

**9th Grade  
Lesson Plan  
Packet**

**4/13/2020-4/17/2020**

## Remote Learning Packet

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

**April 13-17, 2020**

**Course:** Biology

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

Ms. Oostindie megan.oostindie@greatheartsirving.org

**Weekly Plan:**

Monday, April 13

Quiz - types of selection

Tuesday, April 14

Aristotle, briefly

p. 340 - history of classification questions 1 + 2

Wednesday, April 15

pp. 337-339 Linnaean Taxonomy - copy chart from p. 338 (choose a species, go Domain → Species)

Etymologies at each level

p. 339 #3, 4, 6

Thursday, April 16

Modern Taxonomy pp. 346-350

Landscape worksheet including cell type, body plan, nutrition circle the option activity

Friday, April 17

Dichotomous Keys - pp. 354-355 Part B

### Statement of Academic Honesty

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

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

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Student Signature

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## Monday, April 13 - Selection quiz



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**Choose two of the examples below. For each, identify the type of selection described by the example, and write 1-2 sentences explaining how you can tell. Then, sketch a line graph describing the change in population over time for each example.**

1. A population of ground-dwelling lizards has been found with tails of various lengths. A long-term study showed that lizards with longer tails tended to survive and reproduce more. The researchers noticed that predators often left the longer-tailed lizards alone once they caught sight of the lizards' squiggly, patterned tails. Some lizards even dangled and wiggled their tails to ward off predators. Over multiple generations, the overall average tail length for this population got longer.
2. A botanist noticed that a large group of flowers tended to grow to the same height across the whole population. She noticed that shorter plants wilted and remained puny, probably because they do not get the same exposure to sunlight as the taller plants. The very tall plants were observed as growing beautifully, but were oftentimes bent and broken by the wind or passing animals. Over multiple generations, the botanist saw the average height of the plants remain almost the same, with minimal variation between individuals.
3. There is a population of mice living at the beach where there is light-colored sand mixed with patches of tall grass. It has been found that light-colored mice tend to survive and reproduce readily, as do dark-colored mice. Medium-colored mice, on the other hand, have a hard time finding a place to hide. Not as many of these mice and therefore do not reproduce as frequently.

## Tuesday, April 14 - Aristotle's Distinctions between Animals

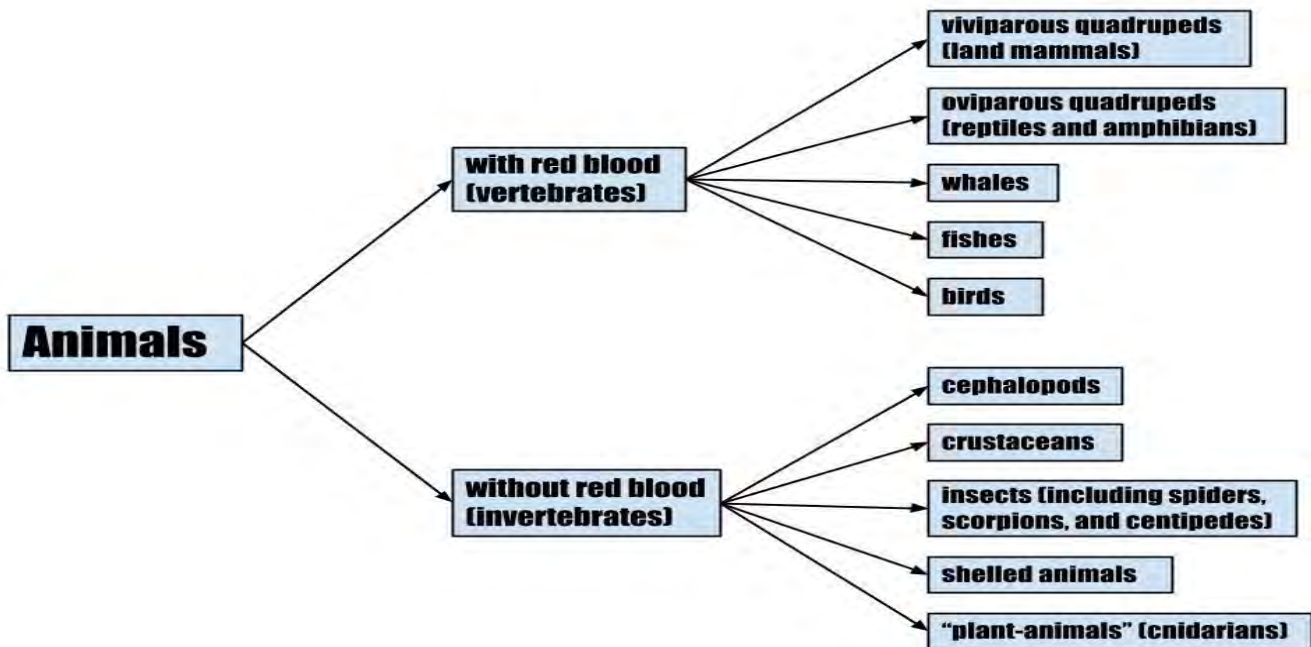
Aristotle was one of the first biologists we know about to attempt to construct a system of classification. He attempted to categorize all animals into common groups based on observable traits, stating

“Animals differ from one another in their modes of subsistence, in their actions, in their habits, and in their parts. Concerning these differences we shall first speak in broad and general terms, and subsequently we shall treat of the same with close reference to each particular genus.”

Within the largest category (all animals), the first distinction he made was between animals with red blood and those without. After that he distinguished different animals based on other traits, like whether or not their young came from eggs, or what their outermost layers are made of. He made simple observations, and reasoned about the animals in questions based on those observations. Here's one of many examples from *On the History of Animals*:

“Of animals that live on dry land some take in air and emit it, which phenomena are termed 'inhalation' and 'exhalation'; as, for instance, man and all such land animals as are furnished with lungs. Others, again, do not inhale air, yet live and find their sustenance on dry land; as, for instance, the wasp, the bee, and all other insects.

Here's a summary of how Aristotle organized all the animals:



In your notes, answer the following:

1. Is this an accurate system for organizing all the animals? Why or why not?
2. What makes animals different?
3. Is Aristotle's system missing anything? What's missing?

Then, read p. 340 in the textbook, and complete question #1 and #2 in your notes, just below #1-3 from above.

## Wednesday, April 15

Read p. 337-339 and take good notes, including terms. Be sure to copy the chart from page 338. Then, complete p. 339 #3, 4, 6.

Because we've agreed on Latin and Greek names as standard nomenclature, etymologies become very helpful guides when discussing taxonomy. Take the German Wasp for example. The language of its taxonomy might seem complex, but the realities each name describes are easily grasped.

### German Wasp

#### Domain: Eukaryota

"characterized by well-defined cells (with nuclei and cell walls)," 1957, from French *eucaryote* (1925), from Greek *eu* "well, good" (see **eu-**) + *karyon* "nut, kernel"

#### Kingdom: Metazoa

Meta- from Greek *meta* (prep.) "in the midst of; in common with; next after, behind," in compounds most often meaning "change" of place, condition, etc.

Zoon - animal form containing all elements of a typical organism of its group," 1864, from Greek *zōon* "animal," from PIE root **\*gwei-** "to live."

#### Phylum: Arthropoda

literally "those with jointed feet," from Greek *arthron* "a joint" + *podos* genitive of *pous* "foot".

#### Subphylum: Uniramia

Latin "one branch" or "one twig" referring to the legs only having one branch past the joint.

#### Class: Insecta

c. 1600, from Latin *insectum* "(animal) with a notched or divided body," literally "cut into," noun use of neuter past participle of *insectare* "to cut into, to cut up," from *in-* "into" + *secare* "to cut".

#### Order: Hymenoptera

Order of insects that includes ants, wasps, and bees, 1773, coined in Modern Latin 1748 by Linnæus from Greek *hymen* (genitive *hymenos*) "membrane" (see *hymen*) + *pteron* "wing".

#### Family: Vespidae

Old English *wæps*, *wæsp* "wasp," altered (probably by influence of Latin *vespa*) from Proto-Germanic **\*wabis-** (source also of Old Saxon *waspa*, Middle Dutch *wespe*, Dutch *wesp*)

#### Genus: Vespula

See above

#### Species: Vespula germanica

"German wasp"

## **Thursday, April 16**

Read and take notes over pp. 346-350. Record in your notes vocabulary terms and their definitions. Summarize in your notes the three key insights about the relationships between major groups.

Using the table on p. 349, complete the Kingdom and Domain Characteristics worksheet attached to the packet. If you do not have a printer, recreate the handout on a separate paper.

## **Friday, April 17**

Complete the Dichotomous Key Lab. You will need to gather six to ten shoes from your own wardrobe or from members of your family. Be sure to ask permission to use whichever shoes you choose. Your lab report should be written on lined paper to be turned in at a later date. Follow the direction as listed on the lab handout.

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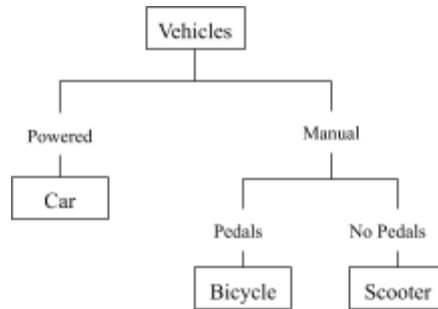
## Dichotomous Key Lab

**Directions:** Assemble the appropriate materials and follow the lab procedure. Your lab report should be written on separate lined paper to be turned in at a later date. Your lab report must include a title, table, and your dichotomous key. You do not need to write the materials list or methods in your lab report.

**Materials**

- Pencil
- Paper
- Shoes
- Masking tape
- Marker

**Example Dichotomous Key**



**Methods**

1. Gather between six and ten single shoes.
2. Using tape and a marker, label the soles of the shoes with a unique number.
3. In your lab report, make a table like the one below that lists some of the shoes’ general characteristics, such as the type and size. You may add your own columns to the table.

**Distinguishing Features of a Sample of Shoes**

Shoe Number	Men’s / Women’s	Laced / Slip-on	Color	Size	[add your own features if necessary]
1					
2					
etc.					

4. Use the information in your table to make a dichotomous key that can be used to identify the shoe. Remember that a dichotomous key includes pairs of opposing descriptions. At the end of each description the key should either identify an object or give direction to go to another specific pair of descriptions. Write your dichotomous key in your lab report.
5. After you have completed your key, have a family member use the key to identify a shoe’s number. Verify the accuracy of their identification by reading the label on the shoe. If the key led them to an inaccurate identification, make the appropriate corrections. If the key led them to an inaccurate identification, make the appropriate corrections.

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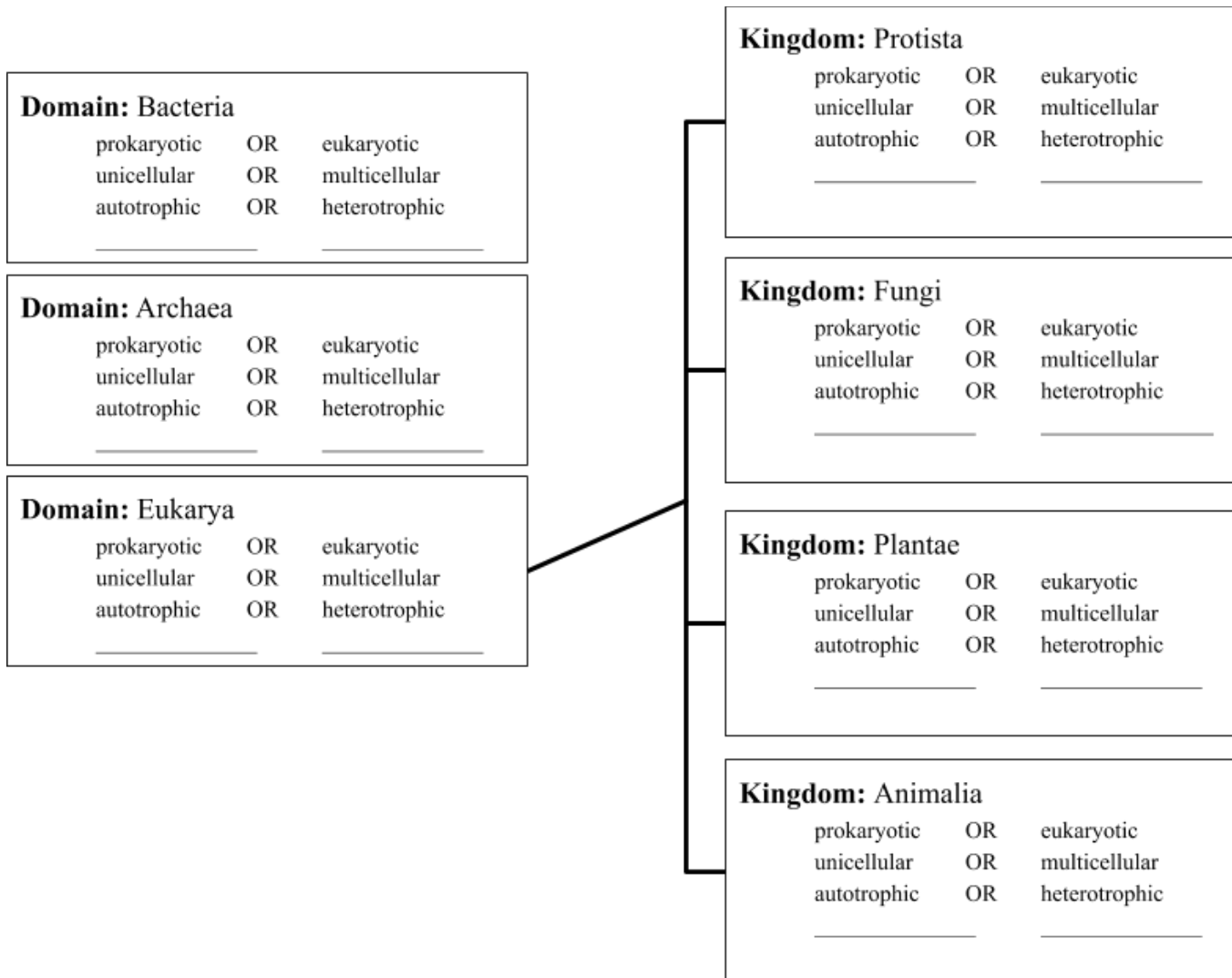
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### Kingdom and Domain Characteristics

**Directions:** Using the table on p. 349, circle the correct options for each characteristic of the following kingdom and domains. If both options apply, circle both. On the blanks, specify the type of heterotrophy or autotrophy utilized by life belonging to that domain or kingdom (e.g. photosynthesis, chemosynthesis, phagocytosis).





## Remote Learning Packet

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**April 13-17, 2020**

**Course:** 9 Geometry

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

### Weekly Plan:

Monday, April 13

- Review “Answer Keys” for IV.2 and II.11
- Practice IV.2 and II.11

Tuesday, April 14

- Prop IV.10 (see alternate instructions)
- Write IV.11 in two-column

Wednesday, April 15

- Preliminary Constructions (II.11 and IV.10)
- Construct IV.11

Thursday, April 16

- Construct IV.12-14
- Construct IV.15 and the porism construction

Friday, April 17

- Construct IV.16
- Review and polish

### Statement of Academic Honesty

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Student Signature

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Parent Signature

**Monday, April 13**

Dear students,

I hope you are receiving this packet in good health and high spirits, and that you are enjoying all of the constructions of Book IV. The constructions will continue to get more complex and to build upon one another. For that reason, I have included in this packet a few construction “answer keys”, which are basically just my own constructions with some notes. I hope you find them helpful. It is important to get these constructions right, because, as you can probably guess, some of them will be needed in later constructions. Indeed, they will be used in the most glorious and perfect construction that we will do this year: the construction of the regular pentagon inscribed in a circle.

