

**9th 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: 9 Biology

Teacher(s): Mr. Malpiedi michael.malpiedi@greatheartsirving.org

Ms. Oostindie megan.oostindie@greatheartsirving.org

Weekly Plan:

Monday, May 4

- “The New Biology” - Cooperation p. 99-105

Tuesday, May 5

- “New Biology” Q&A
- 5-7 questions, quotes, vocab, reasoning, compare to Darwin
- Video on Cooperation

Wednesday, May 6

- Read and take guided notes over pp. 403-404

Thursday, May 7

- Complete the Interspecies Relationships worksheet

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

Student Signature

Parent Signature

Monday, May 4

Read the attached selection from “The New Biology” by R. Augros.

- Start with the paragraph that begins “The elimination of competition...” on p. 99.
- Stop after “...the paradigm” on p. 105.
- Take a note of any words you don’t know, then look them up and write down their definitions.
- Take a note of your QOWs to help you read.

*You will not turn in any materials from today.

Tuesday, May 5

Watch the video “Cooperation” found on Google Classroom. Have your reading with you as you view.

Answer the attached reading questions using the text and your notes. Write in complete sentences.

*Include a scan of this document in your packet submission.

Wednesday, May 6

Read and take notes over pp. 403-404 starting with the header “SYMBIOSIS”. Your notes should include:

- Bolded vocabulary with their definitions
- Italicized terms in the parasitism section
- Draw an outline of a human body then add labelled examples of an endoparasite and ectoparasite
- Examples of mutualism and commensalism interactions

*You will not turn in any materials from this day.

Thursday, May 7

Complete the Interspecies Relationships worksheet. Follow the directions as listed on the worksheet.

*Include a scan of this document in your packet submission.

Friday, May 8

Use this day to attend office hours, catch up on work from this week, scan your documents, and enjoy the start of your weekend! *You do not need to include notes in your packet submission*, only the documents listed: Interspecies Relationships worksheet, “The New Biology” reading questions.

The zebra, the wildebeest, and the gazelle in their turn are the common prey of five carnivores: the lion, the leopard, the cheetah, the hyena, and the wild dog. These predators can coexist because there are five different "ways which do not directly compete to make a living off three prey species," according to ethologist James Gould. He explains: "Carnivores avoid competition by hunting primarily in different places at different times, and by using different techniques to capture different segments of the prey population. Cheetahs are unique in their high-speed chase strategy, but as a consequence must specialize on small gazelle. Only the leopard uses an ambush strategy, which seems to play no favorites in the prey it chooses. Hyenas and wild dogs are similar, but hunt at different times. And the lion exploits the brute-force niche, depending alternately on short, powerful rushes and strong-arm robbery."³⁷ And these five predators are far from significantly reducing the three prey species. For there are in East Africa's Serengeti-Mara region alone approximately 170,000 zebras, 240,000 wildebeest, and 640,000 Thompson gazelles.³⁸

The elimination of competition by division of the habitat into niches is so universal in the plant and animal kingdoms that it has become a principle of prediction and discovery for field studies. Colinvaux writes: "Whenever we find rather similar animals living together in the wild, we do not think of competition by tooth and claw, we ask ourselves, instead, how competition is avoided. When we find many animals apparently sharing a food supply, we do not talk of struggles for survival; we watch to see by what trick the animals manage to be peaceful in their coexistence."³⁹

In a classic study, ecologist Robert MacArthur set out to learn how five species of warbler, similar in size, shape, and diet, could live together in the same coniferous forest of Maine. What factor was "preventing all but one from being exterminated by competition"? After months of painstaking observations, MacArthur discovered that each species had defined a subtle niche for itself based mainly on behavior: "The birds behave in such a way as to be exposed to different kinds of food. They feed in different positions, indulge in hawking and hovering to different extents, move in different directions through the trees, vary from active to sluggish, and probably have the greatest need for food at different times corresponding to the different nesting dates. All of these differences are statistical, however; any two species show some overlapping in

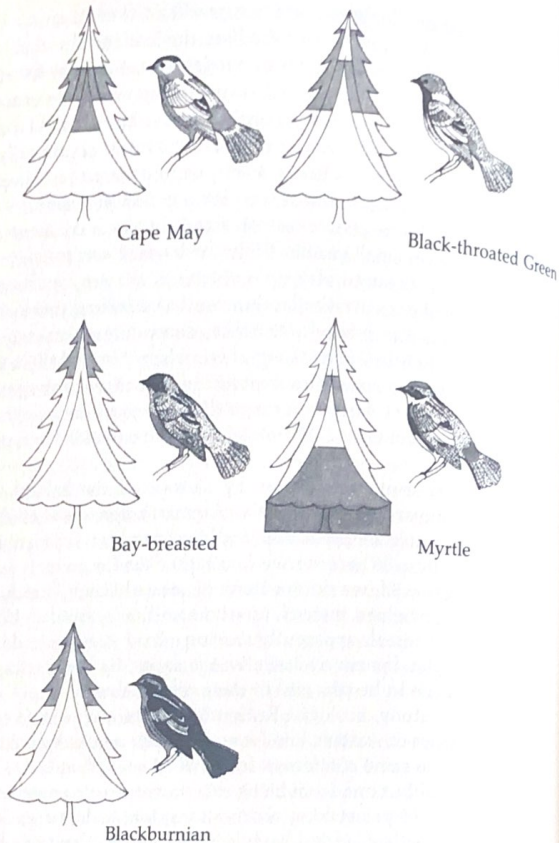


Figure 4.3. Derived from a classic study by ecologist Robert MacArthur, this diagram illustrates how five species of warbler, similar in size and shape, feed on bud worms in the same spruce trees. They avoid competition by occupying subtly different niches. The shaded areas indicate where each species spends more than half its time. The birds also use different methods of hunting. This pattern of noncompetition is typical of naturally coexisting species. (From MacArthur)

all of these activities."⁴⁰ (See Figure 4.3.) Colinvaux concludes that "Nature is arranged so that competitive struggles are avoided," and adds that "peaceful coexistence, not struggle, is the rule."⁴¹

