



# Remote Learning Packet

## Fourth Grade

May 11–May 15, 2020

Student Name: \_\_\_\_\_ Teacher: \_\_\_\_\_





## Student Attendance Affidavit

May 11–May 15, 2020

My Great Hearts Irving Student, \_\_\_\_\_, to the best of my knowledge, attended to his/her remote learning assignments on the following days:

- Monday, May 11, 2020
- Tuesday, May 12, 2020
- Wednesday, May 13, 2020
- Thursday, May 14, 2020
- Friday, May 15, 2020

Parent Name (printed): \_\_\_\_\_

Parent Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Student Name: \_\_\_\_\_ Teacher: \_\_\_\_\_

## My Learning This Week

**Directions:** Write the date in the box on the left; then put a check mark in each box when all of your hard work is done. We miss you, and hope to see you at school again very soon!

Date	My Daily Learning
	<input type="checkbox"/> I spent between 100 and 120 minutes on my daily activities. <input type="checkbox"/> I read all the directions before I asked for more help. <input type="checkbox"/> If required, I wrote all my answers in complete sentences. <input type="checkbox"/> I used my neatest penmanship, and my writing can be read by both me and an adult. <input type="checkbox"/> I double-checked my written answers for correct capitalization, punctuation, and grammar. <input type="checkbox"/> I read for at least 20 minutes today. <input type="checkbox"/> My teacher will be proud of my hard work and perseverance.
	<input type="checkbox"/> I spent between 100 and 120 minutes on my daily activities. <input type="checkbox"/> I read all the directions before I asked for more help. <input type="checkbox"/> If required, I wrote all my answers in complete sentences. <input type="checkbox"/> I used my neatest penmanship, and my writing can be read by both me and an adult. <input type="checkbox"/> I double-checked my written answers for correct capitalization, punctuation, and grammar. <input type="checkbox"/> I read for at least 20 minutes today. <input type="checkbox"/> My teacher will be proud of my hard work and perseverance.
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## Fourth Grade Remote Learning Plan 5/11-15

*At-home work for Fourth Grade is limited to approximately two hours per day.*

<b>Subject</b>	<b>Mon.</b>	<b>Tue.</b>	<b>Wed.</b>	<b>Thu.</b>	<b>Fri.</b>	
<i>Math</i> ~25-35 min.	Conversion of Measurements	Converting to Single Units	Converting to Compound Units	Adding Compound Units	Subtracting Compound Units	
	5 Words	Latin Roots	5 Words	Latin Roots	5 Words	
<i>English Language Arts</i> ~25-35 min. total	<i>Spalding</i> 5 minutes	5 Words	5 Words	5 Words	5 Words	
	<i>Literature</i> 15 minutes	Princess and the Goblin Ch. 19	Ch. 20	Ch. 21, Part 1	Ch. 21, Part 2	Ch. 22, Part 1
	<i>Grammar/Writing</i> 10 minutes	Grammar Worksheet	Copywork	Grammar Worksheet	Short Writing Prompt	Short Writing Prompt
<i>Poetry</i> 5 minutes	Alliteration	Alliteration	Rhyme	Rhyme	Review	
<i>History or Science</i> ~20 min.	History Lesson 13 Ratifying the Constitution	Science Lesson 4 Magnetism and Electric Charge	History Lesson 14 The Northwest Ordinance	Science Electric Charge WS and Notes	History Lesson 15 The Bill of Rights	

<p>Art or Music ~15 min.</p>		<p>Music Writing Notes with Accidentals</p>		<p>Music Identifying Accidentals</p>	
<p>Latin or P.E. ~15 min.</p>	<p>Latin Pinga Picturam: Equus Aemiliae</p>	<p>P.E. Short Warm-Up followed by "Kick the Can."</p>	<p>Latin New Vocabulary: Colors and Gems. Fill-in-the Blank Exercise</p>	<p>P.E. Short Warm-Up followed by "Plate-Skating Hockey"</p>	<p>Latin Reading: Three Precious Stones</p>

# Day 1 Instructions and Resources

Monday, 5/4

Begin the day by saying the poem “Nobility” by Alice Cary which 4th grade recites after the pledge each day. Below is a video link of Ms. Defilippis reciting the poem. You can also find this link in our weekly newsletter.

<https://safeYouTube.net/w/d3a8>

## Math (about 35 minutes)

- Complete the math facts and daily word problem as a warm-up.
- Read through the notes. You may also watch the following swivl video of Miss Petruccelli explaining units of measurement: <https://cloud.swivl.com/v/e5488520de9de72d8c9d816b418dba8c>
- Please complete the task and practice.

### Math Facts

$2 \times 3 =$	$15 \div 3 =$	$9 \times 8 =$	$10 \times 11 =$	$16 \div 2 =$
$4 \times 4 =$	$9 \times 5 =$	$18 \div 2 =$	$24 \div 4 =$	$3 \times 7 =$
$5 \times 6 =$	$20 \div 2 =$	$12 \times 8 =$	$11 \times 7 =$	$8 \times 5 =$

**Word Problem:** Include a bar model, sentence, and equation.

Ms. Defilippis was picking lilacs in the yard. She cut 30 sprigs of lilac and placed them into 6 vases. How many sprigs of lilac were there in each vase?

### Notes

#### *Conversion of Measurements*

<p><b>Length</b>            1foot(ft.) = 12inches(in.)            1yards(yd) = 3 feet (ft.)            1kilometer(km) = 1000meter(m)            1meter(m) = 100centimeters(cm)</p>	<p><b>Time</b>            1 year = 12 months            1 week = 7 days            1 day = 24 hours            1 hour = 60 minutes            1 minutes = 60 seconds</p>
<p><b>Weight</b>            1kilograms(kg) = 1000grams (g)            1 pound (lb) = 16 ounces (oz)</p>	<p><b>Capacity</b>            1 l = 1000ml            1 gal = 4 quarts (qt.)            1 quart (qt.) = 2 pint (pt.)            1 pint (pt.) = 2 cups (c)</p>



You may recognize this figure from 3rd grade. This demonstrates the conversion for units of capacity.

The G = gallon      Q=quart      P=pint      C=cup

There are several units used to measure length, weight, capacity (how much something holds), and time. Above is a chart showing these measurements. Here are some roots to help you remember conversions:

- Kilo means thousand in Greek. There are 1000 meters in a kilometer and 1000 grams in a kilogram
- Centum means 100 in Latin. There are 100 centimeters in a meter.

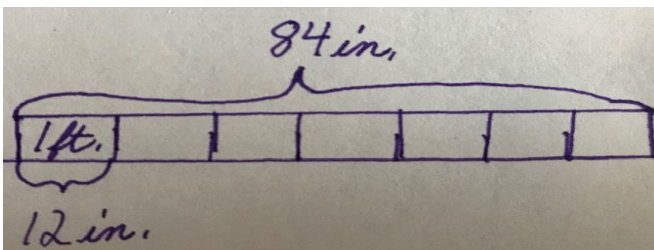
Sometimes you may have to convert one measurement to another unit of measurement.

For example, someone may measure a wall that is 7 ft. high. They may need the measurement in inches.

To find how many inches is 7 ft. you would first write the original measurement, in this case 7 ft. Then looking at the chart above you would see how many inches are in 1 foot.

1 ft. = 12 inches, so that means you would have to multiply 7 by 12in.

You can also think of it as 7 groups of 12 inches.



$7 \times 12 \text{ inches} = 84 \text{ inches... so } 7 \text{ ft.} = 84 \text{ in.}$

If someone asks how many ounces are in 2 pounds, first write down the original measurement: 2. Then look at the chart and see how many ounces are in 1 pound. There are 16 ounces in one pound. So we would multiply  $2 \times 16 \text{ oz.} = 32 \text{ oz.}$

**Task:** Write an equation using multiplication to convert each of the following measurements.

a)  $4 \text{ ft} = \underline{\hspace{2cm}} \text{ in.}$

b)  $9 \text{ m} = \underline{\hspace{2cm}} \text{ cm}$

$4 \times 12 \text{ in} = \underline{\hspace{2cm}} \text{ in.}$

c)  $8 \text{ days} = \underline{\hspace{2cm}} \text{ hrs.}$

d)  $4 \text{ lb} = \underline{\hspace{2cm}} \text{ oz.}$



**Practice**

a) 25 m = \_\_\_\_\_ cm

b) 10 ft. = \_\_\_\_\_ in.

c) 2 gal. = \_\_\_\_\_ qt.

d) 3 km = \_\_\_\_\_ m

e) 5 lb. = \_\_\_\_\_ oz.

f) 4 kg = \_\_\_\_\_ g.

g) 6 liters = \_\_\_\_\_ ml

h) 6 days = \_\_\_\_\_ hrs.

i) 3 hrs. = \_\_\_\_\_ min.

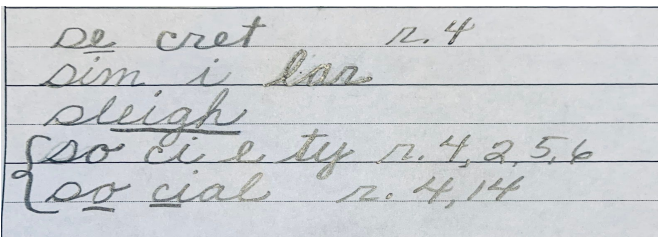
**Challenge:** A pool is 10 meters long and 8 meters wide. If you place flower pots around the pool 1 meter apart, center to center, how many flower pots do you need? (There should be a flower pot at each corner of the pool.)

**Spalding****New words** (about 5 minutes):

On the worksheet below, write the assigned words in the following way:

1. Say the word.
2. Use the word in a sentence.
3. Show syllables and finger spelling for the word.
4. Write the word. *Remember to say the phonograms aloud as you write.*
5. Mark the word with the correct spelling rules.
6. Repeat for each assigned word.
7. When you have finished the word list, read for spelling (read only individual sounds in each word).
8. Read for reading (read the whole word).
9. Choose 1 of the words, and write a sentence.

**Today's words:** secret, similar, sleigh, society, social



Below is a video link of the Spalding words and explanations for Week 7, Day 1. You can also find this link in our weekly newsletter. <https://cloud.swivl.com/v/c4d275b97aeee0c3de28000abb22ae07>



Sentence

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## Literature

**Read chapter 15, part 1 of *The Princess and the Goblin* from the book, or the worksheet included below. Answer the comprehension question below the chapter** (about 15 minutes).

As you read...

1. Be sure to read slowly and carefully. If you have to sound out many words, go back and read the sentence again.
2. Make sure that your voice follows all punctuation!
3. Parents: *Your children should read from a book at or below his or her reading level in order to allow for practice in fluency and expression.*
4. When you are finished reading, answer the comprehension question below the text provided.

## CHAPTER 19

### Goblin Counsels

He must have slept a long time, for when he awoke he felt wonderfully restored—indeed almost well—and very hungry. There were voices in the outer cave.

Once more, then, it was night; for the goblins slept during the day and went about their affairs during the night.

In the universal and constant darkness of their dwelling they had no reason to prefer the one arrangement to the other; but from aversion to the sun-people they chose to be busy when there was least chance of their being met either by the miners below, when they were burrowing, or by the people of the mountain above, when they were feeding their sheep or catching their goats. And indeed it was only when the sun was away that the outside of the mountain was sufficiently like their own dismal regions to be endurable to their mole eyes, so thoroughly had they become unaccustomed to any light beyond that of their own fires and torches.

Curdie listened, and soon found that they were talking of himself.

'How long will it take?' asked Harelip.

'Not many days, I should think,' answered the king. 'They are poor feeble creatures, those sun-people, and want to be always eating. We can go a week at a time without food, and be all the better for it; but I've been told they eat two or three times every day! Can you believe it? They must be quite hollow inside—not at all like us, nine-tenths of whose bulk is solid flesh and bone. Yes—I judge a week of starvation will do for him.'

'If I may be allowed a word,' interposed the queen,—'and I think I ought to have some voice in the matter—'

'The wretch is entirely at your disposal, my spouse,' interrupted the king. 'He is your property. You caught him yourself. We should never have done it.'

The queen laughed. She seemed in far better humour than the night before.

'I was about to say,' she resumed, 'that it does seem a pity to waste so much fresh meat.'

'What are you thinking of, my love?' said the king. 'The very notion of starving him implies that we are not going to give him any meat, either salt or fresh.'

'I'm not such a stupid as that comes to,' returned Her Majesty. 'What I mean is that by the time he is starved there will hardly be a picking upon his bones.'