Three more general things to note.

First of all, with the exception of IV.11 we will not be doing two-column for any of these. This is important, because trying to read and understand all of the proofs that go along with these constructions would likely take you much longer than 40 minutes a day. (If you *want* to read them, and you have the time, go for it! But I want to be clear that I am not requiring it.) As I’m sure you have noticed by now, in construction proofs the first few steps are the actual construction, and the rest of it is the proof. Once you notice that Euclid has shifted into the proof portion, you may stop reading.

Secondly, I will ask you to complete some of these constructions on your own paper, some of them on the paper in this packet. Either way, *save all work that I am assigning to be turned in.*

Lastly, if you are having any trouble with these constructions, please feel free to email me at any time. I miss you all, and I miss teaching you and answering your questions. If you cannot figure something out, do not hesitate to email!

Ok, that’s all. Grab your compass and straightedge, and let’s get started!

Today, I would like you to:

- 1) Spend some time reviewing the answer keys that I have made for you, for IV.2 and II.11 (Labeled “IV.2 Construction Answer Key” and “Construction of Golden Ratio (II.11)”).
- 2) Then, practice these constructions 2x each on the papers that I have provided for you in the back of this packet. They are labeled “Practice: IV.2 and II.11.”

## Tuesday, April 14

Today, I would like you to:

- 1) Construct IV.10 on a separate sheet of paper. This is a construction of the “Golden Triangle.” For this construction, please see attached instructions in the back of this packet, labeled “IV.10 Construction.” Euclid’s construction is slightly more complicated, but that is for the sake of his proof. You may read it if you’d like to, but you do not need to.
- 2) Write IV.11 into two-column notes. This is it! The crown of all of our constructions this year: the Regular\* Pentagon! But do not *construct* it yet--that is tomorrow’s work. As you will see, the construction is very involved, requiring several of the constructions that you have just learned.

\*NB: “Regular” means “both equilateral (all equal sides) and equiangular (all equal angles).”

## Wednesday, April 15

Today is the big day! It is time to construct your first-ever regular pentagon! Here is what I would like you to do:

- 1) Follow the guided constructions entitled “Preliminary work for Pentagon Construction,” included in this packet. You may have noticed yesterday that IV.11 begins with a IV.10 Golden Triangle in the first step. But the Golden Triangle requires the Golden Ratio (II.11)--thus, these two constructions must be done before you begin on the actual pentagon.
- 2) Using your preliminary constructions, complete the construction of IV.11 on a separate sheet of paper. When you are done, gaze upon the beautiful shape that you have created.
- 3) Join the final two vertices of your pentagon. What do you get? Could this pattern be extended? (These are rhetorical questions: please answer them in your mind, or test them out on your construction, but you needn’t write a response.)

## Thursday, April 16

Today, we have three constructions to do. The first two are about pentagons; the third is about hexagons.

I would like you to:

- 1) Construct IV.12-14 on the paper provided (entitled “Guided Constructions: IV.12-14 and IV.16”). Do not do IV.16 yet (that will be done on Friday).
- 2) Perform IV.15, the construction of the regular hexagon on a separate sheet of paper. Then, *on the same construction*, perform one of the three constructions mentioned in the porism: namely, circumscribe a regular hexagon about the circle that contains your original hexagon. This can be done by drawing tangents at each of the vertices of your hexagon, using the III.16.porism method of drawing perpendiculars to the radii at those points. The result will be a hexagon *in* the circle *and* a hexagon *around* the circle.

## Friday, April 17

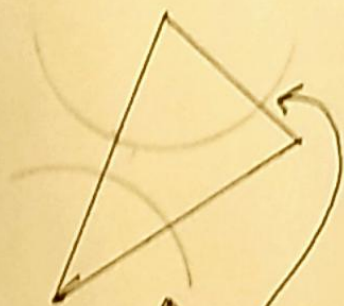
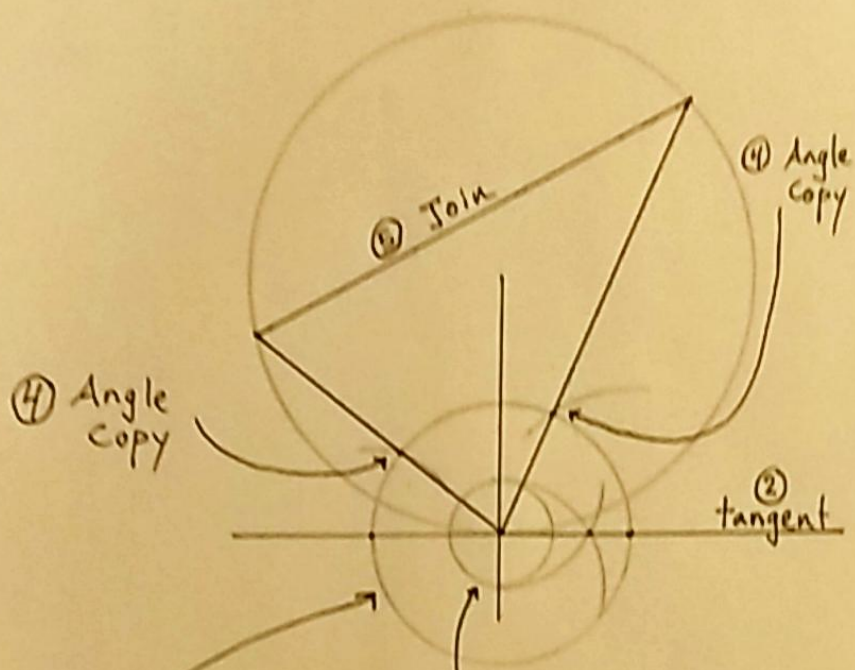
This is it--the last day in Book IV! I hope you have enjoyed all these wonderful constructions.

Today, I would like you to:

- 1) Perform the IV.16 construction, using the construction guide to be found in this packet under the title “IV.16 Construction Guide.”
- 2) Use any time you have left to finish up and perfect any of the constructions from Book IV that still need some work.

Congratulations! You have finished Book IV and are construction masters! Next week, we will begin our journey into Books V and VI, on *Ratio and Proportion*.

## IV. 2 Construction Answer Key



③ This circle is used for both angle copies. Notice the equal circles about the angles of my triangle.

(You may use different-sized circles; it is just cleaner if you use one circle for both.)

① Construction of tangent (perpendicular to radius)

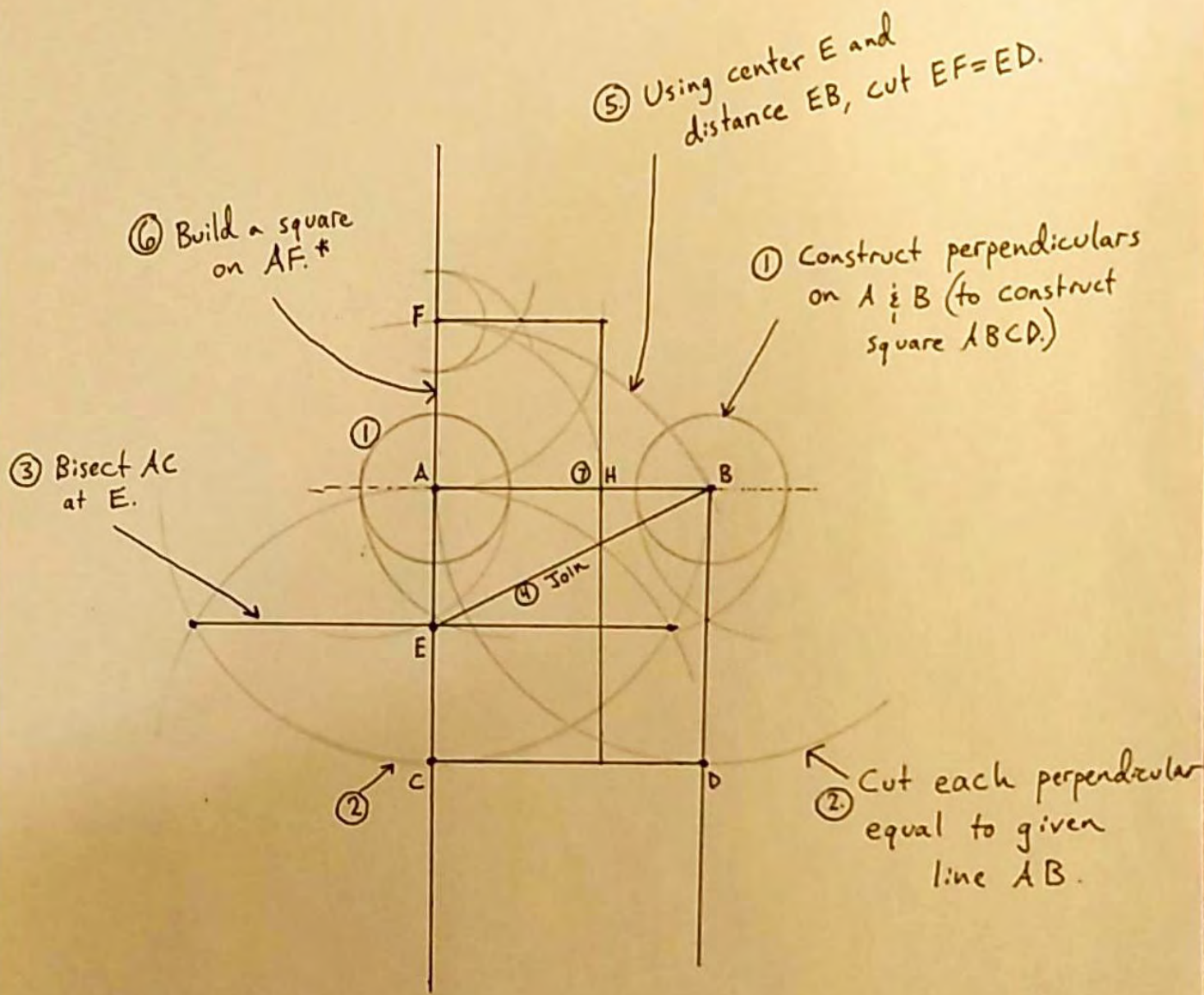
② tangent

④ Angle Copy

④ Angle Copy

⑤ Join

# Construction of Golden Ratio (II.11)



⑦ The point H is what we have been after this whole time. It cuts AB in the Golden Ratio so that  $AB:AH = AH:HB$ .

\* NB: A square is actually only needed for the proof. You may simply copy AF onto line AB.

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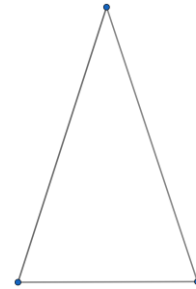
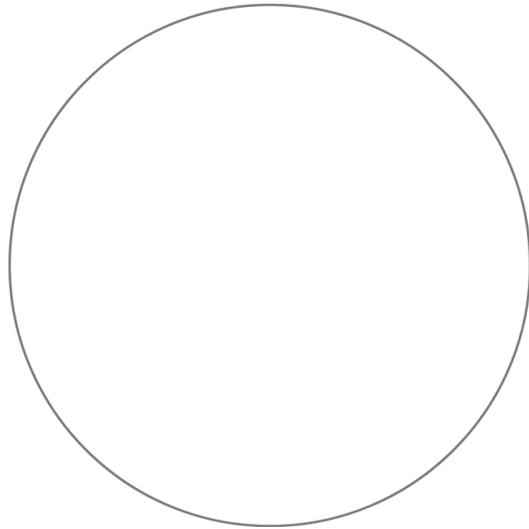
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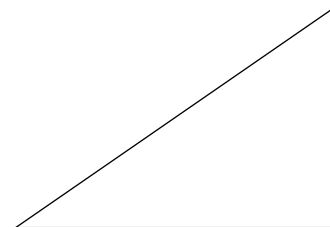
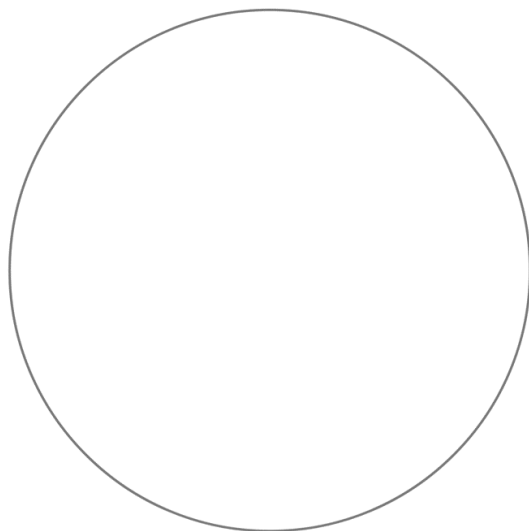
Practice #1:

IV.2: Inscribe the given triangle in the given circle.



Practice #2:

IV.2: Inscribe the given triangle in the given circle.



Practice #1:

II.11: Cut the given line in the Golden Ratio.



Practice #2:

II.11: Cut the given line in the Golden Ratio.





## IV. 10 Construction

The purpose of this construction is to construct a Golden Triangle,  $\triangle ABC$ . A "Golden Triangle" is an <sup>isosceles</sup> triangle whose base angles are each double the remaining peak angle, and whose sides are in the Golden Ratio. That is,  $AB:BC$  is the golden ratio.

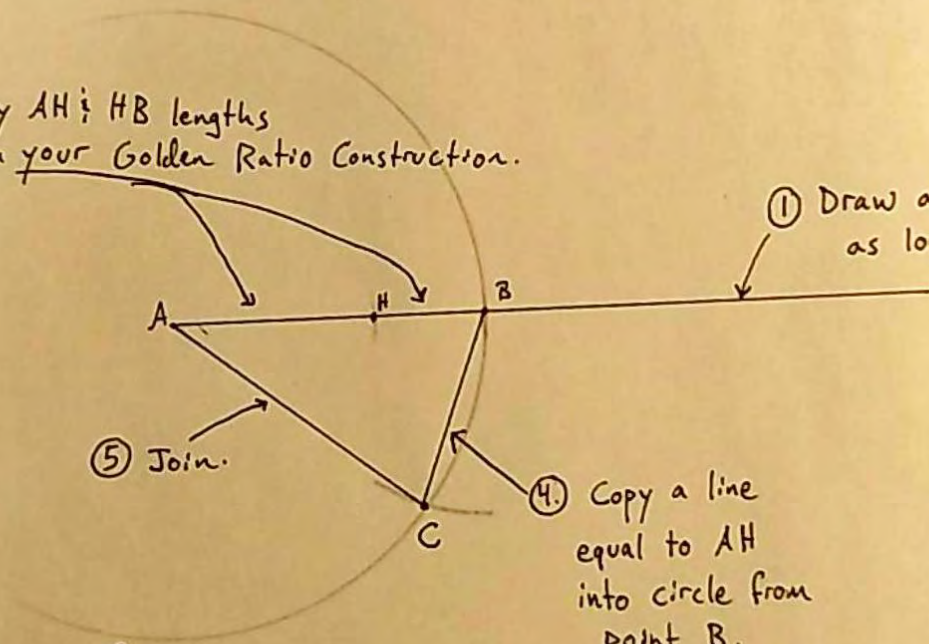
② Copy AH & HB lengths from your Golden Ratio Construction.

① Draw a straight line, as long as you'd like.

⑤ Join.

④ Copy a line equal to AH into circle from point B.

③ Draw a circle about point A, with distance AB.