Where food and other necessities are abundantly available many species may coexist in the same area without conflict. Herbert Ross found that six species of leafhopper in Illinois thrive side by side on the same trees without competition.⁴² Such aggregations of similar species are called guilds. Hundreds of cases are known of large numbers of similar species coexisting without interference. An investigation of fourteen species of coexisting hummingbirds revealed that the birds feed differently according to flower density, height of flowers, and time of nectar renewal, with small overlap between species.⁴³ In the same forest log there are diverse niches for seven species of millipede.⁴⁴ Ricklefs reports that "The shallow waters of Florida's Gulf Coast can harbor up to eight species of large predatory snails.... Lake Malawi in Africa has more than 200 species of cichlid fish, which appear to have similar ecological characteristics."⁴⁵ Nature engages all her ingenuity in developing techniques to forestall strife among species. It is not surprising, then, that even careful and experienced investigators trying to document the paradigm of competition come up with disappointing results. Andrewartha and Birch comment on David Lack's paper "Competition for Food by Birds of Prey":⁴⁶ "We have discussed Lack's studies of birds in some detail because this work is so well documented. But we are forced to conclude that his interesting results do not in any way demonstrate that 'competition' between birds in nature is at all commonplace or usual. On the contrary, his results seem to show that it hardly ever occurs. Where he finds species together, there is evidence that their food is 'superabundant,' or else they live on different foods. When they are separated, there is no evidence that they do invade one another's territories."⁴⁷

Because each species has its own niche and its own task, fights between animals of different species are exceedingly rare, if they occur at all. Lorenz after many years of studying fish remarks, "Never have I seen fish of two different species attacking each other, even if both are highly aggressive by nature."⁴⁸ Lions often steal the kills of cheetah, but there is never a struggle. The cheetah, much too wise to take on an opponent more than double its weight, abandons its prey without a fight.⁴⁹ The same prudent retreat occurs if a

monarch eagle intrudes on a smaller eagle's meal of carrion, for instance. The smaller bird withdraws without protest and waits until the monarch eats its fill. As mentioned above, Allee and his collaborators did not know of any "direct mutual harm between species."⁵⁰ Colinvaux puts it succinctly: "A fit animal is not one that fights well, but one that avoids fighting altogether."⁵¹

Predation also is best understood not as a struggle but rather as a kind of balanced coexistence. In natural populations predators do not exterminate prey species. As a particular prey animal becomes more scarce, the predator turns to more abundant substitutes.

The wolf does not compete with the caribou but depends upon it. The caribou in its turn does not struggle with the lichens it consumes but depends on them for its livelihood. It is in the predator's interest that the prey thrive. Andrewartha and Birch state flatly, "There is no competition between the predator and its prey."⁵² Odum notes that "where parasites and predators have long been associated with their respective hosts and prey, the effect is moderate, neutral, or even beneficial from the long term view."⁵³ Predation does not benefit the individual that is eaten but it can benefit the rest of the prey population in several ways. After a three-year study of the wolf population on Isle Royale, an island in Lake Superior, L. David Mech writes: "The wolves appear to have kept the moose herd within its food supply, culled out undesirable individuals, and stimulated reproduction. Wolves and moose probably will remain in dynamic equilibrium."⁵⁴ After a similar study of the wolves of Mount McKinley National Park in Alaska, Adolph Murie states of the Dall's sheep indigenous to the area: "Wolf predation probably has a salutary effect on the sheep as a species. At the present time it appears that the sheep and wolves may be in equilibrium."⁵⁵

One benefit of predation is that in certain cases more diversity in prey species is allowed than would otherwise obtain because competitive exclusion is prevented. The addition of a single predator can *increase* the number of prey species that can live side by side in a given habitat. For example, biologist David Kirk writes: "One of the most important effects of predator-prey interactions is the reduction of competition between prey species that share a common predator. For example, the sea star *Pisaster* is a major predator on sedentary mollusks and barnacles of the intertidal zone. If the sea

star is excluded from the community, one or two of the sedentary species soon crowd or starve out the other sedentary species because of their competitive advantage in feeding and reproduction. However, if the sea star is allowed access to the simplified community, it removes many individuals in these successful sedentary populations, leaving space for immigration of individuals of several other species. In other words, the addition of a single predator species can lead to an increase in the total number of prey species."⁵⁶ L. B. Slobodkin has obtained similar results with different species of hydra in laboratory cultures.⁵⁷ In the same way different insects preying on specific seeds and seedlings prevent or reduce tree competition.

The predator is not the enemy of its prey in the sense of hating it or being angry with it. Lorenz clarifies the relation: "The fight between predator and prey is not a fight in the real sense of the word: the stroke of the paw with which a lion kills his prey may resemble the movements that he makes when he strikes his rival, just as a shotgun and a rifle resemble each other outwardly; but the inner motives of the hunter are basically different from those of the fighter. The buffalo which the lion fells provokes his aggression as little as the appetizing turkey which I have just seen hanging in the larder provokes mine. The differences in these inner drives can clearly be seen in the expression movements of the animal: a dog about to catch a hunted rabbit has the same kind of excitedly happy expression as he has when he greets his master or awaits some longed-for treat. From many excellent photographs it can be seen that the lion, in the dramatic moment before he springs, is in no way angry."⁵⁸

Even the unavoidable struggle is minimized. Mech reports that the fifty-one moose kills he examined were composed of the very young, the old, and the diseased. *None* of the animals killed by the wolves was in its prime.⁵⁹ A wolf pack sensibly seeks out prey that will offer the least fight. Murie found the same thing with wolf predation of Dall's sheep.⁶⁰ Finally, predators do not practice wanton killing, and even the pain seems to be minimized. Rodents attacked by snakes commonly go into shock before being killed and devoured. A wildebeest surrounded by attacking lions does not even resist but falls into shock.

The same principles hold regarding the parasites found univer-

sally among animals and plants. Authorities agree that parasitism is rarely harmful to the host. "It is the exceptional parasite that is deleterious," writes Thomas Cheng.⁶¹ For example, "The Okapi, which lives in the tropical forests of central Africa, harbours at least five kinds of worms simultaneously and some of these may be present in numbers of several hundreds; the host does not seem any the worse for this and can feed itself as well as cater for the fauna it contains," according to parasitologist Jean G. Baer.⁶²

Some parasites have intricate life cycles requiring one or more secondary hosts. The larvae of the brain worm that parasitizes the white-tailed deer live in slugs and snails that the deer inadvertently ingest when grazing. The larvae then penetrate the deer's stomach and enter the spinal column, eventually migrating to the spaces surrounding the brain. Here they mate and lay eggs that pass via the bloodstream to the deer's lungs where they are coughed up, swallowed, and passed out with fecal waste to reinfect another snail. But the damage to the host animal is minimal. Ecologist Robert L. Smith remarks, "As with most parasites and hosts, the deer and the brain worm have achieved a mutual tolerance, and the deer does not suffer greatly from the infection."⁶³

