Tuesday, May 5*

Please read through the following biographies. Even though these are short, they contain excellent information, so please read carefully. On Wednesday, you will select one Romantic-period composer from among Tuesday's and Wednesday's readings for your final paper. I will post recordings on Google Classroom that you can browse to determine which composer you prefer so far. Please spend some time making a good selection and pay special attention to the list of works listed in each biography.

Read today:

[Franz Schubert's biography](#)

[Robert Schumann](#)

[Clara Schumann](#)

[Felix and Fanny Menssohn](#)

*Wednesday, May 6*

On Monday, you read about features of music from the Romantic period; yesterday, you read a few biographies of Romantic composers. Today, you will read a few more and will select one composer from yesterday's or today's list for your final project. This choice will be your Romantic-period composer for your final paper. There will be more composers you will have to choose from other periods.

Read today:

[Frederic Chopin](#)

[Hector Berlioz](#)

[Franz Liszt](#)

**Please turn-in** a six-sentence paragraph describing the composer you chose for this summary. Write about why you chose this composer (was it because of his/her life story, the sound of their music, or something else?). Also, please describe which features of the Romantic style appear in his/her music most prominently. Finally, please list a work that you listened to this week from this composer from the ones I posted on GC.

*Thursday, May 7*

Watch the video I posted on letter names and set class theory and answer the questions below.

**Please turn-in** answers to the following questions:

- 1) What is the difference between adding two numbers versus adding one number to a letter. For example, if C is 0 and you add 2, what letter do you get? What would you get if you only added 1?
- 2) What do we call the interval that adds or subtracts 2 from any given number? For example, what is the interval between A-B?
- 3) Please write down the following pattern three times:  $X + 2 + 2 + 1 + 2 + 2 + 2 + 1$ . If C, or 0 is X, can you figure out the rest of the letters/numbers?

*Friday, May 8*

Please use this time to catch up on work you may have left undone this week. Please upload your assignment(s) to Google Classroom (GC), and I look forward to seeing you during our office hours. The link to that meeting is on the stream of the GC.

**\*A note about the final paper:** During Weeks 6 and 7 (this and next week), you will gather information from your listening log, listening guides, and your notes from the readings I provide. Your final project will include listening to a concert with a variety of classical music or a variety of musical selections, and you will write a paper about it. You will be expected to use the terminology provided in the weekly handouts. In the meantime, try to get good-quality notes and a strong listening log.

*If you already turned in your concert review*, you will still be expected to do all of these assignments, and your final project will be somewhat reduced.

To have a better idea of which composers belong to each of these periods, please refer to this useful [timeline](#) (composers' names are represented by green lines).

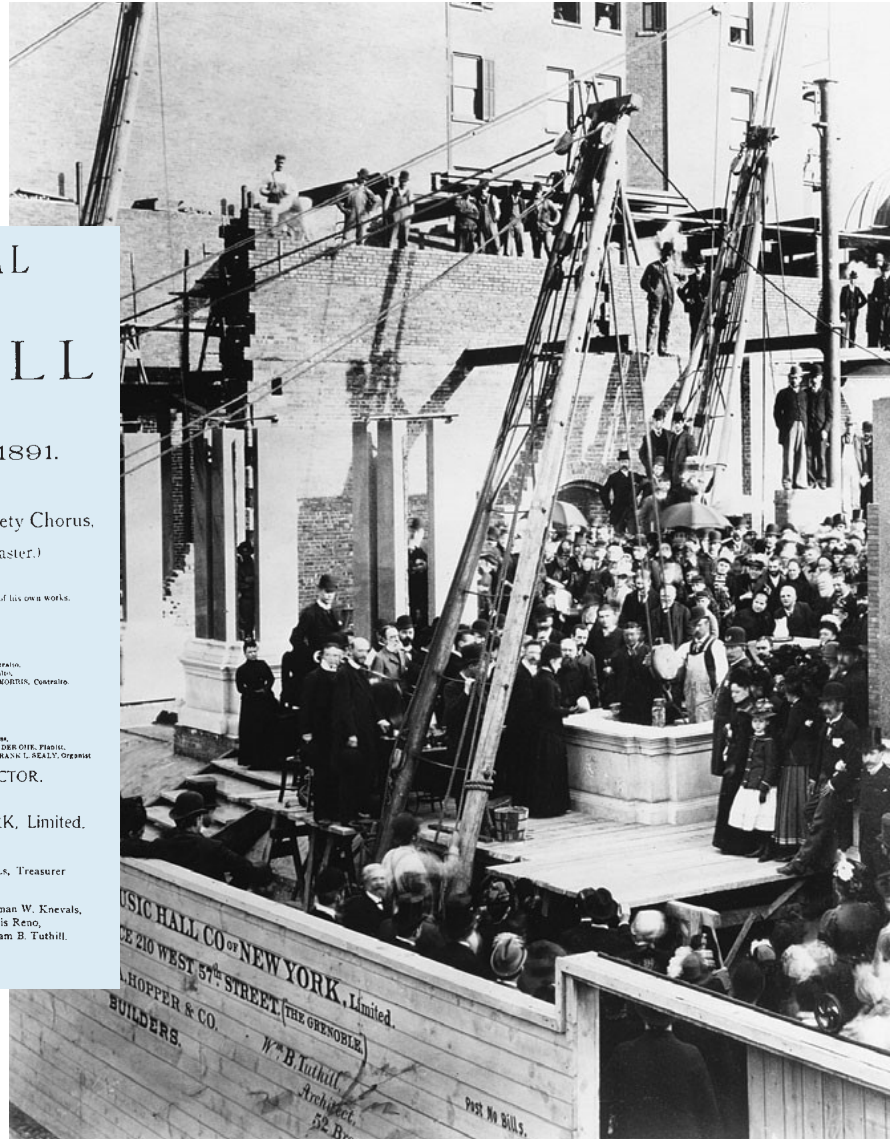
The final paper will include:

- One major work from the Baroque period. (Vivaldi through Handel)
- One major work from the Classical period. (C.P.E. Bach through Carl Maria von Weber)
- One major work from the Romantic, Late Romantic period, or 20th Century. (Rossini through John Cage)

**MUSIC FESTIVAL**  
In Celebration of the Opening of  
**MUSIC HALL**  
CORNER 57TH STREET & 7TH AVENUE,  
MAY 5, 6, 7, 8, and 9, 1891.  
The Symphony Society Orchestra,  
The Oratorio Society Chorus,  
BOYS' CHOIR OF 100. (Wenzel Raboch, Choirmaster.)  
AND THE FOLLOWING ARTISTS:  
P. TCHAIKOWSKY, the eminent Russian composer, who will conduct several of his own works.  
FRAU ANTONIA MIELKE, Soprano  
Mlle. CLEMENTINE DE VIELE, Soprano  
MRS. GERRIT SMITH, Soprano  
MRS. TH. J. TRUIT, Soprano  
MRS. ANNA LEWIS BELLU, Soprano  
MRS. KURT KRISCH, Soprano  
FRAC. SANGHE REPPER-GOFFE, Contralto  
MRS. CLARE ALVES, Contralto  
MRS. CLAPPER-MORTON, Contralto  
SIGNOR ITALO CARPENZI, Tenor  
HERB. ANDREWSON EIFFEL, Tenor  
MR. THOMAS EBBET, Tenor  
HERB. THEODOR BELFJUNSEN, Baritone  
HERB. EMIL FANTER, Bass  
JUDICUNAR HEHRENS, Bass  
MR. EDWIN BUNNELL, Bass  
FRL. ADLE ANDER OIE, Pianist  
THE FRANK L. HALL'S ORGANIST

WALTER DAMROSCH, - CONDUCTOR.

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Groundbreaking ceremony for Carnegie Hall in New York. The bearded man visible behind one of the vertical ropes is the famous railroad and steel baron Andrew Carnegie, the donor.

The gap between innovative music and a conservative concert public, which opened up in the nineteenth century, widened in the twentieth, as we shall see. Here as elsewhere, the nineteenth century set the tone for modern musical life.