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\_\_\_\_\_ :

Given:

To Prove:

Statements	Reasons
1. _____	1.
2. _____	2.
3. _____	3.
4. _____	4.
5. _____	5.
6. _____	6.
7. _____	7.
8. _____	8.
9. _____	9.
10. _____	10.
11. _____	11.
12. _____	12.
13. _____	13.
14. _____	14.
15. _____	15.
16. _____	16.
17. _____	17.
18. _____	18.
19. _____	19.
20. _____	20.

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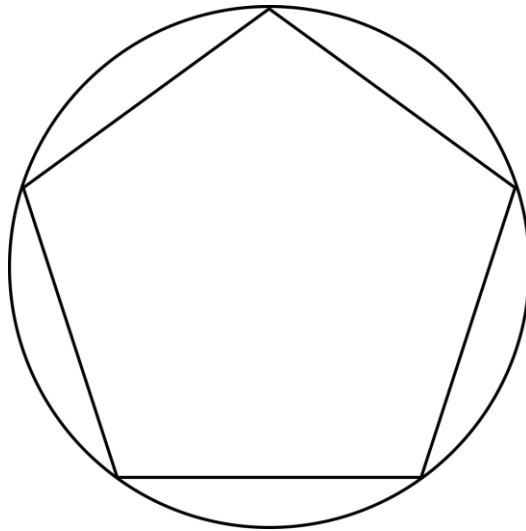
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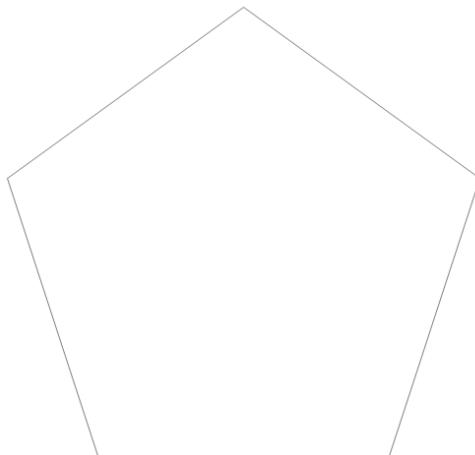
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IV.12: About the given circle, circumscribe a regular pentagon.

(The first step has been done for you, inscribing a regular pentagon into the given circle—IV.11)



IV.13: In the given regular pentagon, inscribe a circle.



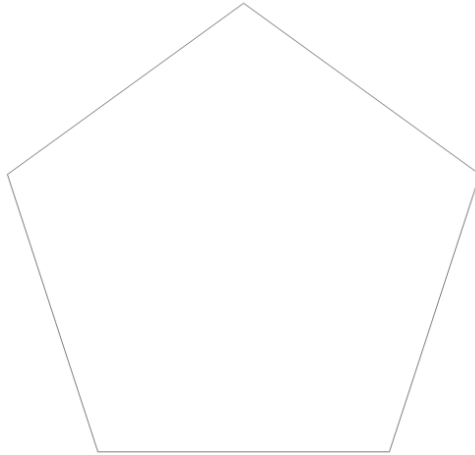
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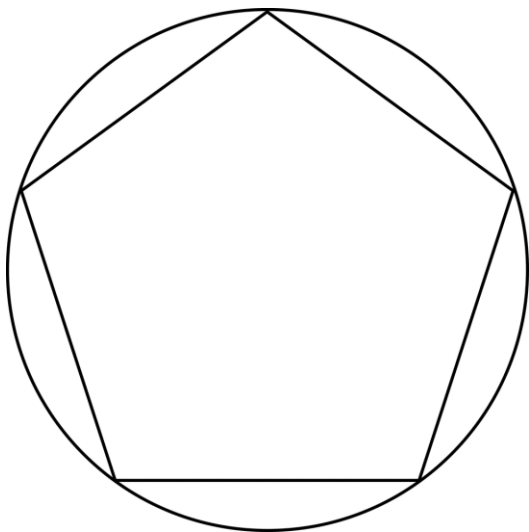
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IV. 14: About the given regular pentagon, circumscribe a circle.



IV.16: In the given circle, inscribe a fifteen-angled regular figure.

*(The pentagon has been done for you. You must construct your own equilateral triangle [I.1] and then inscribe it in the circle [IV.2]).*



Pentagon Preliminary Work:

Construct the Golden Ratio on the given line [II.11].

Then, either directly on top of your Golden Ratio construction, or in the space below, construct a Golden Triangle [II.11]. (If you construct it below, just use your compass to copy the lengths of the Golden Ratio onto a line below.)

## Remote Learning Packet

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**April 13-17, 2020**

**Course:** Humane Letters 9

**Teacher(s):** Mr. McKowen ([robert.mckowen@greatheartsirving.org](mailto:robert.mckowen@greatheartsirving.org))

Mr. Mercer ([andrew.mercer@greatheartsirving.org](mailto:andrew.mercer@greatheartsirving.org))

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

### Weekly Plan:

Monday, April 13

- Read and annotate *The Old Man and the Sea* pp. 9-30 (top)
- Write a reflection.

Tuesday, April 14

- Read *The Old Man and the Sea* pp. 30-54
- Answer reading questions

Wednesday, April 15

- Read and annotate *The Old Man and the Sea* pp. 54-80
- Write a reflection

Thursday, April 16

- Read and annotate *The Old Man and the Sea* pp. 80-100 (top)
- Answer reading questions

Friday, April 17

- Read and annotate *The Old Man and the Sea* pp. 100-127
- Consider seminar questions

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Student Signature

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Parent Signature

## Monday, April 13

1. Read and annotate *The Old Man and the Sea* pp. 9-30 (top)
2. Put your complete heading and the title ***The Old Man and the Sea* pp. 9-30** at the top of your paper.
3. Write a reflection on what you have read. What is your sense of the main conflict of the novel? What themes do you see emerging? What is your estimation of the central characters (the old man and the boy)? Consider these or any other aspects of the story that interest you. You may write in the first person.

## Tuesday, April 14

1. Read *The Old Man and the Sea* pp. 30-54
2. Put your heading and the title ***The Old Man and the Sea* pp. 30-54** at the top of your paper.
3. Answer the following reading questions in complete sentences. Make frequent and specific reference to the text, making sure to include appropriate citations.
  - a. What creature helps the old man find fish?
  - b. What species is the big fish that eats the sardines on the old man's line?
  - c. What predicament does the old man find himself in?
  - d. Consider the old man's feelings toward the great fish. What do we learn from the memory of the male and female marlins? Consider the old man's words to the great fish throughout this section. Do they show a changing attitude toward the fish itself or a development in our understanding of the old man's character? Write at least a paragraph.

## Wednesday, April 15

1. Read and annotate *The Old Man and the Sea* pp. 54-80
2. Put your heading and the title ***The Old Man and the Sea* pp. 54-80** at the top of your paper.
3. Write a reflection on what you have read. What has struck you about the character of the old man? What about the fish? (Can we consider the fish a character?) Has the story developed as you were expecting, or have you been surprised? What predictions might you make about what will happen next? Consider these or any other aspects of the story that interest you. You may write in the first person.

## Thursday, April 16

1. Read and annotate *The Old Man and the Sea* pp. 80-100 (top)
2. Put your heading and the title ***The Old Man and the Sea* pp. 80-100** at the top of your paper.
3. Answer the following reading questions in complete sentences. Make frequent and specific reference to the text, making sure to include appropriate citations.
  - a. "Soon he will have to circle. Then our true work begins." (84). Why does the old man think this?
  - b. On pg. 88, the old man asks the fish to not jump. What is he so afraid of?

- c. In your notebook, carefully copy out the most beautiful or interesting sentence from this reading (80-100). What struck you about it?
- d. Slowly read the large (and only main) paragraph on pg. 99 *aloud*. What is the unfolding drama in these moments? What does it tell us about the old man's character? Write at least a paragraph.

## Friday, April 17

1. Read and annotate *The Old Man and the Sea* pp. 100-127
2. Put your heading and the title ***The Old Man and the Sea* pp. 100-127** at the top of your paper.
3. Consider the following questions for a future seminar. You do not need to write fully developed sentences or paragraphs, but jot down some notes and key citations from the text.
  - a. What are the conflicts in the story? What is the key conflict?
    - i. Is the struggle with the fish clearly a conflict?
    - ii. 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?
  - b. Pg. 59: Why must the old man kill the fish? (Refer to promise on pg. 54).
  - c. Is the old man an exemplar of any virtue?
  - d. Why is he defending the dead fish from the sharks, if the whole point was to kill the fish?
  - e. Pg. 75: "I must kill him. I am glad we do not have to try to kill the stars."
    - i. What creates the necessity to do one and not to have to do the other?
    - ii. What should we make of the old man's claims of unworthiness?
  - f. What makes everything so wrong on pg. 110 and why?
  - g. 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?
  - h. Analyze the tension between guilt and responsibility in the novel.
    - i. Did the old man succeed in the end?
    - j. What role does luck play in the story? Is the old man lucky or unlucky?
    - k. What is the significance of the old man's recurring dream of the lions?



## Remote Learning Packet

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**April 13-17, 2020**

**Course:** 9 Latin III

**Teacher(s):** Mr. Bascom john.bascom@greatheartsirving.org

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

### Weekly Plan:

Monday, April 13

- Noun review
- read and answer questions 1-7 of ‘versus Ovidiani’
- analyze nouns a-h

Tuesday, April 14

- Read lines 10-20 of ‘versus Ovidiani’ and answer questions 8-15.
- Read ‘Io, vacca humana’

Wednesday, April 15

- About the language 2*
- study vocabulary

Thursday, April 16

- Practice the language 1*
- Practice the language 3*

Friday, April 17

- Complete the worksheet **sententiās complē!**
- Short review of Stage 39

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

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Student Signature

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Parent Signature

## Monday, April 13

### 1. **Noun review:** carefully read through this review.

Recall that nouns have 3 parts:

1. Gender
2. Number
3. Case

That the 5 cases and their uses are:

1. **Nominative**, which indicates the subject or predicate nominative
  - *Salvius est senator*
2. **Genitive**, which indicates the relation of one noun to another, such as possession, quantity, or characteristic. Most often the genitive is translated with 'of'.
  - *equus Salvii*
  - *unus tribunorum*
3. **Dative**, which indicates the indirect object, the direct object of certain verbs such as 'narro', 'respondeo', 'credo', 'pareo', 'noceo', 'ignosco'. It is best translated with a 'to' or 'for'.
  - *Salvius Epaphrodito rem totam administrabit*
  - *Epaphroditus Salvio credidit*
4. **Accusative**, which indicates the direct object or the object of certain prepositions.
  - *Epaphroditus auxilium petivit*
  - *prope urbem est flumen*
5. **Ablative**, which conveys source/separation, instrumentation, and location. A preposition is sometimes used, but not always.
  - *servus me versibus delectat* (instrumentation)
  - *Tychicus domo eiectus est* (separation)
  - *tertio die resurrexit* (location)

You will know which case a noun is in based on its ENDING and the CONTEXT.

### 2. Read lines 1-9 of 'versus Ovidiani' and answer question 1-7 and analyze\* the following nouns:

- a. *alis* (ln. 2)
- b. *capillis* (ln. 3)
- c. *nimbi* (ln. 4)
- d. *Iovis* (ln. 5)
- e. *undis* (ln. 6)
- f. *aquarum* (ln. 8)
- g. *flumina* (ln. 9)
- h. *campos* (ln. 9)

\*give the case, number, gender, and grammatical function.

## Tuesday, April 14

1. Read lines 10-20 of 'versus Ovidiani' and answer questions 8-15.
2. Also, read 'Io, vacca humana'. After you have read the story, read through the questions and answer them mentally, if there are any you do not know, go back and find the answers. You do not need to write anything down.

## Wednesday, April 15

1. Read through *About the language 2*
  - a. Read carefully through numbers 1 & 2
  - b. Write a translation to a & b in number 3
  - c. Write down the noun adjective pairs in a-f in number 4 (as it says in the directions)
  - d. Write down translations of a-d from number 5 and write down any noun adjective pairs for each.
2. With the remaining time, study the vocabulary. Be sure you incorporate repeatedly reciting the vocabulary aloud & quizzing yourself on it by looking at the first word in the entry and attempting to supply the remainder from memory.

## Thursday, April 16

1. Complete *Practice the language 1* by writing down the Latin form of the word and the English translation of the sentence.
2. Complete *Practice the language 3* by writing down the full Latin form of the infinitive verb and the full English translation of both the direct statement sentence and the indirect statement sentence.

## Friday, April 17

1. Complete the worksheet **sententiās complē!** below.
2. With the remaining time, review anything that we have covered in Stage 39 that you did not fully grasp, we will be moving on to Stage 40 next week. You will most likely only have enough time to review one or two things, pick based on importance and how weak you are on it. The items below are arranged roughly in order of importance.

Items that you could review:

- heredes principis I & II
- versus Ovidiani
- Vocabulary
- Noun review
- Subjunctive cause review
- About the languages 1 & 2
- The additional exercises that we have covered (worksheets, Practice the languages etc.)

## **Īō, vacca hūmānā - Io, the human cow**

*Io was a Greek nymph who attracted the attention of Jupiter, king of the gods. Because his wife Juno was jealous, Jupiter tried to protect Io by turning her into a cow.*

Iuppiter Īō, nympham pulcherrimam, in figūram vaccae niveae vertit. Īō igitur infēlix erat quod in terrā recumbēbat et grāmen frūmentumque dūrum cōnsūmēbat. ubi vix ē terrā surrēxit, aquam ē flūmine sordidō bibēbat.

ōlim Īō, postquam patrem Īnachum forte cōspexit, Īnachō appropinquāvit et eī ōsculum dare temptāvit.

Īō vacca, ubi manūs pedēsque īnspicere temptāvit, ungulās nigrās vīdit. Īō vacca, ubi stolam nitidam īnspicere temptāvit, villōs niveōs vīdit. “ō mē miseram!” sēcum cōgitābat; ubi tamen “ō mē miseram!” dīcere temptāvit, cum magnō gemitū mū ... mūgīvit.

“babae! quid agis, vacca?” exclāmāvit pater. “tū es animal valdē molestum! abī, coniunge tē cum cēterīs vaccīs, quae in agrō sunt!”

subitō Īō trīstissimē mūgīvit et, postquam crūs dextrum sustulit et lentē dēmīsit, ungulam in pulverem firmē impressit et lentē scribere coepit:

“I”

et deinde difficulter cōnfēcit:

“O”

“ō mē miserum!” lacrimāvit pater. “tū es Iō, filia mea, et, quamquam in corpore vaccae habitās, mihi cārissima es.”

*But Io's reunion with her father was brief. Jealous Juno sent a gadfly which kept buzzing and biting Io, slowly driving her away from Greece, across land and sea, to Egypt. There, by the banks of the Nile, Io sank down weary, and Jupiter, out of pity, restored her to human shape. The local Egyptians, because they mistook Io for Isis, worshiped her like a goddess.*

**Io:** **Io** *Io* (Greek nom. & acc.)

**Īnachum:** **Īnachus** *Inachus* (King of Argos)

**crūs:** **crūs** *leg*

**dēmīsit:** **dēmittere** *lower, let down*

**pulverem:** **pulvis** *dust*

**firmē** *firmly*

**impressit:** **imprimere** *press*

**difficulter** *with difficulty*

**corpore:** **corpus** *body*

**nympham:** **nympha** *nymph*

**figūram:** **figūra** *shape*

**grāmen:** **gramen** *grass*

**ungulās:** **ungula** *hoof*

**nigrās:** **niger** *black*

**villōs:** **villī** *shaggy hairs*

**mūgīvit:** **mūgīre** *moo*

### **Questions:**

- 1 How did the cow Io pass her time?
- 2 What did she see when she tried to look at her hands and feet? at her gleaming dress?
- 3 What happened when she tried to complain?
- 4 What did she do when she caught sight of her father?
- 5 How did her father react at first?
- 6 What did Io do then?
- 7 How did her father react this second time?

