

GreatHearts

Northern Oaks



Distance Learning Packet

March 23-27, 2020

6th grade

Mrs. Sharp

Mrs. Scholl

Mr. Lucero

Miss Rogers

Mrs. Boyd

Student Name: _____ Section: __

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General Packet Instructions for Parents

In this packet you will find all of the activities and readings necessary for your student to access and complete this week's lessons. The packet is specifically arranged by days of the week, so that both parent and student can easily pace out the work needing to be done. It is up to the parent to decide the daily schedule and chunk how much of the work to do in one sitting (see sample schedule below). As much as possible and depending on the grade level, the teachers have designed the activities to be done independently. Each activity will be coded either as an **I=independent activity** OR **PA=parent assistance** needed. Additionally, each activity/assignment will have a suggested amount of time it should take to complete.

For the sake of academic honesty, please help the students be accountable for doing the portions of the work that were designated as Independent work. If you notice that from the student's answers that they need some help better understanding the directions or the content, feel free to reteach or review the content or directions with your student before allowing them to make a second attempt. If you do need to do that, please mark the page "**completed with PA.**"

We know that in no way is this an ideal situation and that you, as the parent, may be juggling not only working from home, but managing your student's distance learning. We applaud what you are doing! As much as possible, try to set up a routine that works for both your schedule and the ability for your child to work his/her way through the curriculum. Make a schedule of some sort - they are used to having a daily schedule posted that they always follow! Here is a suggestion ...

Sample Daily Schedule:

8 am Wake up & follow the typical school morning routine (minus the uniform!) - get dressed, comb hair, eat breakfast, brush teeth and make their bed

8:30 am Grammar/Writing

9:00 am Walk the dog

9:15 am Math

9:45 am do the dishes, fold laundry, scoop dog poo or the cat's litter box, read to a younger sibling

10:15 am Poetry - Start memorizing!

10:30 am Recess! Run around outside or build something.

10:30 am Snack

10:45 am History or Science

11:15 am Go outside and pick a piece of a plant or find a cool bug to draw in a nature journal

Noon participate in making your own lunch and then clean up afterward

12:45 pm Curl up with a good book and get your Classics to Keep reading done (don't forget to record it on your reading log)

1:15 pm Answer your literature questions or do the activity assigned - be sure to use complete sentences and your best handwriting!

2:00 pm Work on your Latin assignment

2:15 pm Choose an activity from your specials teachers or try one of the enrichment activities!

How to reach out to your child's teacher for instructional help:

Beginning March 23rd, your teacher is available 8-4pm by email. You may request a phone call through email.

Instructions for turning in completed packets:

Please hold on to the packet until you receive an email with instructions on how to send or return the packet for grading.



Student Attendance Affidavit

March 23-27, 2020

My GHNO student, _____, to the best of my knowledge attended to his/her distance learning studies on the following days:

☐ Monday, March 23, 2020

☐ Tuesday, March 24, 2020

☐ Wednesday, March 25, 2020

☐ Thursday, March 26, 2020

☐ Friday, March 27, 2020

Student Name: _____ Grade/Homeroom: _____

Parent Name: _____ (printed)

Parent Signature: _____ Date: _____



"An inconvenience is an adventure wrongly considered." - Gilbert K. Chesterton

To our Sixth Grade Griffins,

We miss you! What an adventure we have ahead of us! In this time when we cannot all meet face-to-face, we are eager to continue growing and learning with you. We've created this packet to teach and coach you in more of the beautiful and exciting subjects that we get to study together. We cannot show you examples on the whiteboard, or seminar with fellow scholars, or sing fun learning songs together, but as you work through this packet, we are united again. In a small way, we are still learning together. As you study, there are 121 Griffins studying the same things as you. Somewhere in San Antonio there are 30 mice, 30 hobbits, 30 kings and queens, and 30 dwarves learning together. We are not in the same building, but we are still a community.

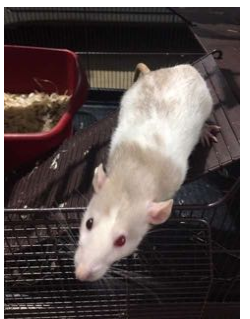
This week our activities and topics are a review of some things that we studied before the break. This will help all of us to adjust to learning in a different way and building new study habits. One of the new habits that we all need is a new schedule. It is so important that you have a routine and structure in your day. Make a list of the things that you have to do everyday (brush your teeth, math, literature, reading, eat lunch, etc.) and plan a time for everything. Don't forget to build in time to help and serve others! This week will be all about growing in the virtue of responsibility.

Part of our community is our herd of class pets and they miss you too! We thought that you would like to know what they're up to. Pepper is staying busy destroying cardboard. Strawberry and Smeagol have been learning tricks, like "come" and "up". Sherman is cozy in his terrarium. Lil' Runty the tadpole is still chilling out in his tank. Asparagus and Potato Jason III well... they're up to something. More on their mischief next week.



We are here to support you! Send us an email or write a letter and mail it % GHNO, if you need help or even just to say "Hi!". Our days are not the same without you!

