

9th Grade
Lesson Plan
Packet

4/27/2020-5/1/2020

Remote Learning Packet

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

April 27 - May 1, 2020

Course: 9 Biology

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

Ms. Oostindie megan.oostindie@greatheartsirving.org

Weekly Plan:

Monday, April 27

- Read and take notes on pp. 418-422 related to tundra, tropical forests, and temperate forests
- Read descriptions on example plant and animal species
- Write how each species is well-suited to its environment

Tuesday, April 28

- Read and take notes on pp. 418-422 related to deciduous forests, taiga, and grasslands
- Read descriptions on example plant and animal species
- Write how each species is well-suited to its environment

Wednesday, April 29

- Read and take notes on pp. 418-422 related to savannas, chaparral, and deserts
- Read descriptions on example plant and animal species
- Write how each species is well-suited to its environment

Thursday, April 30

- In a diagram, summarize the characteristics of all nine biomes
 - make a google doc they can directly edit MO
 - Google slide w/ textboxes labeled “click here and type your response”
 - Instructions that when you exit the google doc, your progress is automatically saved.
 - Reminder to click “TURN IN” when you are done.

Friday, May 1

- Catch up, attend office hours (Zoom links in the Google Classroom Stream), cheer on your champions in the inter-school Acculturation Chess Tournament! www.greatheartsirving.org/acculturation

Monday, April 27

Read the following descriptions of the example animal and plant species for each biome. Read the corresponding section for each biome found on pp. 418-422. Record any vocabulary terms and their definitions in your notes. Choose three species and write 3-5 sentences each describing how each species is well-suited to their biome. You may write your sentences in the “Biome Responses” google doc, OR hand-write your responses and include them in your weekly packet PDF upload.

Tundra

The arctic hare (*Lepus arcticus*) is a small species of rabbit that lives in the tundra. The arctic hare has small body features such as shortened legs, ears, and a small nose. Its body weight is 20% fat and it has very thick fur. In the winter its fur is a bright white color while in the summer its fur coat is a mix of browns.



The alpine forget-me-not (*Myosotis alpestris*) belongs to the category of plants called cushion plants. The name cushion comes from the plant morphology of growing only a few inches off the ground in large mats. The alpine forget-me-not has deep roots that allows it to survive in conditions with minimal precipitation and moisture. Its leaves are small which reduces the amount of water lost from the plant via evaporation. It can be found throughout Alaska as well as the Himalyan mountain range.

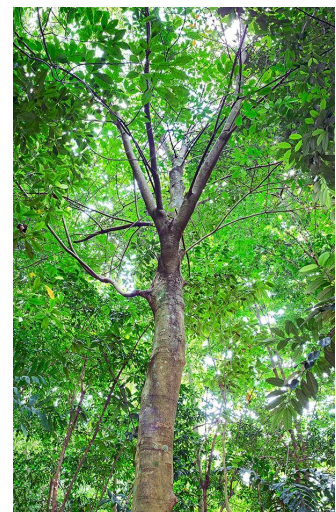


Tropical Forest

Ranitomeya sirensis is a species of poison dart frog found in the Amazonian rainforests of Brazil and Peru. Its skin secretes pumiliotoxins, a toxin that causes pain and muscle spasms if the frog is handled roughly. Symptoms increase in severity if the frog is consumed. It feeds on small insects and other invertebrates. It produces its skin toxin through the consumption of toxic invertebrates so frogs raised in captivity have little toxicity themselves.



The rubber tree (*Hevea brasiliensis*) is a species of tree only found in the Amazon rainforest. It can grow to be 141 ft. (43 m.) tall. Its leaves are arranged in a spiral pattern, gathered at the top of the trunk. Its bark produces latex which is released upon damage to the bark. Commercially, latex is harvested from these trees and used to produce rubber. In its natural environment, the latex serves to protect and seal any damage done to the tree by animals or other natural events.



Temperate Forest

The hemlock woolly adelgid (*Adelges tsugae*) is a small insect species that feeds on the sap of hemlock and spruce trees. It is considered a destructive pest towards several North American tree species. They are typically 0.8 mm in length and have an oval body shape. It has four stylets (thin tubes that function as probes) that are three times its body length and allow it to pierce through tree bark to consume the sap.



The black cherry tree (*Prunus serotina*) is a deciduous tree that grows to be 50-80 ft. tall. Its leaves are oval-shaped with fine toothed margins. In the fall its leaves can be colored in a range from yellow to red. It produces small white flowers that yield red-brown berries. Its leaves can also be identified by distinct, small brown hairs found on the underside of the leaf along the centerline.



Tuesday, April 28

Read the following descriptions of the example animal and plant species for each biome. Read the corresponding section for each biome found on pp. 418-422. Record any vocabulary terms and their definitions in your notes. Choose three species and write 3-5 sentences each describing how each species is well-suited to their biome. You may write your sentences in the “Biome Responses” Google doc, OR hand-write your responses and include them in your weekly packet PDF upload.

Temperate Deciduous Forest

The white-tailed deer (*Odocoileus virginianus*) is a large, woodland mammal that is native to the Americas, mostly North America. Its diet consists of a wide range of plant life including legumes, grasses, leaves, and even poison ivy. Males possess antlers for competing with other males for mates during the fall season. The fur coat of the deer takes on a reddish-brown hue in the summer months and transitions to a gray-brown for the fall and winter.



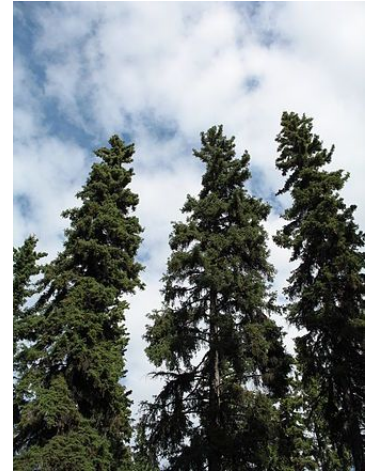
The sugar maple (*Acer saccharum*) is a deciduous species of tree. It is native to parts of Canada and the midwest region of the United States. In the fall, its leaves change color from green to yellow and red hues. It is considered one of the most important trees in Canada as it is the main species from which maple syrup is gathered.

It produces winged seeds called samaras that are designed to fall and scatter greater distances than if they were not winged.



Taiga

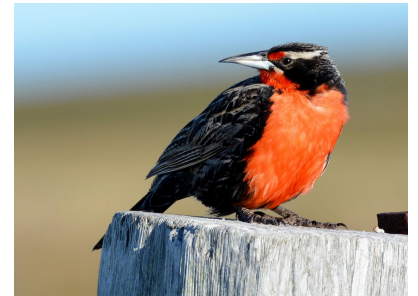
Stoats (*Mustela erminea*), also known as short tailed weasels, are a small species of mammal that are typically up to 30 cm (1 ft) long. They have a brown fur coat that changes to white in the winter. They typically eat other small animals and bird eggs and have also been observed storing food. When preying upon animals larger than itself, stoats exhibit strange behavior. They jump, twist, and run about, distracting their prey until they have gotten close enough to injure their prey.



The white spruce (*Picea glauca*) is a coniferous tree species that produces pine cones that are 3-7 cm in length. The seeds within the pine cones can be as small as 2.5 mm up to 5 mm. The root system of the white spruce grows to best suit its soil environment. In soil where there is some sort of limit on root depth, the roots grow shallower and outward to produce a plate-like pattern,

Grasslands

The long-tailed meadowlark (*Leistes loyca*) is a species of bird found in southern South America. It builds its nests amidst tall grasses and will even cover up the nest with dead grass when it leaves the area to prevent it from being found by predators. Females have a faint red color on their chests and the males have vibrant red chests. Some birds of this species will migrate north in the winter.



Nassella pulchra, commonly known as purple needlegrass, gets its name from the purple tinge its fruit takes. The fruit in this case is not like the produce found in grocery stores but is referring to the grain seed produced by the grass. It is the state grass of California, having originated in that state. It can stand up to 1 m tall and produce 227 pounds of seeds per acre of grass.

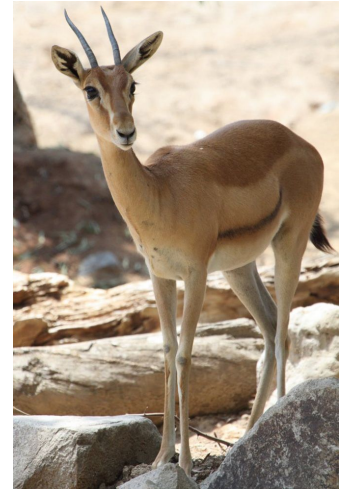


Wednesday, April 29

Read the following descriptions of the example animal and plant species for each biome. Read the corresponding section for each biome found on pp. 418-422. Record any vocabulary terms and their definitions in your notes. Choose three species and write 3-5 sentences each describing how each species is well-suited to their biome. You may write your sentences in the "Biome Responses" google doc, OR hand-write your responses and include them in your weekly packet PDF upload.

Savanna

The red-fronted gazelle (*Eudorcas rufifrons*) is a solitary ungulate meaning it interacts with others in pairs or small groups. Herds usually have no more than 6 individuals, although occasional sightings of up to 15 gazelles have been made. Even where relatively common, population densities are generally low. When alarmed, this species produces a series of short "wheezy snorts" while pinching the nostrils forward. They subsist primarily grasses, but also leaves from trees and shrubs.



Adansonia digitata, known as African Baobab, usually grow as solitary individuals, and are large and distinctive elements of savannah or scrubland vegetation. Some large individuals live to well over a thousand years of age. All baobab trees are deciduous, losing their leaves in the dry season, and remain leafless for six months of the year. They can grow to between 5–25 m (16–82 ft) in height. The trunk tends to be bottle-shaped and can reach a diameter of 10–14 m (33–46 ft). The span of the roots actually exceeds the tree's height. The branches are thick and wide and very stout compared to the trunk. During the early summer (October to December in southern hemisphere) the tree bears very large, heavy, white flowers. They have a sweet scent but later emit a carrion smell, especially when they turn brown and fall after 24 hours.



Chaparral

The adult acorn woodpecker (*Melanerpes formicivorus*) has a brownish-black head, back, wings and tail, white forehead, throat, belly and rump. The eyes are white. There is a small part on the small of their backs where there are some green feathers. Acorn woodpeckers, as their name implies, depend heavily on acorns for food. Acorns are such an important resource to the California populations that acorn woodpeckers may nest in the fall to take advantage of the fall acorn crop, a rare behavior in birds. In some parts of their range, the woodpeckers create granaries or "acorn trees" by drilling holes in dead trees, dead branches, telephone poles, and wooden buildings. The woodpeckers then collect acorns and store them in the granary holes.



Adenostoma fasciculatum is an evergreen shrub growing to 4m tall, with dry-looking branches. The leaves are small, 4–10 mm long and 1mm broad with a pointed apex, and sprout in clusters from the branches. These clusters are known as fascicles, and give the species its Latin name.

The leaves are shiny with flammable oils, especially in warmer weather. The branches terminate in bunches of white tubular flowers 5 mm in diameter, with five petals and long stamens. The oily leaves give rise to the common name greasewood.

Desert

Oryx gazella are light brownish-grey to tan in colour, with lighter patches toward the bottom rear of the rump. Their tails are long and black in colour. A blackish stripe extends from the chin down the lower edge of the neck, through the juncture of the shoulder and leg along the lower flank of each side to the blackish section of the rear leg. They have muscular necks and shoulders, and their legs have white 'socks' with a black patch on the front of both the front legs, and both genders have long, straight horns. The gemsbok is generally a grazer but changes to browsing depending on seasonal changes. It may dig up to a meter deep to find roots and tubers,



supplementing its water intake by eating wild tsama melons and cucumbers, which can provide all the water required (3 liters per 100 kg bodyweight and day).

Carnegiea gigantea, common name Saguaro cactus, is a columnar cactus that grows notable branches, usually referred to as arms. As many as 49 arms may grow on one plant. They grow from 3–16 m (9.8–52.5 ft) tall, and up to 75 cm (30 in) in diameter. They are slow growing but routinely live to 150 or 200 years old. They are the largest cactus in the United States. Saguaros have a very large root network that can extend up to 30 m. During a single rainfall, these roots and the trunk of the cactus may soak up as many as 200 gallons (757 liters) of water. The growth rate of saguaros is strongly dependent on precipitation; saguaros in drier western Arizona grow only half as fast as those in and around Tucson. Inside the saguaro, there are many "ribs" of wood that form something like a skeleton, with the individual ribs being as long as the cactus itself and up to a few inches in diameter. The white, waxy flowers appear in April through June, opening well after sunset and closing in mid-afternoon. They continue to produce nectar after sunrise.



Thursday, April 30

Using your notes and knowledge gained in the past three days, create a chart that summarizes the nine biome types. You may choose the format of your chart but it must include the following information for each biome: description of climate, where this biome can be found on Earth, one example plant and animal species, and any unique features of the biome (e.g. permafrost in the tundra).

Friday, May 1

Catch up, attend office hours (Zoom links in the Google Classroom Stream), and cheer on your champions in the inter-school Acculturation Chess Tournament! www.greatheartssirving.org/acculturation

Remote Learning Packet

April 27 - May 1, 2020

Course: 9 Geometry

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

Weekly Plan:

Monday, April 27

- Review Book V Answer Keys
- Book V Definitions and Propositions Review
- Read Notation/Marking Guide

Tuesday, April 28

- Bell Work 1
- Review VI.1 Answer Key, and answer questions

Wednesday, April 29

- Bell Work 2
- VI.2 Two-Column and Questions

Thursday, April 30

- Bell Work 3
- VI.3 Two-Column and Questions

Friday, May 1

- Bell Work 3
- VI.4 in Two-Column

Statement of Academic Honesty

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

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

Student Signature

Parent Signature

Dear Students,

Welcome to another week of Geometry! I hope you all are well, and that you are finding ways to make your time at home the very best that it can be. As a wise man once said, “*An inconvenience is only an adventure wrongly considered; an adventure is an inconvenience rightly considered.*”¹ Though surely this remote learning could be called more than an inconvenience, I think we can rightly consider it an adventure.