The host's continued health and well-being are clearly in the interest of the parasite. This is why, as Cheng observes, "recent evaluations of the nature of the host-parasite relationship have intentionally avoided employing 'the infliction of harm' as a criterion in distinguishing parasitism from other categories of symbiosis."⁶⁴ Harm results only when parasites are present in excessive numbers. In fact, several controlled experiments have proven that certain parasites enhance the growth and vigor of the host, either by providing nutrients or by modifying the host's metabolism.⁶⁵

Competition can be induced between species artificially in the laboratory. But the experiments of Gause⁶⁶ and others prove that such competition cannot persist with stability. Either the two species find subtly different niches and thereby avoid competition or one species replaces the other. This confirms the one species, one niche principle found in nature. Mathematical models, laboratory experiments, and field studies all show that competition between species cannot be sustained. The competition between paramecia in an aquarium, or between flour beetles in a jar is unnatural since migration, the natural means of avoiding competition, is prevented.

Furthermore, these laboratory experiments imply that if all nature were at war, one organism with another, then only one species would survive. If life is not to destroy itself, competition must be avoided. Thus competition is not the paradigm.

Cooperation between Species

A recognition of the peaceful coexistence among animals and plants is only half the story. The Darwinian images of struggle and war have led biologists to seek competition everywhere and to overlook or downplay cooperation. Biologist William Hamilton writes, "Cooperation per se has received comparatively little attention from biologists."⁶⁷ Zoologist Robert M. May notes that "mutualism has remained relatively neglected—in field, laboratory, theory and textbooks."⁶⁸ And Lynn Margulis writes, "Although they are often treated in the biological literature as exotic, symbiotic relationships abound; many of them affect entire ecosystems."⁶⁹ Nature's manner is not merely peaceful coexistence, but cooperation. Kirk declares: "It is doubtful whether there is an animal alive that does not have a symbiotic relationship with at least one other life form."⁷⁰ A few examples will give some idea of the magnitude of this mutual interdependence among living things.

One organism can be helpful to another in several ways: by providing food, protection from predators, a place to live, or transportation, or by ridding the other organism of pests, or by preparing some necessary condition for its life or welfare. The innumerable cooperative associations between different species constitute one of the most intriguing subject areas in all natural science. The variety and subtlety of interdependence is astounding.

The simplest service one organism can offer another is providing a place to stay. The sea worm *Urechis caupo* is nicknamed "the innkeeper" because it regularly harbors various fish, mollusks, arthropods, and annelids—up to thirteen species—in the U-shaped burrow it makes in California's coastal mudflats. Though able to live independently, the lodgers reside in the worm's tube for protection, some of them feeding on whatever *Urechis* brings in but does not consume.⁷¹ Certain crabs live within the rectums of sea urchins, others within the shells of live oysters.⁷² The horseshoe crab is also host to many guests. Clarke notes, "Anyone who has an oppor-

Questions from *The New Biology* - "Cooperation"

1. Define *paradigm*. (use a dictionary).
2. What does Augros say about competition generally, and how does it compare to the following passage from Darwin's *Origin of Species*?

"We can dimly see why the competition should be most severe between allied forms, which fill nearly the same place in the economy of nature; but probably in no one case could we precisely say why one species has been victorious over another in the great battle of life... The forms which stand in closest competition with those undergoing modification and improvement, will naturally suffer most. And we have seen in the chapter on the Struggle for Existence that it is the most closely-allied forms,—varieties of the same species, and species of the same genus or of related genera,—which, from having nearly the same structure, constitution, and habits, generally come into the severest competition with each other."

3. What evidence does Augros give for this understanding of competition?
4. According to the reading, how does nature try to eliminate competition? Does nature succeed?
5. Summarize the results of R. MacArthur's study of how different warblers feed in the same spruce trees.
6. Name two species who interact but do not struggle together, and describe their interaction.
7. Do predators and prey fight? How does Augros describe the predator's instinct to kill?
8. How are competition and stability in an ecosystem related?

Interspecies Relationships

Directions: Complete the following chart with + representing the species receives a benefit from the relationship, - representing the species is harmed by the relationship, or 0 representing the species is unaffected by the relationship. Then provide your own example of each type of interspecies relationship.

Type of Species Interaction	Example	Species 1	Species 2	Student Example
competition	Species 1: blue jay Species 2: robin			Species 1: Species 2:
predation	Species 1: coyote Species 2: desert hare			Species 1: Species 2:
parasitism	Species 1: dog Species 2: fleas			Species 1: Species 2:
mutualism	Species 1: clover Species 2: honey bees			Species 1: Species 2:
commensalism	Species 1: barnacle Species 2: blue whale			Species 1: Species 2:

Choose one of your examples and explain in complete sentences why each species benefits, is harmed, or is unaffected by the interspecies relationship.

Remote Learning Packet

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

May 4-8, 2020

Course: 9 Geometry

Teacher(s): Mr. Mooney sean.mooney@greatheartsirving.org

Weekly Plan:

Monday, May 4

- Review Book V Answer Keys
- Review Bell Work Answer Keys
- Review VI.2-4 Answer Keys and make corrections

Tuesday, May 5

- Bell Work 5, and VI.5 Reading
- Read VI.5 and write Two-Column notes

Wednesday, May 6

- Bell Work 6
- Read VI.6 and write Two-Column notes
- VI.6 short answer questions

Thursday, May 7

- Bell Work 7
- Read VI.8 and write Two-Column notes
- VI.8 short answer questions

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

Student Signature

Parent Signature

Dear Students,

I hope you all are doing well, and that you are making time to be outside in this beautiful spring weather that we are having. I've been doing a lot of running and gardening, and hope to do some hiking in the near future!

This week, we are continuing our study of ratio and proportion in figures. Things will continue in much the same manner as last week, with a few important changes. First, (1) bell work will focus most of all on our new enunciations. Answering these will be the equivalent of doing flashcards. Second, (2) although it will not be a required assignment, I will strongly, strongly, encourage you to prepare these proofs for demonstration from memory. I'm sure you already know this from learning them all year long, so I probably don't need to say it, but you never have *real* mastery of a proof until you can demonstrate it from memory. Third, (3) we are beginning something new this week in all of your classes: teachers will be posting short (*very* short) instructional videos, to help explain some of the concepts. These videos are optional for you to watch, but I do hope to make them helpful and worth watching. Lastly, (4) I will no longer be assigning any new material for Fridays. Every Friday, from here until the end of the week, will be dedicated for the purposes of catching up on or reviewing the week's work, attending Office Hours, and uploading packets. (I do hope to see you in Office Hours!)