### 3 Style Features of Romantic Music

Since the main artistic value in the Romantic era was the integrity of personal feeling, every genuine artist was expected to have a personal style. Many artists cultivated styles that were highly personal and even eccentric. Furthermore, Romanticism's constant striving after ever-new states of consciousness put a premium on innovation; this could be seen as an exciting breaking down of artistic barriers on the one hand, and as a heroic personal breakthrough on the other. Consequently it is harder to define the Romantic style in general than to spot innovations, novelties, and individual peculiarities.

Nevertheless, nineteenth-century composers were united by some common interests, which will be discussed below: technical interests concerning melody, harmony, tone color, and, perhaps especially, musical form. But it is important to remember that one such common interest was to sound different from everybody else.

### Rhythm: Rubato

The general Romantic tendency to blur all sharp edges found its musical counterpart in the rhythmic practice of *tempo rubato*, or just **rubato**. Rubato means that in musical performance the rhythm is handled flexibly; the meter itself may waver, or else the beat is maintained strictly in the accompaniment while the melody is played or sung slightly out of phase with it. (Literally *tempo rubato* means “robbed time”—that is, some time has been stolen from the beat.)

Rubato was practiced in the service of greater individual expressivity. Though seldom indicated in a score—indeed, no one has ever found an accurate way to indicate rubato in musical notation—its practice is documented by old recordings, made around 1900 by musicians who were close to the Romantic composers (or even by the composers themselves). Improvisation, in the sense of adding ornaments or other notes to a score, was all but abolished by the end of the nineteenth century. Let no mere performer tamper with notes which had been set down by a composer of transcendent genius! But performers of the time improvised *rhythmically*, in that they applied rubato freely to nearly every score they played.

Considered a sign of bad taste in Baroque or Classical music, at least when applied extensively, rubato is an essential expressive resource in the playing, singing, and conducting of Romantic music. A musician’s sensitivity and “feeling” depends to a great extent on his or her artistic use of rubato.

### Romantic Melody

The most instantly recognizable feature of Romantic music is its melodic style. Melody in the Romantic era is more emotional, effusive, and demonstrative than before. Often the melodic lines range more widely than the orderly, restrained tunes of the Classical era; often, too, they build up to more sustained climaxes. Melodies became more irregular in rhythm and phrase structure, so as to make them sound more spontaneous.

A fine example is the so-called Love theme of Tchaikovsky’s Overture-Fantasy *Romeo and Juliet* (page 283). It begins with a great outburst—a climax, at the very start—and then sinks down an octave and more, in melodic curves whose yearning quality grows more and more sensuous. Especially striking is the second part of the melody, where a rhythmic figure surges up in sequence, seven times in all, in preparation for a free return of the opening climax, now *ff*:

The musical score shows a melodic line in 4/4 time, key of D major. It begins with a forte (*f*) dynamic. The melody consists of several phrases. A sequence of seven rhythmic figures is highlighted with blue boxes and numbered 1 through 7. The sequence starts with a half note followed by a quarter note, and then continues with various rhythmic patterns. The sequence is marked with *cresc.* and *sf*. The sequence ends with a 'Return of opening' marked *ff*.



When one thinks of Romantic melody, what comes first to mind is this kind of grand, exaggerated emotionality. Some Romantic melodies are more intimate, however—and they are no less emotional for sparing the handkerchief, as it were. Each in an individual way, Romantic composers learned to make their melodies dreamy, sensitive, passionate, ecstatic, or whatever shade of feeling they wished to express.

## Romantic Harmony

Harmony was one of the areas in which Romantic music made the greatest technical advances. On the one hand, composers learned to use harmony to underpin melody in such a way as to bring out its emotionality. Romantic melody is, in fact, inseparable from harmony. In the *Romeo and Juliet* Love theme, for example, a rich new chord goes hand in hand with the warm upward scoop of the melodic line in measure 5.

On the other hand, harmony was savored for its own sake, and composers experimented freely with new chord forms and new juxtapositions of chords. These, it was found, could contribute potently to those mysterious, sinister, rapturous, ethereal, or sultry moods that Romantic composers sought to evoke.

**Chromaticism** is a term for a style that liberally employs all twelve notes of the chromatic scale (see page 27). Romantic composers pursued chromaticism to a greater extent than Baroque and Classical ones, in order to expand the expressive range of both their melodies and their harmony. If you look closely at the *Romeo and Juliet* theme, you will find nearly all twelve notes of the chromatic scale included—something that seldom if ever happens in earlier music. Chromaticism was carried furthest in the nineteenth century by Richard Wagner, and further yet by the early twentieth-century modernists.

## The Expansion of Tone Color

While tone color had been treated with considerable subtlety by the Viennese Classical composers, the Romantics seized on this aspect of music with particular enthusiasm. For the first time in Western music, the sheer sensuous quality of sound assumed major artistic importance on a level with rhythm, melody, and musical form.

So it is no accident that all instruments went through major technical developments during the nineteenth century—the piano not least. As orchestral instruments reached their present-day forms, the orchestra was expanded, soon reaching its present standard makeup. The chart below for a typical Romantic orchestra, when compared with the Classical orchestra chart on page 162, shows how the ranks of the brass, woodwind, and percussion sections were filled out:

A TYPICAL ROMANTIC ORCHESTRA

STRINGS	WOODWINDS	BRASS	PERCUSSION
First violins (12–16 players) Second violins (12–16) Violas (8–12) Cellos (8–12) Basses (6–10)	2 Flutes 1 Piccolo 2 Oboes 1 English horn 2 Clarinets 1 High E $\flat$ clarinet 1 Bass clarinet 2 Bassoons 1 Contrabassoon	4 French horns 2 Trumpets 3 Trombones 1 Bass tuba	3 Timpani Bass drum Snare drum Cymbals Triangle Tubular bells
<i>Note: Each string section is sometimes divided into two or more subsections, to obtain richer effects.</i> 2 Harps			Piano



The increased chromaticism of nineteenth-century music spawned this bizarre experimental harp, which is really two harps, crisscrossed, to accommodate all the notes of the chromatic scale.



What such charts cannot show, however, are the ingenious new *combinations* of instruments that were now investigated. Composers learned to mix instrumental colors with something of the same freedom with which painters mix actual colors on a palette. The clear, sharply defined sonorities of the Classical era were replaced by multicolored shades of blended orchestral sound.

Romantic composers and audiences alike were fascinated by the symphony orchestra, and for the first time conductors came to the fore—conductors wielding batons. In earlier times, orchestras had simply followed the first violinist or the continuo player, but now they needed experts to control and balance out those special blended effects. The orchestra also became increasingly important in nineteenth-century opera. Major opera composers, such as Weber, Meyerbeer, and Wagner, specialized in orchestral effects that sometimes even threatened to put the voices in the shade. If today, when one thinks of classical music, the symphony orchestra comes to mind almost automatically, that is a holdover from the Romantic nineteenth century.

## 4 Program Music

**Program music** is a term for instrumental music written in association with a poem, a story, or some other literary source—or even just a highly suggestive word or two. While program music was certainly not new in the Romantic era, it gained new importance and prestige, for program music answered the general Romantic demand for transcending inter-art boundaries. Instrumental music could be made even more expressive, many felt, by linking it to poetry and ideas.

The term *program music* is sometimes restricted to music that tells or at least traces a story, the story being the “program.” In 1829, at the premiere of his *Fantastic Symphony*, the composer Hector Berlioz actually handed out a pamphlet containing his own made-up program, and the music of the symphony behaves like a narrator a good deal of the time. From the weird shrieks and groans at the start of the symphony’s last movement, through the riotous welcome of the heroine, to the final frenzied round dance, we are treated to musical events that follow the events of the story step by step (see page 257).