Last week, we acquired the tools of ratio and proportion from Book V, which we will need for mastery of Book VI. These concepts are difficult, to be sure; if you struggled with them, you are in good company. I urge you to persevere nonetheless. Thinking in ratio and proportion requires a significant shift in the way you’re used to thinking, so do not be surprised if it takes you time to get the hang of it.

At the end of last week, we put our Book V skills into action in the first proposition of Book VI. This proposition was very difficult, and I assume you probably will need to do a lot of correcting. For that reason, I am including an answer key to VI.1 in this packet. Learn from your mistakes!

This week, we will forge ahead to VI.2-4. While these proofs are difficult, I think you will be relieved to find that they are not as difficult as VI.1, especially since your understanding of ratio and proportion will continue to strengthen as you go along. I will also be including some partial answer keys to these so that you have some immediate feedback and confirmation that you are on the right track.

To help you solidify and strengthen your ratio and proportion skills, I am also including “Bell Work” each day as a quick review of the basics. Please note that, in the interest of saving paper, I combined the Bell Work with some other questions that I want you to answer that day. Pay attention to my daily instructions though, for the order in which you should complete them (usually it is Bell Work, then something else, then back to the other questions.)

I think that is all I need to say. I miss you all very much, but I take comfort in knowing that you are continuing steadfastly to persevere on the path to wisdom and Truth. Keep fighting the good fight.

Sincerely,

Mr. Mooney

¹ G.K. Chesterton was the wise man who said it.

Monday, April 27

Today, let's focus simply on polishing our work from last week. I would like you to:

- 1) Review the Answer Keys for the questions on Book V Definitions and Propositions, which I have included in this packet. Learning from your mistakes here will help you, not only on the review worksheets today, but also on everything else we do in Book VI.
- 2) Complete the Book V Definitions Review and the Book V Propositions Review, to be found directly after the answer keys in this packet. I've made sure to label them correctly this time :)
- 3) Read the two pages entitled "A Few Words about Notation and Marking." This, I hope, will be very helpful to you in all of the work you do in Book VI.

Tuesday, April 28

Today, we will revisit the glorious and difficult VI.1. I would like you to:

- 1) Complete Bell Work 1.
- 2) Review the VI.1 Two-Column Answer Key, included in this packet.
- 3) Answer "VI.1 Questions," which can be found on the same page as your Bell Work.

Wednesday, April 29

Today, we move forward in Book VI to Proposition 2--one of my very favorites! I would like you to:

- 1) Complete Bell Work 2
- 2) Read VI.2 and write it out in two-column notes. The answer key for the converse (part 2) is included. Please do not look at it until after you have completed it on your own. Then you may go back and make corrections as needed.
- 3) Answer the "VI.2 Questions," which can be found on the same page as your Bell Work.

Thursday, April 30

Today, I would like you to:

- 1) Complete Bell Work 3.
- 2) Read VI.3 and write it out in two-column notes. The answer key for the converse (part 2) is included. Please do not look at it until after you have completed it on your own. Then you may go back and make corrections as needed.
- 3) Answer "VI.3 Questions," which can be found on the same page as your Bell Work.

Friday, May 1

You made it! Happy Friday, and happy first of May! You also made it to VI.4 which, as you'll soon see, is a very wonderful proposition. I would like to:

- 1) Complete Bell Work 4.
- 2) Read VI.4 Note (on the same page as the Bell Work).
- 3) Read VI.4 and write it out in two-column notes.

ANSWER KEY: BOOK V DEFINITIONS QUESTIONS (DAY 1)

1. part; measures
2. b, d, e
3. B is the *third* part of A
4. Answers may vary: lines, figures, areas, solids, numbers, etc.
5. Diagrams may vary:

AB is a part of CD	$A-----B$ $C----- -----D$
EF is a multiple of GH	$E----- ----- ----- -----F$ $G----- -----H$
PQ measures RS three times	$P-----Q$ $R----- ----- -----S$
AB is the fourth part of XY	$A-----B$ $X----- ----- ----- -----Y$
CD is the second multiple of QR	$C----- -----D$ $Q----- -----R$

6. A ratio is a sort of relation in respect of size between two magnitudes of the same kind.
7. relation
8. They are being related in respect of *size*.
9. Check: Two finite lines; two angles in a triangle; two finite areas
X: A finite line and an infinite line; The number 5 and the number 0; A line and a circle
10. Answers may vary: It means the magnitudes involved compare to each other in the same way. It is kind of like an analogy: my height compares to a 2nd grader's height *in the same way* that the height of Mt. Everest compares to the height of Mt. Whitney (roughly double).
11. d
12. It means the same multiple of two or more different magnitudes. For example 10 and 15 are equimultiples of 2 and 3 respectively (that is, they are the *same multiple*—i.e. the fifth multiple—of each magnitude, 2 and 3).
13. a,b,e (Note: although f might appear correct, notice that the ratios are in the wrong order. *Order matters in ratios and proportions!* If we flipped one of the ratios around it would be true.)
14. third, first, second, first, first, first
15. It fails the "alike equal" test (notice that the multiples of the first and second are equal, but the multiples of the 3rd and 4th are *not*). This means that the ratios are *not* the same, so this is a *false proportion*.
16. As A is to B, so C is to D (Or, As A is to B, so is C to D)
17. $AB:CD :: EF:GH$
18. 2:3 is greater than 3:5

ANSWER KEY: BOOK V DEFINITIONS QUESTIONS (DAY 2)

19.

A ____

B ____|____|____|____

C _____|_____|_____|_____

(Since A seems to be the fourth part of B, make C such that B is the fourth part of C)

20. Alternate $A:C :: B:D$

Inverse $B:A :: D:C$

Componendo $A + B:B :: C + D:D$

Separando $(A - B):B :: (C - D):D$

Convertendo $B:(A - B) :: D:(C - D)$

21. Original $A:B :: C:D$

Inverse $B:A :: D:C$

Alternate $B:D :: A:C$

Componendo $B + D:D :: A + C:C$

Separando $B:D :: A:C$

Alternate $B:A :: D:C$

22. $AB:EF :: GH:MN$

ANSWER KEY: BOOK V PROPOSITIONS QUESTIONS

1. $AB:BC :: AC:BC$ (The equal lines AB and AC have the same ratio to the same thing, BC)
2. $AB = AC$ (This is true by V.9, which says if two magnitudes AB and AC have the same ratio to the same thing BC, then they will be equal.)
3. $AB:DE :: BC:EF$
4. $BC:AB :: EF:DE$
5. $DF:EF :: AC:BC$
6. $BC:AB :: EF:DE$
7. Answers may vary: $A:B :: 2A:2B$, $A:B :: 3A:3B$, $A:B :: 100A:100B$
8. Answers may vary: For example, $A:100A :: B:100B$
9. $AB:BC :: GH:HI$ (Notice that both of these ratios are the same with the same ratio $DE:EF$, so we can use V.11, the “common notion one of proportions”)
10. alternately $GH:DE :: HI:EF$
 inversely $HI:GH :: EF:DE$
 componendo $(GH + HI) :: HI :: (DE + EF):EF$
11. $A:B :: (A + C + E) :: (B + D + F)$
 (Instead of $A:B$, you can actually use any of the three ratios in the proportion and it would still be true)
12. $A:(A + C + E) :: B:(B + D + F)$
13. $AB:AC :: DE:DF$
14. $AB:DE :: AC:DF$
15. $A:B :: E:F$ (by V.11)
16. $2:3 :: (2 + 4 + 8):(3 + 6 + 12)$
 (We see here, calculating each sum, that we get $2:3 :: 14:21$, which we know to be true $\frac{2}{3} = \frac{14}{21}$)
17. $1:3 :: 2:6$
18. $(1 + 2):2 :: (3 + 6):6$
 (We see here calculating each sum, that we get $3:2 :: 9:6$, which we know to be true $(\frac{3}{2} = \frac{9}{6})$).
19. $3:9 :: 2:6$
 (This, we see is also true—both ratios are the same as 1:2)
20. Answers may vary:
 $2:3 :: 4:6$ (taking the second multiples of each)
 $2:3 :: 10:15$ (taking the fifth multiples of each)
 $2:3 :: 24:36$ (taking the twelfth multiples of each)
21. $2:12 :: 4:24$
 (We see that the *ex aequali* proportion is true, both ratios being the same as a 1:6 ratio.)
22. $2:4 :: 12:24$

Book V Definitions Review

1. Looking at the diagram to the right, which of the following statements is true (circle all that apply):

- a) A is part of B
- b) B is part of A
- c) A measures B
- d) B measures A
- e) A is a multiple of B
- f) B is a multiple of A

A 

B 

2. In particular, B is the _____ multiple of A.

3. Draw diagrams to the right to match the statements in the left column. Use line segments for all of your magnitudes, and make sure you are neat enough to make your meaning clear.

EF is the fourth part of KL	
AB is the second multiple of CD	
MN is the third part of PQ	

4. Write out the definition of *ratio* word for word:

5. A ratio is a type of _____.

6. When two magnitudes are related in a ratio, in what respect are they being related?

7. Which of the following are said to *have a ratio* to one another? Put a check next to those that *can*, and an X next to those that cannot.

_____ Two finite lines

_____ Three finite lines

Book V Definitions Review

_____ The number 100 and ∞ (infinity)

_____ Two triangles

_____ A triangle and a line

_____ A point and a circle

8. Looking at the magnitudes below, which of the ratios *appear* to be the same?

A _____

C _____

E _____

B _____

D _____

F _____

- a) A:B and C:D
- b) C:D and E:F
- c) A:B and E:F
- d) B:A and E:F

9. Write the proportion that indicates that they (from #8 directly above) are the same:

10. Write the following proportion out in words: $AB:CD :: EF:GH$

11. Write the following proportion in each of the following forms:

$$PQ:RS :: CD:EF$$

Alternate: _____

Inverse: _____

Componendo: _____

12. Given the following two proportions, what new proportion would arise *ex aequali*?

$$AB:CD :: GH:KL$$

$$CD:EF :: KL:MN$$

\therefore _____

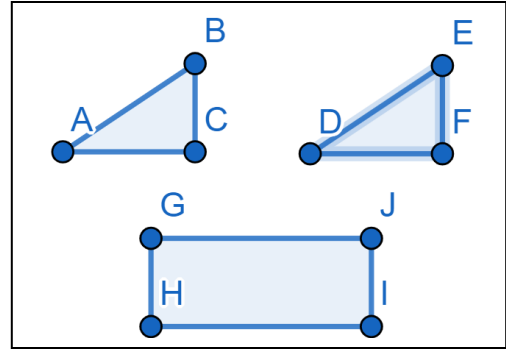
Book V Propositions Review

1. If $\triangle ABC$ and $\triangle DEF$ are equal, and there is some third area $\square GHIJ$

then (by V.7) _____

2. Referring to the same diagram,
if $\triangle ABC : \square GHIJ :: \triangle DEF : \square GHIJ$

then (by V.9) _____

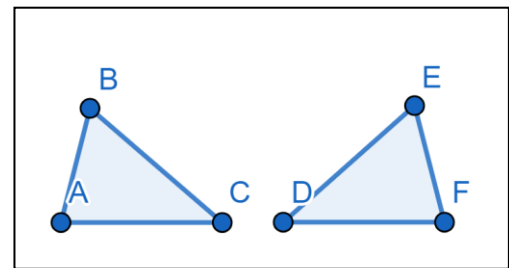


3. If in triangle ABC and DEF,
 $AB : BC :: EF : DE$,

then alternately _____

4. Referring to the same diagram
if $AC : BC :: DF : EF$,

then inversely _____



5. If $\triangle DAC = \triangle ECA$, and $\triangle ABC$ is a third area,

then _____

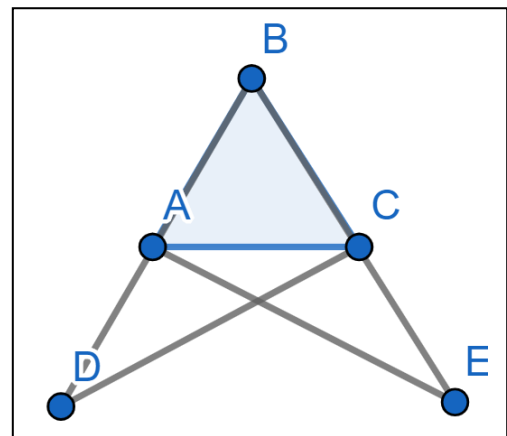
6. If $BA : AD :: BC : CE$,

then alternately _____

and componendo _____

7. If $\triangle BDC : \triangle ABC :: \triangle ABE : \triangle ABC$,

then (by V.9) _____



8. Take the proportion in your answer to #7 above alternately: _____

A Few Words about Notation and Marking:

I want to take a moment to clarify some key notations that we will be using for the rest of the year. The sooner you get a handle on these, the easier it will be to read and understand Euclid, and to write out his proofs in two-column format.

How to Speak and Write Proportions

A proportion is simply a statement that two ratios are the same. So in the example below, the ratio $A : B$ is stated to be the same as the ratio $C : D$.

$$A : B :: C : D$$

To read this proportion out loud, we say “**As A is to B, so C is to D.**” Notice that we always start with the word “As” in front of the first ratio, and “so” in front of the second ratio. The colon between the magnitudes in a ratio is always read “is to.”