Love, Your Teachers



Daily Student Instruction Sheet

MONDAY	
ELA Poetry(15 Minutes) Literature (30 Minutes) Grammar/Writing (30 Minutes) Reading (20+ minutes)	<p><u>Poetry</u> <u>Goal/Objective:</u> Students will begin learning “O Captain! My Captain” by Walt Whitman</p> <p><u>Materials needed:</u> “O Captain! My Captain”, Dictionary</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read through the poem (I) <input type="checkbox"/> Students should identify any words they are unfamiliar with and look them up in the dictionary (I) <p><u>Literature</u> <u>Goal/Objective:</u> Students will review the definition of imagery and analyze how Kenneth Grahame utilizes it in Chapter 3 of <i>The Wind in the Willows</i></p> <p><u>Materials needed:</u> Chapter 3 of <i>The Wind in the Willows</i>, Imagery Worksheet</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Students should skim through the chapter to review the events (I) <input type="checkbox"/> Complete the provided worksheet, pay special attention to the use of language that appeals to the reader’s senses (I) <p><u>Grammar/Writing</u> <u>Goal/Objective:</u> Students will review the definitions of gerund, participle, and infinitive.</p> <p><u>Materials needed:</u> Review Notes, Verbals Activity, index cards</p> <p>*Note: We took notes over all three verbals earlier in the year. I have also included these notes pages in case students do not have their spirals.</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read the review notes (I) <input type="checkbox"/> The highlighted words are key vocabulary terms with which students should be familiar. To review and solidify this vocabulary, students should make flashcards. If you do not have index cards at home, you can cut a piece of copy paper into 4x6 chunks. (I) <input type="checkbox"/> Complete the provided worksheet.. (I)
MATH (30 Minutes)	<p><u>Math</u> <u>Goal/Objective:</u> Students will review the formulas for volume of rectangular and triangular prisms, which we covered prior to spring break. Students will apply these formulas to solve several math problems.</p> <p><u>Materials needed:</u> Review notes, Volume of Prisms worksheet, Answer key</p>

Daily Student Instruction Sheet

	<p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read the review notes. (I) <input type="checkbox"/> Complete the review worksheet. Use the formulas and show work on the worksheet. (I) <input type="checkbox"/> <i>After the <u>whole</u> page is completed</i>, use the answer key to check answers and correct errors. (I) <input type="checkbox"/> Complete the reflection questions. Parents may assist (PA) with this, if necessary.
<p>HISTORY (30 Minutes)</p>	<p>History <u>Goal/Objective</u>: Students will review the life and accomplishments of Simon Bolivar with a puzzle worksheet.</p> <p><u>Materials needed</u>: Worksheet, Chapter 5 in <i>Independence for Latin America</i> textbook, filled-in notes from earlier this month, song lyrics for Simon Bolivar Biography Song (YouTube link provided for those who have internet access).</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Using the chapter, lyrics, and notes provided, review the life and accomplishments of Simon Bolivar and the fight for independence in South America (I) <input type="checkbox"/> Complete the worksheet puzzle with the information in your notes and textbook. The answers will reveal the second half of a quote by Simon Bolivar. (I) <input type="checkbox"/> Write a short reflection on the meaning of this quote. Please use at least two thoughtful and complete sentences to compose your answer. (I)
<p>LATIN (15 Minutes)</p>	<p>Latin <u>Goal/Objective</u>: 1) Produce 1st declension noun forms; 2) Begin a written translation of “Quintus et Lucia”</p> <p><u>Materials needed</u>: <i>Cambridge Latin Course</i> textbook; “Declension Practice W1D1” worksheet and answer sheet (included)</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> On the “Declension Practice W1D1” worksheet: <ul style="list-style-type: none"> <input type="checkbox"/> Decline the word <i>villa</i> (I) <input type="checkbox"/> Check work with the provided answer sheet and make corrections in red pencil or pen (I) <input type="checkbox"/> On a sheet of lined paper entitled “Translation of ‘Quintus et Lucia’”, translate lines 1-4 of “Quintus et Lucia” (pg. 150 in <i>Cambridge Latin Course</i> textbook) in writing. (I) <input type="checkbox"/> (Optional) Practice Q3U3 vocabulary for five minutes using either flashcards or https://quizlet.com/_7wpy2o; replacement flashcards are included in the packet, if needed (I)
<p>OPTIONAL</p>	

Daily Student Instruction Sheet

Art (10 minutes)	<p><u>Art</u></p> <p>Goal/Objective: Review basic art exercises and practices.</p> <p>Materials needed: Paper, pencil, eraser</p> <p>Specific Instructions: (I = Independent; PA = Parent Assisted)</p> <ul style="list-style-type: none"> ❑ Review with student what a continuous line drawing is (a type of line drawing that is made with one continuous line [“what makes it continuous?”/”how is it done with only one line?” →<u>you <i>never</i> pick up your pencil!!!</u>] (PA) ❑ Draw the 3 different pictures 2 times each on the pages provided. Take your time!! Remember to look at the pictures <i>more</i> than you are looking at your paper! (I)
PE (15 Minutes)	<p><u>PE</u></p> <p>Goal/Objective: To establish exercise baseline</p> <p>Materials needed: Exercise Log, W1 packet</p> <p>Specific Instructions (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> ● Warmup (I) ● find your baseline for each exercise movement (I) ● Cooldown (I) ● Lie-down and Breathe (I)

O Captain! My Captain!

By Walt Whitman

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;

But O heart! heart! heart!

O the bleeding drops of red,

Where on the deck my Captain lies,

Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;

Here Captain! dear father!

This arm beneath your head!

It is some dream that on the deck,

You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;

Exult O shores, and ring O bells!

But I with mournful tread,

Walk the deck my Captain lies,

Fallen cold and dead.

W1 MON
W1 FRI

Verbals Notes

A **verbal** is a verb which functions at a different part of speech.

There are **3** types of verbals

Gerunds

- function at NOUNS
- end in -ing
- can be modified by adjectives, adverbs, and prepositional phrases
- can take direct objects, indirect objects, predicate nominatives, or predicate adjectives

participles

- function at ADJECTIVES
- end in -d, -t, -n, or -ing
- can be modified by adverbs and prepositional phrases
- can take direct objects, indirect objects, predicate nominatives, and predicate adjectives

Infinitives

- function at NOUNS, ADJECTIVES, or ADVERBS
- begin with the word "to"
- can be modified by an adverb, prepositional phrase, or an adjective
- can take a direct object, indirect object, predicate nominative, or predicate adjective

Ex: **Cooking** is fun. or **Cooking** in the kitchen, my mom **sang** a song.