The king gave a great laugh.

'Well, my spouse, you may have him when you like,' he said. 'I don't fancy him for my part. I am pretty sure he is tough eating.'

'That would be to honour instead of punish his insolence,' returned the queen. 'But why should our poor creatures be deprived of so much nourishment? Our little dogs and cats and pigs and small bears would enjoy him very much.'

'You are the best of housekeepers, my lovely queen!' said her husband. 'Let it be so by all means. Let us have our people in, and get him out and kill him at once. He deserves it. The mischief he might have brought upon us, now that he had penetrated so far as our most retired citadel, is incalculable. Or rather let us tie him hand and foot, and have the pleasure of seeing him torn to pieces by full torchlight in the great hall.'

'Better and better!' cried the queen and the prince together, both of them clapping their hands. And the prince made an ugly noise with his hare-lip, just as if he had intended to be one at the feast.

'But,' added the queen, bethinking herself, 'he is so troublesome. For poor creatures as they are, there is something about those sun-people that is very troublesome. I cannot imagine how it is that with such superior strength and skill and understanding as ours, we permit them to exist at all. Why do we not destroy them entirely, and use their cattle and grazing lands at our pleasure? Of course we don't want to live in their horrid country! It is far too glaring for our quieter and more refined tastes. But we might use it as a sort of outhouse, you know. Even our creatures' eyes might get used to it, and if they did grow blind that would be of no consequence, provided they grew fat as well. But we might even keep their great cows and other creatures, and then we should have a few more luxuries, such as cream and cheese, which at present we only taste occasionally, when our brave men have succeeded in carrying some off from their farms.'

'It is worth thinking of,' said the king; 'and I don't know why you should be the first to suggest it, except that you have a positive genius for conquest. But still, as you say, there is something very troublesome about them; and it would be better, as I understand you to suggest, that we should starve him for a day or two first, so that he may be a little less frisky when we take him out.'

*'Once there was a goblin*

*Living in a hole;*

*Busy he was cobblin'*

*A shoe without a sole.*

*'By came a birdie:*

*"Goblin, what do you do?"*

*"Cobble at a sturdie*

*Upper leather shoe."*

*""What's the good o' that, Sir?"*

*Said the little bird.*

*"Why it's very Pat, Sir—*

*Plain without a word.*

*""Where 'tis all a hole, Sir,*

*Never can be holes:*

*Why should their shoes have soles, Sir,*

*When they've got no souls?"*

'What's that horrible noise?' cried the queen, shuddering from pot-metal head to granite shoes.

'I declare,' said the king with solemn indignation, 'it's the sun-creature in the hole!'

'Stop that disgusting noise!' cried the crown prince valiantly, getting up and standing in front of the heap of stones, with his face towards Curdie's prison. 'Do now, or I'll break your head.'

'Break away,' shouted Curdie, and began singing again:

*'Once there was a goblin,  
Living in a hole—'*

'I really cannot bear it,' said the queen. 'If I could only get at his horrid toes with my slippers again!'

'I think we had better go to bed,' said the king.

'It's not time to go to bed,' said the queen.

'I would if I was you,' said Curdie.

'Impertinent wretch!' said the queen, with the utmost scorn in her voice.

'An impossible if,' said His Majesty with dignity.

'Quite,' returned Curdie, and began singing again:

*'Go to bed,*

*Goblin, do.*

*Help the queen*

*Take off her shoe.*

*'If you do,*

*It will disclose*

*A horrid set*

*Of sprouting toes.'*

'What a lie!' roared the queen in a rage.

'By the way, that reminds me,' said the king, 'that for as long as we have been married, I have never seen your feet, queen. I think you might take off your shoes when you go to bed! They positively hurt me sometimes.'

'I will do as I like,' retorted the queen sulkily.

'You ought to do as your own hubby wishes you,' said the king.

'I will not,' said the queen.

'Then I insist upon it,' said the king.

Apparently His Majesty approached the queen for the purpose of following the advice given by Curdie, for the latter heard a scuffle, and then a great roar from the king.

'Will you be quiet, then?' said the queen wickedly.

'Yes, yes, queen. I only meant to coax you.'

'Hands off!' cried the queen triumphantly. 'I'm going to bed. You may come when you like. But as long as I am queen I will sleep in my shoes. It is my royal privilege. Harelip, go to bed.'

'I'm going,' said Harelip sleepily.

'So am I,' said the king.

'Come along, then,' said the queen; 'and mind you are good, or I'll—'

'Oh, no, no, no!' screamed the king in the most supplicating of tones.

Curdie heard only a muttered reply in the distance; and then the cave was quite still.

They had left the fire burning, and the light came through brighter than before. Curdie thought it was time to try again if anything could be done. But he found he could not get even a finger through the chink between the slab and the rock. He gave a great rush with his shoulder against the slab, but it yielded no more than if it had been part of the rock. All he could do was to sit down and think again.

By and by he came to the resolution to pretend to be dying, in the hope they might take him out before his strength was too much exhausted to let him have a chance. Then, for the creatures, if he could but find his axe again, he would have no fear of them; and if it were not for the queen's horrid shoes, he would have no fear at all.

Meantime, until they should come again at night, there was nothing for him to do but forge new rhymes, now his only weapons. He had no intention of using them at present, of course; but it was well to have a stock, for he might live to want them, and the manufacture of them would help to while away the time.

**Chapter 19 *The Princess and the Goblin* Question:** (Write in a complete sentence with beautiful penmanship.)

**Ch. 19: What is Curdie forging as weapons to use against the goblins?**

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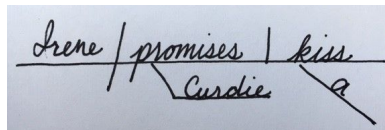
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## Grammar

Parse (label) and diagram the sentence below. Focus on finding the subject noun, the action verb, the direct object and indirect object. Watch an explanation of direct and indirect objects, which can also be found in our weekly newsletter. <https://cloud.swivl.com/v/46aaa75945d96756807096def34fb809>

SN AV I.O. AA D.O.

Example: Irene promises Curdie a kiss.



1. Lucy gave Aslan a hug.

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2. Aslan showed Trumpkin himself.

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3. The fair merchant happily sold industrious Curdie a red petticoat.

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4. The wise old lady gifted the frightened Irene a golden ring.

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5. The grandmother carefully spun Irene a magic thread.

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## Poetry

*Alliteration is the beautiful repetition of the same letter or sound at the beginning of near or closely connected words.*

The splendour falls on castle walls  
And snowy summits old in story:  
The long light shakes across the lakes,  
And the wild cataract leaps in glory.  
Blow, bugle, blow, set the wild echoes flying,  
Blow, bugle; answer, echoes, dying, dying, dying.

An example of alliteration in this stanzas is “The **S**plendour falls on castle walls/ And **S**nowy **S**ummits old in **S**tory:”

Below write out two sections of this stanza in beautiful cursive and underline **two or more words** that show alliteration in each section.

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

\_\_\_\_\_

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

\_\_\_\_\_

## History (about 20 minutes)

### Lesson 13: Ratifying the Constitution

*This passage is from George Washington’s World by Genevieve Foster. It follows nicely upon the last lesson’s topic of the finished Constitution.*

“Nine states had to vote approval of the new Constitution for it to become the “law of the land” and for the new government to get started. It was no easy task to convince people to support this new Constitution. James Madison, Alexander Hamilton, and John Jay wrote article after article for the newspapers explaining the Constitution and how it would work. These articles, which became known as “The Federalist Papers,” were widely read and made a great impression. Delaware was the first state to ratify the Constitution; New Hampshire was the ninth. The new government set up according to the Constitution began its work in March 1789.

Thomas Jefferson received a copy of the Constitution in leaflet form in France. “A Strong central government,” he mused. “People of property will be well protected.” But, like George Mason, he felt that nowhere in it were common citizens protected against oppression by the government.

‘Where,’ people were asking, ‘is a guarantee that we won’t get arrested for what we say in the newspaper—that we won’t be put in jail for disagreeing with the President? Where is the guarantee that soldiers won’t break into our homes as the British soldiers had done during the war?’

A growing number of people urged the new Congress to add a “Bill of Rights” to the Constitution. So four Congressmen, James Madison, Oliver Ellsworth of Connecticut, Daniel Carroll of Maryland and William Patterson of New Jersey were appointed to draft the first ten amendments to the Constitution to provide such a ‘Bill of Rights.’”

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1. How many of the thirteen states had to vote for the new Constitution for it to become the official “law of the land.”?

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2. What did some of the framers of the Constitution write to convince the people to support the new Constitution?

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3. What were the names of the writers that explained the Constitution to people in newspaper articles?

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4. People wanted a Bill of Rights with guarantees for their personal freedoms. Considering the third paragraph from the passage, what were some guarantees people wanted to be added to the Constitution?

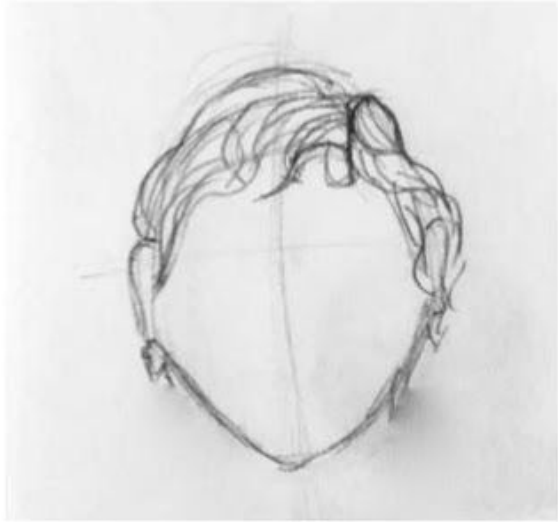


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5. What were the first ten amendments (added portions) to the Constitution called?

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# Art

Directions: Sketch each of the four hairstyles. In the last box, sketch what your hair looks like.



## Latin

**Pinga Pictŭram: Equus Aemiliae (7-12 min.)**

*Salvēte!* Today we have a *pinga pictŭram* ("draw a picture") exercise. Read the following sentences describing Aemilia's horse (note: this is not actually part of the *Lingua Latina* book's story!), then use what you read to draw a picture of the horse in the box below.

There is a word bank below if needed, and if you would like to hear the sentences read aloud, visit <https://cloud.swivl.com/v/e2153d2dc2195dcec6c3d7219c06fae8>.

Equus Aemiliae foedus est. Equus est parvus, et habet nullum nasum, et est rubeus et viridis, et semper iratus est. Ecce: equus in hortō est, et in rosīs ambulat!

Equus Aemiliae:

equus, -ī: horse  
 nasus, -ī: nose  
 hortus, -ī: garden  
 rosa, -ae: rose  
 foedus, -a, -um: ugly  
 parvus, -a, -um: small  
 nullus, -a, -um: no, none

Word Bank

rubeus, -a, -um: red  
 viridis: green  
 Irātus, -a, -um: angry, irritated  
 ambulat: he/she/it walks  
 ecce: look!  
 semper: always  
 habet: he/she/it has

# Day 2 Instructions and Resources

Tuesday, 5/5

Begin the day by saying the poem “Nobility” which 4th grade recites after the pledge each day. Below is a video link of Ms. Defilippis reciting the poem. You can also find this link in our weekly newsletter.

<https://safeYouTube.net/w/d3a8>

## Math (about 35 minutes)

- Complete the math facts and daily word problem as a warm-up.
- Read through the notes. You may also watch the following swivl video of Miss Petruccelli explaining how to convert units of measurement: <https://cloud.swivl.com/v/f4a1d2f11c26514b8edadcf7b1657e8b>
- Please complete the task and practice.

### Math Facts

$18 \div 3 =$	$11 \times 6 =$	$7 \times 9 =$	$10 \times 10 =$	$3 \times 4 =$
$2 \times 11 =$	$6 \times 3 =$	$14 \div 2 =$	$12 \times 9 =$	$25 \div 5 =$
$6 \times 5 =$	$60 \div 5 =$	$12 \times 6 =$	$24 \div 3 =$	$10 \times 7 =$

**Word Problem:** Include a bar model, sentence, and equation.

Miss Petruccelli and Mrs. Spiotta went on a 3 mile walk together each day for 5 days. How many miles did they travel in 5 days?

### Notes

Yesterday you learned how to convert measurements in single units, for example, from meters to centimeters. Today we are going to learn how to convert compound units—measurements that contain two different units. An example of a compound unit is 3 m 20 cm. How many centimeters would that be?