Another type of program music adopts a different strategy. Instead of telling a story, it attempts to capture the general flavor of a mood associated with some extramusical condition, concept, or personality. The single word *nocturne*, as the title for a whole genre of such compositions by Frédéric Chopin, is enough to set up expectations of nighttime romance—and the music does the rest (see page 250). In short piano pieces, Schumann drew portraits of his friends (and even of himself) including fellow composer Chopin (see page 249).

Program music sparked a great debate in the nineteenth century, a debate that still goes on. Does the music *really* illustrate or represent the program? Suppose the music is played without listeners being given the program—could they tell it from the music? Shouldn’t the music make complete sense on its own terms, even if we grant that the program provides an added dimension to it?

But the point is that the Romantics did not *want* to be without the program. They did not necessarily *want* the music to “make sense on its own terms.” And it seems they were prepared to live with this apparent inconsistency: On the one hand, they revered purely instrumental music as the highest form of art; on the other hand, they embraced program music, music that is less “pure” because it mixes in nonmusical elements.



More and more complex orchestras required conductors, and conductors required batons. Before sticks came into use, the German opera composer Carl Maria von Weber (see page 262) seems to have used a tight scroll of paper (a score?).

## 5 Form in Romantic Music

Individual spontaneity was an important goal of the Romantic movement. And if there was any area in which the composer wanted to seem particularly free and spontaneous, it was the area of musical form. The music should bubble out moment by moment, irrepressible and untrammelled, like churning emotion itself. But composers faced a problem: how to control that spontaneity? They had to provide their music with enough sense of coherence so that listeners could follow it.

In their approach to musical form, nineteenth-century composers broke with Classical norms. They wanted each work of art to express its individuality in its form as well as its style (melody, harmony, timbre, etc.). They distrusted conventional, standardized forms just as they flouted society's other conventions. Even when they followed forms such as sonata form, rondo, and so on, they tended to follow them so loosely that it gets to be a matter of opinion whether they are doing so at all. Themes tend to blend into one another, and there is much less of the neat, clear cadencing of Classical music.

Some Romantic compositions deliberately break down the boundary between music and nonmusical silence. Robert Schumann's song "Im wunderschönen Monat Mai" (page 243) begins hesitantly, as though already in the middle of a transition; we feel we have just begun hearing music that started long ago. Instead of ending with a decisive cadence, the song comes to a questioning dissonance, then—silence. The vague, atmospheric quality at the start and the suggestion of infinity at the end are typically Romantic.

Yet the music had to avoid real formlessness if it was to hold the attention of an audience. Once again, for romantic composers the problem was how to create the impression of spontaneous form while at the same time giving the listener some means of following the music. They developed a number of interesting and characteristic solutions.

### Miniature Compositions

While many Romantic compositions last for about as long as works from the eighteenth century, special classes of music arose with quite different dimensions.

First, composers cultivated what we will call **miniatures**, pieces lasting only a few minutes—or even less. Mostly songs and short piano pieces, these were designed to convey a particularly pointed emotion, momentary and undeveloped. In this way the composer could commune with the listener intensely but intimately, as though giving him or her a single short, meaningful glance. The meaning might well be hinted at by a programmatic title.

Though short pieces were also written in earlier times, of course—think of minuet movements in classical symphonies—usually they were components of larger units, where their effect was balanced by other, longer movements. Romantic miniatures, though they were often published in sets, as we will see, nevertheless were composed so as to stand out as individuals in their own right, apart from their sets. Miniatures for piano were sometimes given general titles, such as Schubert's *Impromptus* (Improvisations) and Brahms's *Capriccios* (Whims). Sometimes they masqueraded as dances, like Chopin's *Mazurkas* (a Polish dance). Often they were given more suggestive, programmatic titles: *Years of Pilgrimage* by Franz Liszt; *Spring Song* by Felix Mendelssohn; *To a Wild Rose* by Edward MacDowell, America's leading late Romantic



The man has put down his violin to sit with the woman at the piano; we can imagine the four-hand music they are playing, perhaps, but we cannot see their faces. This picture catches both the intimacy and privacy of the Romantic miniature and also its characteristic location, the middle-class living room.

composer. Schumann was something of a specialist in such titles: *The Poet Speaks*, *Confession*, *The Bird as Prophet*, and—*Why?*

In miniatures the problem of musical form was not so much solved as bypassed. They are over before the listener begins to wonder where the music is going, what the next effect will be.

### Grandiose Compositions

Another Romantic tendency was diametrically opposed to the miniatures. Many composers wrote what may be called grandiose compositions—larger and larger symphonies, cantatas, and so on, with more and more movements, increased performing forces, and a longer (sometimes much longer) total time span. For example, Hector Berlioz's symphony *Romeo and Juliet* of 1839 lasts for nearly an hour and a half. (Haydn's Symphony No. 95 lasts twenty minutes.) Starting with an augmented symphony orchestra, Berlioz added soloists and a chorus in certain of the movements and a narrator between them, and then threw in an off-stage chorus for still other movements. In the field of opera, Richard Wagner's *The Nibelung's Ring* is a work that goes on for four evenings with a huge orchestra including specially invented instruments, a cast of thirty, and fifteen separate stage sets (see page 272).

The total effect of these grandiose compositions was laced with poetry, philosophical or religious ideas, story lines, and (in operas) dramatic action.



Caricature of Hector Berlioz Leading an Orchestra in 1846. Color engraving. The Pierpont Morgan Library, New York, NY, U.S.A.



The grandiose compositions of the nineteenth century occasioned many cartoons—amusing enough, but not in the last analysis friendly to the advanced music of the time. Here it is Berlioz who is lampooned.

Listeners were impressed, even stupefied, by a combination of opulent sounds, great thoughts, powerful emotions, and sheer length.

These works met what we have called the problem of musical form in their own way. The bigger the work, the bigger the problem, but to help solve it composers could draw on extramusical factors—on the text of a vocal work, or the program of an instrumental one. Music could add emotional conviction to ideas or stories; in return these extramusical factors could supply a rhyme and reason for the sequence of musical events—that is, for the musical form.


## The Principle of Thematic Unity

An important general principle developed by Romantic composers was that of thematic unity. There was an increasing tendency to maintain some of the same thematic material throughout whole works, even (or especially) when these works were in many movements.

In nineteenth-century symphonies and other such works, several different levels of thematic unity can be distinguished:

7 Most obviously, themes from one movement may come back literally and quite clearly in other movements. We have already heard this happen in Beethoven's Fifth Symphony, when the scherzo theme returns in the last movement.

7 In other compositions, new *versions* of a single theme are used at important new points in the music, either later in the same movement or in later movements. While these new versions are really nothing more than variations of the original theme, this procedure differs fundamentally from Classical theme and variations form (see page 174). In Classical variation form, the theme is an entire tune, and the variations follow one another directly. In the new Romantic procedure, the theme is (generally) much more fragmentary than a tune, and the new versions of the theme appear at irregular intervals.

The term **thematic transformation** is used for this variation-like procedure in Romantic music, whereby short themes are freely varied at relatively wide and unpredictable intervals of time. A precedent for it can be traced to works such as Beethoven's Fifth Symphony, where the  motive of the first movement is evoked freely in each of the later ones. In Wagner's *The Valkyrie*, a storm theme from the orchestral Prelude is transformed into a theme associated with the exhausted and gloomy Siegmund.

7 In still other nineteenth-century pieces, we hear themes with even looser relationships among them. Clearly different, they nonetheless seem to exhibit mysterious inner similarities—similarities that seem to help unify the music, though they are too shadowy to count as transformations in the Romantic definition, let alone as variations in the Classical style. Wagner's operas are famous for such themes.

Of all the levels of thematic unity employed by nineteenth-century composers, this last is the most typical of all. Vague similarity rather than clear likeness, suggestion rather than outright statement, atmosphere rather than discourse, feeling rather than form: All these go to the heart of Romanticism. We cannot appreciate Romantic music fully if we approach it in too literal a frame of mind. In much of this music, the special spontaneous form of the individual piece, as distinct from standard forms such as sonata form and rondo, is tied to the principle of thematic unity. Listening to Romantic music requires ears that are not only attentive but also imaginative, exploratory, and more than a little fanciful.