EX: I want **to cook**.

Monday – Week One

Verbals Practice

Directions: The following five sentence are drawn from The Wind in the Willows. Read each sentence and highlight and label any verbals you see. In brackets next to the sentences, I have included the number of verbals in each sentence.

Participle

Participle

Example: “We can’t leave him here, **sitting** in the middle of the road by himself, in the **distracted** state he’s in!” (25). [2]

1. I might never have heard that entrancing sound, or smelt that bewitching smell! [2]
2. “When tired at last, he sat on the bank, while the river still chattered on to him, a babbling procession of the best stories in the world, sent from the heart of the earth to be told at last to the insatiable sea” (4). [3]
3. “‘Once it was nothing but sailing,’ said the Rat. ‘Then he tired of that and took to punting’” (10). [2]
4. “They waited patiently for what seemed a very long time, stamping in the snow to keep their feet warm” (39). [2]
5. “The old grey horse, dreaming, as he plodded along, of his quiet paddock, in a new raw situation such as this simply abandoned himself to his natural emotions” (23). [1]

Reflection Questions

Please answer each question using 1-2 **complete** sentences.

1. How can you differentiate between gerunds and participles that end in -ing?

2. In question 2, there are two phrases which begin with the word “to.” How can you tell which one is an infinitive and which one is simply a prepositional phrase?

3. It is easy to overlook many participles because of their similarities to regular adjectives. What are two tricks you have for spotting participles in a sentence?

THE RIVER BANK

The Mole had been working very hard all the morning, spring-cleaning his little home. First with brooms, then with dusters; then on ladders and steps and chairs, with a brush and a pail of whitewash; till he had dust in his throat and eyes, and splashes of whitewash all over his black fur, and an aching back and weary arms. Spring was moving in the air above¹ and in the earth below and around him, penetrating even his dark and lowly little house with its spirit of divine discontent and longing. It was small wonder, then, that he suddenly flung down his brush on the floor, said "Bother!" and "O blow!" and also "Hang spring-cleaning!" and bolted out of the house without even waiting to put on his coat. Something up above was calling him imperiously, and he made for the steep little tunnel which answered in his case to the gravelled carriage-drive owned by animals whose residences are nearer to the sun and air. So he scraped and scratched and scabbled and scooped and then he scooped again and scabbled and scratched and scraped, working busily with his little paws and muttering to himself, "Up we go! Up we go!" till at last, pop! his snout came out into the sunlight, and he found himself rolling in the warm grass of a great meadow.

"This is fine!" he said to himself. "This is better than white-washing!" The sunshine struck hot on his fur, soft breezes caressed his heated brow, and after the seclusion of the cellarage he had lived in so long the carol of happy birds fell on his dulled hearing almost like a shout. Jumping off all his four legs at once, in the joy of living and the delight of spring without its cleaning, he pursued his way across the meadow till he reached the hedge on the further side.

"Hold up!" said an elderly rabbit at the gap. "Sixpence for the privilege of passing by the private road!" He was bowled over in an instant by the impatient and contemptuous Mole, who trotted along the side of the hedge chaffing the other rabbits as they peeped hurriedly from their holes to see what the row was about. "Onion-sauce! Onion-sauce!" he remarked jeeringly, and was gone before they could think of a thoroughly satisfactory reply. Then they all started grumbling at each other. "How stupid you are! Why didn't you tell him——" "Well, why didn't you say——" "You might have reminded him——" and so on, in the usual way; but, of course, it was then much too late, as is always the case.

It all seemed too good to be true. Hither and thither through the meadows he rambled busily, along the hedgerows, across the copses, finding everywhere birds building, flowers budding, leaves thrusting—everything happy, and progressive, and occupied. And instead of having an uneasy conscience pricking him and whispering "whitewash!" he somehow could only feel how jolly it was to be the only idle dog among all these busy citizens. After all, the best part of a holiday is perhaps not so much to be resting yourself, as to see all the other fellows busy working.

He thought his happiness was complete when, as he meandered aimlessly along, suddenly he stood by the edge of a full-fed river. Never in his life had he seen a river before—this sleek, sinuous, full-bodied animal, chasing and chuckling, gripping things with a gurgle and leaving them with a laugh, to fling itself on fresh playmates that shook themselves free, and were caught and held again. All was a-shake and a-shiver—glints and gleams and sparkles, rustle and swirl, chatter and bubble. The Mole was bewitched, entranced, fascinated. By the side of the river he trotted as one trots, when very small, by the side of a man who holds one spell-bound by exciting stories; and when tired at last, he sat on the bank, while the river still chattered on to him, a babbling procession of the best stories in the world, sent from the heart of the earth to be told at last to the insatiable sea.

As he sat on the grass and looked across the river, a dark hole in the bank opposite, just above the water's edge, caught his

eye, and dreamily he fell to considering what a nice snug dwelling-place it would make for an animal with few wants and fond of a bijou riverside residence, above flood level and remote from noise and dust. As he gazed, something bright and small seemed to twinkle down in the heart of it, vanished, then twinkled once more like a tiny star. But it could hardly be a star in such an unlikely situation; and it was too glittering and small for a glow-worm. Then, as he looked, it winked at him, and so declared itself to be an eye; and a small face began gradually to grow up round it, like a frame round a picture.

A brown little face, with whiskers.¹

A grave round face, with the same twinkle in its eye that had first attracted his notice.

Small neat ears and thick silky hair.

It was the Water Rat!

Then the two animals stood and regarded each other cautiously.

"Hullo, Mole!" said the Water Rat.

"Hullo, Rat!" said the Mole.

"Would you like to come over?" inquired the Rat presently.

"Oh, it's all very well to talk," said the Mole, rather pettishly, he being new to a river and riverside life and its ways.