1. First we break up the measurement.

$$3 \text{ m} + 20 \text{ cm}$$

2. Then we convert the 3 m to centimeters.  $1 \text{ m} = 100 \text{ cm}$ , so we would multiply 3 with 100 cm.

$$3 \text{ m} + 20 \text{ cm}$$

↓

$$3 \times 1 \text{ m} = 3 \times 100 \text{ cm} = 300 \text{ cm}$$

3. Now we can add all the centimeters together.

$$300 \text{ cm} + 20 \text{ cm} = 320 \text{ cm}$$

From start to finish this is what we did:

$$3 \text{ m } 20 \text{ cm} = 3 \text{ m} + 20 \text{ cm} = 300 \text{ cm} + 20 \text{ cm} = 320 \text{ cm}$$

**Task:** Use the steps above to convert the compound units to only one unit of measurement.

a) 4 liters 250 ml = \_\_\_\_\_ml

b) 5 km 40 m = \_\_\_\_\_m

4 l = 4000 ml  
4000 ml + 250 ml = ■

c) 4 years 5 months = \_\_\_\_\_months

d) 1 hour 20 minutes = \_\_\_\_\_minutes

**Practice:** Convert the following measurements. Please show all of your work.

a) 5 years 6 months = \_\_\_\_\_months

b) 6 km 20 m = \_\_\_\_\_m

↓

5 x 12 months =

\_\_\_\_\_months + 6 months =

c) 8 liters 100 ml = \_\_\_\_\_ml

d) 5 ft. 3 in. = \_\_\_\_\_in.

e) 7 lb 15oz = \_\_\_\_\_oz

f) 4 kg 500 g = \_\_\_\_\_g

g) 2 min 35 s = \_\_\_\_\_s

h) 1 qt 1 pt = \_\_\_\_\_pt

**Challenge:**

2 oranges and 2 apples together weigh 28 ounces. 3 oranges and 2 apples together weigh 34 ounces. How much does an orange weigh? (Assume all the apples weigh the same and all the oranges weigh the same.)

### Latin Roots (about 5 min.)

- Read through the definitions.

sect = cut; separate

Word	Definition
bisect	to cut into two pieces
dissect	to cut apart for the purpose of investigation
insect	a class or arthropod animals that have three separate sections of their body
intersection	the point at which two lines or roads meet or cut across each other

section	a separate part of something
---------	------------------------------

- **Match each word to its definition.**

<b>Word</b>	<b>Definition</b>
bisect	a separate part of something
dissect	to cut into two pieces
insect	to cut apart for the purpose of investigation
intersection	the point at which two lines or roads meet or cut across each other
section	a class or arthropod animals that have three separate sections of their body

## Literature

### CHAPTER 20 Irene's Clue

That same morning early, the princess woke in a terrible fright. There was a hideous noise in her room—creatures snarling and hissing and rocketing about as if they were fighting. The moment she came to herself, she remembered something she had never thought of again—what her grandmother told her to do when she was frightened. She immediately took off her ring and put it under her pillow. As she did so she fancied she felt a finger and thumb take it gently from under her palm. 'It must be my grandmother!' she said to herself, and the thought gave her such courage that she stopped to put on her dainty little slippers before running from the room. While doing this she caught sight of a long cloak of sky-blue, thrown over the back of a chair by the bedside. She had never seen it before but it was evidently waiting for her. She put it on, and then, feeling with the forefinger of her right hand, soon found her grandmother's thread, which she proceeded at once to follow, expecting it would lead her straight up the old stair. When she reached the door she found it went down and ran along the floor, so that she had almost to crawl in order to keep a hold of it. Then, to her surprise, and somewhat to her dismay, she found that instead of leading her towards the stair it turned in quite the opposite direction. It led her through certain narrow passages towards the kitchen, turning aside ere she reached it, and guiding her to a door which communicated with a small back yard. Some of the maids were already up, and this door was standing open. Across the yard the thread still ran along the ground, until it brought her to a door in the wall which opened upon the Mountainside. When she had passed through, the thread rose to about half her height, and she could hold it with ease as she walked. It led her straight up the mountain.

The cause of her alarm was less frightful than she supposed. The cook's great black cat, pursued by the housekeeper's terrier, had bounced against her bedroom door, which had not been properly fastened, and the two had burst into the room together and commenced a battle royal. How the nurse came to sleep through it was a mystery, but I suspect the old lady had something to do with it.

It was a clear warm morning. The wind blew deliciously over the Mountainside. Here and there she saw a late primrose but she did not stop to call upon them. The sky was mottled with small clouds.

The sun was not yet up, but some of their fluffy edges had caught his light, and hung out orange and gold-coloured fringes upon the air. The dew lay in round drops upon the leaves, and hung like tiny diamond ear-rings from the blades of grass about her path.

'How lovely that bit of gossamer is!' thought the princess, looking at a long undulating line that shone at some distance from her up the hill. It was not the time for gossamers though; and Irene soon discovered that it was her own thread she saw shining on before her in the light of the morning. It was leading her she knew not whither; but she had never in her life been out before sunrise, and everything was so fresh and cool and lively and full of something coming, that she felt too happy to be afraid of anything.

After leading her up a good distance, the thread turned to the left, and down the path upon which she and Lottie had met

Curdie. But she never thought of that, for now in the morning light, with its far outlook over the country, no path could have been more open and airy and cheerful. She could see the road almost to the horizon, along which she had so often watched her king-papa and his troop come shining, with the bugle-blast cleaving the air before them; and it was like a companion to her. Down and down the path went, then up, and then down and then up again, getting rugged and more rugged as it went; and still along the path went the silvery thread, and still along the thread went Irene's little rosy-tipped forefinger. By and by she came to a little stream that jabbered and prattled down the hill, and up the side of the stream went both path and thread. And still the path grew rougher and steeper, and the mountain grew wilder, till Irene began to think she was going a very long way from home; and when she turned to look back she saw that the level country had vanished and the rough bare mountain had closed in about her. But still on went the thread, and on went the princess. Everything around her was getting brighter and brighter as the sun came nearer; till at length his first rays all at once alighted on the top of a rock before her, like some golden creature fresh from the sky. Then she saw that the little stream ran out of a hole in that rock, that the path did not go past the rock, and that the thread was leading her straight up to it. A shudder ran through her from head to foot when she found that the thread was actually taking her into the hole out of which the stream ran. It ran out babbling joyously, but she had to go in.

She did not hesitate. Right into the hole she went, which was high enough to let her walk without stooping. For a little way there was a brown glimmer, but at the first turn it all but ceased, and before she had gone many paces she was in total darkness. Then she began to be frightened indeed. Every moment she kept feeling the thread backwards and forwards, and as she went farther and farther into the darkness of the great hollow mountain, she kept thinking more and more about her grandmother, and all that she had said to her, and how kind she had been, and how beautiful she was, and all about her lovely room, and the fire of roses, and the great lamp that sent its light through stone walls. And she became more and more sure that the thread could not have gone there of itself, and that her grandmother must have sent it. But it tried her dreadfully when the path went down very steep, and especially when she came to places where she had to go down rough stairs, and even sometimes a ladder. Through one narrow passage after another, over lumps of rock and sand and clay, the thread guided her, until she came to a small hole through which she had to creep. Finding no change on the other side, 'Shall I ever get back?' she thought, over and over again, wondering at herself that she was not ten times more frightened, and often feeling as if she were only walking in the story of a dream. Sometimes she heard the noise of water, a dull gurgling inside the rock. By and by she heard the sounds of blows, which came nearer and nearer; but again they grew duller, and almost died away. In a hundred directions she turned, obedient to the guiding thread.

At last she spied a dull red shine, and came up to the mica window, and thence away and round about, and right, into a cavern, where glowed the red embers of a fire. Here the thread began to rise. It rose as high as her head and higher still. What should she do if she lost her hold? She was pulling it down: She might break it! She could see it far up, glowing as red as her fire-opal in the light of the embers.

But presently she came to a huge heap of stones, piled in a slope against the wall of the cavern. On these she climbed, and soon recovered the level of the thread only, however, to find, the next moment, that it vanished through the heap of stones, and left her standing on it, with her face to the solid rock. For one terrible moment she felt as if her grandmother had forsaken her. The thread which the spiders had spun far over the seas, which her grandmother had sat in the moonlight and spun again for her, which she had tempered in the rose-fire and tied to her opal ring, had left her—had gone where she could no longer follow it—had brought her into a horrible cavern, and there left her! She was forsaken indeed!

'When shall I wake?' she said to herself in an agony, but the same moment knew that it was no dream. She threw herself upon the heap, and began to cry. It was well she did not know what creatures, one of them with stone shoes on her feet, were lying in the next cave. But neither did she know who was on the other side of the slab.

At length the thought struck her that at least she could follow the thread backwards, and thus get out of the mountain, and home. She rose at once, and found the thread. But the instant she tried to feel it backwards, it vanished from her touch. Forwards, it led her hand up to the heap of stones—backwards it seemed nowhere. Neither could she see it as before in the light of the fire. She burst into a wailing cry, and again threw herself down on the stones.

**Chapter 20 *The Princess and the Goblin* Question:** (Write in a complete sentence with beautiful penmanship.)

**Ch. 20: What happens when Irene tries to follow the thread backwards out of the mountain?**

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## Copywork (about 10 minutes)

1. Read the section of *The Princess and the Goblin* below aloud to yourself.
2. What punctuation do you notice? What do these punctuation marks tell us to do with our voices as we read?
3. Copy the passage in your best Spalding cursive.
4. Read your writing back to yourself. Did you spell the words correctly and use the correct punctuation? Is your writing neat with the short letters to the midpoint and the tall letters almost to the top line?

### Passage to copy:

She treated the plants on which they grew like birds' nests; every fresh flower was like a new little bird to her. She would pay visits to all the flower-nests she knew, remembering each by itself. She would go down on her hands and knees beside one and say: "Good morning! Are you all smelling very sweet this morning? Good-bye!"

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## Poetry

*Alliteration is the beautiful repetition of the same letter or sound at the beginning of near or closely connected words.*

A hurry of hoofs in a village-street,  
 A shape in the moonlight, a bulk in the dark,  
 And beneath from the pebbles, in passing, a spark  
 Struck out by a steed that flies fearless and fleet:  
 That was all! And yet, through the gloom and the light,  
 The fate of a nation was riding that night;  
 And the spark struck out by that steed, in his flight,  
 Kindled the land into flame with its heat.

An example of alliteration in this stanza is “A **h**urry of **h**oofs in a village-street:”

Below write out two sections of this stanza in beautiful cursive and underline **two or more words** that show alliteration in each section.

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

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

### Science (about 20 min.)

Swivl video link: <https://cloud.swivl.com/v/6ed02adaa76bbdf4598ca688ba5264e6>

#### Lesson 4 Magnetism and Electric Charge

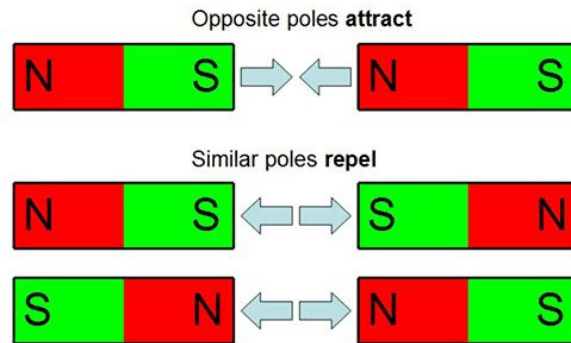
##### Magnetism

When playing with magnets, you probably noticed that a magnet can be used to attract certain materials or objects, but not others. The image below shows a magnet picking up metal screws and paper clips, but having no effect on wood, rubber, Styrofoam®, or paper.



**A magnet can be used to pick up many metal objects, like screws or paper clips (left), but has no effect on some materials, including plastic, rubber, wood, or even certain metals (right).**

If you have ever played with two or more magnets at once, you probably noticed that magnets can either attract or repel each other, depending on how they are positioned. This is because every magnet has a **north pole** and a **south pole**. *Opposite* poles attract each other (north and south) and *similar* poles repel each other (north-north or south-south). Magnets are often labeled with an N for the north pole and an S for the south pole, as shown below.