► Study the Flashcards and Quizzes for Chapter 16 at [bedfordstmartins.com/listen](http://bedfordstmartins.com/listen)

## Franz Schubert (1797–1828)

Schubert was the son of a lower-middle-class Viennese schoolmaster. There was always music in the home, and the boy received a solid musical education in the training school for Viennese court singers. His talent amazed his teachers and also a number of his schoolmates, who remained devoted to him throughout his career. Schubert began by following in his father's footsteps as a schoolteacher, without much enthusiasm, but soon gave up teaching to devote all his time to music.

Schubert was an endearing but shy and unspectacular individual who led an unspectacular life. However, it was the sort of life that would have been impossible before the Romantic era. Schubert never married—it is believed he was gay—and never held a regular job. He was sustained by odd fees for teaching and publications and by contributions from a circle of friends who called themselves the Schubertians—young musicians, artists, writers, and music lovers. One of the Schubertians, Moritz von Schwind, who became an important painter, has left us many charming pictures of the group at parties, on trips to the country, and so on (see page 240).

It was an atmosphere especially conducive to an intimate musical genre such as the lied. Schubert wrote nearly seven hundred lieder and many choral songs. For a time he roomed with a poet, Johann Mayrhofer, who provided him with gloomy texts for about fifty of them.

But it's unfortunate that Schubert's wonderful songs have tended to overshadow his symphonies, sonatas, and chamber music. Starting out with Classical genres, Schubert in his very short lifetime transformed them under the influence of Romanticism. He never introduced himself to Beethoven, even though they lived in the same city; perhaps he instinctively felt he needed to keep his distance from the overpowering older master. It speaks

much for Schubert that he was able to write such original and powerful works as the “Unfinished” Symphony, the so-called *Great* Symphony in C, and others, right under Beethoven's shadow. (We listened to the beginning of the “Unfinished” Symphony in Unit I; see page 13.)

A few of Schubert's instrumental works include melodies taken from his own songs: the popular *Trout* Quintet, the String Quartet in D Minor (*Death and the Maiden*), and the *Wanderer* Fantasy for piano.

Schubert died in a typhoid fever epidemic when he was only thirty-one. He never heard a performance of his late symphonies, and much of his music came to light only after his death.

Our portrait shows Schubert around the time he wrote *The Erlking*.

**Chief Works:** Lieder, including the song cycles *Die schöne Müllerin*, *Winterreise*, and *Schwanengesang*, “The Erlking,” “Gretchen at the Spinning Wheel,” “Hedgerose,” “Death and the Maiden,” “The Trout,” and hundreds of others ■ “Character” pieces for piano; waltzes ■ Symphonies, including the “Unfinished”—Schubert completed only two movements and sketches for a scherzo—and the *Great* Symphony in C ■ Piano sonatas; *Wanderer* Fantasy for piano ■ Four mature string quartets; a string quintet; the genial *Trout* Quintet for piano and strings (including double bass)

**Encore:** After “The Erlking,” listen to the “Unfinished” Symphony and songs from *Winterreise*.



## The Song Cycle

A **song cycle** is a group of songs associated by a common poetic theme or an actual story. For the words of the songs, composers either found whole coherent groups of poems to set, or else made their own selections from a larger collection of a poet's work. Schubert, who wrote two great song cycles relatively late in his career, was able to use ready-made groups of poems published by a minor Romantic poet named Wilhelm Müller: *Die schöne Müllerin* (The Fair Maid of the Mill) and *Winterreise* (Winter Journey).

The advantage of the song cycle was that it extended the rather fragile expression of the lied into a larger, more comprehensive, and hence more impressive unit. It was, in a sense, an effort to get beyond “miniaturism,” even while composing miniatures. The unity of such larger units, however, is always loose. The individual songs can often be sung separately, as well as in sequence with the rest of the cycle.



## Robert Schumann (1810–1856)

Robert Schumann's father, a bookseller and writer, encouraged the boy's musical talent and started him studying the piano at the age of six. When his father died, his mother wanted him to go into law; he attended the University of Leipzig, but finally persuaded her to let him pursue the career of a piano virtuoso. He had to give this up, however, after an injury sustained when he tried to strengthen his fingers with a mechanical device.

Besides his musical talent, Schumann had a great flair for literature, no doubt inherited from his father. When he was only twenty-three, Schumann founded a magazine to campaign for a higher level of music, *Die Neue Zeitschrift für Musik* (*The New Music Journal*—it is still being published). For several years he wrote regular music criticism, often couched in a fanciful romantic prose style. For example, he signed some of his reviews with the names “Florestan” or “Eusebius,” representing the opposite (but both thoroughly romantic) sides of his character—the impetuous side and the tender, dreamy side. He encouraged fledgling composers such as Chopin and (later) Brahms.

Schumann's piano works—among his most important music—are mostly “character pieces,” often with imaginative titles, and occasionally signed “Eu.” or “Fl.” at the end. They are arranged in loosely organized sets, with titles such as *Butterflies*, *Scenes from Childhood*, and *Carnaval*.

Schumann fell in love with Clara Wieck, the daughter of his piano teacher; at the age of fifteen she was already a famous pianist. Thanks to her father's fanatical opposition—he did not think Robert was a very savory character—they had to wait until she was twenty-one (minus one day) before getting married, in 1840. A

charming outcome of the marriage was that Robert, whose early compositions were almost all for piano, suddenly started to write love songs for Clara. Nearly one hundred and fifty songs were composed in this so-called song year.

A little later, he also turned to the composition of larger works: concertos, symphonies, chamber music, choral music, and one opera. Thereafter he worked as a teacher and conductor, but his withdrawn personality made him less than successful. Schumann suffered from mood swings and had experienced breakdowns in his youth, and now he began to show tragic signs of insanity. In 1854, tormented by voices, hallucinations, and loss of memory, he tried to drown himself in the river Rhine and was committed to an asylum. He died two years later.



**Chief Works:** Sets of miniatures for piano, among them *Scenes from Childhood*, *Album for the Young*, *Papillons* (Butterflies), and *Carnaval* ■ Songs (lieder) and song cycles: *Woman's Life and Love*, *Dichterliebe* ■ Piano Fantasy (a free sonata); Piano Concerto and the first important concerto for cello; four symphonies ■ Chamber music: a quintet and a quartet for piano and strings ■ An opera, *Genoveva*; incidental music to Byron's *Manfred* and Goethe's *Faust*; choral works

**Encore:** After *Dichterliebe* and *Carnaval*, listen to the Piano Concerto in A Minor.

## CLARA SCHUMANN

“Der Mond kommt still gegangen”  
(The moon has risen softly) (1843)



This lied is another perfect Romantic miniature, in spite of the cliché-filled poem, with its moonlight, its dreams of love, and its downhearted lover. Both melody and piano accompaniment are very plain, but the slightly unusual chords chosen by Schumann create a unique pensive mood. The form, too, is simple: modified strophic form, A A A'. Some modification, however slight, had to occur in stanza 3, where the poem's speaker, catching sight of the lit-up windows in the house, registers his excitement by crowding his poetic lines with extra words and extra syllables—which require extra notes.

There is an obvious, banal way of setting such crowded lines: See page 248, in the Listen box. But instead Schumann very skillfully pulls the words out of phase with the musical phrases, achieving beautiful rhythmic

## Clara Wieck (Clara Schumann) (1819–1896)

Clara Wieck was the eldest child (she had two younger brothers) of a highly ambitious music teacher named Friedrich Wieck (pronounced *Veek*). Wieck had his own piano method, and he determined to make Clara a leading pianist. By the age of fifteen she was widely known as a prodigy. Like most virtuosos of the time, she also composed music to play at her own concerts: variations on popular opera arias, waltzes, a piano concerto.