The Rat said nothing, but stooped and unfastened a rope and hauled on it; then lightly stepped into a little boat which the Mole had not observed. It was painted blue outside and white within, and was just the size for two animals; and the Mole's whole heart went out to it at once, even though he did not yet fully understand its uses.

The Rat sculled smartly across and made fast. Then he held up his forepaw as the Mole stepped gingerly down. "Lean on that!" he said. "Now then, step lively!" and the Mole to his surprise and rapture found himself actually seated in the stern of a real boat.

"This has been a wonderful day!" said he, as the Rat shoved off and took to the sculls again. "Do you know, I've never been in a boat before in all my life."

"What?" cried the Rat, open-mouthed: "Never been in a—you never—well I—what have you been doing, then?"

"Is it so nice as all that?" asked the Mole shyly, though he was quite prepared to believe it as he leant back in his seat and surveyed the cushions, the oars, the rowlocks, and all the fascinating fittings, and felt the boat sway lightly under him.

"Nice? It's the only thing," said the Water Rat solemnly, as he leant forward for his stroke. "Believe me, my young friend, there is nothing—absolute nothing—half so much worth doing as simply messing about in boats. Simply messing," he went on dreamily: "messing—about—in—boats; messing——"

"Look ahead, Rat!" cried the Mole suddenly.

It was too late. The boat struck the bank full tilt. The dreamer, the joyous oarsman, lay on his back at the bottom of the boat, his heels in the air.

"—about in boats—or with boats," the Rat went on composedly, picking himself up with a pleasant laugh. "In or out of 'em, it doesn't matter. Nothing seems really to matter, that's the charm of it. Whether you get away, or whether you don't; whether you arrive at your destination or whether you reach somewhere else, or whether you never get anywhere at all, you're always busy, and you never do anything in particular; and when you've done it there's always something else to do, and you can do it if you like, but you'd much better not. Look here! If you've really nothing else on hand this morning, supposing we drop down the river together, and have a long day of it?"

The Mole waggled his toes from sheer happiness, spread his chest with a sigh of full contentment, and leaned back blissfully into the soft cushions. "What a day I'm having!" he said. "Let us start at once!"

"Hold hard a minute, then!" said the Rat. He looped the painter through a ring in his landing-stage, climbed up into his hole above, and after a short interval reappeared staggering under a fat, wicker luncheon-basket.

"Shove that under your feet," he observed to the Mole, as he passed it down into the boat. Then he untied the painter and took the sculls again.

"What's inside it?" asked the Mole, wriggling with curiosity.

"There's cold chicken inside it," replied the Rat briefly;

"coldtonguecoldhamcoldbeefpickledgherkinssaladfrenchrolls
cresssandwichespottedmeatgingerbeerlemonadesodawater——"

"O stop, stop," cried the Mole in ecstasies: "This is too much!"

"Do you really think so?" inquired the Rat seriously. "It's only what I always take on these little excursions; and the other animals are always telling me that I'm a mean beast and cut it very fine!"

The Mole never heard a word he was saying. Absorbed in the new life he was entering upon, intoxicated with the sparkle, the ripple, the scents and the sounds and the sunlight, he trailed a paw in the water and dreamed long waking dreams. The Water Rat, like the good little fellow he was, sculled steadily on and forebore to disturb him.

"I like your clothes awfully, old chap," he remarked after some half an hour or so had passed. "I'm going to get a black velvet smoking-suit myself some day, as soon as I can afford it."

"I beg your pardon," said the Mole, pulling himself together with an effort. "You must think me very rude; but all this is so new to me. So—this—is—a—River!"

"The River," corrected the Rat.

"And you really live by the river? What a jolly life!"

"By it and with it and on it and in it," said the Rat. "It's brother and sister to me, and aunts, and company, and food and drink, and (naturally) washing. It's my world, and I don't want any other. What it hasn't got is not worth having, and what it doesn't know is not worth knowing. Loed! the times we've had together! Whether in winter or summer, spring or autumn, it's always got its fun and its excitements. When the floods are on in February, and my cellars and basement are brimming with drink that's no good to me, and the brown water runs by my best bedroom window; or again when it all drops away and shows patches of mud that smells like plum-cake, and the rushes and weed clog the channels, and I can potter about dry shod over most of the bed of it and find fresh food to eat, and things careless people have dropped out of boats!"

"But isn't it a bit dull at times?" the Mole ventured to ask. "Just you and the river, and no one else to pass a word with?"

"No one else to—well, I mustn't be hard on you," said the Rat with forbearance. "You're new to it, and of course you don't know. The bank is so crowded nowadays that many people are moving away altogether: O no, it isn't what it used to be, at all. Otters, kingfishers, dabchicks, moorhens, all of them about all day long and always wanting you to do something—as if a fellow had no business of his own to attend to!"

"What lies over *there*?" asked the Mole, waving a paw towards a background of woodland that darkly framed the water-meadows on one side of the river.

"That? O, that's just the Wild Wood," said the Rat shortly. "We don't go there very much, we river-bankers."

"Aren't they—aren't they very nice people in there?" said the Mole, a trifle nervously.

"W-e-ll," replied the Rat, "let me see. The squirrels are all right. And the rabbits—some of 'em, but rabbits are a mixed lot. And then there's Badger, of course. He lives right in the heart of it; wouldn't live anywhere else, either, if you paid him to do it. Dear old Badger! Nobody interferes with *him*. They'd better not," he added significantly.

"Why, who *should* interfere with him?" asked the Mole.

"Well, of course—there—are others," explained the Rat in a hesitating sort of way. "Weasels—and stoats—and foxes—and so on. They're all right in a way—I'm very good friends with them—pass the time of day when we meet, and all that—but they break out sometimes, there's no denying it, and then—well, you can't really trust them, and that's the fact."

The Mole knew well that it is quite against animal-etiquette to dwell on possible trouble ahead, or even to allude to it; so he dropped the subject.