## sententiās complē!

**Directions:** Choose the correct Latin word / phrase to complete each of the following sentences (i.e. the Latin word below the sentence that will correctly replace the underlined English) and then translate the entire sentence.

**NOTE:** Watch out for when indirect statement is being used and for when a subordinate subjunctive clause is being used. Both were reviewed last week, so, if you struggle here, look over Monday of last week for subjunctive clauses and Tuesday of last week for indirect statement (as well as *Practice the language 3* from yesterday).

1. Epaphrodītus dīcit duōs puerōs ab Imperātōre have been summoned.

arcessuntur                  exstrūxisse                  arcessītōs esse                  arcessītī sunt

2 Iuppiter nūntiat sē genus mortāle dīluviō has decided to destroy.

perdere cōstituit                  perdere cōstitūtum esse                  perdere cōstituisse                  perdere cōstituet

3 Quīntiliānus affirmat Titum dē irā Iovis will tell.

nārrātūrum esse                  nārrābit                  nārrāre                  nārrātum esse

4 duo puerī strēnuē labōrant ut opus finish.

perficere                  perficiant                  perficiunt                  perfēcisse

5 audiō filiōs Clēmētis ā Quīntiliānō are taught.

docentur                  docēre                  docērī                  docuisse

6 Iuppiter rogāvit ut Neptūnus terram tridente strike.

percutere                  percuteret                  percussit                  percutī

7 Ovidius recitat Iovem genus mortāle will punish.

pūniat                  pūniet                  pūnīre                  pūnītūrum esse

## Remote Learning Packet

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

**April 13-17, 2020**

**Course:** Music

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

### **Weekly Plan:**

*Monday, April 13*

- 15 minutes of review - Using terminology in Week 1 and Week 2 readings, write 5 sentences that describe the music you listened to last week (use at least 5 different terms).
- Check your work: Also, please go through the [Week 2 answers](#) and check your work for accuracy. If you have any questions, please let me know so I can explain or clarify.

*Tuesday, April 14*

- Read: [Ch 3 - Scales and Melody](#) for 10 minutes
- Summarize: Write a summary for 5 minutes (instructions below)

*Wednesday, April 15*

- Listen to [WRR 101.1](#) (on the radio or through online streaming) for 12 minutes and follow the next step.
- Please fill in the attached listening guide. Refer to a list of terminology provided, in order to use these terms accurately. If you need further clarity on any of these terms, please research them further and be ready to ask questions during our optional office hour.

*Thursday, April 16*

- Please answer the questions about [Week 3 melodies](#).

*Friday, April 17*

- Complete any work this week you have not completed.
- Watch and listen to Alma Deustscher's [Siren Sounds Waltz](#), and please write a review similar to the one you did on Wednesday, using more terminology from that worksheet. *If you have limited (or no) internet connectivity, you may substitute this by listening to 15 minutes of WRR 101.1 FM radio music and write a review about it instead.*

### **Statement of Academic Honesty**

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

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

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**Student Signature**

---

**Parent Signature**

## Details for each assignment:

### Monday, April 13

15 minutes of review - Using terminology in [Week 1](#) and [Week 2](#) readings, write 5 sentences that describe the music you listened to last week (use at least 5 different terms).

These include terms like: *beat*, *accent*, *meter*, *measure*, as well as *frequency*, *pitch*, and *noise*, as well as *amplitude*, *forte*, *piano*, *mezzo*, *tone color*, and *timbre*. If you have doubts about the meaning of these words, please re-read those sections and look up the definitions of these words.

Check your work: Also, please go through the [Week 2 answers](#) and check your work for accuracy. If you have any questions, please let me know so I can explain or clarify.

### Tuesday, April 14

Read: [Ch 3 - Scales and Melody](#) for 10 minutes

Answer the following questions:

-What is an *interval* in music?

-What is the interval between two pitch classes that share the same letter (Ex., A2 and A3)?

-How do men and women's voices complement each other? Are they usually on the same octave?

-Describe what is a *diatonic scale*, and how does solfege relate to it?

-What is a *chromatic scale*?

-What is a half step and a whole step? How are they part of the scale pattern?

-How are melodies formed by using scales? What is another name for a melody?

### Wednesday, April 15

Listen to [WRR 101.1](#) (on the radio or through online streaming) for 12 minutes and follow the next step.

Please fill in the attached [listening guide](#). Refer to a list of terminology provided, in order to use these terms accurately. If you need further clarity on any of these terms, please research them further and be ready to ask questions during our optional office hour.

The radio announcer will often name the piece and composer either before or after it is played on the radio. You have to listen attentively to make sure you catch that piece of information. (If you stream online, it will show you the title and composer.) Be sure to include the title and composer on your listening guide worksheet. Keep in mind the following questions for discussion:

*What was the tempo like? Were the melodies beautiful? Were there many instruments playing, and if so, which ones? What was the overall feel of the piece?*

### Thursday, April 16

Please answer the questions about [Week 3 melodies](#).

Write the solfege syllables for all of these melodies. They all begin with Do (the first note of each is Do). This is because each melody is in a different key, and Do is the main note of each of those keys.

Also, write numbers for counting the melody

Example: 1 2+ 3 4 = Quarter, 2 eighths, quarter, quarter. And 1 2, 3-4 = quarter, quarter, half note.

## Friday, April 17

- Complete any assignments that may still be outstanding from Monday-Thursday.
- Optional: Watch and listen to Alma Deutscher's [Siren Sounds Waltz](#), and please write a review similar to the one you did on Wednesday, using more terminology from that worksheet. Make sure you include your notes from your listening log and listening guide together in one place. This will make things easier for your final project.

*If you have limited (or no) internet connectivity, you may substitute this by listening to 15 minutes of WRR 101.1 FM radio music and write a review about it instead.*

\*A note about the concert review: For obvious reasons, you are no longer required to attend a concert. Instead of doing that, you will gather information from your listening log and your notes from the readings I provide. You will take many notes over the next few weeks, so it is important that you keep these organized. In next week's packet, I will assign the final project, which will include listening to a concert with a variety of classical music, and you will write a paper about it. You will be expected to use the terminology provided in the weekly handouts. More details to come.

*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.*



- Simple quadruple meter

- most common rhythms:

FOR THE BEAUTY OF THE EARTH

Handwritten rhythmic patterns:  $\uparrow \downarrow \uparrow \downarrow$  and  $\uparrow \uparrow \uparrow \uparrow$  and  $\downarrow \downarrow \downarrow \downarrow$

Conrad Kocher (1786-1872)  
Arranged by E. M.



Piano 1

Stately

*mp*

5

9

*mf*

*f*

Piano 2

Stately

*mp*

5

9

*mf*

*f*

MORNING HAS BROKEN

015

Qualis  
Arranged by E. M.

Flowing

mp

2 3

1-2-3

1-2-3

1 2 3

1-2-3

1-2-3

2 3

1-2-3

9

1-2-3

1 2 3

1-2-3

1-2-3 mp

2 3

1-2-3

1-2-3

1 2 3

17

1-2-3

1-2-3

1 2 3

1-2-3

1-2-3

1-2-3 p

1-2-3

1-2-3

- Simple triple meter

- Most common triple meter

Handwritten notes and symbols at the bottom of the page.

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## CHAPTER 3

# Scales and Melody

As we noted in Chapter 2, music generally does not use the total continuous range of musical sounds. Instead, it draws on only a limited number of fixed pitches. These pitches can be assembled in a collection called a scale. In effect, a scale is the pool of pitches available for making music.

## 1 Scales

There are many different scales used in the musical cultures of the world. From them, musicians everywhere build an infinite array of melodies and other musical structures. If you sing to yourself the melody of one of your favorite songs, you will have employed the pitches of a scale. But how do scales—in particular the scales basic to Western art music—work?

### The Octave

Any two pitches will have a certain distance, or difference in highness and lowness, between them. Musicians call this distance an interval. Of the many different intervals used in music, one called the octave has a special character that makes it particularly important.

If successive pitches are sounded one after another—say, running from low to high up the white keys on a piano—there comes a point at which a pitch seems in some sense to “duplicate” an earlier pitch, but at a higher level. This new pitch does not sound identical to the old one, but somehow the two sounds are very similar. They blend extremely well; they almost seem to melt into each other. This is the octave.

What causes the phenomenon of octaves? Recall from Chapter 2 that when strings vibrate to produce sound, they vibrate not only along their full length but also in halves and other fractions (page 14). A vibrating string that is exactly half as long as another will *reinforce* the longer string’s strongest overtone. This reinforcement causes the duplication effect of octaves.

As strings go, so go vocal cords: When men and women sing along together, they automatically sing in octaves, duplicating each other’s singing an octave or two apart. If you ask them, they will say they are singing “the same song”—not many will think of adding “at different octave levels.”



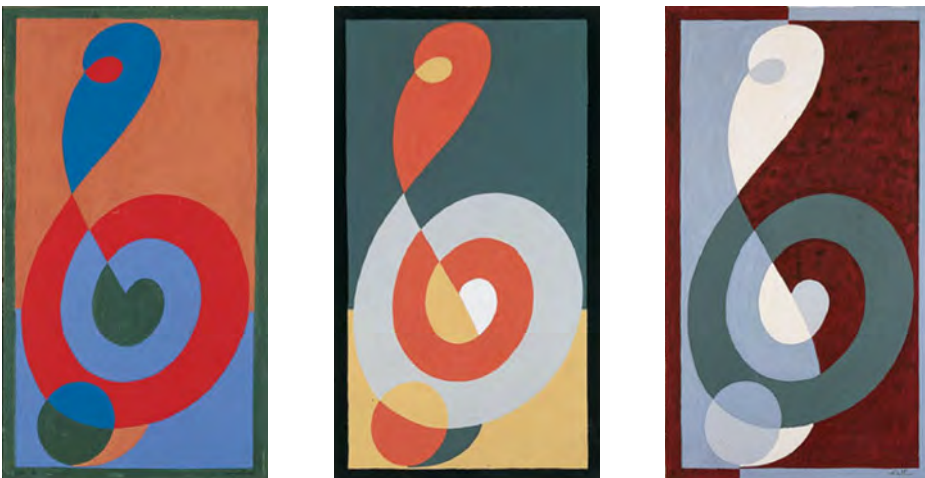
Choral singing, the route by which millions of people have come to know and love music

As a result of the phenomenon of octaves, the full continuous range of pitches that we can hear falls into a series of “duplicating” segments. We divide these octave segments into smaller intervals, thereby creating scales.

### The Diatonic Scale

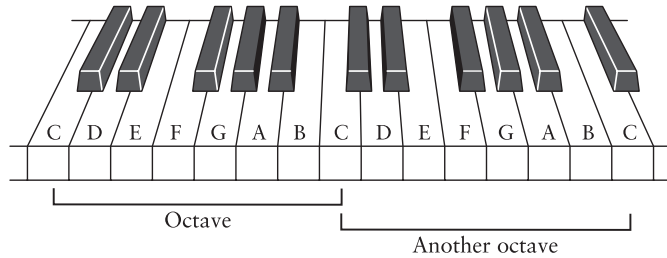
The scale originally used in Western music is a set of seven pitches within the octave, called the diatonic scale. Dating from ancient Greek times, the diatonic scale is still in use today. When the first of the seven pitches is repeated at a higher duplicating pitch, the total is eight—hence the name *octave*, meaning “eight span.”

Anyone who knows the series *do re mi fa sol la ti do* is at home with the diatonic scale. You can count out the octave for yourself starting with the first



A pioneer of modern design, the German American painter Josef Albers (1888–1976) produced twenty-seven of these wonderful treble clefs, all in different color combinations.

do as *one* and ending with the second do as *eight*. The set of white keys on a keyboard plays this scale. Shown in the following diagram is a keyboard and diatonic scale notes running through two octaves. The scale notes (itches) are marked with their conventional letter names. Because there are seven pitches, only the letters up to G are used before returning to A.



“Always remember that in listening to a piece of music you must hang on to the melodic line. It may disappear momentarily, withdrawn by the composer, in order to make its presence more powerfully felt when it reappears. But reappear it surely will.”

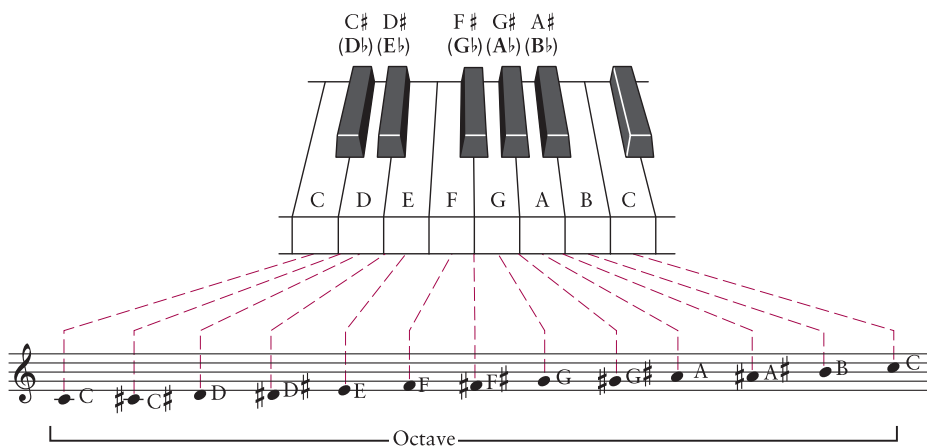
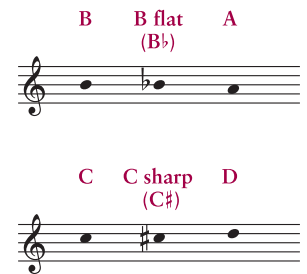
*From what is still one of the best books on music appreciation, What to Listen for in Music by composer Aaron Copland, 1939 (see page 347)*

### The Chromatic Scale

The diatonic scale was the original, basic scale of Western music. At a later period, five more pitches were added between certain of the seven pitches of the diatonic scale, making a total of twelve. This is the **chromatic scale**, represented by the complete set of white and black keys on a keyboard.

The chromatic scale did not make the diatonic scale obsolete. For centuries Western composers used the chromatic scale freely while favoring the diatonic scale that is embedded in it. Keyboards reflect this practice, with their chromatic notes set back and thinner, and colored differently from the diatonic ones.

These five extra pitches caused a problem for musical notation. The pitches of the diatonic scale are indicated on the lines and spaces of the staff (see the following diagram); there are no positions in between, so no place for the new five pitches. To solve this problem, symbols such as those shown in the margin were introduced. B $\flat$  stands for B flat, the pitch inserted between A and B; C $\sharp$  stands for C sharp, the pitch between C and D, and so on. (For more detail on the notation of pitches, see Appendix B.)



### Half Steps and Whole Steps

You learned before that the difference, or distance, between any two pitches is called the interval between them. There are many different intervals between the notes of the chromatic scale, depending on which two notes you choose, including the octave that encompasses them all.

For our purposes, there are only two additional interval types that need be considered:

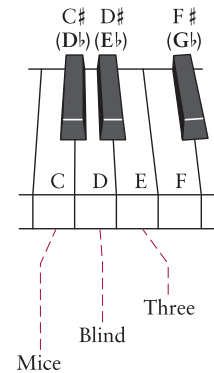
7 The smallest interval is the **half step**, or semitone, which is the distance between any two successive notes of the chromatic scale. On a keyboard, a half step is the interval between the closest adjacent notes, white or black. The distance from E to F is a half step; so is the distance from C to C sharp (C $\sharp$ ), D to E flat (E $\flat$ ), and so on.