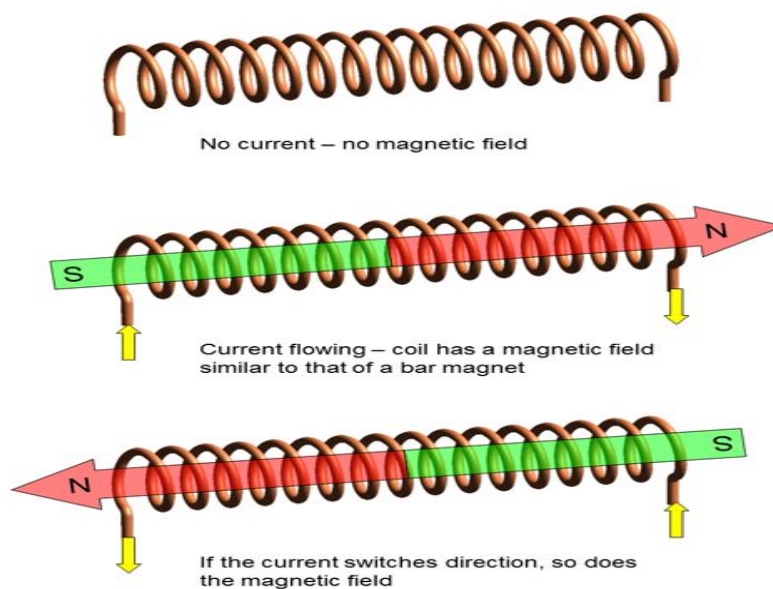


Every magnet has a north pole and a south pole. *Opposite* poles pull toward each other, and *similar* poles push away from each other.

Magnetic poles can push and pull on each other *without touching each other*. Magnets can do this because they are surrounded by a **magnetic field**.

Electricity and magnetism are very closely related. The study of both, and how they are connected, is called **electromagnetism**. One common example of the interaction between electricity and magnetism is an *electromagnet*. An **electromagnet** is a special type of temporary magnet that only generates a magnetic field when electric current is flowing.

Magnets and electromagnets function because of the way the electric charge is positioned within them. The electric charge in permanent magnets like the traditional magnet we think of has all their electric charges facing in a certain direction, and does not require electricity to maintain its magnetic field. Electromagnets, unlike permanent magnets, need electricity running through it to maintain its magnetic field. The north and south poles of an electromagnet change depending on the direction the electric current flows.



When there is no current flowing through a wire coil, there is no magnetic field (top). When electric current flows through the coil, it creates a magnetic field very similar to the field around a bar magnet, represented by the green/red arrow in the coil (middle). If the direction of the current reverses, the direction of the magnetic field also reverses (bottom).



Answer all questions in complete sentences.

1. How do magnet and electromagnets function?

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2. Explain how the poles of a magnet interact.

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3. What materials do magnet and electromagnets attract?

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4. What causes magnets to push and pull each other?

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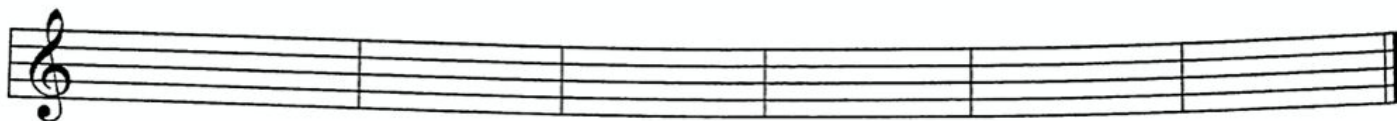
## Music

- 1) To review sharps, see this: <https://cloud.swivl.com/v/eeaf38136c0d8c6eb9d54fd9b43fed7c>
- 2) To review flats, see this: <https://cloud.swivl.com/v/ad3fcf89801e8cfdb1c3882aa94d7d15>

## Writing Notes with Accidentals

### MUSIC THEORY WORKSHEET

Write the given notes with accidentals below. Remember that accidentals are always written to the left of the note.



C#

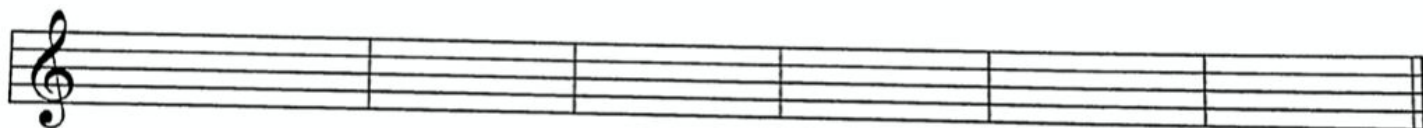
A♭

F♯

B♭

G#

D♭



B♭

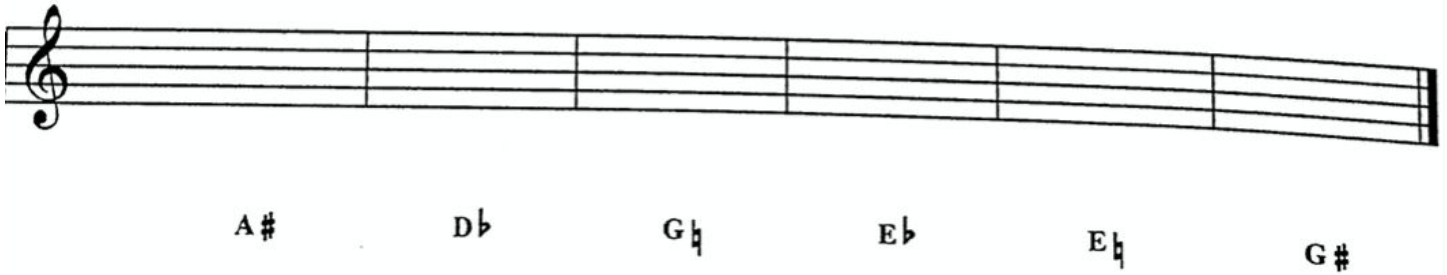
F#

G♭

A♯

B♭

D#



## P.E.

**Short Warm-up:**

- 30 seconds of burpees
- 30 seconds of hopping backwards on one leg
- 30 seconds of push-ups

Hello Fourth Grade! Today, you will be playing a game that is near and dear to Coach Hess' heart: "Kick the Can." This game is best played outside at dusk with as many people as you can get. It is perfectly possible to play it with three or so though. All you need is an empty can.

Rules: First, someone must start as being "It." "It," starts the game off by kicking the can as hard as he or she can. After kicking the can, "It" must run after the can, place it back where it was and then count to 50 with his or her eyes closed. The second that "It" kicked the can, everyone else was supposed to have run away to find a good hiding spot. Once "It" has stopped counting, he or she needs to go and try to find all of the hiding players. Once "It" thinks that they have found a player, they must yell the name of the person hiding. If the name is incorrect, then "It" must move on to find another player. If the name was correct, then the player who was found needs to try and kick the can before "It" can get back to touch it. If the player can kick the can safely, then he or she can go hide again while "It" sets up the can again. If, however, they are tagged by "It" before kicking the can, they must go to jail. Make sure that you set up a designated jail before the game starts. All hope is not spent for those in jail though! If a player, whose hiding spot is discovered, can successfully kick the can and yell "jail run!" before "It" tags them, then the people in jail can run and hide again. If "It" can capture all of the players, then the first player to be put in jail will be the new "It." If the round is going on for too long, then pick the player who has been captured the most to be the new "It." Have fun! Remember that this game is much more fun at dusk.

## Day 3 Instructions and Resources

Wednesday, 5/6

Begin the day by saying the poem “Nobility” which 4th grade recites after the pledge each day. Below is a video link of Ms. Defilippis reciting the poem. You can also find this link in our weekly newsletter.

<https://safeYouTube.net/w/d3a8>

### Math (about 35 minutes)

- Complete the math facts and daily word problem as a warm-up.
- Read through the notes.
- Please complete the task.

#### Math Facts

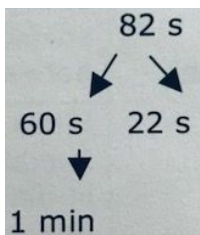
$12 \times 4 =$	$15 \div 5 =$	$10 \times 9 =$	$48 \div 6 =$	$9 \times 11 =$
$54 \div 6 =$	$8 \times 10 =$	$40 \div 5 =$	$10 \times 5 =$	$40 \div 4 =$
$9 \times 6 =$	$28 \div 7 =$	$10 \times 3 =$	$36 \div 6 =$	$2 \times 12 =$

**Word Problem:** Include a bar model, sentence, and equation.

Miss Wright baked 72 cookies for 8 different families. How many cookies did each family receive?

#### Notes

Sometimes you will be asked to convert a smaller unit of measurement into compound units. Imagine you would like to write 82 seconds as minutes and seconds. You would have to figure how many minutes are in 82 seconds.



-First, you would have to look at the chart from Day 1 and see how many seconds are in a minute.  $60 \text{ s} = 1 \text{ min}$ .

-Then you would find how many groups of 60 are in 82. There is one group of 60 s in 82 s and then you are left with 22 s leftover. You would break up 82s with number bonds as shown on the left.

-Lastly, you would have to convert the 60 s to 1 min and you would write your final answer as **1 min 22 s**.

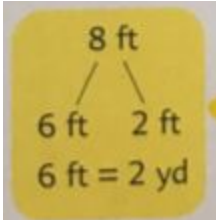
$$\begin{aligned}
 &82 \text{ s} \\
 &= 60 \text{ s} + 22 \text{ s} \\
 &= 1 \text{ min} + 22 \text{ s} \\
 &= 1 \text{ min } 22 \text{ s}
 \end{aligned}$$

You can also show your work like this.

**Task:** Convert the following measurements to compound units. Please show all of your work.

a) 8 ft. = \_\_\_\_\_ yd. \_\_\_\_\_ ft.

b) 602 cm = \_\_\_\_\_ m \_\_\_\_\_ cm



c) 2400 g = \_\_\_\_\_ kg \_\_\_\_\_ g

d) 14 ft = \_\_\_\_\_ yd \_\_\_\_\_ ft

e) 30 months = \_\_\_\_\_ years \_\_\_\_\_ months

f) 101 cm = \_\_\_\_\_ m \_\_\_\_\_ cm

g) 70 min. = \_\_\_\_\_ h \_\_\_\_\_ min

h) 30 oz = \_\_\_\_\_ lb \_\_\_\_\_ oz

i) 25 days = \_\_\_\_\_ weeks \_\_\_\_\_ days

j) 7 pt. = \_\_\_\_\_ qt. \_\_\_\_\_ pt.

k) 14 qt. = \_\_\_\_\_ gal. \_\_\_\_\_ qt.

l) 2300 m = \_\_\_\_\_ km \_\_\_\_\_ m

**Challenge:** What is the time difference between 6:20 am and 8:43 pm in the same day?

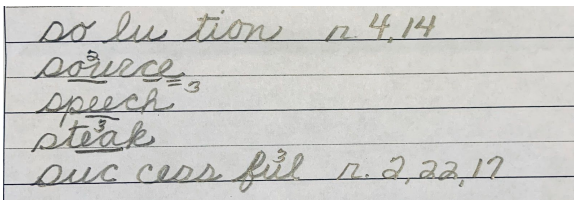
## Spalding

**New words** (about 5 minutes):

On the attached Spalding page, write the assigned words in the following way:

1. Say the word.
2. Use the word in a sentence.
3. Show syllables and finger spelling for the word.
4. Write the word. *Remember to say the phonograms aloud as you write.*
5. Mark the word with the correct spelling rules.
6. Repeat for each assigned word.
7. When you have finished the word list, read for spelling (read only individual sounds in each word).
8. Read for reading (read the whole word).
9. Choose one of the words, and write a sentence.

**Today's words:** solution, source, speech, steak, successful



Below is a video link of the Spalding words and explanations for Week 7, Day 3. You can also find this link in our weekly newsletter. <https://cloud.swivl.com/v/3619ac387eb163c9c5bfa0815fd95eca>


Sentence

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## Literature

### CHAPTER 21 The Escape

As the princess lay and sobbed she kept feeling the thread mechanically, following it with her finger many times up to the stones in which it disappeared. By and by she began, still mechanically, to poke her finger in after it between the stones as far as she could. All at once it came into her head that she might remove some of the stones and see where the thread went next. Almost laughing at herself for never having thought of this before, she jumped to her feet. Her fear vanished; once more she was certain her grandmother's thread could not have brought her there just to leave her there; and she began to throw away the stones from the top as fast as she could, sometimes two or three at a handful, sometimes taking both hands to lift one. After clearing them away a little, she found that the thread turned and went straight downwards. Hence, as the heap sloped a good deal, growing of course wider towards its base, she had to throw away a multitude of stones to follow the thread. But this was not all, for she soon found that the thread, after going straight down for a little way, turned first sideways in one direction, then sideways in another, and then shot, at various angles, hither and thither inside the heap, so that she began to be afraid that to clear the thread she must remove the whole huge gathering. She was dismayed at the very idea, but, losing no time, set to work with a will; and with aching back, and bleeding fingers and hands, she worked on, sustained by the pleasure of seeing the heap slowly diminish and begin to show itself on the opposite side of the fire. Another thing which helped to keep up her courage was that, as often as she uncovered a turn of the thread, instead of lying loose upon the stone, it tightened up; this made her sure that her grandmother was at the end of it somewhere.