"And beyond the Wild Wood again?" he asked. "Where it's all blue and dim, and one sees what may be hills or perhaps they mayn't, and something like the smoke of towns, or is it only cloud-drift?"

"Beyond the Wild Wood comes the Wide World," said the Rat. "And that's something that doesn't matter, either to you or me. I've never been there, and I'm never going, nor you either, if you've got any sense at all. Don't ever refer to it again, please. Now then! Here's our backwater at last, where we're going to lunch."

Leaving the main stream, they now passed into what seemed at first sight like a little land-locked lake. Green turf sloped down to either edge, brown snaky tree-roots gleamed below the surface of the quiet water, while ahead of them the silvery shoulder and foamy tumble of a weir, arm-in-arm with a restless dripping mill-wheel, that held up in its turn a grey-gabled mill-house, filled the air with a soothing murmur of sound, dull and smothery, yet with little clear voices speaking up cheerfully out of it at intervals. It was so very beautiful that the Mole could only hold up both forepaws and gasp, "O my! O my! O my!"

The Rat brought the boat alongside the bank, made her fast, helped the still awkward Mole safely ashore, and swung out the luncheon-basket. The Mole begged as a favour to be allowed to unpack it all by himself; and the Rat was very pleased to indulge him, and to sprawl at full length on the grass and rest, while his excited friend shook out the table-cloth and spread it, took out all the mysterious packets one by one and arranged their contents in due order, still gasping, "O my! O my!" at each fresh revelation. When all was ready, the Rat said, "Now, pitch in, old fellow!" and the Mole was indeed very glad to obey, for he had started his spring-cleaning at a very early hour that morning, as people will do, and had not paused for bite or sup; and he had been through a very great deal since that distant time which now seemed so many days ago.

"What are you looking at?" said the Rat presently, when the edge of their hunger was somewhat dulled, and the Mole's eyes were able to wander off the table-cloth a little.

"I am looking," said the Mole, "at a streak of bubbles that I see travelling along the surface of the water. That is a thing that strikes me as funny."

"Bubbles? Oh!" said the Rat, and chirruped cheerily in an inviting sort of way.

A broad glistening muzzle showed itself above the edge of the bank, and the Otter hauled himself out and shook the water from his coat.

"Greedy beggars!" he observed, making for the provender. "Why didn't you invite me, Ratty?"

"This was an impromptu affair," explained the Rat. "By the way—my friend Mr. Mole."

"Proud, I'm sure," said the Otter, and the two animals were friends forthwith.

"Such a rumpus everywhere!" continued the Otter. "All the world seems out on the river to-day. I came up this backwater to try and get a moment's peace, and then stumble upon you fellows!—At least—I beg pardon—I don't exactly mean that, you know."

There was a rustle behind them, proceeding from a hedge wherein last year's leaves still clung thick, and a stripy head, with high shoulders behind it, peered forth on them.

"Come on, old Badger!" shouted the Rat.

The Badger trotted forward a pace or two; then grunted, "H'm! Company," and turned his back and disappeared from view.

"That's just the sort of fellow he is!" observed the disappointed Rat. "Simply hates Society! Now we shan't see any more of him to-day. Well, tell us, who's out on the river?"

"Toad's out, for one," replied the Otter. "In his brand-new wager-boat; new togs, new everything!"

The two animals looked at each other and laughed.

"Once, it was nothing but sailing," said the Rat. "Then he tired of that and took to punting. Nothing would please him but to punt all day and every day, and a nice mess he made of it. Last year it was house-boating, and we all had to go and stay with him in his house-boat, and pretend we liked it. He was going to spend the rest of his life in a house-boat. It's all the same, whatever he takes up; he gets tired of it, and starts on something fresh."

"Such a good fellow, too," remarked the Otter reflectively. "But no stability—especially in a boat!"

From where they sat they could get a glimpse of the main stream across the island that separated them; and just then a wager-boat flashed into view, the rower—a short, stout figure—splashing badly and rolling a good deal, but working his hardest. The Rat stood up and hailed him, but Toad—for it was he—shook his head and settled sternly to his work.

"He'll be out of the boat in a minute if he rolls like that," said the Rat, sitting down again.

"Of course he will," chuckled the Otter. "Did I ever tell you that good story about Toad and the lock-keeper? It happened this way. Toad. . . ."

An errant May-fly swerved unsteadily athwart the current in the intoxicated fashion affected by young bloods of May-flies seeing life. A swirl of water and a "cloop!" and the May-fly was visible no more.

Neither was the Otter.

The Mole looked down. The voice was still in his ears, but the turf whereon he had sprawled was clearly vacant. Not an Otter to be seen, as far as the distant horizon.

But again there was a streak of bubbles on the surface of the river.

The Rat hummed a tune, and the Mole recollected that animal-etiquette forbade any sort of comment on the sudden disappearance of one's friends at any moment, for any reason or no reason whatever.

"Well, well," said the Rat, "I suppose we ought to be moving. I wonder which of us had better pack the luncheon-basket?" He did not speak as if he was frightfully eager for the treat.

"O, please let me," said the Mole. So, of course, the Rat let him.

Packing the basket was not quite such pleasant work as unpacking the basket. It never is. But the Mole was bent on enjoying everything, and although just when he had got the basket packed and strapped up tightly he saw a plate staring up at him from the grass, and when the job had been done again the Rat pointed out a fork which anybody ought to have seen, and last of all, behold! the mustard pot, which he had been sitting on without knowing it—still, somehow, the thing got finished at last, without much loss of temper.

The afternoon sun was getting low as the Rat sculled gently homewards in a dreamy mood, murmuring poetry-things over to himself, and not paying much attention to Mole. But the Mole was very full of lunch, and self-satisfaction, and pride, and already quite at home in a boat (so he thought) and was getting a bit restless besides: and presently he said, "Ratty! Please, I want to row, now!"