Robert and Clara Schumann figure in what must be music's greatest love story. Still, there seems to have been just a little friction between them because she was so much better a pianist; she, on her part, felt diffident about composing under his shadow, though he did encourage her to some extent, and they published one song cycle jointly, containing music by both of them. Clara often wrote songs to give Robert on his birthdays. The last of these is dated 1853, the year before he was committed to an insane asylum.

Even before that, Robert's depression and instability made life difficult for Clara. She continued her career as best she could, but more and more she had to take care of the family. During the 1848 revolution in Leipzig, for example, it was up to her to get the five Schumann children out of town (three more were born later).

Things were difficult in another way when Robert died. At the age of thirty-seven, after losing the husband whom she loved and revered, Clara found herself more than half in love with his twenty-two-year-old protégé Johannes Brahms (see page 292). It is not known which of them withdrew from the relationship. They remained close friends; Brahms was a lifelong bachelor, and she did not remarry.

Today we tend to regret that Clara decided to give up composing, for she left enough good pieces to make us wish there were more. But she knew it would have been an uphill battle, given the common nineteenth-century view that important music couldn't be written by a woman. With children to support, she can hardly be blamed for concentrating instead on activities that had already earned her admiration and respect—and a good living: concertizing and teaching.

Clara Schumann went on to further establish herself as one of Europe's leading pianists and a much-sought-after pedagogue. She concertized and toured widely. Brahms (who always asked her to critique his new compositions) was just one in the eminent circle of her friends and associates. Outliving Robert by forty years, Clara became a major force in late nineteenth-century music.



**Chief Works:** Miniatures for piano, with names such as *Romances* and *Soirées musicales* (Musical Evenings); songs ■ A piano concerto and a trio for piano, violin, and cello ■ *Piano Variations on a Theme by Robert Schumann* (Brahms wrote a set of variations on the same theme)

**Encore:** After “Der Mond,” listen to *Romances* for piano and the Piano Concerto.

matches for some of the extra words: slower for *drunten* (down), livelier for *funkeln* (light—literally, sparkle), and very slow for *still* (silently):



St. 1: <sup>1</sup>The moon has ri - sen soft - ly <sup>2</sup>With gleaming rays of gold, <sup>3</sup>Be - neath its shin - ing splendor <sup>4</sup>The wea - ry earth's at rest.  
St. 2: <sup>1</sup>And on the drifting breez - es <sup>2</sup>From man - y faith - ful minds <sup>3</sup>Endearing thoughts by the thousand <sup>4</sup>Waft down on those who sleep.



St. 3: <sup>1</sup>Und drun - ten im Ta - le, da funkeln <sup>2</sup>Die Fenster von Lieb - chens Haus; <sup>3</sup>Ich a - ber blikke im Dunkeln <sup>4</sup>Still . . .  
<sup>1</sup>And down in the val - ley, a light can <sup>2</sup>Be seen in my loved - one's house; <sup>3</sup>But I keep staring, in darkness, <sup>4</sup>Silently etc.

And three things help make the climactic word *Liebchens* (loved one) radiant: the new long high note, the new harmony, and the expansive phrase (five bars in place of four). Schumann's piano postlude adds a wistful minor-mode after-taste. As with many great lieder, music here far transcends the words:



This happens in Mozart's *Don Giovanni*, in which the next-to-last scene has Don Giovanni carried off to hell by the statue of the murdered Commandant (see page 196). The otherworldly music associated with the statue is first heard in the opera's overture, even before the curtain has gone up. Lively, effervescent music follows; but the serious undertone of Mozart's opera is already loud and clear at the start of the work's overture.

### The Concert Overture: Felix Mendelssohn

A further step, conceptually, was the **concert overture**, never intended to be followed by a stage play or an opera—never intended, indeed, for the theater. Robert Schumann wrote an overture to *Hermann und Dorothea*, by Goethe, which is not a play but an epic poem. Hector Berlioz wrote overtures to literary works of various kinds: plays (Shakespeare's *King Lear*), long poems (*The Corsair* by Lord Byron, a special hero for the Romantics), and novels (*Waverley* by Sir Walter Scott).

Probably the best-known and best-loved concert overtures are by Felix Mendelssohn. He wrote his concert overture to Shakespeare's *A Midsummer*



Public composer and private composer: Felix Mendelssohn and his sister Fanny

### Felix Mendelssohn (1809–1847)

**F**elix Mendelssohn may be the only great composer who has ever come from an upper-class family, a family of converted Jews who were in banking. Their home was a meeting place for artists and intellectuals over generations. Felix and his sister Fanny were brought up with music and every other advantage that came with a life of privilege. (Felix also became a fine amateur painter.)

By the time he was fifteen Felix was conducting the family orchestra in his own music. He went on to a stellar career, not only as an enormously successful composer but also as a pianist, organist, conductor, educator—he founded the Leipzig Conservatory of Music—and even as a musicologist. His performance of Bach's *St. Matthew Passion* was a landmark in the revival of “early music.”

This action was typical, for from the start Mendelssohn showed a great respect for, even deference toward, the classics. His music never goes as far as, say, Schumann or Chopin in acceding to Romantic tendencies, but always keeps a firm foundation of Classical technique.

One of Mendelssohn's most significant fields of activity was the concert overture, an early genre of Romantic program music, discussed above. In his lifetime he was admired even more for his oratorios *St. Paul* and *Elijah*, and for popular sets of piano miniatures he called *Songs Without Words*. His Violin Concerto and “Italian” Symphony are special favorites.

### Fanny Mendelssohn (1805–1847)

**F**anny Mendelssohn, Felix's older sister, was also a highly prolific composer. The siblings were always very close; music was one of their bonds, for Fanny showed as much talent as her brother. Married to a painter named Wilhelm Hensel, she devoted herself to weekly concerts at the Mendelssohn home in Berlin, for which she composed music of all kinds, including even oratorios.

However, Fanny's music did not pass beyond the threshold of the Mendelssohn mansion. Only a small percentage of it found its way into print, at the end of her short life. Fanny is often seen as a victim of patriarchal society and of the general refusal in the past to take women composers seriously. Like Mozart's sister Nannerl, she watched as her younger brother built a great career while she was expected—indeed, conditioned—to put motherhood and family first, music second. But we should remember that unlike other successful women composers of the nineteenth century—from Louise Farrenc (1804–1875) to Clara Schumann (1819–1896) to Cécile Chaminade (1857–1944) and Ethel Smythe (1858–1944)—Fanny Mendelssohn belonged to the upper class. Few members of this class, male or female, had ever pursued public careers in the arts. They didn't need the rat race. Workaholic Felix was an exception.

Fanny's sudden death at age forty-one devastated Felix, and hastened his own death only six months later.

## Frédéric Chopin (1810–1849)

Chopin was born near Warsaw, where his father, a Frenchman who had emigrated to Poland and married a Polish lady, ran a private school for young gentlemen. In this atmosphere Fryderyk—later he adopted the French form Frédéric—acquired his lifelong taste for life in high society. Provided with the best teachers available, he became an extraordinary pianist. There are many reports of the exquisite delicacy of his playing, and his miraculous ability, as it seemed at the time, to draw romantic sounds out of the piano.

Furthermore, his set of variations on Mozart’s “Là ci darem la mano” (see page 197), written when he was seventeen, was already an impressive enough composition to earn a rave review from Robert Schumann.

Chopin settled in Paris, where he found ready acceptance from society people and from other artists and intellectuals, such as the novelist Honoré de Balzac and the painter Eugène Delacroix, who produced the famous portrait of the composer shown here. Chopin made his way as a fashionable piano teacher and by selling his music to publishers. The facts that he was Polish and that Poland was being overrun by Russia at that time seem to have made him even more glamorous to the French. Among Chopin’s piano miniatures are over fifty Mazurkas and sixteen Polonaises, which are stylized Polish dances.

Chopin was a frail and fastidious personality. Though he sometimes played in public, he truly disliked the hurly-burly of concert life and preferred to perform for select audiences in great houses. More than any other of the

great composers, he restricted his work to music for *his* instrument, the piano. Even his works that combined orchestra with piano—two concertos and a few other works—were all from his pre-Paris days.