Actually, (5) one more change from last week: I'm going to aim to have no typos at all this time! (Ten "awesome points" to anyone who can find a single tyop in this whole packet.)

I hope you all enjoy these next few propositions from Book VI!

Sincerely,

Mr. Mooney

Monday, May 4

Today is simply a review day. It is a time for you to look back on the work from last week, correct it, and learn from your mistakes. The first two items on the list for today do not have anything to be submitted, but it is very important that you review them, to learn from your mistakes and to strengthen your understanding... May the fourth be with you.

I would like you to:

- 1) Review the answer keys for the "Book V Definitions Review" and the "Book V Propositions Review."
- 2) Review the answer keys for all of last week's Bell Work.
- 3) Review the answer keys for VI.2-4. Make all necessary corrections in pen. (Please submit these corrected two-columns along with the rest of this week's work.)

Tuesday, May 5

Today we will look at VI.5, our second similarity proposition. I would like you to:

- 1) Check Google Classroom for an instructional video on VI.5. (Optional)
- 2) Complete Bell Work 5.
- 3) Read my note about VI.5, to be found underneath Bell Work 5.
- 4) Read VI.5, and write it out in two-column notes.
- 5) (Optional: prepare VI.5 for demonstration, and demonstrate it to a fellow human being!)

Wednesday, May 6

Today we will look at VI.6, our third and final similarity proposition. I would like you to:

- 1) Check Google Classroom for an instructional video on VI.6. (Optional)
- 2) Complete Bell Work 6.
- 3) Read VI.6, and write it out in two-column notes.
- 4) Answer questions about VI.6 (to be found on the same sheet as Bell Work 6).
- 5) (Optional: prepare VI.6 for demonstration, and demonstrate it to a fellow human being!)

Thursday, May 7

Today, we will look at VI.8. (Nope, not a typo! We are skipping VI.7!) I would like you to:

- 1) Check Google Classroom for an instructional video on VI.8. (Optional)
- 2) Complete Bell Work 7.
- 3) Read VI.8, and write it out in two-column notes.
- 4) Answer questions about VI.8 (to be found on the same sheet as Bell Work 7).
- 5) (Optional: prepare VI.8 for demonstration, and demonstrate it to a fellow human being!)

Friday, May 8

You made it! That's all the Geometry there is for this week. Today is set aside for 1) reviewing and/or finishing up any work from earlier this week, 2) attending Geometry Office Hours, and 3) uploading your entire week's packet onto Google Classroom.

Regarding this last point, I want to thank you all for learning how to upload your work onto Google Classroom and for doing it so diligently each week. Submitting it via Google Classroom (rather than via email) makes it much easier for me to read, grade, and return it to you. If you need any help with figuring out Google Classroom, please email me and I can guide you through it.

Thanks for all your hard work this week! Have a wonderful weekend!

Remote Learning Packet

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

May 4-8, 2020

Course:

Teacher(s): Mrs. Hunt (natalie.hunt@greatheartsirving.org)

Mr. Mercer (andrew.mercer@greatheartsirving.org)

Mr. McKowen (robert.mckowen@greatheartsirving.org)

Weekly Plan:

Monday, May 4

Thoroughly prepare for tomorrow's seminar on *The Old Man and the Sea*

Tuesday, May 5

Mandatory Zoom Seminar. See Google Stream or Parent email for link.

Read and annotate *The Tempest* Act I

Write 1 to 3 reading questions per Act

Wednesday, May 6

Read and annotate *The Tempest* Act II and Act III

Brief teacher video on Google Classroom

Write 1 to 3 reading questions per Act

Thursday, May 7

Read and annotate *The Tempest* Act IV and Act V

Write 1 to 3 reading questions per Act

Friday, May 8

Attend office hours

Catch-up or review the week's work

Submit completed packet

Monday, May 4

1. Thoroughly prepare for tomorrow's seminar on *The Old Man and the Sea*.
 - a. Thorough preparation involves reviewing the book, gathering citations to read aloud, and answering the following questions. It may be helpful to read the question aloud and practice speaking your answer. You may expect cold calling for our seminars and given this virtual setting, your participation is imperative to a great conversation!
2. What are the conflicts in the story? What is the key conflict?
 - a. Is the struggle with the fish clearly a conflict?
 - b. pg. 55: The old man tells the bird "I am with a friend." How is this true of the relationship between him and the fish?
3. Pg. 59: Why must the old man kill the fish? (Refer to promise on pg. 54).
4. Is the old man an exemplar of any virtue?
5. Why is he defending the dead fish from the sharks, if the whole point was to kill the fish?
6. Pg. 75: "I must kill him. I am glad we do not have to try to kill the stars."
 - a. What creates the necessity to do one and not to have to do the other?
 - b. What should we make of the old man's claims of unworthiness?
7. What makes everything so wrong on pg. 110 and why?
8. Note the unique relationship between Santiago and Manolin. How do they treat each other? How does loyalty impact their communion? How has their relationship changed?
9. Analyze the tension between guilt and responsibility in the novel.
10. Did the old man succeed in the end?
11. What role does luck play in the story? Is the old man lucky or unlucky?
12. What is the significance of the old man's recurring dream of the lions?

Tuesday, May 5

1. Come to today's mandatory Zoom seminar prepared to discuss *The Old Man and the Sea*.
2. Read and annotate Act I of *The Tempest*. Please write out all the questions you have as you are reading. We will be gathering these questions together on a handout at the end of this remote packet. Try to write 1 to 3 questions per Act.

As you read, you should be writing down questions that occur to you about each scene. There is a wide variety of questions you might ask, but aim towards questions that could prompt further discussion and analysis of the play (for example, "How does Prospero treat Ariel?" prompts further discussion, while "What does the word 'mirth' mean?" does not). Your questions will be collected as you submit them, and we will return to them after we finish reading through the text of the play. Cite your questions by writing down questions with Act.Scene.Line instead of page numbers. Example: **2.1.13-16** for Act 2, Scene 1, lines 13 to 16. If your question is more general for a particular scene, then simply write the Act and Scene Example: **2.1** for Act 2, Scene 1.

Wednesday, May 6

1. Read and annotate Act II and Act III of *The Tempest*. Please write out all the questions you have as you are reading. We will be gathering these questions together. Try to write 1 to 3 questions per Act.
2. Log onto Google Classroom to watch a brief video from your Humane Letters teachers!