The Rat shook his head with a smile. "Not yet, my young friend," he said—"wait till you've had a few lessons. It's not so easy as it looks."

The Mole was quiet for a minute or two. But he began to feel more and more jealous of Rat, sculling so strongly and so easily along, and his pride began to whisper that he could do it every bit as well. He jumped up and seized the sculls, so suddenly, that the Rat, who was gazing out over the water and saying more poetry-things to himself, was taken by surprise and fell backwards off his seat with his legs in the air for the second time, while the triumphant Mole took his place and grabbed the sculls with entire confidence.

"Stop it, you silly ass!" cried the Rat, from the bottom of the boat. "You can't do it! You'll have us over!"

The Mole flung his sculls back with a flourish, and made a great dig at the water. He missed the surface altogether, his legs flew up above his head, and he found himself lying on the top of the prostrate Rat. Greatly alarmed, he made a grab at the side of the boat, and the next moment—*Splish!*

Over went the boat, and he found himself struggling in the river.

O my, how cold the water was, and O, how very wet it felt. How it sang in his ears as he went down, down, down! How bright and welcome the sun looked as he rose to the surface coughing and spluttering! How black was his despair when he felt himself sinking again! Then a firm paw gripped him by the back of his neck. It was the Rat, and he was evidently laughing—the Mole could *feel* him laughing, right down his arm and through his paw, and so into his—the Mole's—neck.

The Rat got hold of a scull and shoved it under the Mole's arm; then he did the same by the other side of him and, swimming behind, propelled the helpless animal to shore, hauled him out, and set him down on the bank, a squashy, pulpy lump of misery.

When the Rat had rubbed him down a bit, and wrung some of the wet out of him, he said, "Now, then, old fellow! Trot up and down the towing-path as hard as you can, till you're warm and dry again, while I dive for the luncheon-basket."

So the dismal Mole, wet without and ashamed within, trooped about till he was fairly dry, while the Rat plunged into the water again, recovered the boat, righted her and made her fast, fetched his floating property to shore by degrees, and finally dived successfully for the luncheon-basket and struggled to land with it.

When all was ready for a start once more, the Mole, limp and dejected, took his seat in the stern of the boat; and as they set off, he said in a low voice, broken with emotion, "Ratty, my generous friend! I am very sorry indeed for my foolish and ungrateful conduct. My heart quite fails me when I think how I might have lost that beautiful luncheon-basket. Indeed, I have been a complete ass, and I know it. Will you overlook it this once and forgive me, and let things go on as before?"

"That's all right, bless you!" responded the Rat cheerily. "What's a little wet to a Water Rat? I'm more in the water than out of it most days. Don't you think any more about it; and, look here! I really think you had better come and stop with me for a little time. It's very plain and rough, you know—not like Toad's house at all—but you haven't seen that yet; still, I can make you comfortable. And I'll teach you to row, and to swim, and you'll soon be as handy on the water as any of us."

The Mole was so touched by his kind manner of speaking that he could find no voice to answer him; and he had to brush away a tear or two with the back of his paw. But the Rat kindly looked in another direction, and presently the Mole's spirits revived again, and he was even able to give some straight back-talk to a couple of moorhens who were sniggering to each other about his bedraggled appearance.

When they got home, the Rat made a bright fire in the parlour, and planted the Mole in an arm-chair in front of it, having fetched down a dressing-gown and slippers for him, and told him river stories till supper-time. Very thrilling stories they were, too, to an earth-dwelling animal like Mole. Stories about weirs, and sudden floods, and leaping pike, and steamers that flung hard bottles—at least bottles were certainly flung, and *from* steamers, so presumably *by* them; and about herons, and how particular they were whom they spoke to; and about adventures down

drains, and night-fishings with Otter, or excursions far a-field with Badger. Supper was a most cheerful meal; but very shortly afterwards a terribly sleepy Mole had to be escorted upstairs by his considerate host, to the best bedroom, where he soon laid his head on his pillow in great peace and contentment, knowing that his new-found friend the River was lapping the sill of his window.

This day was only the first of many similar ones for the emancipated Mole, each of them longer and full of interest as the ripening summer moved onward. He learnt to swim and to row, and entered into the joy of running water; and with his ear to the reed-stems he caught, at intervals, something of what the wind went whispering so constantly among them.

II

THE OPEN ROAD⁴

"Ratty," said the Mole suddenly, one bright summer morning, "if you please, I want to ask you a favour."

The Rat was sitting on the river bank, singing a little song. He had just composed it himself, so he was very taken up with it, and would not pay proper attention to Mole or anything else. Since early morning he had been swimming in the river, in company with his friends the ducks. And when the ducks stood on their heads suddenly, as ducks will, he would dive down and tickle their necks, just under where their chins would be if ducks had chins, till they were forced to come to the surface again in a hurry, spluttering and angry and shaking their feathers at him, for it is impossible to say quite *all* you feel when your head is under water. At last they implored him to go away and attend to his own affairs and leave them to mind theirs. So the Rat went away, and sat on the river bank in the sun, and made up a song about them, which he called

"DUCKS' DITTY."⁵

All along the backwater,
Through the rushes tall,
Ducks are a-dabbling,
Up tails all!

Ducks' tails, drakes' tails,
Yellow feet a-quiver,
Yellow bills all out of sight
Busy in the river!

Slushy green undergrowth
Where the roach swim—
Here we keep our larder,
Cool and full and dim.

Everyone for what he likes!
We like to be
Heads down, tails up,
Dabbling free!

High in the blue above
Swifts whirl and call—
We are down a-dabbling
Up tails all!

"I don't know that I think so very much of that little song, Rat," observed the Mole cautiously. He was no poet himself and didn't care who knew it; and he had a candid nature.