The major event of his personal life was his ten-year romance with Aurore Dudevant, an early feminist and a famous novelist under the pen name George Sand. (They were introduced by Liszt, who wrote an admiring book about Chopin after his death.) The relationship was a rocky one; Sand sketched some unkind scenes from their life together in one of her novels. After the affair broke up in 1847, Chopin’s health declined with his spirits. He toured England and Scotland unhappily in 1848 and died the next year, aged thirty-nine, of tuberculosis, a major killer in the nineteenth century.

**Chief Works:** Character pieces for piano: Preludes (including the “Raindrop” prelude), Nocturnes, Études, Ballades, Waltzes (including the “Minute” waltz), and Polish Mazurkas and Polonaises ■ Three piano sonatas, including one with a famous funeral march as the slow movement ■ Two piano concertos ■ A cello sonata; a few Polish songs

**Encore:** Listen to the Nocturne in D-flat Major, the Fantasy-Impromptu, and the Ballade in G Minor.



rhythm, partly from the Romantic turns of harmony, and partly from the pianistic decorations of the melodic line. We have seen decorated melodies before, but Chopin’s have an almost liquid quality, caused partly by chromaticism—by the free use of all the notes of the chromatic scale, as in this fragment:



Romantic form contributes to the Romantic effect. Chopin avoids sharp demarcations and literal returns; the music seems to grow spontaneously, in an almost improvisational way. The main tune, A (a a' b), does not really end, but gives way to plaintive sounds emerging out of nowhere, which surge up to a moment of real passion. Then the return of the tune (a'') is fragmentary—though in a way more intense—and the whole is capped by an unexpected and delicious little coda. Free rhythm in the performance (rubato) mirrors the freedom of form.

“That’s not your own fingering, is it?” he asked, in his melodious little voice. ‘No, Liszt’s,’ I said. ‘Ah, that one has ideas, I tell you!’ And Chopin began to try this fingering. ‘But one could go down the whole keyboard this way like a crayfish scuttling back to his stream. It is perfect, your fingering! I shall use it!’”

*Reminiscence by a student of Chopin, 1859*

## Hector Berlioz (1803–1869)

No other great composer has survived so unpromising a beginning to reach so unhappy an end as Hector Berlioz. Berlioz grew up in a country village in France and received a spotty musical education; he played the guitar and the flute, and as a hypersensitive child learned as much from reading books and scores as from his teachers. His father, a doctor, sent him to medical school in Paris. But, as Berlioz told it, he was so horrified when he got to the dissecting room, where rats were nibbling at the scraps, that he leaped out of the window and went to the Paris Conservatory of Music instead.

The anecdote is typical of his emotional and utterly Romantic personality. Berlioz thought the unthinkable in music; his grandiose program symphonies had simply no precedent and were not matched in ambition until the time of Gustav Mahler, about 1900. His imagination for orchestral tone color was extraordinary.

Like all other Romantic composers, he was inspired by literary models, including especially Shakespeare—his *Lélio* is a meditation on *Hamlet*, and his opera *Béatrice et Bénédicte* is taken from *Much Ado about Nothing*—and Virgil. *The Trojans* (1858), his huge two-part opera derived from Virgil's *Aeneid*, was seldom performed until modern times, but it is now regarded as his masterpiece.

Berlioz had two wretched marriages, the first to the Irish Shakespearean actress Harriet Smithson, who is immortalized as the *idée fixe* in the *Fantastic Symphony*. In spite of suffering from constant ridicule from the musical establishment on the one hand, and terrible health on the other, Berlioz managed through sheer force of his impetuous personality to get most of his enormous compositions

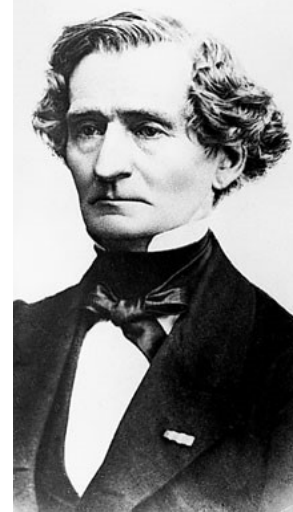
performed and to gain a good measure of recognition in musically conservative Paris.

Throughout his life, he was obliged to support himself with musical journalism, at which he was a master; his *Memoirs* is one of the most delightful books ever written about music. He also wrote very important treatises on orchestration and conducting. One of the first great conductors, Berlioz toured extensively to promote his own music, especially in Germany, where he was welcomed in progressive circles. In his last years he dragged himself to Russia for conducting gigs—he said his pain stopped when he was on the podium.

His last years were spent in physical pain and depression. After 1862 he listened to little music and composed none. Berlioz died in Paris in 1869.

**Chief Works:** Program symphonies: *Fantastic Symphony*, *Harold in Italy*, *Romeo and Juliet* ■ Concert overtures: *The Corsair*, *The Roman Carnival* ■ Operas: *Benvenuto Cellini*, *The Trojans* (after Virgil's *Aeneid*) ■ Oratorios: *The Damnation of Faust*, *The Childhood of Christ* ■ A great Requiem Mass for orchestra, chorus, and four brass bands

**Encore:** After the whole *Fantastic Symphony*, listen to the program symphony *Harold in Italy* and the overture *The Corsair*. Read the *Memoirs*.



or a scherzo, but a waltz, the most popular ballroom dance of the nineteenth century. The *idée fixe*, transformed into a lilting triple meter, first appears in the position of the trio (B in the A B A form) and then returns hauntingly in a coda.

**Third Movement: Scene in the Country** (Adagio) Invoking nature to reflect human emotions was a favorite Romantic procedure. The “pastoral duet” is played by an English horn and an offstage oboe (boy and girl, perhaps?). At the end, the English horn returns to the accompaniment of distant thunder sounds, played on four differently tuned timpani. Significantly, the oboe can no longer be heard.

In this movement the *idée fixe* returns in a new, strangely agitated transformation. It is interrupted by angry sounds swelling to a climax, reflecting the anxieties chronicled in the program.

**Fourth Movement: March to the Scaffold** (Allegretto non troppo) This movement has two main themes: a long downward scale (“gloomy and wild”) and an exciting military march (“brilliant and grand”), orchestrated more like a football band than a symphony orchestra. Later the scale theme appears

### MOVEMENT 2

He encounters his beloved at a ball, in the midst of a noisy, brilliant party.

### MOVEMENT 3

He hears two shepherds piping in dialogue. The pastoral duet, the location, the light rustling of trees stirred gently by the wind, some newly conceived grounds for hope—all this gives him a feeling of unaccustomed calm. But *she* appears again . . . what if she is deceiving him?



## Franz Liszt (1811–1886)

There are some important composers whose music we unfortunately have to pass over in this book because of space limits. In this box and the one on page 253, we give the biographies of three of them, together with some account of their roles in the history of Romantic music.

Franz Liszt learned music from his father on the Hungarian estate of the princes Esterházy, whom Haydn had once served. At age eleven, the boy gave his first piano concert in Vienna, where he met Beethoven. He later settled in Paris, home of another great émigré pianist-composer, Chopin.

Liszt's dashing looks and personality and his liaisons with married noblewomen—Countess d'Agoult and, later, Princess Sayn-Wittgenstein—dazzled Europe as much as his incredible pianistic technique. No one had heard such virtuosity. He drew crowds like a modern rock star and cultivated a lifestyle to match.

After his relationship with d'Agoult came to a stormy end in 1839, Liszt spent a few years giving sensational concerts all over Europe. Tiring of concert life, he then took a position as conductor and director of the theater at Weimar, in Germany, where there was still a court that supported the arts in the old eighteenth-century manner. There he wrote his most radical and influential music.