She had got about half-way down when she started, and nearly fell with fright. Close to her ears as it seemed, a voice broke out singing:

*'Jabber, bother, smash!*

*You'll have it all in a crash.*

*Jabber, smash, bother!*

*You'll have the worst of the pother.*

*Smash, bother, jabber!—'*

Here Curdie stopped, either because he could not find a rhyme to 'jabber', or because he remembered what he had forgotten when he woke up at the sound of Irene's labours, that his plan was to make the goblins think he was getting weak. But he had uttered enough to let Irene know who he was.

'It's Curdie!' she cried joyfully.

'Hush! hush!' came Curdie's voice again from somewhere. 'Speak softly.'

'Why, you were singing loud!' said Irene.

'Yes. But they know I am here, and they don't know you are. Who are you?'

'I'm Irene,' answered the princess. 'I know who you are quite well. You're Curdie.'

'Why, how ever did you come here, Irene?'

'My great-great-grandmother sent me; and I think I've found out why. You can't get out, I suppose?'

'No, I can't. What are you doing?'

'Clearing away a huge heap of stones.'

'There's a princess!' exclaimed Curdie, in a tone of delight, but still speaking in little more than a whisper. 'I can't think how you got here, though.'

'My grandmother sent me after her thread.'

'I don't know what you mean,' said Curdie; 'but so you're there, it doesn't much matter.'

'Oh, yes, it does!' returned Irene. 'I should never have been here but for her.'

'You can tell me all about it when we get out, then. There's no time to lose now,' said Curdie.

And Irene went to work, as fresh as when she began.

'There's such a lot of stones!' she said. 'It will take me a long time to get them all away.'

'How far on have you got?' asked Curdie.

'I've got about the half away, but the other half is ever so much bigger.'

'I don't think you will have to move the lower half. Do you see a slab laid up against the wall?'

Irene looked, and felt about with her hands, and soon perceived the outlines of the slab.

'Yes,' she answered, 'I do.'

'Then, I think,' rejoined Curdie, 'when you have cleared the slab about half-way down, or a bit more, I shall be able to push it over.'

'I must follow my thread,' returned Irene, 'whatever I do.'

'What do you mean?' exclaimed Curdie. 'You will see when you get out,' answered the princess, and went on harder than ever.

But she was soon satisfied that what Curdie wanted done and what the thread wanted done were one and the same thing. For she not only saw that by following the turns of the thread she had been clearing the face of the slab, but that, a little more than half-way down, the thread went through the chink between the slab and the wall into the place where Curdie was confined, so that she could not follow it any farther until the slab was out of her way. As soon as she found this, she said in a right joyous whisper:

'Now, Curdie, I think if you were to give a great push, the slab would tumble over.'

'Stand quite clear of it, then,' said Curdie, 'and let me know when you are ready.'

Irene got off the heap, and stood on one side of it. 'Now, Curdie!' she cried.

Curdie gave a great rush with his shoulder against it. Out tumbled the slab on the heap, and out crept Curdie over the top of it.

'You've saved my life, Irene!' he whispered.

'Oh, Curdie! I'm so glad! Let's get out of this horrid place as fast as we can.'

'That's easier said than done,' returned he.

'Oh, no, it's quite easy,' said Irene. 'We have only to follow my thread. I am sure that it's going to take us out now.'

She had already begun to follow it over the fallen slab into the hole, while Curdie was searching the floor of the cavern for his pickaxe.

'Here it is!' he cried. 'No, it is not,' he added, in a disappointed tone. 'What can it be, then? I declare it's a torch. That is jolly! It's



better almost than my pickaxe. Much better if it weren't for those stone shoes!' he went on, as he lighted the torch by blowing the last embers of the expiring fire.

When he looked up, with the lighted torch casting a glare into the great darkness of the huge cavern, he caught sight of Irene disappearing in the hole out of which he had himself just come.

'Where are you going there?' he cried. 'That's not the way out. That's where I couldn't get out.'

'I know that,' whispered Irene. 'But this is the way my thread goes, and I must follow it.'

'What nonsense the child talks!' said Curdie to himself. 'I must follow her, though, and see that she comes to no harm. She will soon find she can't get out that way, and then she will come with me.'

**Chapter 21, part 1: *The Princess and the Goblin* Question:** (Write in a complete sentence with beautiful penmanship.)

**Ch. 21, part 1:** What can Irene see that Curdie can't see, and why does he follow her anyway?

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## Grammar



*Use the fishing painting by Norman Rockwell to compose your sentences.*

Make two sentences with a subject and a direct object, labeling them. Remember, “Direct objects always go with action verbs,” so label your action verb as well.

SN      AV      DO  
E.g. The two boys had taken off their shoes.

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

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

Write one sentence with at least one adjective describing the boys’ hats. Underline each adjective.

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

Write one sentence with at least one adjective describing the boys’ fishing poles. Underline each adjective.

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

Write one sentence with an adverb describing how one or more of the boys walks. Underline the adverb.

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

**If you can remember how:** Write a sentence choosing one of the boys as a subject. Use a linking verb to connect a predicate nominative or a predicate adjective to the subject. Label SN, LV, and PN or PA.

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

## Poetry

*The repetition of the ending sounds of words is called rhyme.*

The well was dry beside the door, (A)  
And so we went with pail and can (B)  
Across the fields behind the house (C)  
To seek the brook if still it ran; (B)

*The rhyme scheme of the stanza above is A, B, C, B. When you have a rhyme you use the same letter again to show that the two words at the end of the lines in the stanza rhyme. Since can and ran rhyme, they both are marked with the same letter (B).*



*Read the stanza below:*

We ran as if to meet the moon  
That slowly dawned behind the trees,  
The barren boughs without the leaves,  
Without the birds, without the breeze.

Look at the stanza above. Using letters from the alphabet, express the rhyme scheme for this stanza.

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## History

See Mrs. Spiotta's online lesson at <https://cloud.swivl.com/v/7ec1a6cf614d6f07b37fe5399cedfb9a>

### Lesson 14: New Territory Northwest of the 13 States

“While the delegates at the Constitutional Convention had been arguing, debating and compromising in Philadelphia, the old original Congress [under the Articles of Confederation] had been struggling along. One law that they made that summer would play an important part in the country's future. This law was called the Northwest Ordinance and it concerned that great stretch of Northwest Territory that had been handed over by the British at the end of the war. The Ordinance divided it into five Territories, each of which would become a state as soon as there were enough settlers.

What was important was that these territories, such as Ohio and Michigan, would not be colonies of any of the existing states. When they came into the Union as new states, they would be on an equal basis with the original thirteen.

The Northwest Ordinance of 1787 also ruled that there would be no slavery in the Northwest Territory. Settlers were welcome, but they could not bring slaves with them” (*George Washington's World* by Genevieve Foster).



1. Who handed over the Northwest Territory to the U.S. at the end of the Revolutionary War?  
\_\_\_\_\_
2. What important law did the old original Congress make?  
\_\_\_\_\_
3. According to the passage, the new law divided the Northwest Territory into how many parts?  
\_\_\_\_\_
4. When could those parts become states?  
\_\_\_\_\_
5. According to the Northwest Ordinance, what would be outlawed in the Northwest Territory?  
\_\_\_\_\_

Looking at the map, you can see that the borders of the Northwest Territory are formed by natural boundaries. Examples of natural boundaries are mountains, rivers, and oceans.

6. What is the southern border? \_\_\_\_\_

7. What is the western border of the Northwest Territory? \_\_\_\_\_

8. The five Northwest territories soon became states. Can you name the five states? The passage names two, and the rivers in the map provide clues for two more.

\_\_\_\_\_

9. What's the difference between the Northwest Ordinance and the Northwest Territory?

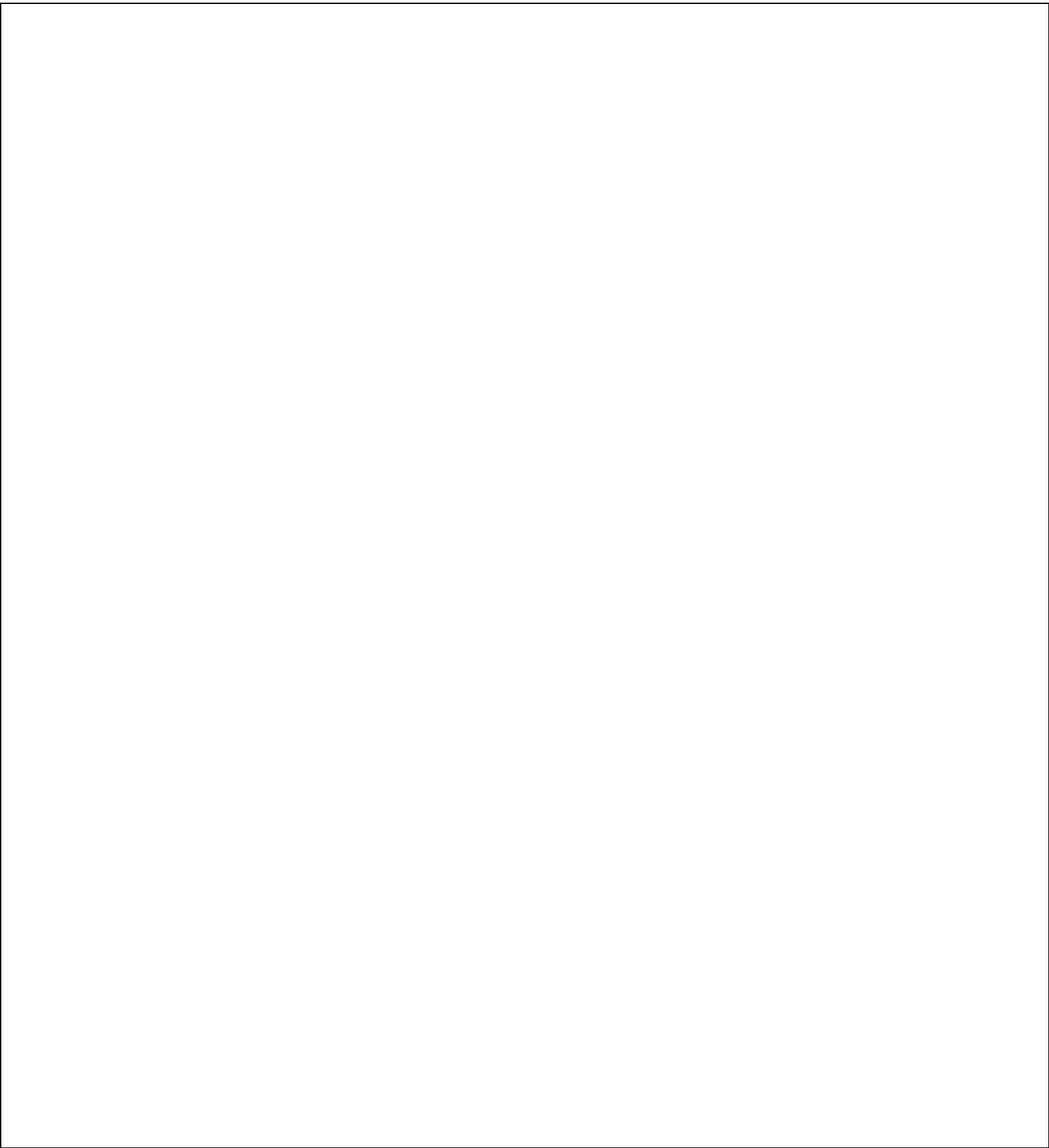
\_\_\_\_\_

## Art

### **Portraiture: Final portrait part 1 (15 minutes)**

**Directions:** Today you will spend 15 minutes drawing a final self-portrait on the following page. This is a two-day project. Using your knowledge of the features of the face and a mirror, draw a self portrait of your face with your facial features. Remember to make your face as proportional as possible. Make sure to sketch lightly until it's right! You may refer to any previous video tutorials, which can be found in the "Art" folder in Google classroom. Best of luck, and do your best!