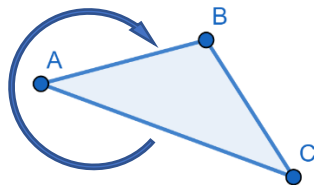
Conversely, if we read a ratio in Euclid, such as “as the base BC is to the base CD, so is the triangle ABC to the triangle ACD” (taken from the prove statement of VI.1), we can simply follow the reverse process, and write

$$BC : CD :: \triangle ABC : \triangle ACD$$

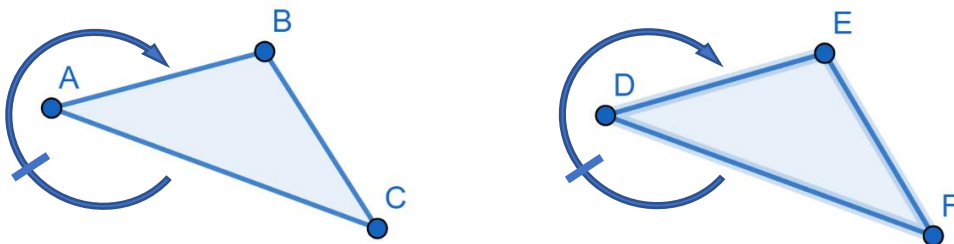
How to Mark Ratios and Proportions on Diagrams

Throughout the school year, I emphasized to you the importance of marking your diagram. *We want to do our thinking on the diagram.* Nowhere is this more important than in Book VI. It is difficult enough to think in ratios and proportions; if you do not mark them, you will much more easily become lost.

We will mark ratios with arrows. The direction of the arrow will indicate the direction of the ratio. For example, the arrow below is drawn *from* AC, going *to* AB. It thus represents the ratio $AC : AB$.



A proportion, as you recall, is a statement that *two ratios* are the *same*. Thus, our notation for proportions will be *two* ratio arrows, marked the *same* with tick marks. For example,



By marking both of these ratio arrows with one tick mark each, I am indicating that the ratio of AC to AB is the same as the ratio of DF to DE. That is, $AC : AB :: DF : DE$.

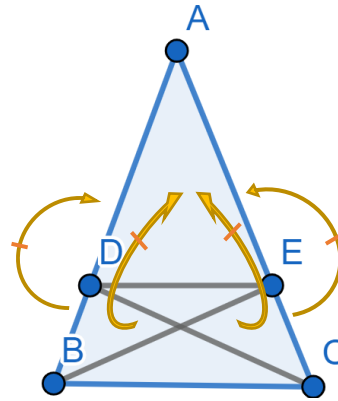
Why It Is So Important

In VI.2, you will see different areas and sides that are proportional, and you will want to mark them on the diagram. As you will see, the following claims will be made:

$$BDE: ADE :: CDE: ADE$$

and $BDE: ADE :: BD: DA$

and $CDE: ADE :: CE: EA$,



Let's mark them all on the diagram!

1) $BDE: ADE :: CDE: ADE$

Notice that my ratio arrows for these two ratios are pointing to and from the *insides* of the triangles. By pointing to the *inside* of the shape, I am indicating that it is a ratio of their *areas*.

2) $BDE: ADE :: BD: DA$,

You'll notice in marking this proportion that one of the ratios($BDE: ADE$) was already marked from the first proportion. You do not need to make a new arrow for that one (nor should you), and actually, since $BD: DA$ is stated to be the *same* as $BDE: ADE$, you should still only mark one tick mark.

3) $CDE: ADE :: CE: EA$

Similarly, with your third proportion, the ratio $CDE: ADE$ is already marked, so just write in one arrow for $CE: EA$. Again, since $CE: EA$ is the same as $CDE: ADE$, keep just one tick mark.

And behold! Just from looking at the diagram, you can see clearly see four ratios that are the same, (they all have one tick mark) making the V.11 step—ratios that are the same with the same ratio are the same with one another—very easy to see!

$$\therefore BD: DA :: CE: EA$$

So, as I said, marking ratios and proportions on the diagram makes our lives much easier. It is a much clearer way to think about things. Just imagine if I gave you the following argument and asked you if you understood:

$$BDE: ADE :: CDE: ADE \text{ [v.7]}$$

but $BDE: ADE :: BD: DA$ [v.i.1]

and $CDE: ADE :: CE: EA$, [v.i.1]

$$\therefore BD: DA :: CE: EA \text{ [v.11]}$$

It's the exact same argument as above, of course, but how much more difficult (if not impossible) it is to follow without looking at the diagram and marking it up with ratio arrows.

I rest my case. *Mark your proportions on the diagram!*

Bell Work 1 and VI.1 Questions

Bell Work 1:

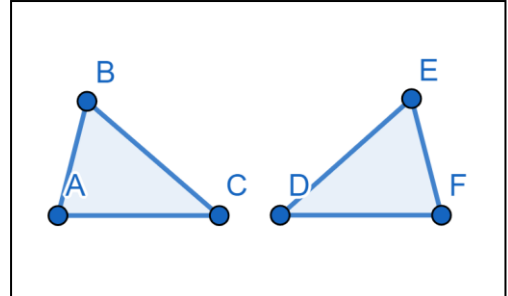
1. Define Ratio (V.Def.3):

2. Mark the following proportion on the diagram:

$$AB:BC :: EF:ED$$

Take the proportion alternately:

Now mark the alternate proportion on the diagram.



VI.1 Questions

1. Draw the diagram in the box on the right, including *only the given parts* (i.e. do not include anything that was constructed). Using ratio arrows, mark on the diagram what VI.1 sets out to prove.



2. In the second paragraph, Euclid says “...let any number of straight lines BG, GH be made equal to the base BC , and any number of straight lines DK, KL equal to the base CD .” In both cases, he makes two. Would it have worked if he had, for example, made five equal lines equal to BC and eleven lines equal to CD ? Explain.
3. The entire proof of VI.1 is one big set-up to use V.Def.5 (the definition of same ratio). One of the key moments is establishing “any equimultiples whatever of the first and third” and “any equimultiples whatever of the second and fourth.” How does the proof accomplish this?
4. The second key moment is establishing that, no matter what, the “former equimultiples *alike exceed, are alike equal to, or alike fall short of* the latter equimultiples respectively.” How does the proof show that this will certainly always be the case (thereby establishing same ratio)?

Answer Key

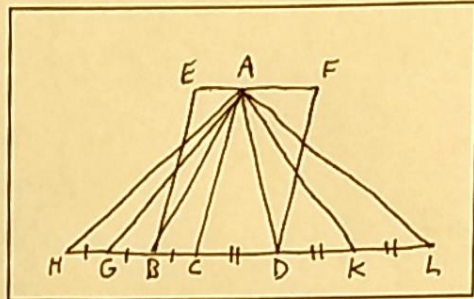
V.1 : Triangles and parallelograms which are under the same height are to one another as their bases.

Given:

$\triangle ABC, \triangle ACD, \square EC, \square FC,$
all under same height

To Prove:

$BC : CD :: \triangle ABC : \triangle ACD$
and $BC : CD :: \square EC : \square FC$



Statements	Reasons
1. <u>Extend $BD \rightarrow H, L$</u>	1. Post. 2
2. <u>Cut $BG, GH = BC$</u>	2. I. 3
3. <u>Cut $DK, KL = CD$</u>	3. I. 3
4. <u>Join AG, AH, AK, AL</u>	4. Post. 1
5. <u>$CB = BG = GH$</u>	5. step 2
6. <u>$\therefore \triangle ABC = \triangle AGB = \triangle AHG$</u>	6. I. 38 (being "under same height" is logically equivalent to "same parallels")
7. <u>$\therefore HC$ & $\triangle AHC$ are equimultiples of BC & $\triangle ABC$</u>	7. VI Def. 2
8. _____	8.
9. <u>$\therefore LC$ & $\triangle ALC$ are equimultiples of CD & $\triangle ACD$</u>	9. VI Similar argument (steps 5-7)
10. _____	10.
11. <u>If $HC = CL$, then $\triangle AHC = \triangle ACL$</u>	11. I. 38
12. <u>If $HC > CL$, then $\triangle AHC > \triangle ACL$</u>	12. I. 38
13. <u>If $HC < CL$, then $\triangle AHC < \triangle ACL$</u>	13. I. 38
★ 14. <u>$\therefore BC : CD :: \triangle ABC : \triangle ACD$</u>	14. V. Def. 5
15. <u>$\square EC = 2 \times \triangle ABC$</u>	15. I. 41
16. <u>$\square FC = 2 \times \triangle ACD$</u>	16. I. 41
17. <u>$\therefore \triangle ABC : \triangle ACD :: \square EC : \square FC$</u>	17. V. 15
★ 18. <u>$\therefore BC : CD :: \square EC : \square FC$</u>	18. V. 11 (steps 14, 17)
19. _____	19.
20. _____	20.

Bell Work 2 and VI.2 Questions

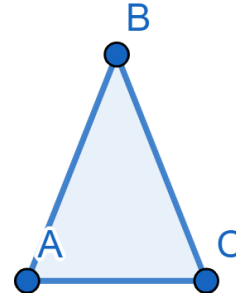
Bell Work 2:

1. Define Proportional (V.Def.6):

2. Mark the following proportion on the diagram:

$$AB:BC :: AC:BC$$

What, therefore, must be true by V.9?



3. Take $AB:BC :: AC:BC$ alternately: _____

4. If $EF:GH :: WX:YZ$ and $KL:MN :: WX:YZ$, then _____

VI.2 Questions

1. Draw the diagram in the box on the right, including *only the given parts* (i.e. do not include anything that was constructed). Mark the given and prove of part one (which will be the prove and given of part two).



2. In the last proposition, VI.1, there are two triangles and they are under the same height. Find the first use of VI.1 in this proposition and explain: what are the two triangles, and what are the same height they are under? (Hint: You might have to tilt your head to the side, or maybe erase some extraneous lines, in order to see the VI.1 in this diagram.)
3. Explain how V.11—the so-called “common notion one of proportions”—is used in this proposition.

_____ :

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.

Answer Key

Part 2

VI.2 (converse): If the sides of the triangle be cut proportionally, the line joining the points of section will be parallel to the remaining side of the triangle.

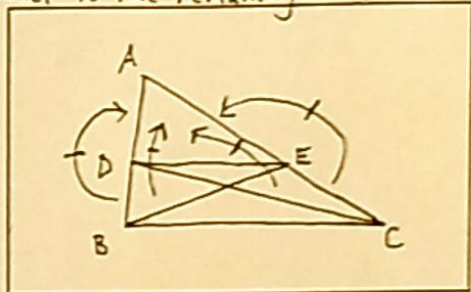
Given:

$$\triangle ABC, BD:DA :: CE:EA$$

DE joined

To Prove:

$$DE \parallel BC$$

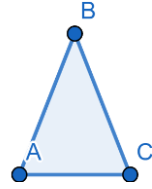


Statements	Reasons
1. <u>Same Construction (Join BE, CD)</u>	1. Post.1
2. <u>$BD:DA :: CE:EA$</u>	2. Given
3. <u>But $BD:DA :: \triangle BDE : \triangle ADE$</u>	3. VI.1
4. <u>And $CE:EA :: \triangle CDE : \triangle ADE$</u>	4. VI.1
5. <u>$\therefore \triangle BDE : \triangle ADE :: \triangle CDE : \triangle ADE$</u>	5. V.11
6. <u>$\therefore \triangle BDE = \triangle CDE$</u>	6. V.9
7. <u>$\therefore DE \parallel BC$</u>	7. I.39 (same base DE)
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.

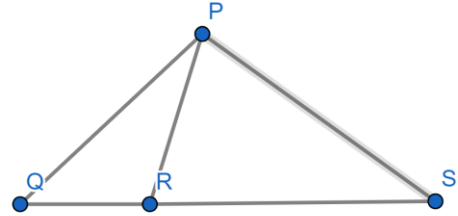
Bell Work 3 and VI.3 Questions

Bell Work 3:

1. If $AB = BC$,
then (by V.7) _____

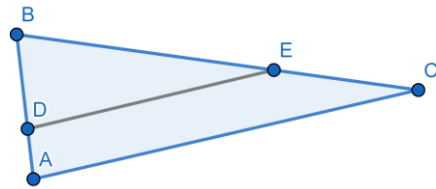


2. If $\triangle PQR$ and $\triangle PRS$ are under the same height,
then _____



3. Can you take that proportion (from #2) alternately?
Why not?

4. If in $\triangle ABC$, DE is parallel to BC ,
then _____



5. Mark your answer on the diagram.
6. Take that proportion (from #4) alternately: _____

VI.3 Questions

1. Draw the diagram in the box on the right, including *only the given parts* (i.e. do not include anything that was constructed). Mark the given and prove of part one (which will be the prove and given of part two).



2. Explain how VI.2 is used in the first part (i.e. not the converse) of this proposition. Which triangle is being considered, and what is the parallel line?
3. Explain how, again in part one, substitution is used to get from that VI.2 step (in question #2) to the conclusion.

_____ :

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.

Answer Key

Part 2

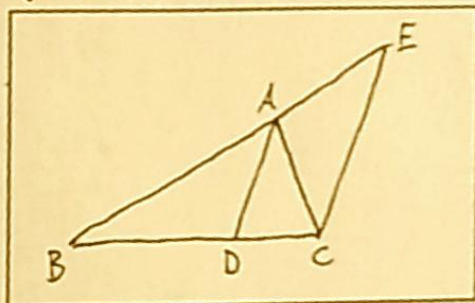
VI.3: ...and, if the segments of the base have the same ratio as the remaining sides of the triangle, the straight line joined from the vertex to the point of section will bisect the angle of the triangle.

Given: of section will bisect the angle of the triangle.