Thursday, May 7

1. Read and annotate Act IV and Act V of *The Tempest*. Please write out all the questions you have as you are reading. We will be gathering these questions together. Try to write 1 to 3 questions per Act.

Friday, May 8

1. Please attend office hours to ask your thoughtful questions.
2. Upload your Student Questions handout to the Packet 6 assignment heading.

Student Questions on *The Tempest* by William Shakespeare:

As you read, you should be writing down questions that occur to you about the scene. There is a wide variety of questions you might ask, but aim towards questions that could prompt further discussion and analysis of the play (for example, "How does Prospero treat Ariel?" prompts further discussion, while "What does the word 'mirth' mean?" does not). Your questions will be collected as you submit them, and we will return to them after we finish reading through the text of the play. Cite your questions by writing down questions with Act.Scene.Line instead of page numbers. Example: **2.1.13-16** for Act 2, Scene 1, lines 13 to 16. If your question is more general for a particular scene, then simply write the Act and Scene Example: **2.1** for Act 2, Scene 1.

Reading Questions Act I:

1. _____

2. _____

3. _____

Reading Questions Act II:

- 4. _____

- 5. _____

- 6. _____

Reading Questions Act II:

- 7. _____

- 8. _____

- 9. _____

Reading Questions Act IV:

- 10. _____

- 11. _____

- 12. _____

Reading Questions Act V:

- 13. _____

- 14. _____

- 15. _____

General Questions and thoughts on *The Tempest*:

- 16. _____

- 17. _____

- 18. _____

Remote Learning Packet

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

May 4-8, 2020

Course: 9 Latin III

Teacher: Mr. Bascom john.bascom@greatheartsirving.org

Supplemental Link: [CLC Unit 4 Dictionary](#)

Weekly Plan:

Monday, May 4

read *damnatio* and answer questions

Tuesday, May 5

complete *Practice the language 1*

complete *Practice the language 2*

Wednesday, May 6

complete *Practice the language 3*

read culture section

Thursday, May 7

write a translation of *de tribus capellis*

study vocabulary

Friday, May 8

attend office hours

catch-up or review the week's work

Statement of Academic Honesty

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

Student Signature

Parent Signature

Note on upcoming assessment: we will be having an assessment on Stage 40. This assessment will take place next week and more details will be forthcoming. The assessment will be open-book and take the same amount of time as a normal day's assignment (30 minutes). This assessment may include some or all of the following:

1. Translation of any passage from stage 40.
2. Comprehension questions based on any passage from stage 40.
3. Grammar questions on / translations of indirect statement.
4. Grammar questions on / translations of the gerundive of obligation and the gerundive of purpose.

Monday, May 4

Read *damnatio* and answer the following questions:

1. What was the fate of Salvius and of his property in the end?
2. What interesting act of loyalty was performed and by whom (lines 5-9)?
3. How did Domitian officially honor the accusers Glabrio and Quintus?
4. How was Myropnous rewarded? What was his reaction to this reward?
5. Analyze the following words:
 - a. die (ln. 5)
 - b. fidei (ln. 6)
 - c. comitatus est (ln. 9)
 - d. offendisse (ln. 13)
 - e. exsultans (ln. 19)

NOTE: for your analysis, be sure you state the part of speech of each underlined word. If the word is a participle, state that instead.

1. Verb: identify its 5 parts; if subjunctive, state the reason.
2. Noun: identify its 3 parts and grammatical function
3. Pronoun: identify its 3 parts and antecedent.
4. Adjectives: identify its 3 parts and the a noun it is modifying
5. Participles: identify its gender, number, case, tense and voice and its antecedent.

If you need to, refer to the index on page 257 to find information on each of these parts of speech.

Tuesday, May 5

1. Follow the instructions provided on page 93 to complete *Practice the language 1* (page 93). Be sure you write down the complete Latin sentence that you select.
2. Follow the instructions provided on page 93 to complete *Practice the language 2*. Be sure you write down the entire Latin sentence you create using the relative pronoun as well as your English translation of that sentence.

Wednesday, May 6

1. Follow the directions on page 94 to complete *Practice the language 3*. Be sure for each that you write down the verb you select, the English translation of the entire sentence, and the type of subjunctive clause.
2. Read culture section *Roman law courts* (pages 95-97).

Thursday, May 7

1. Write a translation of *de tribus capellis*.
NOTE: Parts of this poem, particularly line 3, are quite challenging. If you find yourself stuck, see the short video on google classroom for help.
2. With any remaining time, study vocabulary.

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

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).

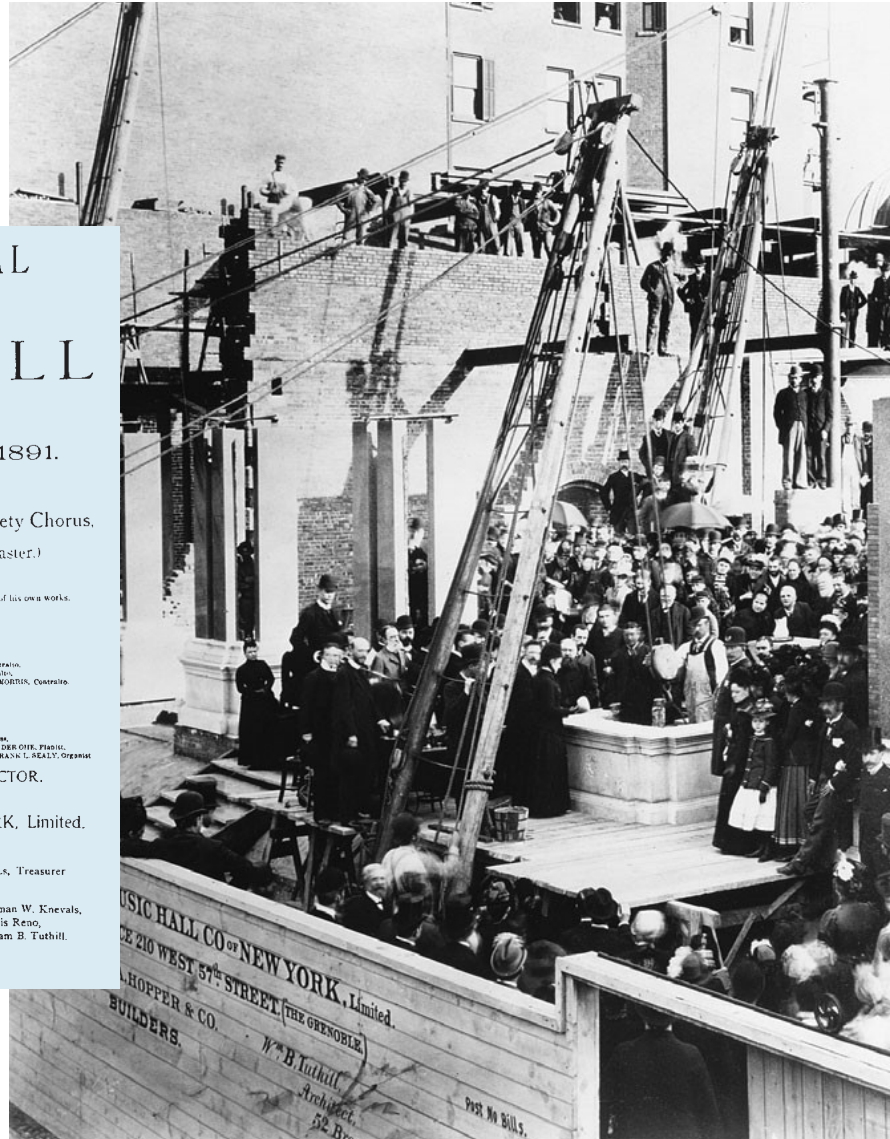
The final paper will include:

- 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 VILLE, Soprano
MRS. GERRIT SMITH, Soprano
MRS. TH. J. TRUITT, Soprano
MRS. ANNA LEWIS BELLU, Soprano
MRS. ROBERT KRINGS, 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
JHRG. GUNLAP HEHRENS, Bass
MR. EDWIN BUNNELL, Bass
FRL. ADLE ANDER OIE, Pianist
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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 quarter note followed by a dotted quarter note, and then continues with various rhythmic patterns. The sequence ends with a return of the opening climax, marked with fortissimo (*ff*). The dynamic markings include *f*, *cresc.*, *sf*, and *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

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



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

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)

Felix 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)

Fanny 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-Improromptu, 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

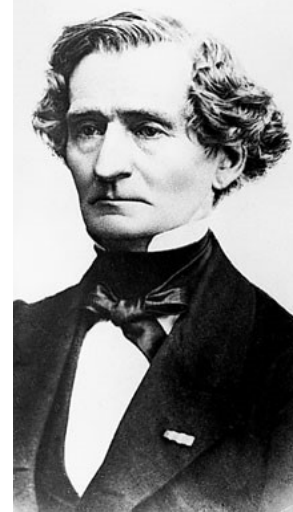
performed and to gain a good measure of recognition in musically conservative Paris.

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): James.Bascom@GreatHeartsIrving.org
John.Bascom@GreatHeartsIrving.org
Joseph.Turner@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

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

Student Signature

Parent Signature

Monday, May 4

General Mobility Routine (15-20 minutes)

Complete Part I and II 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.

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

May 4-8, 2020

Course: Spanish I

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

Supplemental links: www.spanishdict.com

Weekly Plan:

Monday, May 4

- Capítulo 4B - Reading: Hispanic Civilization - Spanish Influence in the United States.
- Capítulo 4B - Four Exercises for Reading Comprehension and Accountability.

Tuesday, May 5

- Capítulo 4B - Conjugation of regular and irregular present tense verbs.
- Capítulo 4B - Replacing the verbs given with the appropriate form of the verbs.

Wednesday, May 6

- Capítulo 4B - Story Time using a video. Patricia Va a California, Chapter 1.
- Capítulo 4B - Listening to a story narrated in Spanish followed by a writing assignment

Thursday, May 7

- Capítulo 4B - Story Time using a video. Patricia Va a California, Chapter 2.
- Capítulo 4B - Listening to a story narrated in Spanish followed by a writing assignment.

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

Student Signature

Parent Signature

Monday, May 4

Capítulo 4B - Reading: Hispanic Civilization - Spanish Influence in the United States. Four Exercises for Reading Comprehension and Accountability.

I. Handout: **Read pp. 329 - 331. Exercise A.** To the left of each expression in column A, write the letter of the related item in column B. **Exercise B.** If the statement is true, write si; if is false, correct it by changing the words in italics, writing the correct words in the blank. **Exercise C.** Complete the following statements. **Exercise D.** In each of the following sets of words, **write** the word that is not related to the others, either because it is not derived from Spanish or because it belongs to a different classification.

Tuesday, May 5

Capítulo 4B - Conjugation of regular and irregular present tense verbs. Replacing the verbs given with the appropriate form of the verbs.

I. Handout: **Exercise C. Conjugation Activity:** In this activity there are 20 sentences in which you will replace the verbs in italics with the corresponding forms of the verbs in the parentheses. Refer to spanishdict.com to check your conjugation.

Wednesday, May 6

Capítulo 4B - Story Time: Patricia Va a California, Chapter 1. Listening to a story narrated in Spanish followed with a writing assignment.

I. **Listening to a story in Spanish.** Video link in Google classroom: Story time. You will hear me read in Spanish to you. The title of the book is called Patricia va a California. Patricia is a 15 year old girl from Guatemala that is visiting the United States. As an exchange student, she is treated poorly by a girl named Debbie. Debbie finds herself in a dangerous situation with an unexpected hero to her rescue... You will only listen to chapter one. Then write in **both Spanish and English** a paragraph of what happened in Chapter 1. Your paragraph in Spanish should consist of a minimum of four sentences. Please refer to spanishdict.com to look up words you do not know.

Thursday, May 7

Capítulo 4B - Story Time: Patricia Va a California, Chapter 2. Listening to a story narrated in Spanish followed with a writing assignment.

I. **Listening to a story in Spanish.** Video link in Google classroom: Story time. We will continue with Patricia's Adventure. This time you will listen to Chapter 2 and do the same as Wednesday. Write a paragraph in **both Spanish and English** a paragraph of what happened in Chapter 2. Your paragraph in Spanish should consist of a minimum of four sentences.

Part V—Hispanic Civilization

1. SPANISH INFLUENCE IN THE UNITED STATES

A. Early Spanish Settlements in the United States

1. **St. Augustine** (Florida). The oldest city in what is now the United States; established 1565.
2. **Santa Fe** (New Mexico). Established 1609; the oldest capital city in what is now the United States.
3. There were numerous Spanish missions established by missionaries, mainly in the Southwest. **Fray** (friar) **Junípero Serra** established a chain of twenty-one missions in California, from San Diego northward to San Francisco (1769–1782), along the “Camino Real” (which is today called Coast Highway 101).