Draw your self portrait on the next page:



Latin

**Vocabulary: Colors and Gems (4-7 min.)**

- Take a moment to read back over these color vocabulary words we introduced last week:

<i>purpureus, -a, -um</i>	purple
<i>rubeus, -a, um</i>	red
<i>flāvus, -a, -um</i>	yellow
<i>brunneus, -a, um</i>	brown
<i>caeruleus, -a, -um</i>	blue

- Read also over these new words for precious stones:

<i>lazulus, -ī</i>	lapis lazuli
<i>sarda, -ae</i>	cornelian
<i>amethystus, -ī</i>	amethyst

For a video of how these words are pronounced, ask a parent to help you visit <https://cloud.swivl.com/v/32bf62bbbc81a0629a3fccbeac1d0ca9>.

- Make a flashcard for each new word above (you should have seven cards total) and spend a few moments practicing with them.

### Description Exercise (4-6 min.)

- Below are some pictures of polished *lazulī*, *sardae*, and *amethystī*. In our next lesson, we will read about how Romans and medieval Latin-speakers used these three types of precious stone!
- Fill in each sentence with the correct color or colors to describe each stone. You may look at the color vocabulary above if you need to.
- [HINT: The ending of the color adjective should be the same as the ending of the name of the stone! Don't be afraid to change the ending of the color adjective if you need to.]



- Lazulus est* \_\_\_\_\_.
- Sarda est* \_\_\_\_\_ *et* \_\_\_\_\_ *et* \_\_\_\_\_.
- Amethystus est* \_\_\_\_\_.

# Day 4 Instructions and Resources

Thursday, 5/7

Begin the day by saying the poem “Nobility” which 4th grade recites after the pledge each day. Below is a video link of Ms. Defilippis reciting the poem. You can also find this link in our weekly newsletter.

<https://safeYouTube.net/w/d3a8>

## Math (about 35 minutes)

- Complete the math facts and daily word problem as a warm-up.
- Read through the notes. You may also watch this video of Miss Petrucci explaining how to add and subtract compound units: <https://cloud.swivl.com/v/32ab8763d11895709641794fd4609538>
- Please complete the task and practice.

### Math Facts

$7 \times 3 =$	$11 \times 10 =$	$42 \div 6 =$	$10 \times 4 =$	$72 \div 6 =$
$3 \times 12 =$	$10 \times 11 =$	$9 \times 12 =$	$30 \div 3 =$	$48 \div 4 =$
$42 \div 7 =$	$12 \times 7 =$	$7 \times 4 =$	$8 \times 3 =$	$4 \times 6 =$

**Word Problem** Two beakers contain 1 liter 450 ml, and 1 liter 20 ml of solution respectively. What is the total amount of solution in the three beakers?

### Notes:

Today we are going to add compound units together.

When we add measurements in compound units, we add the quantities in the larger unit together and then the quantities in the smaller unit together.

We would add 4 yd with 2 yd and 1 ft with 3 ft.

$4 \text{ yd} + 2 \text{ yd} = 6 \text{ yd}$  and  $1 \text{ ft} + 3 \text{ ft} = 4 \text{ ft}$

So  $4 \text{ yd } 1 \text{ ft} + 2 \text{ yd } 3 \text{ ft} = 6 \text{ yd } 4 \text{ ft}$

Always look at the smaller unit of measurement in your answer and see if it is written properly. If the smaller unit meets or exceeds what would make one of the larger unit, you should rewrite it. Remember that there are 3 ft in 1 yd. Here we have 4 feet in our answer, which not only meets but exceeds what would make one of the larger units (yards).

$$6 \text{ yd} + 4 \text{ ft}$$

$$4 \text{ ft} = 3 \text{ ft} + 1 \text{ ft}$$

↓

$$1 \text{ yd} + 1 \text{ ft}$$

We can take the 4 ft and break it up into 3 ft and 1 ft, and write it as

$$1 \text{ yd} + 1 \text{ ft.}$$

$6 \text{ yd} + 1 \text{ yd} + 1 \text{ ft} = 7 \text{ yd } 1 \text{ ft}$  We would then add how we converted the 4 ft, the 1 yd + 1 ft and add it with the 6 yd. This would make our final answer 7 yd 1ft.

**Task:** Add the compound units together. Please show all of your work.

a)  $20 \text{ ft } 9 \text{ in} + 16 \text{ ft } 10 \text{ in} = \underline{\hspace{1cm}} \text{ ft } \underline{\hspace{1cm}} \text{ in}$

b)  $5 \text{ min } 20 \text{ s} + 6 \text{ min } 40 \text{ s} = \underline{\hspace{1cm}} \text{ min}$

c)  $3 \text{ hr } 20 \text{ min} + 6 \text{ hr } 45 \text{ min} = \underline{\hspace{1cm}} \text{ hr } \underline{\hspace{1cm}} \text{ min}$

d)  $5 \text{ gal } 2 \text{ qt} + 1 \text{ gal } 3 \text{ qt} = \underline{\hspace{1cm}} \text{ gal } \underline{\hspace{1cm}} \text{ qt}$

e)  $11 \text{ lb } 5 \text{ oz} + 5 \text{ lb } 11 \text{ oz} = \underline{\hspace{1cm}} \text{ lb}$

f)  $1 \text{ ft } 5 \text{ in} + 2 \text{ ft } 9 \text{ in} = \underline{\hspace{1cm}} \text{ ft } \underline{\hspace{1cm}} \text{ in}$

g)  $30 \text{ ft } 10 \text{ in} + 18 \text{ ft } 6 \text{ in} = \underline{\hspace{1cm}} \text{ ft } \underline{\hspace{1cm}} \text{ in}$

h)  $23 \text{ min } 45 \text{ s} + 12 \text{ min } 22 \text{ s} = \underline{\hspace{1cm}} \text{ min } \underline{\hspace{1cm}} \text{ s}$

**Challenge:** Fill each square with a number to make the addition result correct.

$$\begin{array}{r}
 \boxed{7} \ \boxed{\phantom{0}} \ \boxed{4} \\
 + \ \boxed{\phantom{0}} \ \boxed{8} \ \boxed{\phantom{0}} \\
 \hline
 \boxed{1} \ \boxed{7} \ \boxed{7} \ \boxed{7}
 \end{array}$$

## Latin Roots (about 5 min.)

- Read through the definitions. **ject = throw**

Word	Definition
sectional	a couch that is made of separate pieces
sector	a separate part of a society, group, or area
transect	to cut across something
trisect	to cut into three separate pieces
vivisection	surgery that involves cutting living animals

- Match each word to its definition.

<u>Word</u>	<u>Definition</u>
sectional	surgery that involves cutting living animals
sector	to cut into three separate pieces
transect	to cut across something
trisect	a separate part of a society, group, or area
vivisection	a couch that is made of separate pieces

## Literature

## Chapter 21, Part 2

*Irene used her magic thread to save Curdie from his goblin prison. She is now leading him out of the caves.*

So he crept over the slab once more into the hole with his torch in his hand. But when he looked about in it, he could see her nowhere. And now he discovered that although the hole was narrow, it was much longer than he had supposed; for in one direction the roof came down very low, and the hole went off in a narrow passage, of which he could not see the end. The princess must have crept in there. He got on his knees and one hand, holding the torch with the other, and crept after her. The hole twisted about, in some parts so low that he could hardly get through, in others so high that he could not see the roof, but everywhere it was narrow—far too narrow for a goblin to get through, and so I presume they never thought that Curdie might. He was beginning to feel very uncomfortable lest something should have befallen the princess, when he heard her voice almost close to his ear, whispering:

'Aren't you coming, Curdie?'

And when he turned the next corner there she stood waiting for him.

'I knew you couldn't go wrong in that narrow hole, but now you must keep by me, for here is a great wide place,' she said.

'I can't understand it,' said Curdie, half to himself, half to Irene.

'Never mind,' she returned. 'Wait till we get out.'

Curdie, utterly astonished that she had already got so far, and by a path he had known nothing of, thought it better to let her do as she pleased. 'At all events,' he said again to himself, 'I know nothing about the way, miner as I am; and she seems to think



she does know something about it, though how she should pass my comprehension. So she's just as likely to find her way as I am, and as she insists on taking the lead, I must follow. We can't be much worse off than we are, anyhow.' Reasoning thus, he followed her a few steps, and came out in another great cavern, across which Irene walked in a straight line, as confidently as if she knew every step of the way. Curdie went on after her, flashing his torch about, and trying to see something of what lay around them. Suddenly he started back a pace as the light fell upon something close by which Irene was passing. It was a platform of rock raised a few feet from the floor and covered with sheepskins, upon which lay two horrible figures asleep, at once recognized by Curdie as the king and queen of the goblins. He lowered his torch instantly lest the light should awake them. As he did so it flashed upon his pickaxe, lying by the side of the queen, whose hand lay close by the handle of it.

'Stop one moment,' he whispered. 'Hold my torch, and don't let the light on their faces.'

Irene shuddered when she saw the frightful creatures, whom she had passed without observing them, but she did as he requested, and turning her back, held the torch low in front of her. Curdie drew his pickaxe carefully away, and as he did so spied one of her feet, projecting from under the skins. The great clumsy granite shoe, exposed thus to his hand, was a temptation not to be resisted. He laid hold of it, and, with cautious efforts, drew it off. The moment he succeeded, he saw to his astonishment that what he had sung in ignorance, to annoy the queen, was actually true: she had six horrible toes. Overjoyed at his success, and seeing by the huge bump in the sheepskins where the other foot was, he proceeded to lift them gently, for, if he could only succeed in carrying away the other shoe as well, he would be no more afraid of the goblins than of so many flies. But as he pulled at the second shoe the queen gave a growl and sat up in bed. The same instant the king awoke also and sat up beside her.

'Run, Irene!' cried Curdie, for though he was not now in the least afraid for himself, he was for the princess.

Irene looked once round, saw the fearful creatures awake, and like the wise princess she was, dashed the torch on the ground and extinguished it, crying out:

'Here, Curdie, take my hand.'

He darted to her side, forgetting neither the queen's shoe nor his pickaxe, and caught hold of her hand, as she sped fearlessly where her thread guided her. They heard the queen give a great bellow; but they had a good start, for it would be some time before they could get torches lighted to pursue them. Just as they thought they saw a gleam behind them, the thread brought them to a very narrow opening, through which Irene crept easily, and Curdie with difficulty.

'Now,' said Curdie; 'I think we shall be safe.'

'Of course we shall,' returned Irene. 'Why do you think so?' asked Curdie.

'Because my grandmother is taking care of us.'

'That's all nonsense,' said Curdie. 'I don't know what you mean.'

'Then if you don't know what I mean, what right have you to call it nonsense?' asked the princess, a little offended.

'I beg your pardon, Irene,' said Curdie; 'I did not mean to vex you.'

'Of course not,' returned the princess. 'But why do you think we shall be safe?'

'Because the king and queen are far too stout to get through that hole.'

'There might be ways round,' said the princess.

'To be sure there might: we are not out of it yet,' acknowledged Curdie.

'But what do you mean by the king and queen?' asked the princess. 'I should never call such creatures as those a king and a queen.'

'Their own people do, though,' answered Curdie.

The princess asked more questions, and Curdie, as they walked leisurely along, gave her a full account, not only of the character and habits of the goblins, so far as he knew them, but of his own adventures with them, beginning from the very night after that in which he had met her and Lootie upon the mountain. When he had finished, he begged Irene to tell him how it was that she had come to his rescue. So Irene too had to tell a long story, which she did in rather a roundabout manner, interrupted by many questions concerning things she had not explained. But her tale, as he did not believe more than half of it, left everything as unaccountable to him as before, and he was nearly as much perplexed as to what he must think of the princess. He could not believe that she was deliberately telling stories, and the only conclusion he could come to was that Lootie had been playing the child tricks, inventing no end of lies to frighten her for her own purposes.

'But how ever did Lootie come to let you go into the mountains alone?' he asked.

'Lootie knows nothing about it. I left her fast asleep—at least I think so. I hope my grandmother won't let her get into trouble, for it wasn't her fault at all, as my grandmother very well knows.'

'But how did you find your way to me?' persisted Curdie.

'I told you already,' answered Irene; 'by keeping my finger upon my grandmother's thread, as I am doing now.'

'You don't mean you've got the thread there?'

'Of course I do. I have told you so ten times already. I have hardly—except when I was removing the stones—taken my finger off it. There!' she added, guiding Curdie's hand to the thread, 'you feel it yourself—don't you?'