$\triangle ABC$, $BA:AC :: BD:DC$, AD joined

To Prove:

$\angle BAC$ is bisected by AD



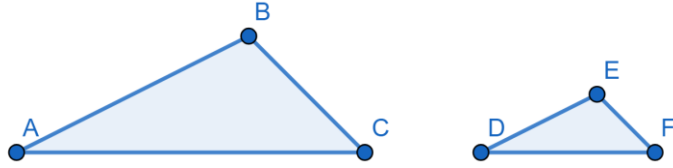
Statements	Reasons
1. <u>Same Construction ($CE \parallel AD$, $BA \rightarrow E$)</u>	1. (I.31, Post. 2)
2. <u>$BD:DC :: BA:AC$</u>	2. Given
3. <u>$AD \parallel CE$</u>	3. step I (construction)
4. <u>$\therefore BD:DC :: BA:AE$</u>	4. VI.2 ($\triangle BCE$, $AD \parallel CE$)
5. <u>$\therefore BA:AC :: BA:AE$</u>	5. V.11
6. <u>$\therefore AC = AE$</u>	6. V.9
7. <u>$\therefore \angle AEC = \angle ACE$</u>	7. I.5
8. <u>But $\angle AEC = \angle BAD$</u>	8. I.21 (Ext. \angle Opp int. \angle 's)
9. <u>And $\angle ACE = \angle CAD$</u>	9. I.21 (alternate \angle 's)
10. <u>$\therefore \angle BAD = \angle CAD$</u>	10. C.N.1 (steps 7, 8, 9)
11. <u>$\therefore \angle BAC$ is bisected by AD</u>	11. definition of bisection, step 10
12. _____	12.
13. _____	13.
14. _____	14.
15. _____	15.
16. _____	16.
17. _____	17.
18. _____	18.
19. _____	19.
20. _____	20.

Bell Work 4:

1. Define "Similar Rectilinear Figures" (VI.Def.1): _____

2. If $AB:AC :: DE:DF$
and $AC:BC :: DF:FE$

then *ex aequali* _____

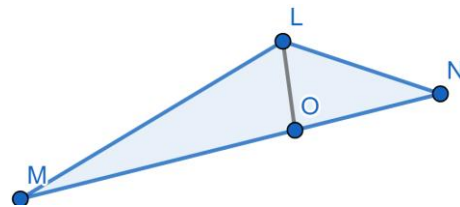


3. Mark all three proportions (the two given ones, and the conclusion) on the diagram. Be sure to use different tick marks for different proportions!

4. If in $\triangle LMN$, LO bisects angle MLN,

then _____

5. Mark the proportion (from #4) on the diagram.



A Note on VI.4: AAA Similarity

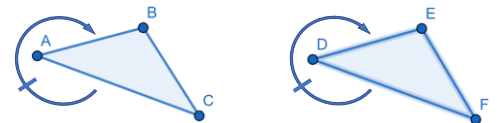
This proposition is our very first *Similarity* proposition. It proves that two triangles, under certain conditions, are *similar*. Similar figures are figures that have the same *shape*.

As VI.Def.1 says, in order for two figures to be *similar*, they must have 1) all angles equal respectively, or "severally", and 2) all the sides about the equal angles proportional.

We will nickname VI.4 "Angle-Angle-Angle Similarity" or "AAA Similarity"¹, because it is given that all three angles of one triangle are respectively equal to all three angles in another triangle. Thus, the given itself fulfills the first condition of similarity.

The second condition of similarity is proportional sides about equal angles. Assuming BAC and EDF to be equal angles, this is what it looks like for "sides about the equal angles" to be proportional:

Furthermore, assuming angles ABC=DEF and BCA=EFD,
 $BA:BC :: DE:EF$ and $BC:CA :: EF:DF$.



If all three pairs of sides are thus proportional, and all three pairs of angles are equal, then the triangles are similar by VI.Def.1.

VI.4 shows that, in triangles, whenever the angles are all equal, the sides about those angles will be proportional (thus making the triangles similar). The symbol for similarity is \sim

When you read VI.4, you'll notice that Euclid makes no mention of similarity. Since this is what is implied, however, let's go ahead and make $\triangle ABC \sim \triangle CDE$ our prove statement.

¹ It is frequently called AA similarity, since if two triangles have two angles equal to two angles respectively, the third angles will also be equal by an application of I.32.

_____ :

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.

Remote Learning Packet

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

April 27 - May 1, 2020

Course: Humane Letters 9

Teacher(s): Mr. McKowen (robert.mckowen@greatheartsirving.org)

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

Mrs. Hunt (natalie.hunt@greatheartsirving.org)

Weekly Plan:

Monday, April 27

Read *America: A Narrative History* 1309-1313 (top); 1316 (bottom)-1339 (top)

Tuesday, April 28

Answer history questions

Wednesday, April 29

Read *America: A Narrative History* 1341-1361

Read *A Documentary History of the United States* 477-480 LBJ “Great Society Speech”

Thursday, April 30

Answer history questions

Friday, May 1

Read and annotate “Euclid Alone has Looked on Beauty Bare” by Edna St. Vincent Millay

Write a 2-3 paragraph poetry reflection

Submit all assignments, including the final draft of your *The Old Man and the Sea* essay.

How to Submit Your Work this Week:

This week you have a couple choices for uploading your packet. You can print off the whole packet and work entirely on paper. Then, you can submit all your written work as a single attachment by uploading it here.

Another option for you is to complete the Tuesday, Thursday, and Friday assignments directly on Google Classroom and submit them in their specific assignment folders. An advantage to working directly on Google Classroom is the ability to receive some immediate feedback after you submit your work.

Thank you! Please email if you have any questions.

Monday, April 27

Remember that your *The Old Man and the Sea* essay is due, along with this week's assignments, at 11:59pm Sunday, May 3. You can upload it at any time, but I encourage you to use this week to continue editing and refining what you have written.

1. Read *America: A Narrative History* 1309-1313 (top); 1316 (bottom)-1323; 1324-1339 (top)

Tuesday, April 28

1. On the Google Doc in our classroom (or on your own paper if necessary), answer the following question based on your history reading. Be sure to use specific details in your answer.
 - a. What were President John F. Kennedy's efforts to contain communism abroad?
 - b. What were the strategies and achievements of the civil rights movement in the 1960s?
 - c. What divisions emerged among its activists during the decade?

Wednesday, April 29

1. Read *America: A Narrative History* 1341-1361
2. Read and annotate *A Documentary History of the United States* 477-480 LBJ "Great Society Speech"

Thursday, April 30

1. On the Google Doc in our classroom (or on your own paper if necessary), answer the following questions based on your history and primary source reading. Be sure to use specific details in your answer.
 - a. What were President Kennedy and Johnson's motivations for deepening America's military involvement in the Vietnam War?
 - b. What were the issues that propelled Richard Nixon to victory in the 1968 presidential election?
 - c. What were Lyndon B. Johnson's major War on Poverty and Great Society initiatives? How did they impact American society?
 - d. From pg. 478 of the DHUS, "Aristotle said: 'Men come together in cities in order to live; but they remain together in order to live the good life.' It is harder and harder to live the good life in American cities today." What do you think of this famous quote and the subsequent statement by Johnson? Why is it "harder and harder to live the good life"?

Friday, May 1

1. Read and annotate “Euclid Alone has Looked on Beauty Bare” by Edna St. Vincent Millay.
2. In the Google Doc provided in our classroom (or on your own paper if necessary), write a 2-3 paragraph poem analysis. Be sure to consider the literal level, the figurative meaning, and the poetic devices (such a metaphor, simile, personification, alliteration, etc.) the poet uses. What does it mean to “look on Beauty bare” (line 1)? What is the effect of the repetition of this line at the end of the poem (see lines 11-12)? What is the unique view or insight that Euclid has? What is meant by “light anatomized” (line 11), and in why does the poet characterize the experience as “blinding,” “holy,” and “terrible” (line 9)? Consider these questions, or any other aspect of the poem that interests you in your answer.
3. Finalize and submit your paper on *The Old Man and the Sea* if you have not already done so.

“Euclid Alone has Looked on Beauty Bare”

By Edna St. Vincent Millay, 1922

Euclid alone has looked on Beauty bare.
Let all who prate of Beauty hold their peace,
And lay them prone upon the earth and cease
To ponder on themselves, the while they stare
At nothing, intricately drawn nowhere
In shapes of shifting lineage; let geese
Gabble and hiss, but heroes seek release
From dusty bondage into luminous air.
O blinding hour, O holy, terrible day,
When first the shaft into his vision shone
Of light anatomized! Euclid alone
Has looked on Beauty bare. Fortunate they
Who, though once only and then but far away,
Have heard her massive sandal set on stone.

Remote Learning Packet

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

April 27 - May 1, 2020

Course: 9 Latin III

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

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

Weekly Plan:

Monday, April 27

- Read *desperatio* I
- Answer questions 1-10

Tuesday, April 28

- Write a translation of *desperatio* II
- Study the Vocabulary.

Wednesday, April 29

- Read through *about the language 2: more about gerundives*. (steps 1 & 2)
- Follow the directions below to for sentences a-e (step 3, a & b)

Thursday, April 30

- Review participles
- Fill in participle tables 1-4
- Study Vocabulary

Friday, May 1

- Reread *accusatio* I & II, *cognitio*, and *desperatio* I & II.
- Find, copy down, and give the story and line number of a-d

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 27

1. Read *desperatio* I
2. Answer questions 1-10

Tuesday, April 28

1. Write a translation of *desperatio* II
2. With any remaining time, study the vocabulary.

Wednesday, April 29

1. Follow the directions below as you read through *about the language 2: more about gerundives*.
 1. Read the examples and explanations carefully. Recall that we refer to these gerundives as the ‘gerundive of obligation’ because it is used to convey obligation:
 - *I must tell the story*
 - *Haterius should be praised*

NOTE: In order to better understand this strange construction, it may be helpful to recall that these ‘gerundives’ are in fact the future passive participle. If *narranda* and *laudandus* were translated literally on their own, they would mean something like ‘about to be told’ and ‘going to be praised’. They modify *fabula* and *Haterius* respectively and, when necessary, they use a dative of agent: *mihi* in first sentence, there is no agent in the second.
 2. Here the ‘Gerundive of purpose’ is introduced. read the explanation and examples carefully. Notice in the literal translations of each of the sentences that you can almost see that the Gerundive of Purpose is a future passive participle. Notice also that the Gerundive of Purpose agrees with its ‘object’ : *accusandum - Salvium ; reficiendam - navem*.
 3. For sentences a-e :
 - a. copy down the Gerundive of Purpose phrase from each. This phrase must include 1) the preposition ‘ad’ which introduces it 2) the noun ‘object’ of the gerundive 3) the gerundive itself
Ex. 1. ad Salvium accusandum (ad = 1 ; Salvium = 2, accusandum = 3)
Ex. 2. ad navem reficiendam
 - b. Translate the entire sentence for each. You may translate either literally or more naturally. If you feel that you have a decent understanding of the construction, I would recommend the second, more natural translation style.
2. With any remaining time, study the vocabulary for stage 40.

Thursday, April 30

- Look at the table below to recall how the various participles are formed and translated:
NOTE: for a more complete table, refer to page 279 of your book.

narro, narrare, narravi, narratus - tell, relate

TENSE	ACTIVE		PASSIVE	
	LATIN	TRANSLATION	LATIN	TRANSLATION
Present	narrans	telling	-----	-----
Perfect	-----	-----	narratus	having been told
Future	narraturus	about to be telling	narrandus	about to be told

- Fill in the tables below with the correct forms and translations of the bolded Latin verbs.
NOTE the conjugation of the bolded verbs and be sure to adjust their form accordingly.

1. laudo, laudare, laudavi, laudatus - praise

TENSE	ACTIVE		PASSIVE	
	LATIN	TRANSLATION	LATIN	TRANSLATION
Present			-----	-----
Perfect	-----	-----		
Future				

2. prohibeo, prohibere, prohibui, prohibitus - prevent

TENSE	ACTIVE		PASSIVE	
	LATIN	TRANSLATION	LATIN	TRANSLATION
Present			-----	-----
Perfect	-----	-----		
Future				

3. mitto, mittere, misi, misus - send

TENSE	ACTIVE		PASSIVE	
	LATIN	TRANSLATION	LATIN	TRANSLATION
Present			-----	-----
Perfect	-----	-----		
Future				

4. operio, operire, operui, opertus - cover

TENSE	ACTIVE		PASSIVE	
	LATIN	TRANSLATION	LATIN	TRANSLATION
Present			-----	-----
Perfect	-----	-----		
Future				

3. With whatever remains of your 30 minutes, study the vocabulary for stage 40.

Friday, May 1

1. Reread *accusatio* I & II, *cognitio*, and *desperatio* I & II. Take your time, read it well. Make a mental note of any vocabulary that you had to look up, recommit these to memory. Make a mental note of any challenging grammar that you had to stop and figure out, recommit it to memory. Stop on challenging sentences that you perhaps did not fully understand and try to hash them out.

AND, find, copy down, and give the story and line number of

- a. 4 gerundives of purpose
- b. 4 perfect passive participles
- c. 4 present active participles
- d. 2 gerundives of obligation

Remote Learning Packet - Week 5

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

April 27-May 1, 2020

Course: Music

Teacher(s): Mr. Zuno leonardo.zunofernandez@greatheartsirving.org

Weekly Plan:

Monday, April 27

- Read through the one-page biography of [Wolfgang Amedeus Mozart](#). Even though it is short, it has excellent information, so please read through it carefully.
- Answer the questions on p. 1 of the worksheet (Google Doc in our classroom, or on your own paper if necessary.)

Tuesday, April 28

- Read through the one-page biography of [Franz Joseph Haydn](#). Even though it is short, it has excellent information, so please read through it carefully.
- Answer the questions on p. 2 of the worksheet (Google Doc in our classroom, or on your own paper if necessary.)