"Nor don't the ducks neither," replied the Rat cheerfully. "They say, 'Why can't fellows be allowed to do what they like when they like and as they like, instead of other fellows sitting on banks and watching them all the time and making remarks and poetry and things about them? What nonsense it all is!' That's what the ducks say."

"So it is, so it is," said the Mole, with great heartiness.

"No, it isn't!" cried the Rat indignantly.

"Well then, it isn't, it isn't," replied the Mole soothingly. "But what I wanted to ask you was, won't you take me to call on Mr. Toad? I've heard so much about him, and I do so want to make his acquaintance."

"Why, certainly," said the good-natured Rat, jumping to his feet and dismissing poetry from his mind for the day. "Get the boat out, and we'll paddle up there at once. It's never the wrong time to call on Toad. Early or late he's always the same fellow. Always good-tempered, always glad to see you, always sorry when you go!"

"He must be a very nice animal," observed the Mole, as he got into the boat and took the sculls, while the Rat settled himself comfortably in the stern.

"He is indeed the best of animals," replied Rat. "So simple, so good-natured, and so affectionate. Perhaps he's not very clever—we can't all be geniuses; and it may be that he is both boastful and conceited. But he has got some great qualities, has Toady."

Rounding a bend in the river, they came in sight of a handsome, dignified old house of mellowed red brick, with well-kept lawns reaching down to the water's edge.

"There's Toad Hall," said the Rat; "and that creek on the left, where the notice-board says, 'Private. No landing allowed,' leads to his boat-house, where we'll leave the boat. The stables are over there to the right. That's the banquetting-hall you're looking at now—very old, that is. Toad is rather rich, you know, and this is really one of the nicest houses in these parts, though we never admit as much to Toad."

They glided up the creek, and the Mole shipped his sculls as they passed into the shadow of a large boat-house. Here they saw many handsome boats, slung from the crossbeams or hauled up on a slip, but none in the water; and the place had an unused and a deserted air.

The Rat looked around him. "I understand," said he. "Boating is played out. He's tired of it, and done with it. I wonder what new fad he has taken up now? Come along and let's look him up. We shall hear all about it quite soon enough."

They disembarked, and strolled across the gay flower-decked lawns in search of Toad, whom they presently happened upon resting in a wicker garden-chair, with a pre-occupied expression of face, and a large map spread out on his knees.

"Hooray!" he cried, jumping up on seeing them, "this is splendid!" He shook the paws of both of them warmly, never waiting for an introduction to the Mole. "How kind of you!" he went on, dancing round them. "I was just going to send a boat down the river for you, Ratty, with strict orders that you were to be fetched up here at once, whatever you were doing. I want you badly—both of you. Now what will you take? Come inside and have something! You don't know how lucky it is, your turning up just now!"

"Let's sit quiet a bit, Toady!" said the Rat, throwing himself into an easy chair, while the Mole took another by the

side of him and made some civil remark about Toad's "delightful residence."

"Finest house on the whole river," cried Toad boisterously. "Or anywhere else, for that matter," he could not help adding.

Here the Rat nudged the Mole. Unfortunately the Toad saw him do it, and turned very red. There was a moment's painful silence. Then Toad burst out laughing. "All right, Ratty," he said. "It's only my way, you know. And it's not such a very bad house, is it? You know you rather like it yourself. Now, look here. Let's be sensible. You are the very animals I wanted. You've got to help me. It's most important!"

"It's about your rowing, I suppose," said the Rat, with an innocent air. "You're getting on fairly well, though you splash a good bit still. With a great deal of patience, and any quantity of coaching, you may——"

"O, pooh! boating!" interrupted the Toad, in great disgust. "Silly boyish amusement. I've given that up long ago. Sheer waste of time, that's what it is. It makes me downright sorry to see you fellows, who ought to know better, spending all your energies in that aimless manner. No, I've discovered the real thing, the only genuine occupation for a lifetime. I propose to devote the remainder of mine to it, and can only regret the wasted years that lie behind me, squandered in trivialities. Come with me, dear Ratty, and your amiable friend also, if he will be so very good, just as far as the stable-yard, and you shall see what you shall see!"

He led the way to the stable-yard accordingly, the Rat following with a most mistrustful expression; and there, drawn out of the coach-house into the open, they saw a gipsy caravan, shining with newness, painted a canary-yellow picked out with green, and red wheels.

"There you are!" cried the Toad, straddling and expanding himself. "There's real life for you, embodied in that little cart. The open road, the dusty highway, the heath, the common, the hedgerows, the rolling downs! Camps, villages, towns, cities! Here to-day, up and off to somewhere else to-morrow! Travel, change, interest, excitement! The whole world before you, and a horizon that's always changing! And mind! this is the very

finest cart of its sort that was ever built, without any exception. Come inside and look at the arrangements. Planned 'em all myself, I did!"

The Mole was tremendously interested and excited, and followed him eagerly up the steps and into the interior of the caravan. The Rat only snorted and thrust his hands deep into his pockets, remaining where he was.

It was indeed very compact and comfortable. Little sleeping bunks—a little table that folded up against the wall—a cooking-stove, lockers, bookshelves, a bird-cage with a bird in it; and pots, pans, jugs and kettles of every size and variety.

"All complete!" said the Toad triumphantly, pulling open a locker. "You see—biscuits, potted lobster, sardines—everything you can possibly want. Soda-water here—baccy there—letter-paper, bacon, jam, cards and dominoes—you'll find," he continued, as they descended the steps again, "you'll find that nothing whatever has been forgotten, when we make our start this afternoon."

"I beg your pardon," said the Rat slowly, as he chewed a straw, "but did I overhear you say something about 'we,' and 'start,' and 'this afternoon!'"