'I feel nothing at all,' replied Curdie. 'Then what can be the matter with your finger? I feel it perfectly. To be sure it is very thin, and in the sunlight looks just like the thread of a spider, though there are many of them twisted together to make it—but for all that I can't think why you shouldn't feel it as well as I do.'

Curdie was too polite to say he did not believe there was any thread there at all. What he did say was:

'Well, I can make nothing of it.'

'I can, though, and you must be glad of that, for it will do for both of us.'

'We're not out yet,' said Curdie.

'We soon shall be,' returned Irene confidently. And now the thread went downwards, and led Irene's hand to a hole in the floor of the cavern, whence came a sound of running water which they had been hearing for some time.

'It goes into the ground now, Curdie,' she said, stopping.

He had been listening to another sound, which his practised ear had caught long ago, and which also had been growing louder. It was the noise the goblin-miners made at their work, and they seemed to be at no great distance now. Irene heard it the moment she stopped.

'What is that noise?' she asked. 'Do you know, Curdie?'

'Yes. It is the goblins digging and burrowing,' he answered.

'And you don't know what they do it for?'

'No; I haven't the least idea. Would you like to see them?' he asked, wishing to have another try after their secret.

'If my thread took me there, I shouldn't much mind; but I don't want to see them, and I can't leave my thread. It leads me down into the hole, and we had better go at once.'

'Very well. Shall I go in first?' said Curdie.

'No; better not. You can't feel the thread,' she answered, stepping down through a narrow break in the floor of the cavern. 'Oh!' she cried, 'I am in the water. It is running strong—but it is not deep, and there is just room to walk. Make haste, Curdie.'

He tried, but the hole was too small for him to get in.

'Go on a little bit he said, shouldering his pickaxe. In a few moments he had cleared a larger opening and followed her. They went on, down and down with the running water, Curdie getting more and more afraid it was leading them to some terrible gulf in the heart of the mountain. In one or two places he had to break away the rock to make room before even Irene could get through—at least without hurting herself. But at length they spied a glimmer of light, and in a minute more they were almost blinded by the full sunlight, into which they emerged. It was some little time before the princess could see well enough to discover that they stood in her own garden, close by the seat on which she and her king-papa had sat that afternoon. They had come out by the channel of the little stream. She danced and clapped her hands with delight.

'Now, Curdie!' she cried, 'won't you believe what I told you about my grandmother and her thread?'

For she had felt all the time that Curdie was not believing what she told him.

'There!—don't you see it shining on before us?' she added.

'I don't see anything,' persisted Curdie.

'Then you must believe without seeing,' said the princess; 'for you can't deny it has brought us out of the mountain.'

'I can't deny we are out of the mountain, and I should be very ungrateful indeed to deny that you had brought me out of it.'

'I couldn't have done it but for the thread,' persisted Irene.

'That's the part I don't understand.'

'Well, come along, and Lootie will get you something to eat. I am sure you must want it very much.'

'Indeed I do. But my father and mother will be so anxious about me, I must make haste—first up the mountain to tell my mother, and then down into the mine again to let my father know.'

'Very well, Curdie; but you can't get out without coming this way, and I will take you through the house, for that is nearest.'

They met no one by the way, for, indeed, as before, the people were here and there and everywhere searching for the princess. When they got in Irene found that the thread, as she had half expected, went up the old staircase, and a new thought struck her. She turned to Curdie and said:

'My grandmother wants me. Do come up with me and see her. Then you will know that I have been telling you the truth. Do come—to please me, Curdie. I can't bear you should think what I say is not true.'

'I never doubted you believed what you said,' returned Curdie. 'I only thought you had some fancy in your head that was not correct.' 'But do come, dear Curdie.'

The little miner could not withstand this appeal, and though he felt shy in what seemed to him a huge grand house, he yielded, and followed her up the stair.

**Chapter 21, Part 2 *The Princess and the Goblin* Question:** (Write in a complete sentence with beautiful penmanship.)

**Ch. 21, Part 2: Why does Curdie not believe in Irene's magical thread?**

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### Writing (about 10 minutes)

In **three sentences**, explain how Curdie and Irene are the same in the manner that they find their way through the dark mines. Use examples and strong vocabulary.

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### Poetry

*The repetition of the ending sounds of words is called rhyme.*

Listen, my children, and you shall hear  
Of the midnight ride of Paul Revere,  
On the eighteenth of April, in Seventy-Five:  
Hardly a man is now alive  
Who remembers that famous day and year.

*The rhyme scheme of the stanza above is A, A, B, B, C. When you have a rhyme you use the same letter again to show that the ending word rhymes in the stanza with another word.*

He has left the village and mounted the steep,  
And beneath him, tranquil and broad and deep,  
Is the Mystic, meeting the ocean tides;  
And under the alders, that skirt its edge,  
Now soft on the sand, now loud on the ledge,  
Is heard the tramp of his steed as he rides.

Look at the stanza above. Using letters from the alphabet, express the rhyme scheme for this stanza.

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### Science (about 20 min.)

Write notes in your science notebook:

Lesson 4: Magnetism and Electric Charge

Electric charge is a physical property of matter that gives rise to electric and magnetic forces.

- There are two kinds of charges: positive and negative

Positive and negative charges attract each other, while like charges repel each other.

Protons are positively charged particles.

Electrons are negatively charged particles.

Magnetism is the physical interaction of positively and negatively charged particles with each other through magnetic fields.

Electromagnetism is a property of electric and magnetic fields that causes interactions between electric charges and current.

Name: \_\_\_\_\_

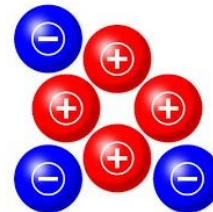
## Electrical Charges

If an object has more positive charges (⊕) than negative charges (⊖), its electrical charge is positive (⊕).

If an object has more negative charges (⊖) than positive charges (⊕), its electrical charge is negative (⊖).

If an object has the same number of positive (⊕) and negative (⊖) charges, it has no electrical charge or is neutral.

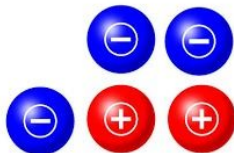
Example:



Electrical charge: positive charge

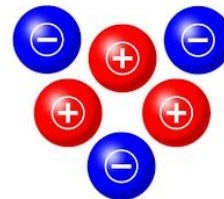
Count the positive and negative charges in each picture. Write positive charge, negative charge, or no charge on each line.

1.



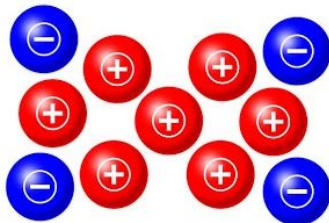
electrical charge: \_\_\_\_\_

2.



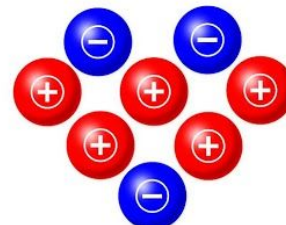
electrical charge: \_\_\_\_\_

3.



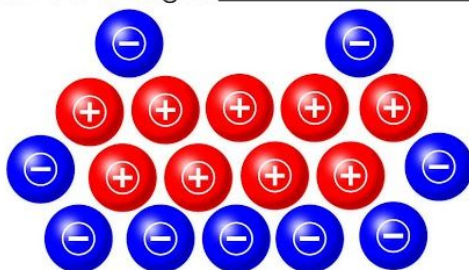
electrical charge: \_\_\_\_\_

4.



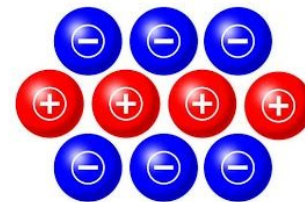
electrical charge: \_\_\_\_\_

5.



electrical charge: \_\_\_\_\_

6.



electrical charge: \_\_\_\_\_

## P.E.

**Short Warm-up:**

- 30 seconds of planks
- 30 second break
- 60 seconds of clam-curls

**“Paper-Plate Hockey,” you will need:**

- 2 paper-plates or sheets of paper per player
- 2 players, at least
- 2 sticks or brooms
- 1 sock ball or crumpled piece of paper
- 4 items such as stuffed animals or water bottles.

**Set up and rules:**

This game will be best played on a smooth surface, though carpet and grass will work as well. Set up a large area (at least 10 feet by 20 feet). You will make little goals, like soccer goals, at either end of your area by using two items per side. Make the goals about three feet wide. Now, how to play. You must never take your feet off of your two plates, but must use them like they were ice-skates. With your stick, you are going to try and shuffle the ball along the floor. Try and get the ball into your opponent’s goal before they can get it into yours. See how many points you can get! If you have more people, you can add them as other players or as goalies. Mostly you must make sure that, wherever you are, you do not scratch the floor. If you do scratch the floor, you get a point taken away. You must also scrub the spot later until it shines! Have fun!

## Music

1) To review sharps, see this: <https://cloud.swivl.com/v/eeaf38136c0d8c6eb9d54fd9b43fed7c>

2) To review flats, see this: <https://cloud.swivl.com/v/ad3fcf89801e8cfdb1c3882aa94d7d15>

Name the notes with accidentals below.



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

# Day 5 Instructions and Resources

Friday, 5/8

Begin the day by saying the poem "Nobility" which 4th grade recites after the pledge each day. Below is a video link of Ms. Defilippis reciting the poem. You can also find this link in our weekly newsletter.

<https://safeYouTube.net/w/d3a8>

## Math (about 35 minutes)

- Complete the math facts and daily word problem as a warm-up.
- Complete the review below.

### Math Facts

$6 \times 9 =$	$6 \times 12 =$	$22 \div 2 =$	$24 \div 2 =$	$8 \times 12 =$
$11 \times 5 =$	$50 \div 5 =$	$12 \times 10 =$	$20 \div 4 =$	$36 \div 3 =$
$11 \times 11 =$	$33 \div 3 =$	$20 \div 5 =$	$4 \times 3 =$	$4 \times 7 =$

**Word Problem:** Include a bar model, sentence, and equation.

Mr. Zayas and Ms. Combs were measuring two walls of the classroom. One wall measured 4 yd 4 in and the other measured 6 yd 5 in. How long were the two walls altogether?

### Notes

Just as we added the same units together separately, we will subtract the same units together separately.

$$5 \text{ l } 600 \text{ ml} - 3 \text{ l } 250 \text{ ml} =$$

$$5 \text{ l } 600 \text{ ml} \quad 3 \text{ l } 250 \text{ ml}$$

First we break up each compound unit into liters and milliliters.

$$5 \text{ l} - 3 \text{ l} \quad 600 \text{ ml} - 250 \text{ ml}$$

$$= 2 \text{ l} \quad = 350 \text{ ml}$$


---


$$5 \text{ l } 600 \text{ ml} - 3 \text{ l } 250 \text{ ml} =$$

$$2 \text{ l } 350 \text{ ml}$$

After that, we subtract 3 liters from 5 liters, and 250 ml from 600 ml. We are left with 2 liters and 350 ml so our final answer is 2 liters 350 ml.

Today we will not have to worry about converting our final answer.