Wednesday, April 29

- Read through the biography and related information on [Ludwig van Beethoven](#).
- Answer the questions on p. 3 of the worksheet (Google Doc in our classroom, or on your own paper if necessary.)

Thursday, April 30

- Please listen to one of the suggested listening links posted on Google Classroom and fill out a listening guide. Besides filling out the listening guide, please indicate why you chose this work.
- If Internet connectivity is not an option, please substitute this assignment with listening to WRR 101.1, and fill out the listening guide.

Friday, May 1

- Please listen to another suggested listening links posted on Google Classroom and fill out a listening guide. Besides filling out the listening guide, please indicate why you chose this work.
- OR 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. Try to use terms that you have not yet used. 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.

This week, you don't have a detailed-view assignment sheet, because the worksheets are self-explanatory. Please reach out with questions about the readings or join us for office hours.

*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, listening guides, 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. Your final project 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. In the meantime, try to get good-quality notes and a strong listening log.

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

Reading on W. A. Mozart

Please answer each of the following questions with 2-3 complete sentences for each question.

- 1) Why is it significant that W. A. Mozart came from a family of musicians?

- 2) Did Mozart enjoy being a church musician? How did he make a living?

- 3) How do you attribute his lack of fame during his lifetime? Why is he regarded so highly now?

- 4) Please list 4 major works you would like to listen to. (There is a list of major works at the very end of the biography.) Look up two of these for homework and enjoy the music. Mark with an asterisk the ones you listened to.

Reading on Franz Joseph Haydn (p. 178)

Please answer each of the following questions with 2-3 complete sentences for each question.

- 1) Did Haydn's family background involve music, like Mozart's family? How did Haydn start as a musician?

- 2) What was his position with the Esterhazy family? What kind of work did Haydn do?

- 3) What does "output" mean, and what kind of musical output reflects that Haydn was an incredibly hard worker?

- 4) How did Haydn's fame spread?

- 5) What kind of choral music did Haydn compose?

- 6) How is his music often described in terms of the character it often portrays?

- 7) Please list 4 major works you would like to listen to. (There is a list of major works at the very end of the biography.) Look up two of these for homework and enjoy the music. Mark with an asterisk the ones you listened to.

Reading on Ludwig van Beethoven

Please answer each of the following questions with 2-3 complete sentences for each question.

- 1) (p. 211) Why does the author (Joseph Kerman) list Beethoven among other great artists and poets? What is it about Beethoven that makes him one of the most impressive composers in all of music history?

- 2) (pp. 211-12) How is Beethoven's music rooted in *Classicism*, and in which ways is it different from the Viennese Classical style?

- 3) (p. 212) What historical event inspired Beethoven to write a symphony in honor of Napoleon Bonaparte? What made Beethoven change his mind about the dedication of this symphony? What is the title of this work?

- 4) (p. 213) Please describe some of the compositional devices Beethoven used to maximize musical elements to make great compositions?

- 5) (p. 214) Please name at least four setbacks that Beethoven had during his lifetime in terms of a difficult family life, personal challenges, etc. How did he overcome his difficulties?

- 6) (p. 214) How is his character and personality described in his biography? How do you think this comes across in Beethoven's music?

- 7) Please list 4 major works you would like to listen to. (There is a list of major works at the very end of the biography on p. 214.) Look up two of these for homework and enjoy the music. Mark with an asterisk the ones you listened to.

Wolfgang Amadeus Mozart (1756–1791)

Mozart was born in Salzburg, a picturesque town in central Austria, which today is famous for its music festivals. His father, Leopold, was a court musician and composer who also wrote an important book on violin playing. Mozart showed extraordinary talent at a very early age. He and his older sister, Nannerl, were trotted all over Europe as child prodigies; between the ages of six and seventeen, Wolfgang never spent more than ten successive months at home. His first symphony was played at a London concert when he was only eight years old.

But mostly Wolfgang was displayed at courts and salons, and in a somewhat depressing way this whole period of his career symbolizes the frivolous love of entertainment that reigned at midcentury. The future Queen Marie Antoinette of France was one of those for whose amusement the six-year-old prodigy would name the keys of compositions played to him, and sight-read music at the piano with a cloth over his hands.

It was much harder for Mozart to make his way as a young adult musician. As usual in those days, he followed in his father's footsteps as a musician at the court of Salzburg, which was ruled by an archbishop. (Incidentally, one of their colleagues was Joseph Haydn's brother Michael.) But the archbishop was a disagreeable autocrat with no patience for independent-minded underlings. Mozart hated working for him. In 1781, he extricated himself from his court position, not without an ugly scene, and set himself up as a freelance musician in Vienna.

It seems clear that another reason for Mozart's move was to get away from his father, who had masterminded the boy's career and now seemed to grow more and more possessive as the young man sought his independence. Leopold disapproved of Wolfgang's marriage around this time to Constanze Weber, a singer. (Mozart had been in love with her older sister, Aloysia—a more famous singer—but she rejected him.)

Mozart wrote his greatest operas in Vienna, but only the last of them, *The Magic Flute*, had the success it deserved. Everyone sensed that he was a genius, but his music seemed too difficult—and he was a somewhat difficult personality, too. He relied for his living on teaching and on the relatively new institution of concerts. Every year he set up a concert

at which he introduced one of his piano concertos. In addition, the program might contain arias, a solo improvisation, and an overture by somebody else.

But as happens with popular musicians today, Mozart seems (for some unknown reason) to have suddenly dropped out of fashion.

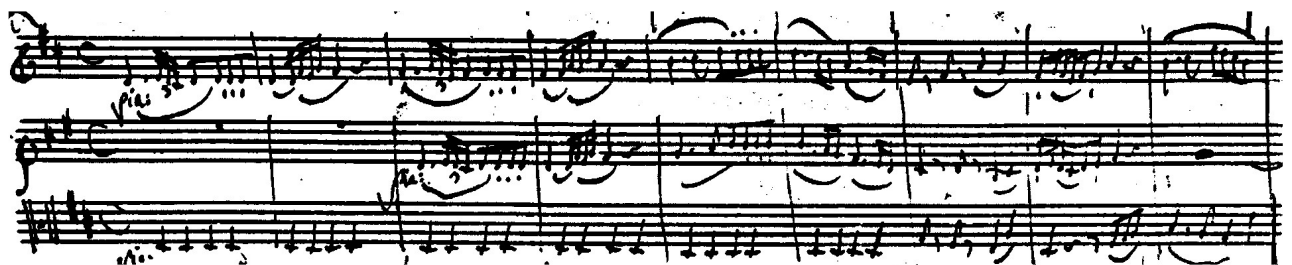
After 1787, his life was a struggle, though he did receive a minor court appointment and the promise of a church position, and finally scored a really solid hit with *The Magic Flute*. When it seemed that financially he was finally getting out of the woods, he died suddenly at the age of thirty-five.

He died under somewhat macabre circumstances. He was composing a Requiem Mass, that is, a Mass for the Dead, commissioned by a patron who insisted on remaining anonymous. Mozart became ill and began to think he was writing for his own demise. When he died, the Requiem still unfinished, a rumor started that he had been poisoned by the rival composer Antonio Salieri.

Unlike Haydn, the other great master of the Viennese Classical style, Mozart allowed a note of disquiet, even passion, to emerge in some of his compositions (such as the *Symphony in G Minor*). The Romantics correctly perceived this as a forecast of their own work. Once we recognize this, it is hard not to sense something enigmatic beneath the intelligence, wit, and sheer beauty of all Mozart's music.

Chief Works: The comic operas *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte* (That's What They All Do), and *The Magic Flute* ■ *Idomeneo*, an *opera seria* ■ Church music: many Masses, and a Requiem (Mass for the Dead) left unfinished at his death ■ Symphonies, including the *Prague*, the *G minor*, and the *Jupiter* ■ String quartets and quintets ■ Concertos for various instruments, including nearly thirty much-loved piano concertos ■ Piano sonatas; violin sonatas ■ Lighter pieces (such as divertimentos, etc.), including the famous *Eine kleine Nachtmusik*

Encore: After *Symphony No. 40*, listen to the *Clarinet Quintet* and *The Marriage of Figaro* (Act I).



Mozart's musical handwriting

Franz Joseph Haydn (1732–1809)

Unlike so many other composers, Haydn did not come from a family of professional musicians. But his father, an Austrian village wheelwright, was a keen amateur musician. As a boy Joseph had a beautiful voice, and at the age of eight he was sent to Vienna to be a choirboy in St. Stephen's Cathedral. After his voice broke, he spent several difficult years as a freelance musician in Vienna before obtaining the position of Kapellmeister with Prince Paul Anton Esterházy, one of the most lavish patrons of music at the time.

After this, Haydn's career reflects the changing social situation in the later eighteenth century, when the old system of court patronage coexisted with an early form of the modern concert system. Indeed, there is no finer tribute to the system of court patronage than Haydn's thirty-year career with the Esterházy. The post of Kapellmeister involved managing and writing music not only for the prince's chapel (the *Kapell*) but also for his private opera house, his marionette theater, and for palace chamber music and orchestral performances. Haydn had a good head for administration. Hiring his own musicians, he was able over many years to experiment with the symphony and other genres and develop his style under ideal conditions.

Haydn's output is staggering. He composed 104 symphonies, 83 string quartets, numerous divertimentos, trios, and sonatas, and over 20 operas. He also had to write a great deal of music for baryton—a bizarre archaic instrument fancied by the next Esterházy prince, Nikolaus, which was something like a cello with extra strings that could be plucked, like guitar strings.

The Esterházy had a splendid estate some miles outside of Vienna, but Haydn's duties there did not prevent him from spending a good deal of time in the capital. In the 1770s his string quartets made a particularly strong impression in the metropolis. In the 1780s he befriended Mozart, and the two actually played together in an amateur string quartet.

Meanwhile the spread of Haydn's international fame accelerated with the growth of public concerts. At first his symphonies were picked up by French concert organizers (who paid Haydn nothing). Then in the 1780s his six *Paris* symphonies were commissioned for concerts in that city, and in the 1790s twelve *London* symphonies were written for two highly successful tours to Britain.

Toward the end of his life Haydn turned to choral music: six impressive Latin Masses for soloists, chorus, and orchestra, and two German oratorios inspired by Handel, *The Creation* and *The Seasons*, admired by his contemporaries as the apex of an exemplary career in music.

Haydn's most famous composition is a simple Austrian patriotic song:



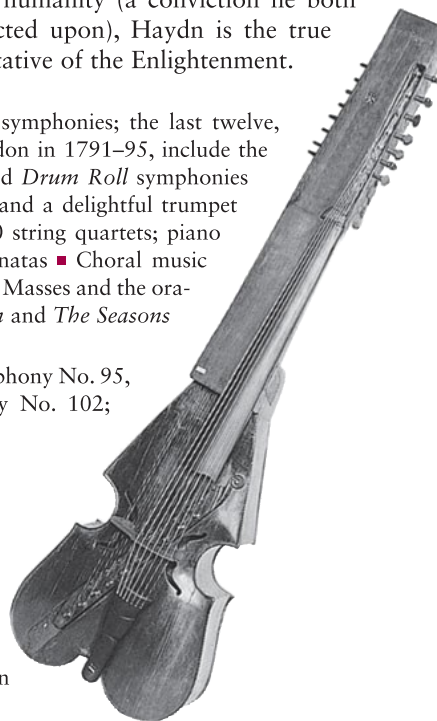
It appears with variations in his *Emperor* Quartet, Op. 76 No. 3 (1797). The tune was adopted for the German national anthem, "Deutschland über Alles," and for the hymn, "Glorious Things of Thee Are Spoken."

One of the most attractive personalities in the gallery of the great composers, Haydn was shrewd but generous-minded, humorous, always honorable, and though fully aware of his own worth, quite ready to praise his young, difficult colleague, Mozart. "Friends often flatter me that I have some genius," he once said—without contradicting them—"but he stood far above me."

Haydn's music combines good-humored simplicity of melody with a very sophisticated delight in the manipulations of musical form and technique. No composer has ever enjoyed a (musical) joke more. In his reasonableness, his wit, and his conviction that his art should serve humanity (a conviction he both expressed and acted upon), Haydn is the true musical representative of the Enlightenment.

Chief Works: 104 symphonies; the last twelve, composed for London in 1791–95, include the *Surprise*, *Clock*, and *Drum Roll* symphonies
 ■ A cello concerto and a delightful trumpet concerto
 ■ Over 80 string quartets; piano trios and piano sonatas
 ■ Choral music in his late years: six Masses and the oratorios *The Creation* and *The Seasons*

Encore: After Symphony No. 95, listen to Symphony No. 102; Trumpet Concerto.



Baryton

CHAPTER 15

Beethoven

If any single composer deserves a special chapter in the history of music, that composer is Ludwig van Beethoven (1770–1827). Probably no other figure in the arts meets with such a strong universal response. People may pity van Gogh, respect Michelangelo and Shakespeare, and admire Leonardo da Vinci, but Beethoven instantly summons up a powerful, positive image: that of the tough, ugly, angry genius staring down adversity and delivering one deeply expressive masterpiece after another. Beethoven’s music has enjoyed broad-based, uninterrupted popularity from his own day to the present. Today its place is equally secure with casual listeners and with the most learned musicians.

There is a sense, furthermore, in which music may be said to have come of age with Beethoven. For despite the great music that came before him—by Bach, Mozart, and many other composers we know—the art of music was never taken so seriously until Beethoven’s symphonies and sonatas struck listeners of his time as a revelation. They were almost equally impressed by the facts of his life, in particular his deafness, the affliction that caused him to retire from a career as a performing musician and become solely a composer.