As the smallest interval in regular use, the half step is also the smallest that most people can “hear” easily and identify. Many tunes, such as “The Battle Hymn of the Republic,” end with two half steps, one half step going down and then the same one going up again (“His truth is *march-ing on*”).

7 The **whole step**, or whole tone, is equivalent to two half steps: C to D, D to E, E to F $\sharp$ , and so on. “Three Blind Mice” starts with two whole steps, going down.

The chromatic scale consists exclusively of half steps. The diatonic scale, instead, includes both half steps and whole steps. As you can see in the keyboard picture below, between B and C and between E and F of the diatonic scale, the interval is a half step—there is no black key separating the white keys. Between the other pairs of adjacent notes, however, the interval is twice as big—a whole step.

In this way the diatonic and chromatic scales differ in the intervals between their adjacent pitches. In the following diagram, the two scales are shown in music notation in order to highlight the differences in their interval structure. The mixing of half steps and whole steps is a defining feature of the diatonic scale.



DIATONIC SCALE (one octave)

CHROMATIC SCALE (one octave)

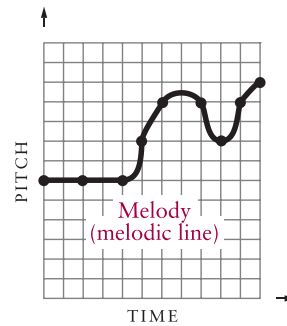
## 2 Melody

A **melody** is an organized series of pitches. Melodies can be built from any scale. Think for a moment of pitch and time as the two coordinates of a musical graph (see the diagram on page 29). A series of single pitches played in a certain rhythm will appear as dots, high or low, on the pitch/time grid. If we connect them by a line, we get a picture of the melody’s overall shape or contour. And

in fact, musicians commonly speak of “melodic line,” or simply “line,” in this connection.

Melodies come in an unlimited array of shapes, and they convey a huge variety of emotional characters. A melody in which each note is higher than the last can seem to soar; a low note can feel like a setback; a long series of repeated notes on the same pitch can seem to wait ominously. The listener develops a real interest in how the line of a satisfactory melody is going to come out.

Of all music’s structures, melody is the one that moves people the most, that seems to evoke human sentiment most directly. Familiar melodies register simple qualities of feeling instantly and strongly. These qualities vary widely: strong and assertive — like a bugle call — in “The Battle Hymn of the Republic,” mournful in “Summertime” or “Yesterday,” serene in “Amazing Grace,” extroverted and cheerful in “Happy Birthday.”



## Tunes

A simple, easily singable, catchy melody such as a folk song, or a Christmas carol, or many popular songs is a **tune**. A tune is a special kind of melody. *Melody* is a term that includes tunes, but also much else.

“The Star-Spangled Banner,” which everyone knows, illustrates the general characteristics of tunes. See the box on page 30.

## Motives and Themes

Tunes are relatively short; longer pieces, such as symphonies, may have tunes embedded in them, but they also contain other musical material. Two terms are frequently encountered in connection with melody in longer pieces of music: **motive** and **theme**.

A *motive* is a distinctive fragment of melody, distinctive enough so that it will be easily recognized when it returns again and again within a long composition. Motives are shorter than tunes, shorter even than phrases of tunes; they can be as short as two notes. Probably the most famous motive in all music is the four-note DA-DA-DA-DAAA motive in Beethoven’s Fifth Symphony. It is heard literally hundreds of times in the symphony, sometimes up front and sometimes as a restless element in the background.



The second term, *theme*, is the most general term for the basic subject matter of longer pieces of music. *Theme* is another name for “topic”: The themes or topics of an essay you might write are the main points you announce, repeat, develop, and hammer home. A composer treats musical themes in much the same way. The theme of Beethoven’s Fifth Symphony consists of the brief DA-DA-DA-DAAA motive repeated over and over at different pitches — that is, played in *sequence*. The famous theme of the last movement of Beethoven’s Ninth Symphony is a full tune, which we will hear several times on the DVD (see page 35).

## Characteristics of Tunes

The best way to grasp the characteristics of tunes is by singing one you know, either out loud or in your head.

¶ **Division into Phrases** Tunes fall naturally into smaller sections, called **phrases**. This is, in fact, true of all melodies, but with tunes the division into phrases is particularly clear and sharp.

In tunes with words (that is, songs), phrases tend to coincide with poetic lines. Most lines in a song lyric end with a rhyming word and a punctuation mark such as a comma. These features clarify the musical phrase divisions:

And the rockets' red *glare*,  
The bombs bursting in *air*

Singing a song requires breathing—and the natural tendency is to breathe at the end of phrases. You may not need to breathe after phrase 1 of our national anthem, but you'd better not wait any longer than phrase 2:

The image shows a musical staff in 3/4 time with a key signature of one flat (B-flat). The melody is divided into two phrases. Phrase 1 consists of three measures: 'Oh - say can you see'. Phrase 2 consists of three measures: 'By the dawn's ear-ly light'. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4 for the first phrase; G4, A4, Bb4, C5, Bb4, A4, G4 for the second phrase.

¶ **Balance between Phrases** In many tunes, all the phrases are two, four, or eight bars long. Blues tunes, for example, usually consist of three four-measure phrases, hence the term *twelve-bar blues*.

Most phrases of “The Star-Spangled Banner” are two measures long (see phrase 1 and phrase 2, above). But one phrase broadens out to four measures, with a fine effect: “Oh say, does that star-spangled banner yet wave.” You don’t want to breathe in the middle of this long phrase.

Other phrase lengths—three measures, five, and so on—can certainly occur in a tune and make for welcome contrast. For a good tune, the main requirement is that we sense a balance between the phrases, in terms of phrase lengths and in other terms, too, so that taken together the phrases add up to a well-proportioned whole.

¶ **Parallelism and Contrast** Balance between phrases can be strengthened by means of *parallelism*. For example, phrases can have the same notes but different words (“Oh, say can you see,” “Whose broad stripes and bright stars”). Others have the same rhythm but different pitches (“Oh, say can you see,” “By the dawn’s early light”).

Sometimes phrases have the same general melodic shape, but one phrase is slightly higher or lower than the other (“And the rockets’ red glare,” “The bombs bursting in air”). Such duplication of a phrase at two or more different pitch levels, called **sequence**, occurs frequently in music, and is a hallmark of certain musical styles.

Composers also take care to make some phrases *contrast* with their neighbors—one phrase short, another

long, or one phrase low, another high (perhaps even *too* high, at “O’er the land of the *free*”). A tune with some parallel and some contrasting phrases will seem to have a satisfying coherence and yet will avoid monotony.

¶ **Climax and Cadence** A good tune has *form*: a clear, purposeful beginning, a feeling of action in the middle, and a firm sense of winding down at the end.

Many tunes have a distinct high point, or **climax**, which their earlier portions seem to be heading toward. Feelings rise as voices soar; a melodic high point is always an emotional high point. The climax of our national anthem emphasizes what was felt to be the really crucial word in it—“free.” Patriot Francis Scott Key put that word in that place. (Key wrote the words of “The Star-Spangled Banner”—the words only, adapted to an older melody.)

Then the later part of the tune relaxes from this climax, until it reaches a solid stopping place at the end. Emotionally, this is a point of relaxation and satisfaction. In a less definite way, the music also stops at earlier points in the tune—or, if it does not fully stop, at least seems to pause. The term for these interim stopping or pausing places is **cadence**.

Composers can write cadences with all possible shades of solidity and finality. “And the home of the brave” is a very final-sounding cadence; “That our flag was still there” has an interim feeling. The art of making cadences is one of the most subtle and basic processes in musical composition.





## LISTENING EXERCISE 5



13

## Melody and Tune

*Division into phrases, parallelism and contrast* between phrases, *sequence, climax,* and *cadence*: These are some characteristics of tunes that we have observed in “The Star-Spangled Banner.” They are not just inert characteristics—they are what make the tune work, and they are present in tunes of all kinds. Our example is a song by George and Ira Gershwin from the Depression era, which was also the jazz era: “Who Cares?” from the musical comedy *Of Thee I Sing* (1932).

In “The Star-Spangled Banner” the *climax* matches the text perfectly at “free.” Here “jubilee” makes a good match for the climax, and a melodic *sequence* fits the words “I care for you / you care for me” neatly. “Who cares?” comes at 0:57 on our recording by the great jazz singer Ella Fitzgerald, after an introduction (called the *verse*) typical of such songs—a sort of subsidiary tune, with words that will not be repeated.

0:12	<b>Verse:</b> Let it rain and thunder . . . (eight more lines)	Includes a long <i>sequence</i>
0:48		Tempo changes
0:57	<b>Tune:</b> Who cares if the sky cares to fall in the sea? Who cares what banks fail in Yonkers? Long as you’ve got a kiss that conquers. Why should I care? Life is one long jubilee,  So long as I care for you and you care for me.	First phrase of the tune <i>Contrasting</i> phrase <i>Parallel</i> phrase—starts like the preceding, ends higher Threefold <i>sequence</i> (“Should I care / life is one / jubilee”) <i>Climax</i> on “jubilee” Free <i>sequence</i> (“I care for you”/“You care for me”)— <i>cadence</i>
1:55	<b>Tune</b> played by the jazz band, today’s “big band” (with saxophone <i>breaks</i> : see page 382)	

# Elements of music

- The elements of music are combined to make a piece complete.
- It is the way that elements are combined that gives a song/piece from various styles and genres their distinctive sound.
- The following table gives ways in which the different elements may be described.

Elements	Definition	How it can be described
<b>Melody</b>	The organization of the notes.	Ascending, descending, treble, bass, repetitive wide/small range, stepwise, based on a scale, based on a triad, has sequences.
<b>Rhythm</b>	The arrangement of the relative lengths and shortness;s of notes.	Long, short syncopated, repetitive, accented, regular, irregular, dotted, even, polyrhythmic
<b>Metre</b>	The reoccurring patter of accents or stress in the music. This is indicated by a time signature	Simple, Compound, Complex, duple, triple, quadruple
<b>Harmony</b>	The use of chords - usually to support a melody	Small/large number of chords, repetitive pattern, 12 bar blues, ice cream progression
<b>Structure/ Form</b>	The plan of a piece	Through composed, Binary A.B. Ternary A.B.A Rondo A.B.A.C.A Theme and variations, Verse/chorus, strophic form, introduction, phrase, section, coda
<b>Texture</b>	Refers to how many layers or voices are in a piece	Monophonic - one part. Also applies to doubling parts at an octave. Thin Homophonic - many - notes moving as part of a chord. Polyphonic - many. Many parts moving and stopping independently of each other thick
<b>Timbre</b>	Each instrument/voice has its own distinctive tone colour	Warm, bright, dull, metal, brilliant,
<b>Tempo/ speed</b>	The speed of the music	Fast slow, moderate, changing, speeds up, slows down, rallentando, accelerando
<b>Dynamics/ Volume</b>	The loudness or softness of the music	From very, very, soft through to very, very, loud, crescendo, diminuendo
<b>Performing Media</b>	Who or what is performing the music	Stings, winds, brass, percussion, keyboards, electronic. Voices – male, female
<b>Tonality/ Modality</b>	Its tone/key centre	Major, minor, modal, atonal

# STYLE in MUSIC and the ELEMENTS of MUSIC

## MUSICAL ANALYSIS WORKSHEET

SONG TITLE: \_\_\_\_\_

Style: \_\_\_\_\_

<b>Element</b>	<b>Description</b>
<i>PITCH/MELODY</i>	
<i>TONALITY</i>	
<i>FORM/STRUCTURE</i>	
<i>HARMONY</i>	
<i>DURATION/RHYTHM</i>	
<i>TEMPO</i>	
<i>DYNAMICS</i>	
<i>TIMBRE/TONE COLOR</i>	
<i>TEXTURE</i>	
<i>PERFORMANCE MEDIA</i>	
<i>METER</i>	



1. Musical notation for exercise 1: Treble clef, 4/4 time signature. Four measures with fingerings 1, 2, 3, 4.

2. Musical notation for exercise 2: Treble clef, 3/4 time signature, key signature of one sharp (F#). Four measures with fingerings 1, 2, 3, 4.

3. Musical notation for exercise 3: Bass clef, 3/4 time signature, key signature of one flat (Bb). Four measures with fingerings 1, 2, 3, 4.

4. Musical notation for exercise 4: Treble clef, common time signature, key signature of one flat (Bb). Four measures with fingerings 1, 2, 3, 4.

5. Musical notation for exercise 5: Bass clef, common time signature. Four measures with fingerings 1, 2, 3, 4.

6. Musical notation for exercise 6: Bass clef, 2/4 time signature, key signature of two sharps (F#, C#). Four measures with fingerings 1, 2, 3, 4.

7. Musical notation for exercise 7: Treble clef, 4/4 time signature, key signature of two flats (Bb, Eb). Four measures with fingerings 1, 2, 3, 4.

8. Musical notation for exercise 8: Treble clef, 3/4 time signature, key signature of two sharps (F#, C#). Four measures with fingerings 1, 2, 3, 4.

## Remote Learning Packet

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

**April 13 - 17, 2020**

**Course:** Physical Education

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

### **Weekly Plan:**

Monday, April 13

Mobility Routine

Tuesday, April 14

Workout

Wednesday, April 15

Mobility Routine

Thursday, April 16

Workout

Friday, April 17

Mobility Routine

### **Statement of Academic Honesty**

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

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

---

Student Signature

---

Parent Signature

**Monday, April 13**

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

All students are expected to complete Part I. 9th Graders are expected to continue the workout and complete Part II (any middle school student that would like an extra challenge is more than welcome).

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

**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, April 14

### Warmup:

1. 3 minute warmup jog
2. 10 jumping back, 5 squats, 1 pushup x3

### Workout:

The workout today is a High Intensity Interval Training (HIIT) workout. All this means is that during each set you will be doing as many exercises as possible at maximum intensity for a set amount of time then resting for a set amount of time. It will be up to you to choose exactly what your work/rest times are, but these are our recommendations: 6th grade - 30 seconds work / 30 seconds rest; 7th - grade 35 seconds work / 25 seconds rest; 8th grade - 40 seconds work / 20 seconds rest; 9th grade - 45 seconds work / 15 seconds rest. Remember, these are just guidelines. The harder you make this workout for yourself the better for you it will be.

Set 1. Shuttle run - sprint back and forth between two lines approximately 10 meters apart

Set 2. Burpees

Set 3. One legged hops - using the same two lines, 10 meters apart, hop on one leg one direction and the other leg back

Set 3. Alternate 6 squat jumps, 6 jump lunges, 6 jumping jacks

REPEAT THIS SEQUENCE AT MAXIMUM INTENSITY FOR 12 MINUTES

Nota Bene: Depending on what equipment you have available there are a lot of fun options you could throw in: Box jumps, box jump burpees, jump rope, slam ball exercises, hitting a tire with a sledge hammer. Feel free to add any of these or similar high intensity exercises to this workout.