B. Geographic Names of Spanish Origin in the United States

1. States

California
Colorado
Florida

Montana (montaña)
Nevada

2. Cities

El Paso (Texas)
Las Vegas (Nevada, New Mexico)
Los Álamos (New Mexico)
Los Ángeles (California)

Sacramento (California)
San Francisco (California)
Santa Fe (New Mexico)

There are many others, especially in California, New Mexico, Colorado, and Texas.

3. Rivers

Brazos River (Texas)
Colorado River (Colorado, Utah, Arizona)
Río Grande (New Mexico, Texas) and many others

4. Mountains

Sangre de Cristo Mountains (Colorado, New Mexico)
San Juan Mountains (Colorado)
Sierra Nevada (California)

C. Spanish Influence in Architecture

1. Many modern American homes and buildings, especially in the Southwest, show the influence of the old adobe houses and mission buildings built by the Spaniards.
2. *Characteristics of Spanish Architecture:*
 - a. **Patio** (inner courtyard). An attractive spot for family relaxation; frequently has flowers, shade trees, etc.
 - b. **Reja** (iron grating on windows). Used for security and decoration. In Spanish-speaking countries, it has been a traditional meeting place for sweethearts (the young lady would sit inside the house, the suitor outside, on the other side of the *reja*).
 - c. **Balcón** (balcony). Used for relaxation and coolness.
 - d. **Tejas** (tiles). Used for covering roofs.
 - e. **Arcada** (arcade). A covered passage along the front of the building; provides protection from the weather (rain or hot sun).

D. Spanish Influence on Economic Life

1. *Cattle Raising:*

- a. Spaniards brought the first cows, horses, goats, pigs, and sheep to the New World. Many of the sheep-herders in the West are descendants of the Basques (northern Spain).
- b. Much of the ranching technique, equipment, vocabulary, and dress of the cowboy has been copied from the Spaniards.

- 2. *Mining.* Spaniards developed the first gold and silver mines in the New World. Their methods and success influenced the mining industry in America.

E. Spanish Influence in Language

Spanish explorers, missionaries, and settlers in North America contributed many Spanish words to our language. Some of these words are identical in English and Spanish. Others are slightly changed. Some of the more common words are:

1. *Ranch life:*

- | | |
|-------------------|----------------------|
| bronco | mustang (mostrenco) |
| corral | ranch (rancho) |
| lariat (la reata) | rodeo |
| lasso (lazo) | stampede (estampido) |

2. *Foods and Beverages:*

- | | |
|---------------------|--------------------|
| banana | potato (patata) |
| barbecue (barbacoa) | sherry (Jerez) |
| chocolate | tomato (tomate) |
| cocoa (cacao) | vanilla (vainilla) |
| coffee (café) | |

3. *Clothing:*

- | | |
|-------------------|----------|
| bolero | poncho |
| brocade (brocado) | sombrero |
| mantilla | |

4. *Animals:*

- | | |
|------------------------|----------|
| alligator (el lagarto) | llama |
| burro | mosquito |
| chinchilla | |

5. *People:*

- | | |
|-------------------------|---------------------|
| comrade (camarada) | peón |
| Creole (criollo) | renegade (renegado) |
| desperado (desesperado) | vigilante |
| padre | |

6. *Nature:*

- | | |
|---------------------|-----------------|
| arroyo | lagoon (laguna) |
| canyon (cañón) | mesa |
| cordillera | sierra |
| hurricane (huracán) | tornado |

7. *Shipping and Commerce:*

- | | |
|--------------------------|------------------|
| armada | embargo |
| canoe (canoa) | flotilla |
| cargo | galleon (galeón) |
| contraband (contrabando) | |

8. *Buildings and Streets:*

- | | |
|----------|-------|
| adobe | |
| alameda | patio |
| hacienda | plaza |

F. Mexican Foods Popular in the United States

- Tortilla:** flat thin cornmeal pancake.
- Enchilada:** rolled tortilla filled with chopped meat and served with hot chile sauce.
- Tamal:** crushed corn mixed with seasoned chopped meat.
- Chile con carne:** red pepper, chopped meat, and hot chile sauce.
- Taco:** a crisp tortilla folded over and filled with seasoned chopped meat, tomatoes, etc.

G. Spanish-American Dances Popular in the United States

- | | |
|--------------------|-------------------------------------|
| tango (Argentina) | merengue (Dominican Republic) |
| rumba (Cuba) | jarabe tapatío (Mexico): |
| mambo (Cuba) | also called the "Mexican Hat Dance" |
| cha-cha-chá (Cuba) | |

EXERCISES

A. To the left of each expression in column A, write the letter of the related item in column B.

- | A | B |
|---------------------------|---|
| ----- 1. tango | a. tortilla with chopped meat |
| ----- 2. Sangre de Cristo | b. roofing material |
| ----- 3. Camino Real | c. inner courtyard |
| ----- 4. Santa Fe | d. covered passageway |
| ----- 5. Las Vegas | e. city in Nevada |
| ----- 6. arcada | f. old capital city in New Mexico |
| ----- 7. enchilada | g. animal's name derived from Spanish |
| ----- 8. alligator | h. Argentine dance |
| ----- 9. patio | i. road connecting the Spanish missions |
| ----- 10. tejas | j. mountain range |

B. ¿Sí o No? If the statement is true, write **sí**; if it is false, correct it by changing the words in italics, writing the correct words in the blank.

- Fray Junípero Serra established *twenty-seven* missions in California. -----
- There are *many* houses of Spanish-style architecture in the southwestern United States. -----
- The *American* cowboy copied a great deal from the Spanish cowboy. -----
- The Spaniards used *adobe* for building. -----
- The *Spaniards* established the cattle-raising industry in the New World. -----

6. The words "rodeo" and "corral" are related to Spanish *city* life.
7. The oldest city in the United States is *San Diego*.
8. In *New Mexico* there are numerous cities that have Spanish names.
9. The *gratings* of Spanish houses have flowers and trees.
10. The *tortilla* is an animal of North America.

C. Complete the following statements:

1. ----- is a mountain range in California with a Spanish name.
2. ----- is a river that passes through Colorado, Utah, and Arizona.
3. The ----- is a popular dance of the Dominican Republic.
4. ----- and ----- are two states with Spanish names.
5. A popular Cuban dance is the -----.
6. A city in the United States with a Spanish name is -----.
7. ----- is an animal that the Spaniards brought from Spain to the New World.
8. The San Juan mountain range is in the state of -----.
9. A city in Texas with a Spanish name is -----.
10. The oldest city in the United States is -----.