A new concept of artistic genius was evolving at the time, and Beethoven crystallized this concept powerfully for his own age. No longer a mere craftsman, the artist suffers and creates; endowed not just with greater talent but with a greater soul than ordinary mortals, the artist creates for humanity. Music is no longer merely a product of bodily parts like the ear or the fingers. It flows from the highest reaches of the artist’s spirit.

1 Between Classicism and Romanticism

Beethoven is special in another sense, in the unique position he occupies between the eighteenth-century Viennese Classical style and nineteenth-century Romanticism. Beethoven’s roots were firmly Classical. He was a student of Haydn when the latter was at the height of his fame. Beethoven remained committed to the principles of the Classical style until the end of his life.

Committed to the *principles* of Classicism—but not to every one of its features, and certainly not to the mood behind it. There is almost always a sense of urgency and striving in Beethoven’s music that makes it instantly distinguishable from Haydn’s or Mozart’s. It can be very violent; it can be solemn, severe, or exceptionally gentle. These qualities emerged in response to Romantic stirrings that are the subject of our next chapter.

“There is much to be done on earth, do it soon! I cannot carry on the everyday life I am living; art demands this sacrifice too. Rest, diversion, amusement—only so that I can function more powerfully in my art.”

From Beethoven’s journal, 1814

The French Revolution

Romanticism, as we shall see, was originally a literary movement. Though well under way by the beginning of the nineteenth century, it was not yet influential in Vienna; and, in any case, Beethoven did not have a very literary sensibility. At the root of Romanticism, however, lay one great political upheaval that made an enormous impact on the composer's generation. This was the French Revolution. Beethoven was one of many artists who felt compelled to proclaim their sympathy with the ideal of freedom symbolized by that cataclysmic event.

When the Parisian crowd stormed the Bastille in 1789, Beethoven was a highly impressionable eighteen-year-old, already grounded in liberal and humanistic ideals. In 1803 his admiration for Napoleon Bonaparte as hero of the revolution led him to an extravagant and unprecedented gesture—writing a descriptive symphony called *Bonaparte*. Retitled the *Eroica* (Heroic) Symphony, it was the decisive breakthrough work of Beethoven's maturity, the first work to show his full individual freedom as an artist.

Before Beethoven could send the symphony off to Paris, liberal Europe received an ominous jolt: Napoleon crowned himself emperor of France. Beethoven scratched out the dedication on his score in a fury, and his feelings for Napoleon and France were never the same again. But idealism dies hard. To many at the time, the French Revolution still stood for an ideal of perfectibility—not so much of human society (as Beethoven himself acknowledged by deleting Napoleon's name) as of human aspiration. That ideal, too, is what Beethoven realized by his own triumph over his deafness. The point was not lost on those of his contemporaries who were swept away by his music.

And that is what listeners have responded to ever since. Listening to the *Eroica* Symphony, we sense that it has less to do with Napoleon than with the composer's own self-image. The quality of heroic striving and inner triumph is what emerges so magnificently in Beethoven's most famous compositions.



Storming the Bastille, a contemporary engraving of the most famous event of the French Revolution



The revolution betrayed, as painted by Jacques-Louis David: After crowning himself emperor, Napoleon crowns his wife, Josephine, empress of France in 1804. Today this huge (20 by 30 feet) and pompous painting repels some viewers almost as much as the actual event it depicts enraged Beethoven.

2 Beethoven and the Symphony

As we have said, what sets Beethoven instantly apart from Haydn or Mozart is his mood of excitement and urgency. This he achieved by maximizing virtually all musical elements. Higher and lower registers, sharper syncopations, stronger accents, harsher dissonances yielding to more profound resolutions—all of these are found in Beethoven's music. He made new demands on instruments, expanded the orchestra, and stretched Classical forms to their limits.

Given all this, it is not surprising that this composer should be especially associated with the symphony, the most public of Classical genres, with the greatest range of expression, variety, and sheer volume. In fact, Beethoven wrote fewer symphonies (nine) than piano sonatas (thirty-two) or string quartets (sixteen)—and no musician would rank these works any lower than the symphonies. But at the height of his career, from around 1800 to 1810, even many of his piano sonatas and string quartets sound like symphonies. The torrents of sound Beethoven summoned up in these works demanded whole new techniques of piano and string playing.

“His clothes were very ordinary and not in the least in the customary style of those days, especially in our circles. . . . [Beethoven] was very proud; I have seen Countess Thun on her knees before him begging him to play something—and he would not. But then, Countess Thun was a very eccentric woman.”

An old lady remembers the young Beethoven (1867)

Ludwig van Beethoven (1770–1827)

Probably the first musician to make a career solely from composing, Beethoven was regarded as a genius even in his lifetime. Like Mozart, he followed his father as a court musician; the Beethovens served the archbishop-elect of Bonn in western Germany. But Ludwig's father—unlike Wolfgang's—was a failure and an alcoholic who beat the boy to make him practice. A trip to Vienna to make contacts (he hoped to study with Mozart) was cut short by the death of his mother. Still in his teens, Beethoven had to take charge of his family because of his father's drinking.

Nonetheless, Bonn was an “enlightened” court, ruled by the brother of Emperor Joseph II of Austria. The talented young musician could mix with aristocrats and audit classes at the liberal University. The idealism that is so evident in Beethoven's later works—such as his Ninth Symphony, ending with a choral hymn to universal brotherhood—can be traced to this early environment.

Compared to Mozart, Beethoven was a slow developer, but by the age of twenty-two he had made enough of an impression to receive a sort of fellowship to return to Vienna, this time to study with Haydn. He was soon acclaimed as a powerful virtuoso pianist, playing his own compositions and improvising brilliantly at the palaces of the music-loving aristocracy of that city. He remained in Vienna until his death.

After the age of thirty, he became progressively deaf—a devastating fate for a musician, which kept him from making a living in the traditional manner, by performing. The crisis that this caused in Beethoven's life is reflected by a strange, moving document (called the “Heiligenstadt Testament,” after the town where it was written, in 1802) that is half a proclamation of artistic ideals, half suicide note. But Beethoven overcame his depression and in 1803 wrote the first of his truly powerful and individual symphonies, the Third (*Eroica*).

Beethoven all but demanded support from the nobility in Vienna, who were awed by his extraordinarily forceful and original music as well as by his uncompromising character. An alarmingly brusque and strong-willed person, he suffered deeply and seemed to live for his art alone. His domestic life was chaotic; one anecdote has him pouring water over himself to cool off in summer and being asked by his landlord to leave. (He moved an average of once a year.) By the end of his life he was well known in Vienna as an eccentric, teased by street boys.

Like many leftists—for the French Revolution invented the left as we know it—Beethoven grew more conservative in later years. After life in Vienna was disrupted by French occupations, he went into a slump and kept himself going writing music for counterrevolutionary celebrations. Ironically, he was never so famous or so well off. He came out of the slump to write some of his greatest music, but it was mostly beyond the comprehension of his contemporaries.

Beethoven had an immense need to receive and to give affection, yet he never married, despite various love affairs. After he died, passionate letters to a woman identified only as his “Immortal Beloved” were found; we now know she was the wife of a Frankfurt merchant. In his later years Beethoven adopted his own orphan nephew, but this was a catastrophe. His attitude was so overprotective and his love so smothering that the boy could not stand it and attempted suicide.

Beethoven had always lived with ill health, and the shock of this new family crisis hastened his death. Twenty thousand attended his funeral; his eulogy was written by Vienna's leading poet.

Taste in many matters has changed many times since Beethoven's lifetime, but his music has always reigned supreme with audiences and critics. The originality and expressive power of his work seem never to fade.

Chief Works: Nine symphonies, the most famous being the Third (*Eroica*), Fifth, Sixth (*Pastoral*), Seventh, and Ninth (*Choral*) ■ The opera *Fidelio* (originally called *Leonore*), for which he wrote four different overtures; overtures to the plays *Egmont*, by Goethe, and *Coriolan* ■ Violin Concerto and five piano concertos, including the “Emperor” (No. 5) ■ 16 string quartets ■ 32 piano sonatas, including the *Pathétique*, *Waldstein*, *Appassionata*, and the late-period *Hammerklavier* Sonata ■ Mass in D (*Missa solennis*)

Encore: After Symphony No. 5, listen to the “Moonlight” Sonata; Sonata in A-flat, Op. 110; Symphonies No. 6 and 9.



We can approach Beethoven's “symphonic ideal” through his Fifth Symphony, written in 1808. Three main features of this work have impressed generations of listeners: its rhythmic drive, its motivic consistency or unity, and the sense it gives of a definite psychological progression. The first feature can be grasped at once, the second by the end of the opening movement, and the third only after we have experienced all four of the symphony's movements.

7 *Rhythmic drive.* Immediately apparent is the drive and blunt power of the rhythmic style. Beethoven hammers the meter, piles accent upon accent, and calculates long time spans with special power: a far cry from the elegance and wit of the Classical style.

7 *Motivic consistency.* During the first movement of the Fifth Symphony, a single motive is heard constantly, in many different forms. They are not random forms; the motive becomes more and more vivid and significant as the work proceeds. People have marveled at the “organic” quality of such music, which seems to them to grow like a plant’s leaves out of a simple seed.



7 *Psychological progression.* Over the course of the Fifth Symphony’s four movements, Beethoven seems to trace a coherent and dramatic psychological progression in several stages. “There Fate knocks at the door!” he is supposed to have said about the first movement—but after two eventful middle stages, Fate is nullified in the last movement, trampled under by a military march.

In Beethoven’s hands, the multimovement symphony seems to trace an inspirational life process, one so basic and universal that it leaves few listeners unmoved. This was, perhaps, the greatest of all his forward-looking innovations.

The Scherzo

Another of Beethoven’s technical innovations should also be mentioned. On the whole, Beethoven continued to use Classical forms for his symphonies and other multimovement works. As early as his Second Symphony, however, he replaced the traditional minuet with another kind of movement, which he called the *scherzo* (scáir-tzo). This is a fast, rushing movement in triple meter—inherited from the minuet—and in the basic minuet-and-trio form, **A B A**. Beethoven’s scherzos sometimes go so fast that they need more repetitions to make their point; **A B A** can be extended to **A B A B A**.


The word *scherzo* means “joke” in Italian. Beethoven’s brand of humor is very different from, say, Haydn’s: It is broad, brusque, jocular, even violent. Originally associated with the court of Louis XIV, the minuet still stood for eighteenth-century formality and elegance; one can see why Beethoven rejected it. The scherzo became an ideal vehicle for Beethoven’s characteristic rhythmic drive. See page 219.

LUDWIG VAN BEETHOVEN

Symphony No. 5 in C Minor, Op. 67 (1808)



Beethoven composed his Fifth Symphony together with his Sixth (*Pastoral*) for one of the rare concerts in which he was able to showcase his own works. This concert, in December 1808, was a huge success, even though it ran on for five hours and the heating in the hall failed.

First Movement (Allegro con brio) Motivic consistency, as we have said, is a special feature of Beethoven’s work. The first movement of the Fifth Symphony is famously saturated by a single rhythmic motive, . This motive forms the first theme in the exposition and it initiates the bridge. It is even heard as

a subdued background to the lyrical, contrasting second theme; and it emerges again at full force in the cadence material:

Allegro con brio

First theme *gva*

Bridge FRENCH HORNS

Second theme STRINGS *p*

Cadence theme

WINDS

STRINGS

WINDS

STRINGS

FULL ORCHESTRA

The motive then expands further in the development section and continues growing in the long coda.

How is this different from Classical motivic technique? In such works as Mozart's Symphony No. 40, a single motive is likewise developed with consistency and a sense of growth. But Beethoven's use of the same device gives the Fifth Symphony its particular gripping urgency. The difference is not in the basic technique but in the way it is being used—in the expressive intensity it is made to serve. It is a Classical device used for non-Classical ends. Let us see how this works.

Exposition The movement begins with an arresting presentation of the first theme, in the key of C minor (shown above). The meter is disrupted by two fermatas (a fermata \frown indicates an indefinite hold of the note it comes over). These give the music an improvisational, primal quality, like a great shout. Even after the theme surges on and seems to be picking up momentum, it is halted by a new fermata, making three fermatas in all.

The horn-call bridge (see above) performs the usual function of a bridge in an unusually dramatic way. That function is to cement the new key—a major key—firmly and usher in the second theme effectively.

The second theme introduces a new gentle mood, despite the main motive rumbling away below it. But this mood soon fades—Beethoven seems to brush it aside impatiently. The main motive returns in a stormy cadence passage, which comes to a satisfying, complete stop. The exposition is repeated.

Development The development section starts with a new eruption, as the first theme makes a (very clear) modulation, a modulation that returns to the minor mode. There is yet another fermata. It sounds like the crack of doom.

For a time the first theme (or, rather, its continuation) is developed, leading to a climax when the ♪♪♪♪ rhythm multiplies itself furiously, as shown to the right. Next comes the bridge theme, modulating through one key after another. Suddenly the *two middle pitches* of the bridge theme are isolated and echoed between high wind instruments and lower strings. This process is called **fragmentation** (for an example from Mozart, see page 172). The two-note figure fragments further, and the echoing process shrinks down to just one note:



WINDS

WINDS

WINDS *dim.*

diminuendo (quieter)

STRINGS

STRINGS

STRINGS

Beethoven is famous for the tension he builds up in retransitions, the sections in sonata form that prepare for the recapitulations (see page 169). In the Fifth Symphony, the hush at this point becomes almost unbearable. Finally the whole orchestra seems to grab and shake the listener by the lapels, shouting the main motive again and again until the first theme settles out in the original tonic key.

Recapitulation The exposition version of the main theme was interrupted by three fermatas. Now, in the recapitulation, the third fermata is filled by a slow, expressive passage for solo oboe, a sort of cadenza in free rhythm. This extraordinary moment provides a brief rest from the continuing rhythmic drive. Otherwise the recapitulation stays very close to the exposition—a clear testimony to Beethoven’s Classical allegiance.