## Wednesday, April 15

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



## Thursday, April 16

Warmup:

6 minute jog

Workout:

6th grade: rest 45 seconds in between each round

7th grade: rest 30 seconds in between each round

8th grade: rest 15 seconds in between each round

9th grade: no rest in between each round

Round 1	Round 2	Round 3	Round 4
10 second plank	15 second plank	20 second plank	30 second plank
Bear crawl 5 meters	Bear Crawl 10 meters	Bear Crawl 5 meters	Bear Crawl 10 meters
5 pushups	Max reps pushup set	5 pushups	Max reps pushup set
10 second plank	Bear Crawl 10 meters	20 second plank	Bear Crawl 10 meters
10 jumping jacks	Crab Walk 10 meters	20 jumping jacks	Crab Walk 10 meters
	50 jumping jacks		100 jumping jacks
	Crab walk 10 meters		Crab Walk 10 meters

## Friday, April 17

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

## Remote Learning Packet

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

**April 13-17, 2020**

**Course:** Spanish I

**Teacher(s):** Ms. Barrera [anna.barrera@greatheartsirving.org](mailto:anna.barrera@greatheartsirving.org)

Supplemental links: [www.conjuguemos.com](http://www.conjuguemos.com)  
[www.spanishdict.com](http://www.spanishdict.com)

### **Weekly Plan:**

Monday, April 13

- Capítulo 4B - Quieres ir conmigo? - Introduction to new vocabulary about leisure activities, feelings, time something happens.
- Capítulo 4B - Quieres ir conmigo? extend, accept or decline invitations.

Tuesday, April 14

- Capítulo 4B - Quieres ir conmigo? Read and understand information about leisure activities.
- Capítulo 4B - Quieres ir conmigo? Translate sentences about leisure activities.

Wednesday, April 15

- Capítulo 4B - Quieres ir conmigo? Labeling the illustrations with the appropriate vocabulary.
- Capítulo 4B - Quieres ir conmigo? Reading for comprehension.

Thursday, April 16

- Capítulo 4B - Quieres ir conmigo? Translating from Spanish to English.
- Capítulo 4B - Quieres ir conmigo? The verbs *jugar* and *ir*.

Friday, April 17

- Capítulo 4B - Quieres ir conmigo? Time and the verb *estar*.
- Capítulo 4B - Quieres ir conmigo? Applying the verbs *jugar* and *ir* to sentences.

### **Statement of Academic Honesty**

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

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

---

Student Signature

---

Parent Signature

## **Monday, April 13 Write all your completed answers on a loose-leaf paper for all.**

Capítulo 4B - Quieres ir conmigo? - Introduction to new vocabulary about leisure activities, feelings, time something happens, and extend, accept or decline invitations.

1. **Guided Practice Activity** - *Vocabulary Translations* - 2 Sheets. *Vocabulary Practice* Sheets 3 and 4.

Write down the correct Spanish translation.

2. **Guided Practice Activity** - *Vocabulary Translations* - 5 and 6. *Vocabulary Illustrations* - Sheets 1 and

2. You can find the vocabulary on page 218 of your textbook. Please learn how to apply the vocabulary. Please memorize them.

## **Tuesday, April 14**

Capítulo 4B - Quieres ir conmigo? Read and understand information about leisure activities.

1. **Textbook**, pp 198-199 - *Vocabulario en Contexto*: Read the Dialogue and answer the following questions; 1. Por que no quiere ir Cesar a jugar al béisbol? 2. Quien va a jugar al béisbol con Jazmín? 3. Que quiere hacer Jazmin después de jugar al béisbol? 4. Por que no puede ir Diego con Jazmín? 5. Quien va a jugar al tenis con ella y a que hora? 6. Por que dice Jazmín que Diego nunca puede ir con ellos?

2. **Textbook**, same pages as above: Translate the following statements relating to the pictures in your book. 1. Pues, el viernes a las tres de la tarde juego al beisbol. 2. Por la noche voy al concierto de Maná en el parque. 3. El sábado a las diez de la mañana voy de pesca con mi amigo Julio. 4. A la una, juego un poco de tenis. 5. A las ocho de la noche, voy al baile con Maria. 6. El domingo, a las nueve de la mañana, voy al partido con mis padres. 7. A las cuatro de la tarde, voy a una fiesta contigo.

## **Wednesday, April 15**

Capítulo 4B - Quieres ir conmigo? Labeling the illustrations with the appropriate vocabulary and reading for comprehension.

1. **Core Practice - 4B-1 and 4B-2**: *Las invitaciones y Eres deportista*. Follow the example for 4B2

2. **Textbook p. 200 - Activity 3**. Read the dialogue and answer (Si o No). If the answer is no, then rewrite the sentence to be true according to the dialogue.

## **Thursday, April 16**

Capítulo 4B - Quieres ir conmigo? Translating from Spanish to English. The verbs *jugar* and *ir*.

1. **Textbook p. 200 - Activity 3**. Translate the dialogue between Santiago and Cristina.

2. **Guided Practice Activities: 4B1 and 2**: Conjugating the verb *Ir*. (*extra flashcards attached*)

3. **Guided Practice Activities: 4B3 and 4**: The irregular verb **jugar**.

## Friday, April 17

Capítulo 4B - Quieres ir conmigo? Time and the verb estar. Applying the verbs jugar and ir to sentences.

1. **Core Practice Activities 4B-3, 4B-4, 4B-5:** *Como estan?* Use the pictures to help you fill in the blanks with the verb estar and the appropriate adjective. *A que hora?* Follow the example. *Los planes.* Use the form of ir + a+ infinitive to complete your sentences according to the illustration.

2. **Core Practice Activities 4B6, 4B7, 4B8:** *Demasiadas preguntas* -use the *ir* verb in this activity. *A que juegas?* Fill in the blank with the correct conjugated verb jugar. *Crucigrama* - Vocabulary.

**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Check, Sheet**

Tear out this page. Write the Spanish words on the lines. Fold the paper along the dotted line to see the correct answers so you can check your work.

dance \_\_\_\_\_

concert \_\_\_\_\_

party \_\_\_\_\_

game, match \_\_\_\_\_

to go camping \_\_\_\_\_

to go fishing \_\_\_\_\_

to play  
basketball \_\_\_\_\_

to play baseball \_\_\_\_\_

to play soccer \_\_\_\_\_

to play football \_\_\_\_\_

to play golf \_\_\_\_\_

to play tennis \_\_\_\_\_

to play  
volleyball \_\_\_\_\_

tired \_\_\_\_\_

happy \_\_\_\_\_

Fold In ↓

**Capítulo 4B****Vocabulary Check, Sheet 4**

Tear out this page. Write the Spanish words on the lines. Fold the paper along the dotted line to see the correct answers so you can check your work.

sick

---



---

busy

---



---

sad

---

at one (o'clock)

---

in the morning

---

in the evening,  
at night

---

in the afternoon

---

this weekend

---



---

this evening

---

this afternoon

---

Oh! What a shame!

---

Great!

---

I'm sorry

---

What a good idea!

---

Fold In ↓





Hora \_\_\_\_\_

Nombre \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Practice, Sheet 3**

**contento,  
contenta**

\_\_\_\_\_  
\_\_\_\_\_

**¿A qué  
hora?**

\_\_\_\_\_  
\_\_\_\_\_

**de la  
mañana**

\_\_\_\_\_  
\_\_\_\_\_

**enfermo,  
enferma**

\_\_\_\_\_  
\_\_\_\_\_

**a la  
una**

\_\_\_\_\_  
\_\_\_\_\_

**de la  
noche**

\_\_\_\_\_  
\_\_\_\_\_

**mal**

\_\_\_\_\_

**a las  
ocho**

\_\_\_\_\_  
\_\_\_\_\_

**de la  
tarde**

\_\_\_\_\_  
\_\_\_\_\_

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Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Practice, Sheet 4**

**este  
fin de  
semana**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**conmigo**

\_\_\_\_\_

**¡Ay! ¡Qué  
pena!**

\_\_\_\_\_  
\_\_\_\_\_

**esta  
noche**

\_\_\_\_\_  
\_\_\_\_\_

**contigo**

\_\_\_\_\_

**¡Genial!**

\_\_\_\_\_

**esta  
tarde**

\_\_\_\_\_  
\_\_\_\_\_

**(yo)  
puedo**

\_\_\_\_\_  
\_\_\_\_\_

**¡Qué  
buena  
idea!**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



**Capítulo 4B****¡Oye!**

\_\_\_\_\_

**¿Te  
gustaría?**\_\_\_\_\_  
\_\_\_\_\_**demasiado**

\_\_\_\_\_

**lo  
siento**\_\_\_\_\_  
\_\_\_\_\_**me  
gustaría**\_\_\_\_\_  
\_\_\_\_\_**entonces**

\_\_\_\_\_

**(yo)  
quiero**\_\_\_\_\_  
\_\_\_\_\_**Tengo  
que...**\_\_\_\_\_  
\_\_\_\_\_**un  
poco (de)**\_\_\_\_\_  
\_\_\_\_\_



Nombre \_\_\_\_\_ Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Practice, Sheet 6**

**(tú)  
puedes**

\_\_\_\_\_  
\_\_\_\_\_

**(tú)  
quieres**

\_\_\_\_\_  
\_\_\_\_\_

**ir a +  
infinitive**

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

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Nombre \_\_\_\_\_

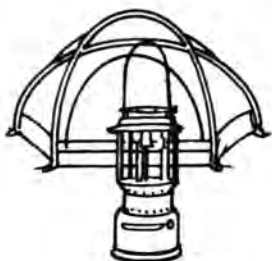
Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Practice, Sheet 1**

Write the Spanish vocabulary word below each picture. If there is a word or phrase, copy it in the space provided. Be sure to include the article for each noun.



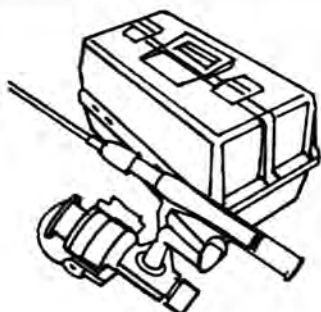
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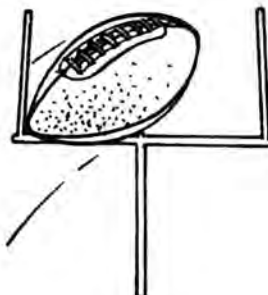
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\_\_\_\_\_



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Practice, Sheet 2**



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_

**(yo) sé**

\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_

**(tú) sabes**

\_\_\_\_\_  
\_\_\_\_\_



Nombre \_\_\_\_\_ Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

Core Practice **4B-1**

**¿Eres deportista?**

Write the name of the sport or activity indicated by the art.



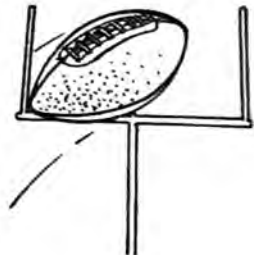
1. \_\_\_\_\_



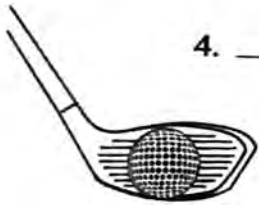
2. \_\_\_\_\_



3. \_\_\_\_\_



4. \_\_\_\_\_



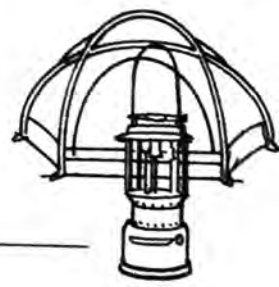
5. \_\_\_\_\_



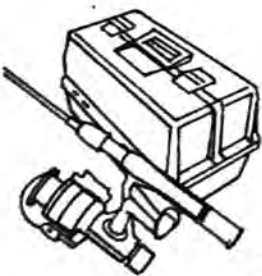
6. \_\_\_\_\_



7. \_\_\_\_\_



8. \_\_\_\_\_



9. \_\_\_\_\_

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Nombre \_\_\_\_\_ Hora \_\_\_\_\_

# Capitulo 4B

Fecha \_\_\_\_\_

Core Practice **4B-2**

## Las invitaciones

You and your friends are making plans for the weekend. Complete your friends' invitations with the activities suggested by the pictures. Then accept the offers using complete sentences. Follow the model.

**Modelo**



— ¿Te gustaría ir al cine este fin de semana?

— Sí, me gustaría ir al cine

1.



— ¿Puedes \_\_\_\_\_ este fin de semana?

— \_\_\_\_\_

2.



— ¿Quieres \_\_\_\_\_ este fin de semana?

— \_\_\_\_\_

3.



— ¿Puedes \_\_\_\_\_ este fin de semana?

— \_\_\_\_\_

4.



— ¿Te gustaría \_\_\_\_\_ este fin de semana?

— \_\_\_\_\_

5.



— ¿Quieres \_\_\_\_\_ este fin de semana?

— \_\_\_\_\_



Nombre \_\_\_\_\_

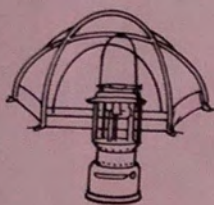
Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Practice, Sheet 1**

Write the Spanish vocabulary word below each picture. If there is a word or phrase, copy it in the space provided. Be sure to include the article for each noun.



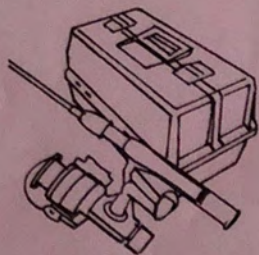
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\_\_\_\_\_



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\_\_\_\_\_  
\_\_\_\_\_



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Practice, Sheet 2**



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_

**(yo) sé**

\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_



\_\_\_\_\_  
\_\_\_\_\_

**(tú) sabes**

\_\_\_\_\_

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Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Guided Practice Activities 4B-1****Ir + a + infinitive (p. 206)**

- You have already learned to use the verb *ir* (to go). To review, here are its forms, which are irregular.

yo	voy	nosotros/nosotras	vamos
tú	vas	vosotros/vosotras	vais
usted/él/ella	va	ustedes/ellos/ellas	van

- As you have learned, the infinitive is the basic form of the verb (**hablar, comer, leer, etc.**). It is equivalent to "to . . ." in English: *to talk, to eat, to read*.
- When you use *ir + a* with an infinitive, it means you or others are *going to do something* in the future. It is the same as "I am going to . . ." in English: **Voy a leer el libro. Vamos a ver la película.**

**A. Review by writing the correct form of *ir* next to each subject pronoun.**

- tú \_\_\_\_\_
- ellos \_\_\_\_\_
- él \_\_\_\_\_
- usted \_\_\_\_\_
- ella \_\_\_\_\_
- yo \_\_\_\_\_
- ustedes \_\_\_\_\_
- nosotras \_\_\_\_\_

**B. Now complete each sentence with the correct form of *ir*.**

- Marta y Rosa \_\_\_\_\_ a estudiar esta tarde.
- Yo \_\_\_\_\_ a jugar al tenis esta tarde.
- Tú \_\_\_\_\_ a montar en monopatín mañana.
- Nosotras \_\_\_\_\_ a bailar mañana.
- Ustedes \_\_\_\_\_ a correr esta tarde.
- Serena \_\_\_\_\_ a ir de camping mañana.

**C. Complete the exchanges with the correct form of *ir*.**

- LAURA: ¿Qué \_\_\_\_\_ a hacer este fin de semana?  
CARLOS: Yo \_\_\_\_\_ a jugar al golf.
- ANA: ¿Qué \_\_\_\_\_ a hacer ustedes mañana?  
TOMÁS: Nosotros \_\_\_\_\_ a trabajar.
- ERNESTO: ¿Qué \_\_\_\_\_ a hacer Susana hoy?  
RICARDO: Ella y yo \_\_\_\_\_ a ir al cine.



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Guided Practice Activities 4B-2**

**Ir + a + infinitive (continued)**

**D.** Write questions with *ir + a + hacer*. Follow the models.

**Modelos**

(tú) / hacer hoy

¿Qué \_\_\_\_\_ *vas a hacer hoy* \_\_\_\_\_ ?