D. In each of the following sets of words, underline the word that is not related to the others, either because it is not derived from Spanish or because it belongs to a different classification.

EXAMPLE: burro, chinchilla, llama, banana

1. rumba, jarabe tapatío, stampede, mambo
2. bronco, flotilla, mustang, rodeo
3. hill, tornado, arroyo, mesa
4. green, chocolate, barbecue, vanilla
5. sombrero, suit, poncho, mantilla
6. patio, hacienda, house, alameda
7. taco, tamal, enchilada, sandwich
8. comrade, tomato, coffee, cocoa
9. peón, Creole, renegade, teacher
10. armada, contraband, canoe, ship

15. *Recordar* los días hermosos del verano. (a) nosotras (b) tú (c) vosotros (d) Vds.
 (a) ----- (c) -----
 (b) ----- (d) -----

C. Replace the verbs in italics with the corresponding forms of the verbs in parentheses.

1. *Creemos* que ella es inteligente.
 (pensar) ----- (decidir) -----
2. Carlos y yo *compramos* el tocadiscos nuevo.
 (esconder) ----- (romper) -----
3. Cuando hace calor *bebo* una gaseosa.
 (servir) ----- (pedir) -----
4. ¿*Aprendes* las canciones viejas?
 (estudiar) ----- (cantar) -----
5. El maestro pocas veces *enseña* cosas interesantes.
 (referir) ----- (describir) -----
6. El ladrón *confiesa* su falta.
 (sentir) ----- (repetir) -----
7. Los ciudadanos *respetan* la república.
 (defender) ----- (gobernar) -----
8. Los jóvenes *esperan* media hora.
 (bailar) ----- (jugar) -----
9. ¿Quién *prepara* el postre?
 (comer) ----- (tomar) -----
10. *Entramos* en el dormitorio.
 (dormir) ----- (escribir) -----
11. ¿*Leéis* vosotros todas las páginas del libro?
 (contar) ----- (mirar) -----
12. Alberto *vende* la pluma.
 (perder) ----- (devolver) -----
13. *Acepto* la caja de dulces.
 (cerrar) ----- (encontrar) -----
14. Los pájaros *viajan* al sur cada año.
 (volar) ----- (volver) -----
15. ¿No *viven* los reyes en palacios?
 (almorzar) ----- (morir) -----
16. Aquel abogado *desea* ser rico.
 (poder) ----- (resolver) -----

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17. ¿Caminan Vds. a la plaza?
(correr) ----- (llegar) -----
18. La niña recibe una blusa rosada.
(mostrar) ----- (poseer) -----
19. Vd. debe vivir en el segundo piso.
(necesitar) ----- (preferir) -----
20. ¿Besas a tu hermano menor?
(querer) ----- (escuchar) -----

Key - Stem Changing Verbs = SCV martes

Mastery Exercises (Lessons 1-5) 31

15. ~~Recordar los días hermosos del verano.~~ (a) ~~nosotras~~ (b) ~~tú~~ (c) ~~vosotros~~ (d) ~~Vds.~~
 (a) ----- (c) -----
 (b) ----- (d) -----

C. Replace the verbs in italics with the corresponding forms of the verbs in parentheses.

- Creemos* que ella es inteligente.
(pensar) pensamos (decidir) decidimos
- Carlos y yo *compramos* el tocadiscos nuevo.
(esconder) escondemos (romper) rompemos
- Cuando hace calor *bebo* una gaseosa.
(servir) sirvo (SCV) (pedir) pido (SCV)
- ¿*Aprendes* las canciones viejas?
(estudiar) estudias (cantar) cantas
- El maestro pocas veces *enseña* cosas interesantes.
(referir) refiere (SCV) (describir) describe
- El ladrón *confiesa* su falta.
(sentir) siente (SCV) (repetir) repite (SCV)
- Los ciudadanos *respetan* la república.
(defender) defienden (SCV) (gobernar) gobieranan (SCV)
- Los jóvenes *esperan* media hora.
(bailar) bailan (jugar) juegan (SCV)
- ¿Quién *prepara* el postre?
(comer) come (tomar) toma
- Entramos* en el dormitorio.
(dormir) dormimos (escribir) escribimos
- ¿*Leéis* vosotros todas las páginas del libro?
(contar) contáis (mirar) miráis
- Alberto *vende* la pluma.
(perder) pierde (SCV) (devolver) devuelve (SCV)
- Acepto* la caja de dulces.
(cerrar) (SCV) cierro (encontrar) encuentro (SCV)
- Los pájaros *viajan* al sur cada año.
(volar) vuelan (SCV) (volver) vuelven (SCV)
- ¿No *viven* los reyes en palacios?
(almorzar) almuerzan (SCV) (morir) mueren (SCV)
- Aquel abogado *desea* ser rico.
(poder) puede (SCV) (resolver) resuelve (SCV)

32 Spanish First Year

17. ^u¿Caminan Vds. a la plaza?
(correr) Corren (llegar) llegan
18. La niña recibe una blusa rosada.
(mostrar) muestra (scv) (poseer) posee
19. Ud. debe vivir en el segundo piso.
(necesitar) necesita (preferir) prefiere (scv)
20. ¿Besas a tu hermano menor?
(querer) quieres (scv) (escuchar) escuchas

D. Answer the following questions affirmatively in Spanish. ("Sí, . . .")

1. ¿Existen tigres en el bosque? -----
2. ¿Escribe Vd. con tiza en la pizarra? -----
3. ¿Logra Vd. salir bien en las pruebas? -----
4. ¿Juega Vd. al béisbol? -----
5. ¿Entiende Vd. el español? -----
6. ¿Pronuncian Vds. correctamente las palabras? -----
7. ¿Patina Vd. al aire libre? -----
8. ¿Toca Vd. un instrumento músico? -----
9. ¿Trabaja Vd. en el escritorio? -----
10. ¿Habla Vd. mucho con sus compañeros de clase? -----

E. Answer the following questions negatively in Spanish. ("No, . . .")

1. ¿Explica Vd. la lección a la clase? -----
2. ¿Piensa Vd. viajar a Rusia alguna vez? -----
3. ¿Borra Vd. de su cuaderno las cosas importantes? -----
4. ¿Presta Vd. su llave a otras personas? -----
5. ¿Llora Vd. ahora? -----
6. ¿Omite Vd. . . .? -----