Coda On the other hand, the action-packed coda that follows is an equally clear testimony to Beethoven’s freedom from Classical formulas.

In the exposition, we recall, the stormy cadence passage had been defused by a satisfying Classical cadence and a complete stop. At the end of the recapitulation, the parallel passage seems to reject any such easy solution. Instead a new contrapuntal idea appears:

STRINGS, FRENCH HORNS

Compare the bottom contrapuntal line of this example with the first theme, as shown on page 216. Here the four main-theme *pitch*s (G Eb F D) are played in the bridge *rhythm* (♩♩♩ | ♩ | ♩), so that GGG–Eb FFF–D becomes GGG–Eb F F D. Then the two middle notes Eb and F—the common ground between the themes—are emphasized by a long downward sequence.

The sequence evolves into a sort of grim minor-mode march—a moment of respite from the endless thematic evolutions of the main motive. A final, defiant appearance of the original theme leads this time to continuations that are unexpectedly poignant. But the very end of the movement consists of affirmative cadences, built once again out of the main motive.

The Remaining Movements The defiant-sounding final cadence of the first movement feels like a standoff at the end of a heroic struggle. Beethoven now builds on this feeling to give the impression of a dramatic psychological progression, another characteristic feature of his symphonic writing.

The later movements of the Fifth Symphony feel like responses to—and, ultimately, a resolution of—all the tension Beethoven had summoned up in the first movement. We are never allowed to forget the first movement and its mood, not until the very end of the symphony, mainly because a form of the first movement’s rhythmic *motive*, ♩♩♩♩, is heard in each of the later movements. This motive always stirs uneasy recollections. Furthermore, the later movements all refer to the *key* of the first movement. Whenever this key returns in its original minor mode (C minor), it inevitably recalls the struggle that Beethoven is said to have associated with “Fate knocking at the door.” When it returns in the major mode (C major), it signifies (or foretells) the ultimate resolution of all that tension—the triumph over Fate.

“Went to a German charitable concert [the American premiere of Beethoven’s Fifth Symphony]. . . . The music was good, very well selected and excellently well performed, as far as I could judge. The crack piece, though, was the last, Beethoven’s Sinfonia in C minor. It was generally unintelligible to me, except the Andante.”

Diary of a New York music lover, 1841

“I expected to enjoy that Symphony [Beethoven’s Fifth], but I did not suppose it possible that it could be the transcendent affair it is. I’ve heard it twice before, and how I could have passed by unnoticed so many magnificent points—appreciate the spirit of the composition so feebly and unworthily—I can’t imagine.”

Diary of the same New Yorker, 1844

Elements of Music

- The elements of music are combined to make a piece complete.
- It is the way that the 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
Melody	The organisation of the notes.	Ascending, descending, treble, bass, repetitive wide/small range, stepwise, based on a scale, based on a triad, has sequences.
Rhythm	The arrangement of the relative lengths and shortness's of notes.	Long, short syncopated, repetitive, accented, regular, irregular, dotted, even, polyrhythmic
Metre	The reoccurring patter of accents or stress in the music. This is indicated by a time signature	Simple, Compound, Complex, duple, triple, quadruple
Harmony	The use of chords – usually to support a melody	Small/large number of chords, repetitive pattern, 12 bar blues, ice cream progression
Structure/ Form	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
Texture	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)
Timbre	Each instrument/voice has its own distinctive tone colour	Warm, bright, dull, metal, brilliant,
Tempo/ speed	The speed of the music	Fast slow, moderate, changing, speeds up, slows down, rallentando, accelerando
Dynamics/ Volume	The loudness or softness of the music	From very, very, soft through to very, very, loud, crescendo, diminuendo
Performing Media	Who or what is performing the music	Stings, winds, brass, percussion, keyboards, electronic. Voices – male, female
Tonality/ Modality	Its tone/key centre	Major, minor, modal, atonal

STYLE in MUSIC and the ELEMENTS of MUSIC

MUSICAL ANALYSIS WORKSHEET

SONG TITLE: _____

STYLE: _____

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

Remote Learning Packet

April 27 - May 1, 2020

Course:

Teacher(s): John.Bascom@greatheartsirving.org
Joseph.Turner@greatheartsirving.org
James.Bascom@greatheartsirving.org

Weekly Plan:

Monday, April 27

General Mobility Routine

Tuesday, April 28

Workout

Wednesday, April 29

General Mobility Routine

Thursday, April 30

Workout

Friday, May 1

General 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 27

General Mobility Routine (15-20 minutes)

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

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

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 28

Warmup:

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

Workout:

The workout today will focus on full body strength training. You are going to choose your own degree of intensity by choosing the tier that you perform. “Tier 1” will be the easiest option and “Tier 4” will be the hardest option.

You will need to find a stair (or another object of similar height that you can jump onto in a safe location) for this workout.

Start by facing the stair

Perform 5 squats

Jump onto the stair with both feet together

Place your hands on the stair beside your feet

Walk or hop your feet back into pushup position (with hands on the raised surface)

Perform 1 pushup

Walk or hop feet back to your hands

Turn around and crouch down until you can reach the ground with your hands

Walk your hands forward until you are in a pushup position

Perform 1 pushup

Walk your hands back to your feet

Hop down with both feet together

Repeat for 10 minutes.

Tier 1: Perform as stated above.

For tier 2: multiply quantities by 2 (from 5 to 10 squats, from 1 to 2 pushups etc.).

For tier 3: multiply quantities by 3.

For tier 4: multiply quantities by 4.

Cool down with a 1 minute light jog.

Wednesday, April 29

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

Thursday, April 30

Workout: Today's workout will be very simple, very short, and very hard if you give it your best effort. After a short warmup you are going to do a cycle of just two exercises: burpees and running. You're going to do 30 seconds of burpees then 30 seconds of running without stopping at maximum effort and you're going to do this up to 8 times with a short rest in between each round.

Burpees can either be strict or flippy floppy. This is your choice but I recommend flippy floppy.

You will be running between two points roughly 10 big steps apart.

Your primary goal for the workout is to do each round at maximum effort.

Your secondary goal will be to keep count of your exercises and try to get the same number every round. For burpees you will count each burpee, for running you will count every time you touch a line (just like the pacer test).

Warmup: 3 minute light jog; 20 jumping jacks, 6 squats, 6 lunges x 4

Workout: Choose from the options below to perform this workout at a level that is appropriately challenging for you:

Number of Rounds (1 round = 30 seconds of burpees and 30 seconds of running)	Rest times between each round
Tier 1 - 5 rounds	Tier 1 - 1 minute
Tier 2 - 6 rounds	Tier 2 - 50 seconds
Tier 3 - 7 rounds	Tier 3 - 40 seconds
Tier 4 - 8 rounds	Tier 4 - 30 seconds

Friday, May 1

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

Optional workout #1

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

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

Workout:

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

Option Workout #2:

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

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

Remote Learning Packet

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

April 27 - May 1, 2020

Course: Spanish I

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

Supplemental links: www.spanishdict.com www.lingt.com/barreratumble

Weekly Plan:

Monday, April 27

- Capítulo 4B - Read about Leisure time activities. Reading I.
- Capítulo 4B - Recognize cognate words and practice pronunciation.

Tuesday, April 28

- Capítulo 4B - Read about Leisure time activities. Reading II.
- Capítulo 4B - State an opinion or preference in writing about past time leisure activities.

Wednesday, April 29

- Capítulo 4B - Read about Leisure time activities. Reading III.
- Capítulo 4B - State an opinion or preference in writing about past time leisure activities.

Thursday, April 30

- Capítulo 4B - Vocabulary Recognition from illustrations.
- Capítulo 4B - Reading sentences and applying the appropriate vocabulary to complete the sentence.

Friday, May 1

- Capítulo 4B - Vocabulary production.
- Capítulo 4B - Identifying the sport by writing each person's response to the questions.

Statement of Academic Honesty

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

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

Student Signature

Parent Signature

Monday, April 27

Capítulo 4B Quieres ir conmigo? Read about Leisure time activities. Reading I. Demonstrate an understanding of culturally authentic print materials in everyday contexts. Recognize cognate words and practice pronunciation.

I. **Handout:** Los Pasatiempos: **Lectura 1 - *Guia del ocio***. Carefully read Lectura 1 and then answer the seven questions relating to the reading.

II. **Textbook p.205 - *Spanish words borrowed from English***. Record yourself reading the sentences (in lingt) and identify the “borrowed words,” Don’t forget to pronounce the words correctly in Spanish.

Tuesday, April 28

Capítulo 4B Quieres ir conmigo? Read about Leisure time activities. Reading II. State an opinion or preference in writing about past time leisure activities.

I. **Handout:** Los Pasatiempos: **Lectura 2 - *Donde puedes hacer deporte en tu tiempo libre?*** Carefully read Lectura 2 and then answer the five questions.

II. **Textbook p.205 Activity 12 - *Y tu, que dices?*** Answer the five questions in writing about a past time.

Wednesday, April 29

Capítulo 4B Quieres ir conmigo? Read about Leisure time activities. Reading III. State an opinion or preference in writing about past time leisure activities.

I. **Handout:** Los Pasatiempos: **Lectura 3 - *Un correo electrónico de Beto Camacho para Eduardo Rosero***. Read the following email from Beto and then answer the five questions.

II. **Handout: Writing:** Los pasatiempos: ***Integracion de ideas***. Imagine that you are Eduardo and respond to Beto’s e-mail. Use the information **from his e-mail and the first two reading selections** to make suggestions about where to go and what to do.

Thursday, April 30

Capítulo 4B Quieres ir conmigo? Vocabulary Recognition from illustrations. Reading sentences and applying the appropriate vocabulary to complete the sentence.

I. Quiz: Prueba 4B-1 A and B.

I. Quiz: Prueba 4B-1 C. Logico o ilogico.

Friday, May 1

Capítulo 4B Quieres ir conmigo? Vocabulary production. Identifying the sport by writing each person’s response to the questions.

I. **Handout: Vocabulary Production.** This is not a quiz. Your friends are all in school, but they are thinking about what they would like to do this afternoon. Respond in complete sentences to each of the seven questions.



Nombre _____

Fecha _____

Tema 4

Los pasatiempos: Lectura 1

Guía del ocio

Para este fin de semana en Barcelona

► Cine

Lugar (*Location*): Cine Cinesa en el Centro Comercial Diagonal Mar

Película de la semana:

Thor ★★
Género: Acción/Fantasía
Horas: 16:15, 19:00, 22:00

Somos los Miller ★★★

Género: Comedia
Horas: 16:30

Otras películas:

Pacto de silencio ★★
Género: Drama
Horas: 12:00, 16:10, 19:05, 22:10

Turbo ★★★★★

Género: Animación
Horas: 12:00, 14:05, 16:10

Epic: El mundo secreto en 3D ★★★★★

Género: Animación
Horas: 19:15, 22:00

► Conciertos

Concierto de la semana:

The Wanted
Banda de música británica
Tipo de música: Pop
Lugar: Razzmatazz, Salón 1
Hora: 19:30

Orquesta Sinfónica de Barcelona y Nacional de Catalunya

Presenta la Sinfonía Alpina de Strauss
Tipo de música: Clásica
Lugar: Auditori
Día/Hora: V: 20:00, S: 19:00, D: 11:00

Otros conciertos:

Su Ta Gar
Grupo español del País Vasco
Tipo de música: Heavy metal
Lugar: Razzmatazz, Salón 2
Hora: 20:00

Alba Carmona

Presentación de danza y canto
Tipo de música: Flamenco
Lugar: Teatre Auditori Sant Cugat
Hora: 21:00

Amkor

Solista español de 23 años
Tipo de música: Hip-Hop
Lugar: Razzmatazz, Salón 3
Hora: 20:00

► Restaurantes

Restaurante Barceloneta
Comida del mar (*Seafood*) catalana y del Mediterráneo
Horas: de 13:00 a 00:00

Café Salambó
Comida europea: ensaladas, tapas, café
Horas: de 13:00 a 16:00 y de 21:00 a 01:00

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Nombre _____

Hora _____

Tema 4

Fecha _____

Vocabulario y comprensión

1. **Vocabulario** For each movie there is an entry for "Género," such as "Género: Animación" and "Género: Comedia." What does this reference tell you about each film?

- A refers to the kind or type of movie
- B describes how the movie is made
- C tells what audience age is appropriate for the movie
- D gives a critic's opinion

2. **Vocabulario** Many of the words used to describe the movies listed in the "Guía del ocio" are cognates. Give the English word or words that describe each movie.

- A *Somos los Miller* _____
- B *Thor* _____
- C *Turbo* _____
- D *Pacto de silencio* _____

3. **Vocabulario** The Alba Carmona presentation is being held at the *Teatre Auditori Sant Cugat*. This name is in Catalan. Catalan and Spanish are both official languages in Barcelona. If you were attending this concert, where would you be going?

- A to an arena
- B to a school auditorium
- C to a theater
- D to a stadium

4. **Ideas clave y detalles** The title of the reading is "Guía del ocio." Based on the information provided in the text, what would be a similar title in English?

- A List of Activities
- B Music, Movies, and Sports
- C Entertainment Guide
- D Guide to Daytime Activities



Nombre _____

Hora _____

Tema 4

Fecha _____

Vocabulario y comprensión (continuación)

5. **Ideas clave y detalles** Imagine that a group of friends would like to attend a concert this weekend. They can only go to one place, but not everyone likes the same type of music. Where should they go, based on the information in "Guía del ocio"?
- A Teatre Auditori Sant Cugat
 - B Razzmatazz
 - C Auditori
 - D Cine Cinesa
6. **Ideas clave y detalles** While visiting Barcelona, a tourist would like to hear traditional Spanish music. Which of the following concerts would she **most likely** go to?
- A Orquesta Sinfónica de Barcelona
 - B Amkor
 - C The Wanted
 - D Alba Carmona
7. **Ideas clave y detalles** What movie would you choose if you were taking a 7-year-old to a matinee?
- A *Somos los Miller*
 - B *Turbo*
 - C *Thor*
 - D *Epic: El mundo secreto en 3D*



Nombre _____

Fecha _____

Tema 4

Los pasatiempos: Lectura 2

¿Dónde puedes hacer deporte en tu tiempo libre?