**Task**

a)  $40 \text{ kg } 640 \text{ g} - 5 \text{ kg } 400 \text{ g} = \underline{\hspace{1cm}} \text{ kg } \underline{\hspace{1cm}} \text{ g}$

b)  $13 \text{ gal } 3 \text{ qt} - 4 \text{ gal } 1 \text{ qt} = \underline{\hspace{1cm}} \text{ gal } \underline{\hspace{1cm}} \text{ qt}$

c)  $12 \text{ kg } 750 \text{ g} - 10 \text{ kg } 600 \text{ g} = \underline{\hspace{1cm}} \text{ kg } \underline{\hspace{1cm}} \text{ g}$

d)  $17 \text{ ft } 6 \text{ in} - 7 \text{ ft } 4 \text{ in} = \underline{\hspace{1cm}} \text{ ft } \underline{\hspace{1cm}} \text{ in}$

e)  $7 \text{ yd } 6 \text{ ft} - 3 \text{ yd } 4 \text{ ft} = \underline{\hspace{1cm}} \text{ yd } \underline{\hspace{1cm}} \text{ ft}$

f)  $14 \text{ lb } 15 \text{ oz} - 4 \text{ lb } 9 \text{ oz} = \underline{\hspace{1cm}} \text{ lb } \underline{\hspace{1cm}} \text{ oz}$

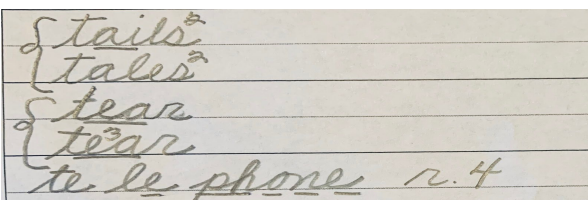
g)  $13 \text{ km } 800 \text{ m} - 5 \text{ km } 450 \text{ m} = \underline{\hspace{1cm}} \text{ km } \underline{\hspace{1cm}} \text{ m}$

h)  $3 \text{ gal } 3 \text{ pt} - 1 \text{ gal } 2 \text{ pt} = \underline{\hspace{1cm}} \text{ gal } \underline{\hspace{1cm}} \text{ pt}$

**Challenge:** Find the pattern and fill in the blanks.15, 20, 12, 25, 9, 30,     , 35, 3,     **Spalding****New words** (about 5 minutes):

On the worksheet below, write the assigned words in the following way:

1. Say the word.
2. Use the word in a sentence.
3. Show syllables and finger spelling for the word.
4. Write the word. *Remember to say the phonograms aloud as you write.*
5. Mark the word with the correct spelling rules.
6. Repeat for each assigned word.
7. When you have finished the word list, read for spelling (read only individual sounds in each word).
8. Read for reading (read the whole word).
9. Choose 1 of the words, and write a sentence.

**Today's words:** tails, tales, tear, tear, telephone

Below is a video link of the Spalding words and explanations for Week 7, Day 5. You can also find this link in our weekly newsletter. <https://cloud.swivl.com/v/eb922462cbbb15991ed6670df3d86892>




## Sentence

## Literature

**CHAPTER 22 The Old Lady and Curdie**

Up the stair then they went, and the next and the next, and through the long rows of empty rooms, and up the little tower stair, Irene growing happier and happier as she ascended. There was no answer when she knocked at length at the door of the workroom, nor could she hear any sound of the spinning-wheel, and once more her heart sank within her, but only for one moment, as she turned and knocked at the other door.

'Come in,' answered the sweet voice of her grandmother, and Irene opened the door and entered, followed by Curdie.

'You darling!' cried the lady, who was seated by a fire of red roses mingled with white. 'I've been waiting for you, and indeed getting a little anxious about you, and beginning to think whether I had not better go and fetch you myself.'

As she spoke she took the little princess in her arms and placed her upon her lap. She was dressed in white now, and looking if possible more lovely than ever.

'I've brought Curdie, grandmother. He wouldn't believe what I told him and so I've brought him.'

'Yes—I see him. He is a good boy, Curdie, and a brave boy. Aren't you glad you've got him out?'

'Yes, grandmother. But it wasn't very good of him not to believe me when I was telling him the truth.'

'People must believe what they can, and those who believe more must not be hard upon those who believe less. I doubt if you would have believed it all yourself if you hadn't seen some of it.'

'Ah! yes, grandmother, I dare say. I'm sure you are right. But he'll believe now.'

'I don't know that,' replied her grandmother.

'Won't you, Curdie?' said Irene, looking round at him as she asked the question. He was standing in the middle of the floor, staring, and looking strangely bewildered. This she thought came of his astonishment at the beauty of the lady.

'Make a bow to my grandmother, Curdie,' she said.

'I don't see any grandmother,' answered Curdie rather gruffly.

'Don't see my grandmother, when I'm sitting in her lap?' exclaimed the princess.

'No, I don't,' reiterated Curdie, in an offended tone.

'Don't you see the lovely fire of roses—white ones amongst them this time?' asked Irene, almost as bewildered as he.

'No, I don't,' answered Curdie, almost sulkily.

'Nor the blue bed? Nor the rose-coloured counterpane?—Nor the beautiful light, like the moon, hanging from the roof?'

'You're making game of me, Your Royal Highness; and after what we have come through together this day, I don't think it is kind of you,' said Curdie, feeling very much hurt.

'Then what do you see?' asked Irene, who perceived at once that for her not to believe him was at least as bad as for him not to believe her.

'I see a big, bare, garret-room—like the one in mother's cottage, only big enough to take the cottage itself in, and leave a good margin all round,' answered Curdie.

'And what more do you see?'

'I see a tub, and a heap of musty straw, and a withered apple, and a ray of sunlight coming through a hole in the middle of the roof and shining on your head, and making all the place look a curious dusky brown. I think you had better drop it, princess, and go down to the nursery, like a good girl.'

'But don't you hear my grandmother talking to me?' asked Irene, almost crying.

'No. I hear the cooing of a lot of pigeons. If you won't come down, I will go without you. I think that will be better anyhow, for I'm sure nobody who met us would believe a word we said to them. They would think we made it all up. I don't expect anybody but my own father and mother to believe me. They know I wouldn't tell a story.'

'And yet you won't believe me, Curdie?' expostulated the princess, now fairly crying with vexation and sorrow at the gulf between her and Curdie.

'No. I can't, and I can't help it,' said Curdie, turning to leave the room.

'What SHALL I do, grandmother?' sobbed the princess, turning her face round upon the lady's bosom, and shaking with suppressed sobs.

'You must give him time,' said her grandmother; 'and you must be content not to be believed for a while. It is very hard to bear; but I have had to bear it, and shall have to bear it many a time yet. I will take care of what Curdie thinks of you in the end. You must let him go now.'

'You're not coming, are you?' asked Curdie.

'No, Curdie; my grandmother says I must let you go. Turn to the right when you get to the bottom of all the stairs, and that will take you to the hall where the great door is.'

'Oh! I don't doubt I can find my way—without you, princess, or your old grannie's thread either,' said Curdie quite rudely.

'Oh, Curdie! Curdie!'

'I wish I had gone home at once. I'm very much obliged to you, Irene, for getting me out of that hole, but I wish you hadn't made a fool of me afterwards.'

He said this as he opened the door, which he left open, and, without another word, went down the stair. Irene listened with dismay to his departing footsteps.

**Chapter 22, Part 1 *The Princess and the Goblin* Question:** (Write in a complete sentence with beautiful penmanship.)

**Ch. 22, Part 1: What does grandmother say to Irene when Curdie does not believe that grandmother is there?**

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### Writing (about 10 minutes)

In **three sentences**, explain how Curdie and Irene are different. Use examples and strong vocabulary.

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### Poetry

#### The Eagle

By Alfred Lord Tennyson

He clasps the crag with crooked hands;  
Close to the sun in lonely lands,

Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls.

Find an example of alliteration in this poem above. Write the part down and underline the words that have common first letters or sounds.

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When in April the sweet showers fall  
And pierce the drought of March to the root and all  
The veins are bathed in liquor of such power  
As brings about the engendering of the flower  
When also Zephyrus with his sweet breath  
Exhales an air in every grove and heath  
Upon the tender shoots, and the young sun  
His half-course in the sign of the Ram has run,

Write out the rhyme scheme using letters from the alphabet for the stanza above.

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## History (about 20 minutes)

### Lesson 15: The Bill of Rights

Monday's history lesson taught that even after the final draft of the Constitution was completed, the framers of the Constitution and the American people thought that something very important was missing. Remember that the early Americans were very aware that a government has the tendency to become more powerful, unless it is stopped. The Constitution already had special strategies to guard against the government becoming too powerful. It separated the powers of the national government, and it gave each branch special powers to check and balance the other branches. However, people wanted a list of freedoms spelled out, to be safer even if the government started to get too powerful.

The passage from Monday expressed some of the fears of the people regarding the government: “‘Where,’ people were asking, ‘is a guarantee that we won’t get arrested for what we say in the newspaper—that we won’t be put in jail for disagreeing with the President? Where is the guarantee that soldiers won’t break into our homes as the British soldiers had done during the war?’”

The first ten amendments to the Constitution, the Bill of Rights, guaranteed that people would have

freedom of speech and protection from people coming into their homes without a search warrant. Freedom of speech is granted in the first amendment. People can disagree with the government without being thrown into prison. That's not the case in many other countries! The fourth amendment protects people's homes from being searched without a search warrant. The police can obtain a search warrant if they have evidence that someone is breaking the law. In the American colonies, the British broke into people's homes to search for items that were unpaid for by tax, even without evidence that there were illegal items in a home.

Remembering other British acts that Americans disliked, I think you may understand the meaning of the third amendment: "No Soldier shall, in time of peace be quartered in any house, without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law."

Do you remember the Quartering Act? During the French and Indian War, American colonists were ordered to quarter British soldiers who had traveled from Britain to America to fight the French there. ("To quarter" means "to provide with living quarters." "Living quarters" means "a place to live.") Americans believed that they should have a choice in quartering soldiers. That's why the third amendment states, "No soldier shall...be quartered...without consent [i.e. permission] of the owner..."

Amendments can safeguard more than one freedom. The first amendment not only grants freedom of speech, but also several others, including freedom of religion. Back in Lesson 3 you learned that some colonial governments, like Maryland, granted freedom of religion. However, in other colonies, such as Massachusetts, the only religion allowed was Puritanism. People who practiced another religion had to leave to another colony that allowed it. Americans are protected by the first amendment to practice the religion they choose in any state within the U.S.

1. What are the first ten amendments to the Constitution called?

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2. Why did people want a Bill of Rights to be added to the Constitution?

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3. Name two freedoms protected by the first amendment to the Constitution.

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4. Which colonial government originally did not give freedom of religion?

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5. The third amendment protects the people from what?

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6. What does the fourth amendment protect people from?

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## Art

### Portraiture: Final portrait part 2 (15 minutes)

**Directions:** Today you will spend 15 minutes finishing your final self portrait. You will be working on the same page from last class. Think about what details you can add. If you have time, you may lightly color your portrait with colored pencils.

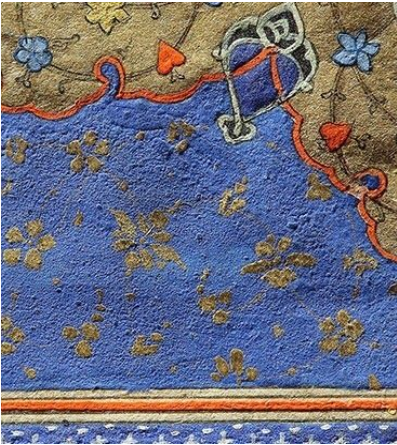
## Latin

### Reading: Three Precious Stones (7-8 min.)

Now that you have learned the *nōmina Latīna*, the Latin names, of these stones, let's read a little about how they were used by Latin-speakers.

#### Lazulus

*Lazulus* was prized by artists for centuries, especially by medieval scribes who illuminated manuscripts. People would often grind up colored stones to mix into paints, and lapis lazuli (which could only be found in what is now the country of Afghanistan) was one of the most beautiful minerals used for blue paints. Because of its value, only the best artists had access to *lazulus* pigment.



*Ecce: lazulus est in paginā!* Look, it's lapis lazuli on the page! This is a close-up picture of a page from a medieval manuscript that was decorated with lapis lazuli blue.

#### Amethystus



*Amethysti* were often carved and set in jewelry such as rings. This Roman *amethystus* has been carved with a portrait of a woman. Look closely: you can see the grapevine in her hair, showing that she is a worshiper of the Roman god Bacchus. Bacchus was the Roman counterpart to the Greek god Dionysus, the god of wine-making and celebration.

Sarda

*Sarda* was also carved with *pictūrās parvās*, with small pictures, like *amethystus* was--but *sarda* was often used for an even more particular purpose. The Romans personalized *sarda* stones with tiny carvings, set them in rings, and used them as wax seals. When using a wax seal, someone would dip the carved stone seal in melted wax, and then press the wax onto a letter. (Seals were often set in rings because it is easy to take off a ring and use it like a stamp.) When the wax dried, it could hold the letter closed so that the recipient would know they were the first person to read it, and the design would act as a kind of signature proving the identity of the sender. *Sarda* was especially useful for making carved seals, because hot wax does not stick to *sarda*, and would leave a clear image in the finished seal.



*Ecce! Sarda Romāna est:* Look, it's a Roman cornelian stone. Its carving shows Nike, the goddess of victory, riding in a chariot pulled by serpents.

Name of student \_\_\_\_\_

Date \_\_\_\_\_

By signing this page I confirm my scholar completed the assigned activities this week for the specials classes listed.

Art : \_\_\_\_\_

Music : \_\_\_\_\_

Latin : \_\_\_\_\_

P.E : \_\_\_\_\_

Answer key sent through email.