Like many other Romantic composers, Liszt was a writer of note, as well as a musician. He was a strong advocate of the music of Richard Wagner; the two men learned much from each other. Both friend and foe linked Wagner's "music dramas" with Liszt's symphonic poems as "Music of the Future." In his personality, however,



Liszt's phenomenal virtuosity as a pianist inspired many a cartoonist. The sword here refers to his many decorations; he has a halo because he had turned to religion and become an unordained priest. "The Abbé Liszt" was known to break, if not pianos, piano strings, and this helped ruin one Viennese piano maker (Graf).

Liszt was as magnanimous as Wagner was self-centered and devious.

Liszt really had two major careers. The first, at Paris, his career as a fantastic piano virtuoso, underpins a musical ideal that is still alive and well in music conservatories today. It left a mass of fiercely difficult piano music, including the *Transcendental Études* (the name says it all!) and the popular *Hungarian Rhapsodies*—important early products of nationalism in music (see page 286).

Liszt's second career, at Weimar, focused on orchestral music: program symphonies and symphonic poems. We take up these genres on pages 254 and 283.

## 3 Early Romantic Program Music

The lied and the character piece for piano—the two main forms of early Romantic miniature compositions—were intimately tied up with nonmusical, usually poetic, ideas. Furthermore, in a work such as Schumann's *Carnaval*, the various piano portraits are juxtaposed in such a way as to hint at their interaction—hint, that is, at a shadowy story line. Poems, stories, and nonmusical ideas in general were also associated with large-scale instrumental pieces.

As we have seen, *program music* is a term used for instrumental compositions associated with poems, stories, and the like. Program music for orchestra grew up naturally in opera overtures, for even in the eighteenth century it was seen that an overture might gain special interest if it referred to moods or ideas in the opera to come by citing (or, rather, forecasting) some of its themes.

## Remote Learning Packet

*Please submit scans of written work in Google Classroom at the end of the week.*

**May 4-8, 2020**

**Course:** Physical Education

**Teacher(s):** [John.Bascom@GreatHeartsIrving.org](mailto:John.Bascom@GreatHeartsIrving.org)  
[Joseph.Turner@GreatHeartsIrving.org](mailto:Joseph.Turner@GreatHeartsIrving.org)  
[James.Bascom@GreatHeartsIrving.org](mailto:James.Bascom@GreatHeartsIrving.org)

### **Weekly Plan:**

Monday, May 4

General Mobility Routine

Tuesday, May 5

Workout

Wednesday, May 6

General Mobility Routine

Thursday, May 7

Workout

Friday, May 8

Attend Office Hours (Not mandatory)

General Mobility Routine (Not mandatory)

### **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

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Student Signature

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Parent Signature

**Monday, May 4**

***General Mobility Routine (15-20 minutes)***

Complete Part I and record how long it took you. Also, record whether or not you were able to complete all of the exercises. If you had trouble with any specific exercises make note of these. Part II of the workout is not mandatory but is encouraged.

Note: no equipment is required for this workout and only a minimum of space. If space is a challenge make modifications as necessary.

**We will have a video uploaded under the Week 6 Topic demonstrating all the exercises for the General Mobility Routine.**

PART I:

1. Warmup by running for 2 minutes.
2. Then begin in a resting squat for 30s
3. Bear crawl forwards about 5 feet then straight back.
4. Step back into a pushup position
5. Perform 5 pushups
6. Downdog for 30s
7. Updog for 30s
8. Return to a pushup position
9. Perform 5 pushups
  
10. Stand up & perform 20 jumping jacks, 10 squats, 10 lunges, and 5 burpees
11. Return to a resting squat for 30 seconds
12. While in resting squat, perform 2 shoulder screws forwards, then 2 backwards, both sides
13. Bear Crawl sideways about 5 feet then return straight back
14. Step back into a pushup position
15. Step your right foot up directly outside your right hand
16. Then reach straight up toward the sky with your right hand & hold for 30s
17. Return to pushup position
18. Step your left foot up directly outside your left hand
19. Then reach straight up toward the sky with your left hand & hold for 30s
  
20. Return to pushup position
21. 5 pushups
22. Step your feet up to your hands and return to a resting squat
23. Remaining in the squat, grab your left ankle with your right hand and reach straight up toward the sky with your left hand & hold for 30s

24. Remaining in the squat, grab your right ankle with your left hand and reach straight up toward the sky with your right hand & hold for 30s
25. Hands down behind you Crab Walk forwards about 5 feet then straight back
26. Stand up & perform 20 jumping jacks, 10 squats, 10 lunges, and 5 burpees
27. Perform 3 slow Jefferson Curls
28. Rolling Bear Crawl x1 revolution one direction
29. Back Bridge for about 10-15 seconds
30. Rolling Bear Crawl x1 revolution in the opposite direction
31. Find a low hanging branch, pullup bar, ledge, rings, etc. to hang from for as long as you can hold

## PART II:

1. Get into a plank
2. Alternate touching opposite elbow and knee for a total of 10 touches
3. Gorilla Hop x2 to the right
4. Gorilla Hop x 2 back to the left
5. Stand and perform 10 steam engine squats (fingers locked behind your head, every time you stand up from a squat touch opposite knee/elbow)
6. Hurdler's walk x6 steps forward
7. Hurdler's walk x6 steps backward
8. Frog Hop x2 forwards
9. Frog Hop x2 backwards
  
10. Get into a long lunge position
11. Keeping front foot flat on the ground, without touching the back knee to the ground, and trying to keep torso straight up and down slowly lower hips toward the ground. Hold for 15 seconds
12. Switch legs and repeat (hold for 15 seconds)
13. 3 slow Jefferson Curls
14. Rolling Bear Crawl x1 revolution one direction
15. Back Bridge for about 10-15 seconds
16. Rolling Bear Crawl x1 revolution in the opposite direction
17. Find a low hanging branch, pullup bar, ledge, rings, etc. to hang from for as long as you can hold

## Tuesday, May 5

Context: Today we're going for a full body strength endurance workout. Try not to take any breaks until you are completely finished.

Setup: You will not need anything except enough space to crawl forwards and backwards.

Warmup: 4 minute light jog

Workout: You are going to repeat a sequence of Pushups, Squats, Bear Crawl/Crab Walk, and Lunges. You will choose a starting number of repetitions and then decrease by one each round until you reach zero. For example: If you choose to start with 10 you will first do 10 pushups, 10 squats, Bear Crawl forward about 6 feet, Crab Walk back about 6 feet, 10 lunges. Then the next round you will do 9 pushups, 9 squats, Bear Crawl forward about 6 feet, Crab Walk back about 6 feet, 9 lunges, etc. The only thing that does not change is the distance that you Bear Crawl/Crab Walk.

Tier 1	10 repetitions for Pushups, Squats, and Lunges	12 foot crawls
Tier 2	8 repetitions	10 foot crawls
Tier 3	6 repetitions	8 foot crawls
Tier 4	4 repetitions	6 foot crawls

## Wednesday, May 6

General Mobility Routine

## Thursday, May 7

Context: Today's workout will be a very simple but challenging cardio test inspired by last week's workout and designed to imitate the pacer test. We are planning on repeating this workout at least once before the end of the year so it will be helpful to remember exactly how you set up the workout and exactly what your score was.

Setup: You will need two points. We recommend marking a point then walking ten big steps and marking another point. This easy measurement system will allow you to compare future results. If you would like to take this test with other people in your household you should use the same distance between points instead of each of you walking ten big steps.

Warmup: Go back and forth between the two points at a light jog for two minutes. Every time you touch one point do 10 jumping jacks, and at the other do two burpees. Stay relaxed!



Workout: You will be running back and forth between the two points. Count every time you touch a point. At the end of ten minutes record your score. Good luck!

## **Friday, May 8**

Office Hours (Not mandatory)

General Mobility Routine (Not mandatory)

### **Optional workout #1 :**

The workout below is **not** required. You could try to perform it on any day in addition to your daily routine. This workout will most likely take around 30 minutes.

Feel free to modify according to your ability by decreasing or increasing reps or sets. Rests between sets should be between 30s to 1 minute according to fatigue.