(ellos) / hacer este fin de semana

¿Qué \_\_\_\_\_ *van a hacer este fin de semana* \_\_\_\_\_ ?

1. yo / hacer esta tarde

¿Qué \_\_\_\_\_ ?

2. nosotros / hacer mañana

¿Qué \_\_\_\_\_ ?

3. ustedes / hacer hoy

¿Qué \_\_\_\_\_ ?

4. tú / hacer este fin de semana

¿Qué \_\_\_\_\_ ?

5. ella / hacer esta mañana

¿Qué \_\_\_\_\_ ?

**E.** Write sentences to say what the people shown are going to do tomorrow. Follow the model.

**Modelo**



Roberto

Roberto va a jugar al béisbol.

1.



Ana

\_\_\_\_\_

2.



Juan y José

\_\_\_\_\_

3.



tú

\_\_\_\_\_

4.



yo

\_\_\_\_\_



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Guided Practice Activities 4B-3**

**The verb jugar (p. 208)**

- **jugar** (to play a sport or game) uses the regular -ar present tense endings.
- However, **jugar** does not use the same stem in all its forms. **jugar** is a *stem-changing verb*. In most forms, it uses **jueg-** + the -ar endings. But in the **nosotros/nosotras, vosotros/vosotras** forms, it uses **jug-** + the -ar endings.
- Here are the forms of **jugar**:

yo	<b>juego</b>	nosotros/nosotras	<b>jugamos</b>
tú	<b>juegas</b>	vosotros/vosotras	<b>jugáis</b>
usted/él/ella	<b>juega</b>	ustedes/ellos/ellas	<b>juegan</b>

**A.** Circle the forms of **jugar** in each sentence. Underline the stem in each form of **jugar**.

1. Yo juego al tenis este fin de semana.
2. Ellos juegan al básquetbol esta noche.
3. Nosotros jugamos videojuegos mañana.
4. Ustedes juegan al golf este fin de semana.
5. Tú y yo jugamos al béisbol esta tarde.
6. Tú juegas al fútbol americano este fin de semana.
7. Ella juega al fútbol esta tarde.
8. Nosotras jugamos al vóleibol hoy.

**B.** Now, write the forms of **jugar** you circled in part A. Put them in the corresponding rows of the table. The first one has been done for you.

Subject pronoun	Form of jugar
1. yo	<i>juego</i>
2. ellos	
3. nosotros	
4. ustedes	
5. tú y yo	
6. tú	
7. ella	
8. nosotras	



Nombre \_\_\_\_\_ Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Guided Practice Activities 4B-4**


**The verb jugar (continued)**






C. Write questions with **jugar**. Follow the model.

**Modelo** usted ¿A qué juega?

- |             |            |
|-------------|------------|
| 1. tú       | 4. ella    |
| _____       | _____      |
| 2. nosotros | 5. tú y yo |
| _____       | _____      |
| 3. yo       | 6. ustedes |
| _____       | _____      |

D. Now write sentences to say what people are playing. Follow the model.

**Modelo**  Eduardo Eduardo juega al fútbol.

- |  |            |       |
|--|------------|-------|
| 1.  | Rosa y Ana | _____ |
| 2.  | nosotros   | _____ |
| 3.  | yo         | _____ |
| 4.  | tú         | _____ |
| 5.  | ustedes    | _____ |

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Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

Core Practice **4B-3**

**¿Cómo están?**

You have just arrived at school and are asking how your friends are doing. Using the pictures to help you, fill in the blanks with the correct form of *estar* and the appropriate adjective. Don't forget to make the adjective agree with the subject!



— ¿Cómo está ella?

\_\_\_\_\_



— ¿Cómo está él?

\_\_\_\_\_



— ¿Cómo están ellos?

\_\_\_\_\_



— ¿Cómo están ellas?

\_\_\_\_\_



— ¿Cómo están los estudiantes?

\_\_\_\_\_



— ¿Cómo está él?

\_\_\_\_\_



Nombre \_\_\_\_\_

Hora \_\_\_\_\_











**Capítulo 4B**

Fecha \_\_\_\_\_

Core Practice **4B-4**

**¿A qué hora?**

Lucía is very busy on the weekends. Answer the questions about her schedule using complete sentences.

**Modelo** ¿A qué hora usa la computadora?

*Usa la computadora a las siete y media de la noche.*

- ¿A qué hora tiene que trabajar Lucía?  
\_\_\_\_\_
- ¿A qué hora va a casa?  
\_\_\_\_\_
- ¿Qué hacen Lucía y su amiga a las ocho de la mañana?  
\_\_\_\_\_
- ¿A qué hora come la cena Lucía?  
\_\_\_\_\_
- ¿Cuándo estudian ella y su amigo?  
\_\_\_\_\_
- ¿Adónde va Lucía esta noche? ¿A qué hora?  
\_\_\_\_\_



Nombre \_\_\_\_\_

Fecha \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

Core Practice **4B-5**

**Los planes**

It is 10:00 Saturday morning, and you and your friends are making plans for the afternoon and evening. Using a form of *ir* + *a* + infinitive, write complete sentences about everyone's plans. Follow the model.



María

**Modelo**

*María va a ir de compras esta tarde*



Ana y yo



Pablo



Yo



Mis amigos



Tú



Nosotros



Ud.



Ana y Lorena

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**Demasiadas preguntas**

Your friends are asking you to make plans for this weekend, but you are not able to do anything that they have suggested. Using the pictures to help you, respond to their questions using *ir + a + infinitive*. Follow the model.

**Modelo**

¿Puedes ir al partido mañana?

\_\_\_\_\_ *No, no puedo. Voy a correr mañana*

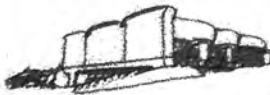
1.



¿Quieres ir al partido esta noche?

\_\_\_\_\_

2.



¿Te gustaría ir al cine conmigo esta noche?

\_\_\_\_\_

3.



¿Quieres jugar al golf esta tarde?

\_\_\_\_\_

4.



¿Puedes jugar videojuegos conmigo el viernes?

\_\_\_\_\_

5.



¿Te gustaría ir de compras mañana por la noche?

\_\_\_\_\_

6.



¿Te gustaría ir al baile conmigo esta noche?

\_\_\_\_\_

7.



¿Quieres ir a la biblioteca conmigo?

\_\_\_\_\_

8.



¿Puedes ir de camping conmigo este fin de semana?

\_\_\_\_\_





Nombre \_\_\_\_\_ Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

Core Practice **4B-7**

**¿A qué juegas?**

Friends are talking about the sports that they enjoy playing. Write the correct form of the verb *jugar* to complete each sentence.

1. — ¿Marta juega al vóleibol?  
— Sí, Rodrigo y ella \_\_\_\_\_ todos los días.
  
2. — Oye, ¿puedes jugar al básquetbol con nosotros?  
— Lo siento, pero no \_\_\_\_\_ bien.
  
3. — ¿A qué juegan Uds.?  
— Nosotros \_\_\_\_\_ al golf.
  
4. — Ellas juegan al tenis muy bien, ¿no?  
— Sí, \_\_\_\_\_ muy bien.
  
5. — ¿\_\_\_\_\_ Ud. al básquetbol a la una?  
— No. Tengo que ir a un concierto.
  
6. — Yo juego al fútbol hoy.  
— ¡Ay, me encanta el fútbol! ¡\_\_\_\_\_ contigo!
  
7. — ¿Tú y Manuel jugáis al béisbol esta tarde?  
— Sí, ¡\_\_\_\_\_ todos los días!
  
8. — ¿Qué hace Luz esta noche?  
— Ella \_\_\_\_\_ al vóleibol a las ocho.

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Nombre \_\_\_\_\_

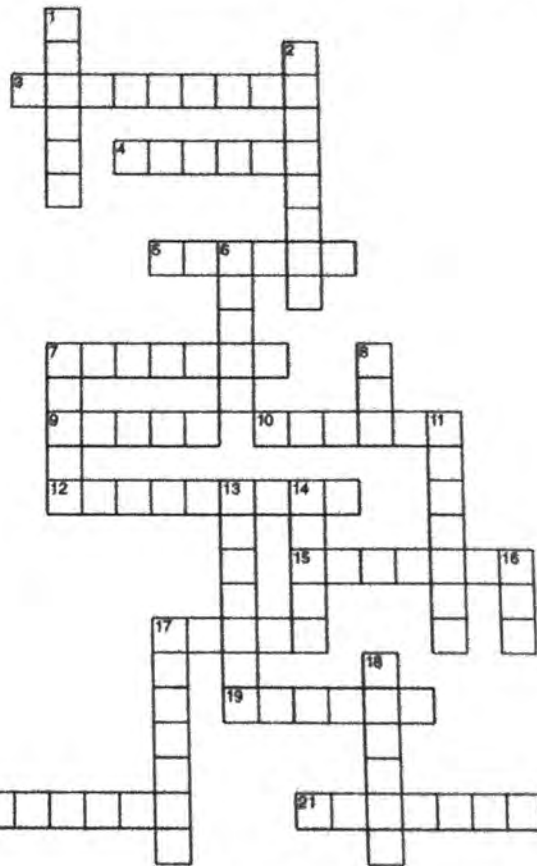
Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

Core Practice **4B-8**

**Repaso**



**Across** \_\_\_\_\_

3. No puedo jugar. Estoy \_\_\_\_\_ ocupado.

4. *sad*



5. \_\_\_\_\_

7. Me gusta ver el \_\_\_\_\_ de béisbol.

9. yo sé, tú \_\_\_\_\_

10. Lo \_\_\_\_\_, pero no puedo.



12. \_\_\_\_\_ el fútbol \_\_\_\_\_



15. \_\_\_\_\_

17. El Jitterbug es un \_\_\_\_\_.

19. *Great!*

20. Vamos al \_\_\_\_\_ para escuchar música.

21. *with me*

**Down** \_\_\_\_\_

1. Vamos a la \_\_\_\_\_ de cumpleaños de Paco.



13. \_\_\_\_\_

14. Es después de la tarde; la \_\_\_\_\_.

16. *Hey!*



2. \_\_\_\_\_

6. *afternoon*; la \_\_\_\_\_

7. me gusta ir de *fishing*

8. el \_\_\_\_\_ de semana

11. Ella trabaja mucho, siempre está \_\_\_\_\_.



17. \_\_\_\_\_

18. Voy a la escuela a las siete de la \_\_\_\_\_.



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

### Capítulo 4B

Fecha \_\_\_\_\_

Core Practice **4B-1**

### ¿Eres deportista?

Write the name of the sport or activity indicated by the art.



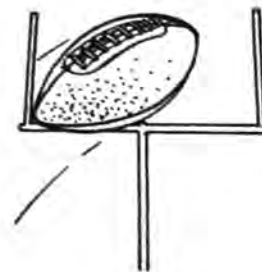
1.   *jugar al tenis (el tenis)*  



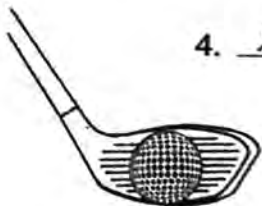
2.   *jugar al vóleibol (el vóleibol)*  



3.   *jugar al básquetbol (el básquetbol)*  



4.   *jugar al fútbol americano (el fútbol americano)*  



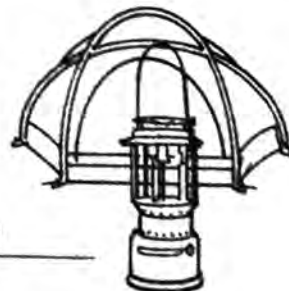
5.   *jugar al golf (el golf)*  



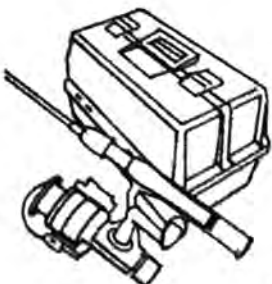
6.   *jugar al béisbol (el béisbol)*  



7.   *jugar al fútbol (el fútbol)*  



8.   *ir de camping*  



9.   *ir de pesca*  

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Hora \_\_\_\_\_

Nombre \_\_\_\_\_

Core Practice **4B-2**

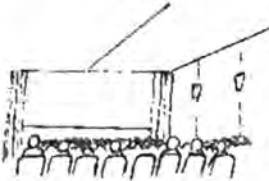
### Capítulo 4B

Fecha \_\_\_\_\_

## Las invitaciones

You and your friends are making plans for the weekend. Complete your friends' invitations with the activities suggested by the pictures. Then accept the offers using complete sentences. Follow the model.

**Modelo**



— ¿Te gustaría ir al cine este fin de semana?

Sí, me gustaría ir al cine

1.



— ¿Puedes ir de compras este fin de semana?

Sí, puedo ir de compras

2.



— ¿Quieres jugar al básquetbol este fin de semana?

Sí, quiero jugar al básquetbol

3.



— ¿Puedes ir al restaurante este fin de semana?

Sí, puedo ir al restaurante

4.



— ¿Te gustaría ir a la playa este fin de semana?

Sí, me gustaría ir a la playa

5.



— ¿Quieres jugar al tenis este fin de semana?

Sí, quiero jugar al tenis



Nombre \_\_\_\_\_

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**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Practice, Sheet 1**

Write the Spanish vocabulary word below each picture. If there is a word or phrase, copy it in the space provided. Be sure to include the article for each noun.



ir de

camping



jugar

al

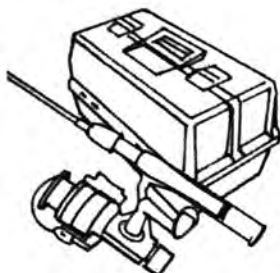
béisbol



jugar

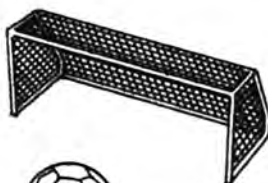
al

golf



ir de

pesca



jugar al

fútbol



jugar al

tenis



jugar al

básquetbol



jugar al

fútbol

americano



jugar al

vóleibol



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Vocabulary Practice, Sheet 2**



el

**baile**



el

**partido**



cansado ,

cansada



el

**concierto**



ocupado ,

ocupada

**(yo) sé**

(yo) sé



la

**fiesta**



**triste**

**(tú) sabes**

(tú)

**sabes**

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Nombre \_\_\_\_\_ Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Guided Practice Activities 4B-1****Ir + a + infinitive (p. 206)**

- You have already learned to use the verb *ir* (to go). To review, here are its forms, which are irregular.

yo	<b>voy</b>	nosotros/nosotras	<b>vamos</b>
tú	<b>vas</b>	vosotros/vosotras	<b>vais</b>
usted/él/ella	<b>va</b>	ustedes/ellos/ellas	<b>van</b>

- As you have learned, the infinitive is the basic form of the verb (*hablar, comer, leer, etc.*). It is equivalent to "to . . ." in English: *to talk, to eat, to read.*
- When you use *ir + a* with an infinitive, it means you or others are *going to do something* in the future. It is the same as "I am going to . . ." in English: **Voy a leer el libro. Vamos a ver la película.**

**A. Review by writing the correct form of *ir* next to each subject pronoun.**

- tú **vas** \_\_\_\_\_
- ellos **van** \_\_\_\_\_
- él **va** \_\_\_\_\_
- usted **va** \_\_\_\_\_
- ella **va** \_\_\_\_\_
- yo **voy** \_\_\_\_\_
- ustedes **van** \_\_\_\_\_
- nosotras **vamos** \_\_\_\_\_

**B. Now complete each sentence with the correct form of *ir*.**

- Marta y Rosa **van** a estudiar esta tarde.
- Yo **voy** a jugar al tenis esta tarde.
- Tú **vas** a montar en monopatín mañana.
- Nosotras **vamos** a bailar mañana.
- Ustedes **van** a correr esta tarde.
- Serena **va** a ir de camping mañana.