1 ¿Te gusta correr, jugar al tenis, nadar o andar en bicicleta? En Barcelona puedes practicar el deporte en centros atléticos o al aire libre (*outdoors*).

5 Correr y andar

Si (*If*) quieres ir a caminar en el campo con tus amigos, puedes participar en las caminatas *Naturtrec* para explorar los lugares (*places*) naturales de Cataluña.

10 Un evento, la *Caminata Internacional de Barcelona*, es una caminata anual que dura (*lasts*) dos días. Caminas 20 ó 30 km por día. Si te gusta correr con otras personas, existen clubes en los gimnasios o grupos
15 en los parques y otros lugares públicos.

Deportes en el mar

Surfear: Puedes surfear en la playa de Barceloneta en Barcelona cuando las condiciones son perfectas. Generalmente el
20 mar Mediterráneo es tranquilo y no tiene olas (*waves*) muy grandes, pero la playa de Masnou está cerca de Barcelona y tiene olas excelentes.

Windsurf y kitesurf: En Barcelona hay
25 escuelas que ofrecen clases de estos deportes. Muchas personas van a las playas de Cabrera de Mar, 24 km al norte (*north*) de Barcelona, o Castelldefels, a 25 minutos del centro de Barcelona, para practicar el *kitesurf*.

30 No se permite practicar los deportes acuáticos como el *windsurf* y el *kitesurf* en las playas de Barcelona de junio a septiembre porque hay muchas personas que están en las playas.

35 Natación

Para las personas que quieren nadar, hay muchas piscinas públicas en Barcelona. Durante el verano todas las personas

pueden nadar en la Piscina Municipal de Montjuïc, la instalación deportiva renovada (*rebuilt*) para las Olimpiadas de 1992.

Deportes en bicicleta

Puedes montar en bici en la ciudad de Barcelona o en el campo. La bicicleta de
45 montaña es el tipo de bicicleta ideal para viajes por la montaña o el campo. Hay rutas de bicicleta para todos los niveles (*levels*) cerca de Barcelona.



Deportes acuáticos en las playas cerca de Barcelona, España



Muchos jóvenes montan bicicleta en Barcelona, España.

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Nombre _____

Hora _____

Tema 4

Fecha _____

Vocabulario y comprensión

1. **Vocabulario** Read this sentence from the text: "*Si quieres ir a caminar en el campo con tus amigos, puedes participar en las caminatas Naturtrec para explorar los lugares naturales de Cataluña.*" [line 6] Which word in the sentence best helps you understand the meaning of "caminatas"?
- A naturales C participar
B ir D caminar
2. **Vocabulario** What can you infer from the name "*Piscina Municipal de Montjuïc*" based on the context in the section titled "*Natación*"?
- A You need to belong to a club to swim in this pool.
B The pool is private and you have to pay to swim here.
C The pool is public and open to anyone in the city.
D Only people that are able to swim can go to this pool.
3. **Ideas clave y detalles** Which of the following subheads would also be appropriate for the section of the reading titled "*Deportes en el mar*"?
- A Deportes de verano C Deportes de invierno
B Deportes acuáticos D Deportes del surf
4. **Ideas clave y detalles** Based on the reading selection, a visitor to Barcelona in July could expect to practice many different sports *except*:
- A nadar C correr
B kitesurf D montar en bicicleta
5. **Ideas clave y detalles** How does the introduction provide clues to the context of the reading selection?
- A It lists several sports and activities.
B It tells about the city of Barcelona.
C It asks the reader what sports he or she enjoys.
D It describes where you can go to practice sports in Barcelona.



Nombre _____

Fecha _____

Tema 4

Los pasatiempos: Lectura 3



De: Beto Camacho

A: Eduardo Rosero

Asunto: Voy a Barcelona

1 Oye Eduardo, ¿cómo estás?

Tengo buenas noticias... voy a ir a Barcelona este fin de semana. Tengo que hacer varias cosas con mi familia, pero me gustaría pasar mi tiempo libre contigo. ¿Por qué no hacemos algo divertido? Quiero estar al aire libre (*outdoors*) y conocer (*to know*) Barcelona mejor.

5 ¿Te gustaría hacer deporte conmigo? ¿Quieres ir a nadar o surfear? No juego al fútbol u otros deportes de equipo (*team*). Prefiero algo que puedo hacer solo o con un amigo o amiga. Si no quieres hacer ejercicio el sábado, vamos a hacer otra cosa (*something else*).

Hmmm... ¡Tengo una idea genial! ¿Toca algún grupo de pop el sábado? Me gustaría ir a un concierto de pop. Y luego, vamos a un restaurante para comer. Si no estamos muy cansados el domingo, podemos montar en bicicleta. ¿Hay un lugar para alquilar

10 (*rent*) unas bicicletas de montaña? Me gustaría subir la montaña de Montjuïc. ¿Te gusta la idea?

Tu amigo,
Beto



Nombre _____

Hora _____

Tema 4

Fecha _____

Vocabulario y comprensión

- 1. Ideas clave y detalles** What kind of sports does Beto say he prefers in his e-mail?
- A team sports
 - B individual sports
 - C sports you play with a small group
 - D sports you play indoors
- 2. Ideas clave y detalles** What does Beto mean by the lines: “*¡Tengo una idea genial! ¿Toca algún grupo de pop el sábado?*”? (line 8)
- A Beto is great and likes pop music.
 - B Beto has great ideas, but is not sure he wants to go to a pop concert.
 - C Beto thinks it is a great idea to go to a pop concert.
 - D A really great pop group is playing in concert on Saturday.
- 3. Ideas clave y detalles** What is Beto’s main reason for sending an e-mail to Eduardo?
- A to keep in touch
 - B to tell him about his family’s trip to Barcelona
 - C to tell him about his favorite sports
 - D to make plans with him for the weekend
- 4. Ideas clave y detalles** Which sentence from Beto’s e-mail **best** describes a reason for suggesting the kinds of activities he would like to do with Eduardo?
- A “¿Por qué no hacemos algo divertido?”
 - B “Quiero estar al aire libre y conocer Barcelona mejor.”
 - C “Prefiero algo que puedo hacer solo o con un amigo o amiga.”
 - D “Me gustaría ir a un concierto de pop.”



Nombre _____

Hora _____

Tema 4

Fecha _____

Vocabulario y comprensión (continuación)

5. Ideas clave y detalles Based on Beto's e-mail, which of the following activities do you think he and Eduardo might do when he gets to Barcelona?

- A nadar en una piscina, montar en bicicleta, ver una película
- B surfear en el mar, jugar al fútbol, ver una banda de pop
- C nadar en el mar, ver una banda de pop, montar en bicicleta
- D surfear y nadar en el mar, jugar al voleibol



Nombre _____

Fecha _____

Tema 4

Los pasatiempos: Integración de ideas

Escribir

Imagine that you are Eduardo and respond to Beto's e-mail. Use the information from his e-mail and the first two reading selections to make suggestions about where to go and what to do.

Writing Task Rubric

	Score: 1 Does not meet expectations	Score: 3 Meets expectations	Score: 5 Exceeds expectations
Completion of task	Does not complete the task within context of the topic.	Partially completes the task within context of the topic.	Effectively completes the task within context of the topic.
Use of evidence	Student presents no evidence from the selections to support response.	Student presents evidence from two selections to support response.	Student presents evidence from all three selections to support response.
Comprehensibility	Student's ideas are unclear and are difficult to understand.	Student's ideas are somewhat clear and coherent and fairly well understood.	Student's ideas are clear, coherent, and easily understood.
Language use	Very little variation of vocabulary use with many grammatical errors.	Limited usage of vocabulary with some grammatical errors.	Extended use of a variety of vocabulary with very few grammatical errors.
Fluency	Uses simple sentences or fragments.	Uses complete but simple sentences.	Uses a combination of simple and complex sentences.



Nombre _____

Hora _____

Capítulo 4B








Fecha _____

Prueba 4B-1, Page 1

Prueba 4B-1

Vocabulary recognition

A. Write the letter that corresponds to the sport in the picture.

- A**
- ___ 1. 
- ___ 2. 
- ___ 3. 
- ___ 4. 
- ___ 5. 
- ___ 6. 
- ___ 7. 

- B**
- a. el fútbol americano
- b. el golf
- c. el básquetbol
- d. el vóleibol
- e. el béisbol
- f. el fútbol
- g. el tenis

B. Read the descriptions below and write the word from the box that best completes each one.

película	concierto
fiesta	lección de piano
partido	baile

1. A Juan le gusta escuchar música. Va a un _____.
2. Pablo está en el gimnasio para ver un _____ de básquetbol.
3. El 31 de diciembre, muchas personas van a una _____ para celebrar el Año Nuevo.
4. María va a un _____ para escuchar música, bailar y hablar con sus amigos.



Nombre _____

Hora _____

Capítulo 4B

Fecha _____

Prueba 4B-1, Page 2

C. Read the following invitations and say whether their responses are **lógico** or **ilógico**. Write **L** if a response is **lógico** and **I** if it is **ilógico**.

1. —¿Quieres ir de camping conmigo esta noche?
—No, no quiero ir de camping porque estoy enfermo. _____
2. —¡Oye! ¿Puedes jugar al golf hoy?
—No, no sé jugar al béisbol. _____
3. —¿Te gustaría ir al concierto de rock con nosotros?
—¡Genial! No me gusta nada escuchar música. _____
4. —¿Te gustaría jugar al béisbol con nosotros esta tarde?
—¡Qué pena! Tengo que ir a una lección de piano. _____
5. —¿Puedes ir de pesca con nosotros a las ocho de la mañana?
—No, no puedo ir contigo porque voy de camping. _____
6. —¿Quieres ir al café conmigo?
—Lo siento, estoy demasiado cansada para ir al café. _____
7. —¿Te gustaría ir al gimnasio esta tarde?
—Sí, porque no me gusta levantar pesas. _____
8. —¿Te gustaría estudiar conmigo en la biblioteca?
—No, porque voy a estudiar con Elena en casa. _____
9. —¿Quieres ir a la playa con nosotros?
—No, estoy demasiado ocupado para ir al gimnasio. _____
10. —¿A qué hora puedes jugar?
—Puedo jugar a las tres de la tarde. _____



Nombre _____ Hora _____

Capítulo 4B

Fecha _____

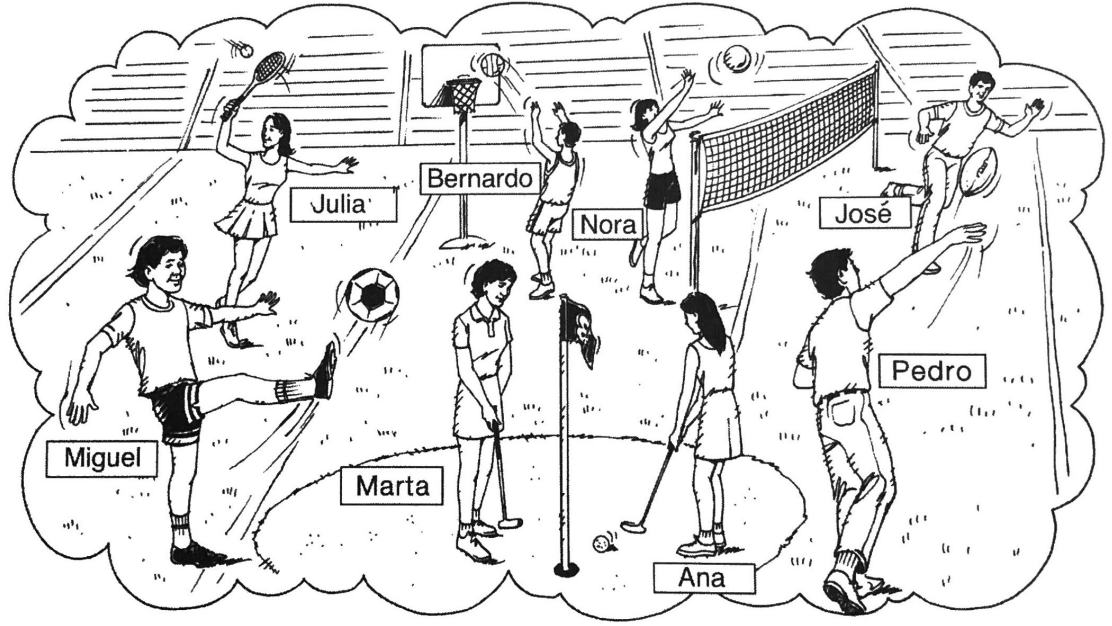
Prueba 4B-2, Page 1

Prueba 4B-2

Vocabulary production

A. Your friends are all in school, but they are thinking about what they would like to do this afternoon. Using the art to help you, write each person's response to the questions below. Follow the model.

Modelo Ana, ¿qué quieres hacer esta tarde? Yo quiero jugar al golf



1. José, ¿qué quieres hacer esta tarde? _____
2. Pedro, ¿qué te gustaría hacer esta tarde?

3. Miguel, ¿qué te gustaría hacer esta tarde? _____
4. Julia, ¿qué quieres hacer esta tarde? _____
5. Bernardo, ¿qué te gustaría hacer esta tarde? _____
6. Marta, ¿qué te gustaría hacer esta tarde? _____
7. Nora, ¿qué quieres hacer esta tarde? _____

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