#### **Workout:**

- 3 sets of 20 squats
- 3 sets of 20 lunges
- 4 sets of 15 pushups
- 4 sets of 5 burpees
- 3 sets of 15 crunches
- 3 sets of 15 leg raises
- 3 sets of 1 minute high plank (pushup position)
- 4 sets of 10 jump lunges
- 4 sets of 10 jump squats

### **Optional Workout #2:**

The workout below is **not** required. You could try to perform it on any day in addition to your daily routine. This workout will most likely take around 45 minutes. Feel free to modify according to your ability by decreasing or increasing the number of sprints and the times for the rest intervals and runs.

1. 5 minute light warmup run
2. 5 minute light warmup stretch
3. Final warmup: perform 3 near sprints, 70% max speed, 80% max speed, 90% max speed.
4. Perform eight 50 meter sprints with a 30s-60s rest in between. (you want to put a bit of stress on your cardio but make sure that you have recovered enough in order to truly sprint each time)
5. Then perform 10 near sprints, between 70-90% with a 10s-20s rest, not long enough to catch your breath fully.
6. Then a 10 minute run at a moderately high speed to complete the cardio workout
7. 5 minutes cool down walk / light jog
8. 5 minutes light stretching.

### **Optional Workout #3: (10 minutes)**

Looking over the week 1 packets I have noticed that a lot of you have made a goal out of improving your resting squat. The following is a short squat mobility routine you might consider adding to your day. First off, an **extremely important point** to greatly increase the success of the mobilizing exercises below: During all these exercises, focus on taking deep, full diaphragmatic breaths (breaths that expand your belly and chest) and long slow exhales (aiming for 6-8 seconds on your exhale).

**1st Exercise:** split squat : we'll be targeting a single leg in the squat shape.

1. Squat down
2. Keeping your right leg in the squat position, extend your left leg behind you. This leg is not the focus leg, but you do want it facing directly down, with the knee, shin, and top of the foot lying directly down on the ground.
3. For your right leg, make sure you keep the squat position: foot flat on the ground and knee over the ankle or outside (not collapsing in!).
4. You are going to spend 90-120 seconds in this position breathing as stated above and hunting around for tightness by
  - a. Driving your pelvis down and your chest up.
  - b. Pressing your right knee out as far as you can (with your foot still on the ground)
  - c. Dropping down onto your forearms
  - d. Twisting and looking to your right
  - e. Twisting and looking to your left

Repeat this for the opposite leg

**2nd Exercise:** hamstring stretch

From a standing position, reach down towards your toes keeping your legs straight (knees locked) Hold this position for 90-120 seconds as well.

For an added challenge spend some time slowly shifting your weight forwards and backwards in this position. Rock back onto your heels, lifting your toes towards your face as far as possible. Then rock forwards, standing up on your toes as high as possible. Make sure to maintain tension in your hamstring while doing this.

**3rd Exercise:**

1. From a pushup position, bring your right knee up to your right hand and your right foot up to your left hand. If this position is not possible for you, try to get as close as you can.
2. Keeping your right leg in this position, bring your left leg to the ground facing directly down, with the knee, shin, and top of the foot lying directly down on the ground (same as Exercise 1).
3. Sink your hips down towards the ground:
4. You are going to spend 90-120 seconds in this position breathing as stated above and hunting around for tightness by
  - f. Driving your pelvis down and your chest up and back.
  - g. Dropping down onto your forearms
  - h. Twisting and looking to your right
  - i. Twisting and looking to your left

Repeat this for the opposite leg

## Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

**May 4-8, 2020**

Course: 7 Science

Teacher(s): Miss Weisse [natalie.weisse@greatheartsirving.org](mailto:natalie.weisse@greatheartsirving.org)  
Mrs. Voltin [mary.voltin@greatheartsirving.org](mailto:mary.voltin@greatheartsirving.org)

### Weekly Plan:

Monday, May 4

- Collect and Organize Excretory and Immune System Materials
- Review Anatomies
- Review Vocabulary
- Watch “Vocabulary Review! Monday May 4” Video on Google Classroom

Tuesday, May 5

- Read Through All Excretory and Immune System *Teacher Notes*
- Write possible test questions (with answers!) for each set of *Teacher Notes*
- Watch “Speed Anatomy Review! Tuesday May 5” Video on Google Classroom

Wednesday, May 6

- Assessment Part 1 – Multiple Choice and Fill in the Blank

Thursday, May 7

- Assessment Part 2 – Short Answer Questions

Friday, May 8

- Attend Office Hours at 9 AM! Come with questions!

### 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

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Student Signature

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Parent Signature

## Monday, May 4

- Organize your science notes
  - ◆ Put excretory anatomy, nephron anatomy, and White Blood Cell (WBC) Organizer together in one pile
  - ◆ Put all vocabulary lists and foldables together in one pile
  - ◆ Put all *Teacher Notes* together in one pile
  - ◆ Put all book and article question answers together in one pile
- Study the excretory anatomy, nephron anatomy, and WBC types
  - ◆ For the anatomies, use a blank anatomy sheet and try to identify each part and describe what it does
  - ◆ For the WBCs
    - first, cover the details and try to fill them in from memory
    - Second, try to list the types of WBCs (recreate the organization tree)
- Review All Vocabulary
  - ◆ First, cover the words and read the definitions – see if you can give the word that matches the definition you read
  - ◆ Second, cover the definitions and read the work aloud – see if you can give the definition that matches the word you read
  - ◆ Watch “Vocabulary Review! Monday May 4” Video on Google Classroom in “Materials”

## Tuesday, May 5

- Read through the pile of *Teacher Notes* you put together yesterday (list below) and write down one or two good test questions from each section, and write the answer to the question.
  - ◆ *Excretory (week 3)*
  - ◆ *Excretory System Anatomy (week 3)*
  - ◆ *Path of Blood Through the Excretory System (week 3)*
  - ◆ *Functional Unit of the Kidney (week 3)*
  - ◆ *Path of Blood and Waste Through the Nephron (week 3)*
  - ◆ *An Introduction to Disease (Week 4)*
  - ◆ *What causes Disease? (Week 4)*
  - ◆ *The Body’s Response to Pathogens (Week 5)*
  - ◆ *Write Blood Cells in The Immune System (Week 5)*
- Watch “Speed Anatomy Review! Tuesday May 5” Video on Google Classroom in “Materials”

## Wednesday, May 6

→ Assessment Part 1 – Multiple Choice and Fill in the Blank

- ◆ *Must* be completed on Google Classroom.
- ◆ Under the “Classwork” Tab for the 7 Science, you will find the assignment “Assessment Part 1- Excretory and Immune Systems”. All your answers must be recorded within the document provided.

## Thursday, May 7

→ Assessment Part 2 – Short Answer Questions

\*\*\* *May* be completed on Google Classroom \*\*\*

- ◆ If you’d like to complete this portion of the assessment online, you will find the assignment “Assessment Part 2 - Excretory and Immune Systems” where you found Part 1 yesterday. All your answers can be completed within this document.
- ◆ If you’d like to complete this portion of the assessment on paper, answer the questions below on a piece of paper with a full heading. *Please write neatly!*

### *Assessment Part 2 – Short Answer Questions*

**Directions:** Answer each question with a minimum of two complete sentences and maximum of five.

1. How does the etymology of *excretory* (*Latin ex + cerere = to separate out*) describe the purpose and function of the excretory system? Be specific!
2. The nephron, like alveoli and villi, functions by diffusion with capillaries. What happens in the nephron at the Glomerulus? What happens in the Loop of Henle?
3. What are the three responses of the immune system. Which do you think is most important?
4. What are the four types of Pathogens? Are you surprised by any of these? Which is different from the others and how? Be specific!
5. What are ways we can prevent infectious diseases from spreading? Use these ways to explain why we did not come back to school after spring break.

## Friday, May 8

→ *Attend office hours at 9 AM!*

- ◆ You can find the link to join Zoom office hours on the google classroom stream.