**C. Complete the exchanges with the correct form of *ir*.**

- LAURA: ¿Qué **vas** a hacer este fin de semana?  
CARLOS: Yo **voy** a jugar al golf.
- ANA: ¿Qué **van** a hacer ustedes mañana?  
TOMÁS: Nosotros **vamos** a trabajar.
- ERNESTO: ¿Qué **va** a hacer Susana hoy?  
RICARDO: Ella y yo **vamos** a ir al cine.



Nombre \_\_\_\_\_ Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Guided Practice Activities 4B-2**

**Ir + a + infinitive (continued)**

**D.** Write questions with *ir + a + hacer*. Follow the models.

**Modelos** (tú) / hacer hoy

¿Qué \_\_\_\_\_ *vas a hacer hoy* \_\_\_\_\_ ?

(ellos) / hacer este fin de semana

¿Qué \_\_\_\_\_ *van a hacer este fin de semana* \_\_\_\_\_ ?

1. yo / hacer esta tarde

¿Qué \_\_\_\_\_ *voy a hacer esta tarde* \_\_\_\_\_ ?

2. nosotros / hacer mañana

¿Qué \_\_\_\_\_ *vamos a hacer mañana* \_\_\_\_\_ ?

3. ustedes / hacer hoy

¿Qué \_\_\_\_\_ *van a hacer hoy* \_\_\_\_\_ ?

4. tú / hacer este fin de semana

¿Qué \_\_\_\_\_ *vas a hacer este fin de semana* \_\_\_\_\_ ?

5. ella / hacer esta mañana

¿Qué \_\_\_\_\_ *va a hacer esta mañana* \_\_\_\_\_ ?

**E.** Write sentences to say what the people shown are going to do tomorrow. Follow the model.

**Modelo**



Roberto

*Roberto va a jugar al béisbol.*

1. Ana



*Ana va a correr.*

2. Juan y José



*Juan y José van a jugar al tenis.*

3. tú



*Vas a esquiar.*

4. yo



*Voy a jugar videojuegos.*

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Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Guided Practice Activities 4B-3****The verb jugar (p. 208)**

- **jugar** (to play a sport or game) uses the regular **-ar** present tense endings.
- However, **jugar** does not use the same stem in all its forms. **Jugar** is a *stem-changing verb*. In most forms, it uses **jueg-** + the **-ar** endings. But in the **nosotros/nosotras**, **vosotros/vosotras** forms, it uses **jug-** + the **-ar** endings.
- Here are the forms of **jugar**:

yo	juego	nosotros/nosotras	jugamos
tú	juegas	vosotros/vosotras	jugáis
usted/él/ella	juega	ustedes/ellos/ellas	juegan

**A.** Circle the forms of **jugar** in each sentence. Underline the stem in each form of **jugar**.

- Yo juego al tenis este fin de semana.
- Ellos juegan al básquetbol esta noche.
- Nosotros jugamos videojuegos mañana.
- Ustedes juegan al golf este fin de semana.
- Tú y yo jugamos al béisbol esta tarde.
- Tú juegas al fútbol americano este fin de semana.
- Ella juega al fútbol esta tarde.
- Nosotras jugamos al vóleybol hoy.

**B.** Now, write the forms of **jugar** you circled in **part A**. Put them in the corresponding rows of the table. The first one has been done for you.

Subject pronoun	Form of <i>jugar</i>
1. yo	<i>juego</i>
2. ellos	<i>juegan</i>
3. nosotros	<i>jugamos</i>
4. ustedes	<i>juegan</i>
5. tú y yo	<i>jugamos</i>
6. tú	<i>juegas</i>
7. ella	<i>juega</i>
8. nosotras	<i>jugamos</i>



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

**Guided Practice Activities 4B-4**

**The verb jugar (continued)**

C. Write questions with jugar. Follow the model.

**Modelo** usted

¿A qué juega?

1. tú

¿A qué juegas?

4. ella

¿A qué juega?

2. nosotros

¿A qué jugamos?

5. tú y yo

¿A qué jugamos?

3. yo

¿A qué juego?

6. ustedes

¿A qué juegan?

D. Now write sentences to say what people are playing. Follow the model.

**Modelo**



Eduardo

Eduardo juega al fútbol.

1.



Rosa y Ana

Rosa y Ana juegan al vóleybol.

2.



nosotros

Nosotros jugamos al béisbol.

3.



yo

Yo juego al tenis.

4.



tú

Tú juegas al básquetbol.

5.



ustedes

Ustedes juegan al fútbol americano.

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Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

Core Practice **4B-3**

**¿Cómo están?**

You have just arrived at school and are asking how your friends are doing. Using the pictures to help you, fill in the blanks with the correct form of **estar** and the appropriate adjective. Don't forget to make the adjective agree with the subject!



— ¿Cómo está ella?  
— Está enferma



— ¿Cómo está él?  
— Está ocupado



— ¿Cómo están ellos?  
— Están contentos



— ¿Cómo están ellas?  
— Están cansadas



— ¿Cómo están los estudiantes?  
— Están tristes



— ¿Cómo está él?  
— Está cansado



Hora \_\_\_\_\_

Nombre \_\_\_\_\_

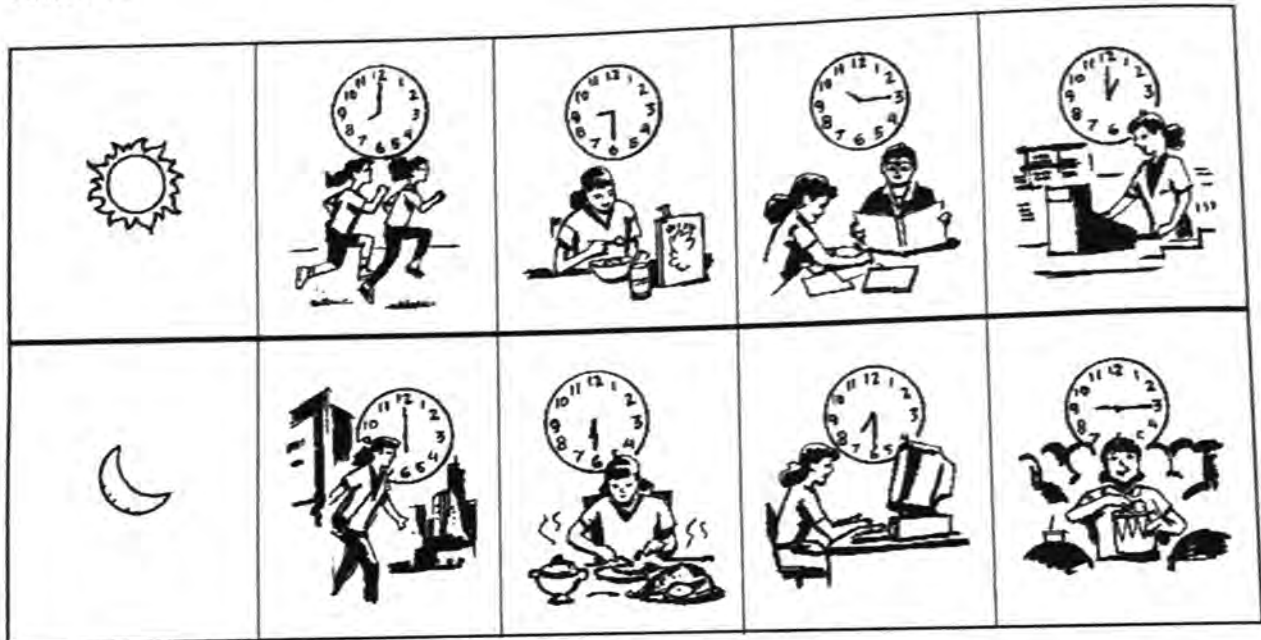
Core Practice **4B-4**

### Capítulo 4B

Fecha \_\_\_\_\_

### ¿A qué hora?

Lucía is very busy on the weekends. Answer the questions about her schedule using complete sentences.



**Modelo** ¿A qué hora usa la computadora?

Usa la computadora a las siete y media de la noche.

1. ¿A qué hora tiene que trabajar Lucía?

Lucía tiene que trabajar a la una.

2. ¿A qué hora va a casa?

Va a casa a las seis de la tarde.

3. ¿Qué hacen Lucía y su amiga a las ocho de la mañana?

Lucía y su amiga corren a las ocho de la mañana.

4. ¿A qué hora come la cena Lucía?

Come la cena a las seis y media de la tarde.

5. ¿Cuándo estudian ella y su amigo?

Estudian a las diez y cuarto de la mañana.

6. ¿Adónde va Lucía esta noche? ¿A qué hora?

Va al cine esta noche a las nueve y cuarto.



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

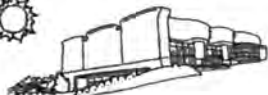
## Capítulo 4B

Fecha \_\_\_\_\_

Core Practice **4B-5**

### Los planes

It is 10:00 Saturday morning, and you and your friends are making plans for the afternoon and evening. Using a form of *ir + a + infinitive*, write complete sentences about everyone's plans. Follow the model.



María

*María va a ir de compras esta tarde*

Modelo



Ana y yo

*Ana y yo vamos a estudiar esta noche*



Pablo

*Pablo va a jugar videojuegos esta noche*



Yo

*Yo voy a tocar el piano esta tarde*



Mis amigos

*Mis amigos van a correr esta tarde*



Tú

*Tú vas a usar la computadora esta noche*



Nosotros

*Nosotros vamos a ver una película esta noche*



Ud.

*Ud. va a comer el almuerzo esta tarde*



Ana y Lorena

*Ana y Lorena van a jugar al béisbol esta noche*



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

### Capítulo 4B

Fecha \_\_\_\_\_

Core Practice **4B-6**

## Demasiadas preguntas

Your friends are asking you to make plans for this weekend, but you are not able to do anything that they have suggested. Using the pictures to help you, respond to their questions using *ir + a + infinitive*. Follow the model.

*Answers will vary.*

**Modelo**



¿Puedes ir al partido mañana?

*No, no puedo. Voy a correr mañana*

1.



¿Quieres ir al partido esta noche?

*No, no quiero. Voy a estar cansado(a)*

2.



¿Te gustaría ir al cine conmigo esta noche?

*No, no me gustaría. Voy a ir al centro comercial*

3.



¿Quieres jugar al golf esta tarde?

*No, no quiero. Voy a jugar al tenis*

4.



¿Puedes jugar videojuegos conmigo el viernes?

*No, no puedo. Voy a ir al templo el viernes*

5.



¿Te gustaría ir de compras mañana por la noche?

*No, no me gustaría. Voy a esquiar*

6.



¿Te gustaría ir al baile conmigo esta noche?

*No, no me gustaría. Voy a ver una película*

7.



¿Quieres ir a la biblioteca conmigo?

*No, no quiero. Voy a comer el almuerzo*

8.



¿Puedes ir de camping conmigo este fin de semana?

*No, no puedo. Voy a estar ocupado*



Nombre \_\_\_\_\_ Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

Core Practice **4B-7**

**¿A qué juegas?**

Friends are talking about the sports that they enjoy playing. Write the correct form of the verb **jugar** to complete each sentence.

1. — ¿Marta juega al vóleibol?

— Sí, Rodrigo y ella juegan todos los días.

2. — Oye, ¿puedes jugar al básquetbol con nosotros?

— Lo siento, pero no juego bien.

3. — ¿A qué juegan Uds.?

— Nosotros jugamos al golf.

4. — Ellas juegan al tenis muy bien, ¿no?

— Sí, juegan muy bien.

5. — ¿Juega Ud. al básquetbol a la una?

— No. Tengo que ir a un concierto.

6. — Yo juego al fútbol hoy.

— ¡Ay, me encanta el fútbol! ¡Juego contigo!

7. — ¿Tú y Manuel jugáis al béisbol esta tarde?

— Sí. ¡Jugamos todos los días!

8. — ¿Qué hace Luz esta noche?

— Ella juega al vóleibol a las ocho.



Nombre \_\_\_\_\_

Hora \_\_\_\_\_

**Capítulo 4B**

Fecha \_\_\_\_\_

Core Practice **4B-8**

**Repaso**

**Across**

- 3. No puedo jugar. Estoy \_\_\_\_\_ ocupado.
- 4. *sad*



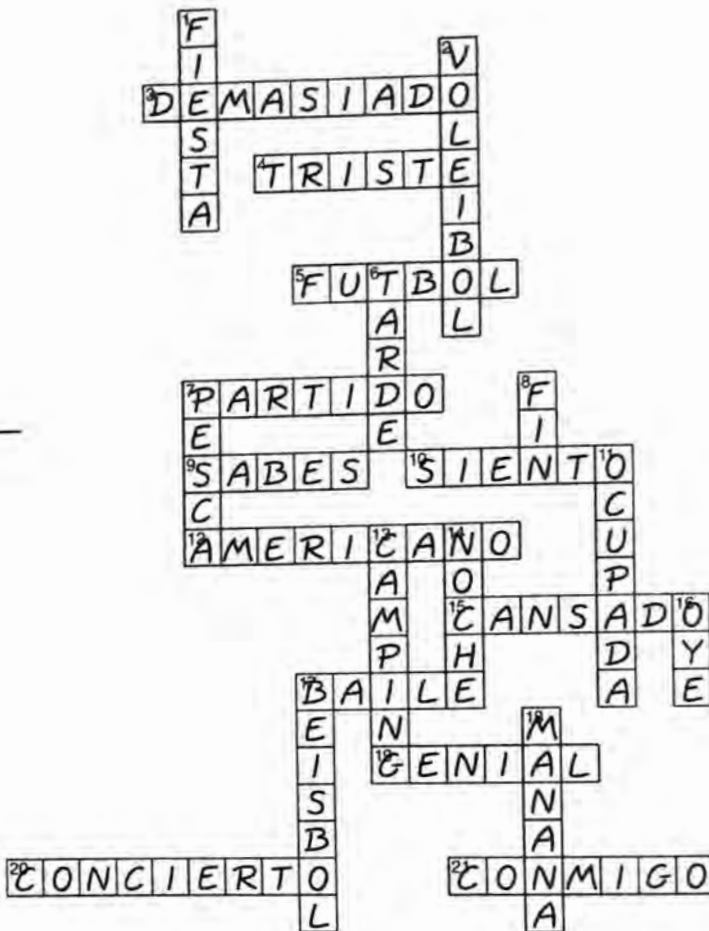
- 5. \_\_\_\_\_
- 7. Me gusta ver el \_\_\_\_\_ de béisbol.
- 9. yo sé, tú \_\_\_\_\_
- 10. Lo \_\_\_\_\_, pero no puedo.



12. \_\_\_\_\_ el fútbol \_\_\_\_\_



- 15. \_\_\_\_\_
- 17. El Jitterbug es un \_\_\_\_\_.
- 19. *Great!*
- 20. Vamos al \_\_\_\_\_ para escuchar música.
- 21. *with me*



**Down**

1. Vamos a la \_\_\_\_\_ de cumpleaños de Paco.



- 2. \_\_\_\_\_
- 6. *afternoon*; la \_\_\_\_\_
- 7. me gusta ir de *fishing*
- 8. el \_\_\_\_\_ de semana
- 11. Ella trabaja mucho, siempre está \_\_\_\_\_.



- 13. \_\_\_\_\_
- 14. Es después de la tarde; la \_\_\_\_\_.
- 16. *Hey!*



- 17. \_\_\_\_\_
- 18. Voy a la escuela a las siete de la \_\_\_\_\_.