"Now, you dear good old Ratty," said Toad, imploringly, "don't begin talking in that stiff and snuffy sort of way, because you know you've got to come. I can't possibly manage without you, so please consider it settled, and don't argue—it's the one thing I can't stand. You surely don't mean to stick to your dull fusty old river all your life, and just live in a hole in a bank, and boat? I want to show you the world! I'm going to make an animal of you, my boy!"

"I don't care," said the Rat, doggedly. "I'm not coming, and that's flat. And I *am* going to stick to my old river, and live in a hole, and boat, as I've always done. And what's more, Mole's going to stick to me and do as I do, aren't you, Mole?"

"Of course I am," said the Mole, loyally. "I'll always stick to you, Rat, and what you say is to be—has got to be. All the same, it sounds as if it might have been—well, rather fun, you know!" he added, wistfully. Poor Mole! The Life Adventurous was so new a thing to him, and so thrilling; and this fresh aspect of it

was so tempting; and he had fallen in love at first sight with the canary-coloured cart and all its little fittings.

The Rat saw what was passing in his mind, and wavered. He hated disappointing people, and he was fond of the Mole, and would do almost anything to oblige him. Toad was watching both of them closely.

"Come along in, and have some lunch," he said, diplomatically, "and we'll talk it over. We needn't decide anything in a hurry. Of course, I don't really care. I only want to give pleasure to you fellows. 'Live for others!' That's my motto in life."

During luncheon—which was excellent, of course, as everything at Toad Hall always was—the Toad simply let himself go. Disregarding the Rat, he proceeded to play upon the inexperienced Mole as on a harp. Naturally a voluble animal, and always mastered by his imagination, he painted the prospects of the trip and the joys of the open life and the road-side in such glowing colours that the Mole could hardly sit in his chair for excitement. Somehow, it soon seemed taken for granted by all three of them that the trip was a settled thing; and the Rat, though still unconvinced in his mind, allowed his good-nature to over-ride his personal objections. He could not bear to disappoint his two friends, who were already deep in schemes and anticipations, planning out each day's separate occupation for several weeks ahead.

When they were quite ready, the now triumphant Toad led his companions to the paddock and set them to capture the old grey horse, who, without having been consulted, and to his own extreme annoyance, had been told off by Toad for the dustiest job in this dusty expedition. He frankly preferred the paddock, and took a deal of catching. Meantime Toad packed the lockers still tighter with necessities, and hung nose-bags, nets of onions, bundles of hay, and baskets from the bottom of the cart. At last the horse was caught and harnessed, and they set off, all talking at once, each animal either trudging by the side of the cart or sitting on the shaft, as the humour took him. It was a golden afternoon. The smell of the dust they kicked up was rich and satisfying; out of thick orchards on either side the road, birds called and whistled to them cheerily; good-natured

wayfarers, passing them, gave them "Good-day," or stopped to say nice things about their beautiful cart; and rabbits, sitting at their front doors in the hedgerows, held up their fore-paws, and said, "O my! O my! O my!"

Late in the evening, tired and happy and miles from home, they drew up on a remote common far from habitations, turned the horse loose to graze, and ate their simple supper sitting on the grass by the side of the cart. Toad talked big about all he was going to do in the days to come, while stars grew fuller and larger all around them, and a yellow moon, appearing suddenly and silently from nowhere in particular, came to keep them company and listen to their talk. At last they turned in to their little bunks in the cart; and Toad, kicking out his legs, sleepily said, "Well, good night, you fellows! This is the real life for a gentleman! Talk about your old river!"

"I don't talk about my river," replied the patient Rat. "You know I don't, Toad. But I *think* about it," he added pathetically, in a lower tone: "I *think* about it—all the time!"

The Mole reached out from under his blanket, felt for the Rat's paw in the darkness, and gave it a squeeze. "I'll do whatever you like, Ratty," he whispered. "Shall we run away to-morrow morning, quite early—very early—and go back to our dear old hole on the river?"

"No, no, we'll see it out," whispered back the Rat. "Thanks awfully, but I ought to stick by Toad till this trip is ended. It wouldn't be safe for him to be left to himself. It won't take very long. His fads never do. Good night!"

The end was indeed nearer than even the Rat suspected.

After so much open air and excitement the Toad slept very soundly, and no amount of shaking could rouse him out of bed next morning. So the Mole and Rat turned to, quietly and manfully, and while the Rat saw to the horse, and lit a fire, and cleaned last night's cups and platters, and got things ready for breakfast, the Mole trudged off to the nearest village, a long way off, for milk and eggs and various necessities the Toad had, of course, forgotten to provide. The hard work had all been done, and the two animals were resting, thoroughly exhausted, by the time Toad appeared on the scene, fresh and

gay, remarking what a pleasant easy life it was they were all leading now, after the cares and worries and fatigues of house-keeping at home.

They had a pleasant ramble that day over grassy downs and along narrow by-lanes, and camped as before, on a common, only this time the two guests took care that Toad should do his fair share of work. In consequence, when the time came for starting next morning, Toad was by no means so rapturous about the simplicity of the primitive life, and indeed attempted to resume his place in his bunk, whence he was hauled by force. Their way lay, as before, across country by narrow lanes, and it was not till the afternoon that they came out on the high-road, their first high-road; and there disaster, fleet and unforeseen, sprang out on them—disaster momentous indeed to their expedition, but simply overwhelming in its effect on the after-career of Toad.

They were strolling along the high-road easily, the Mole by the horse's head, talking to him, since the horse had complained that he was being frightfully left out of it, and nobody considered him in the least; the Toad and the Water Rat walking behind the cart talking together—at least Toad was talking, and Rat was saying at intervals, "Yes, precisely; and what did you say to him?"—and thinking all the time of something very different, when far behind them they heard a faint warning hum, like the drone of a distant bee. Glancing back, they saw a small cloud of dust, with a dark centre of energy, advancing on them at incredible speed, while from out the dust a faint "Poop-poop!" wailed like an uneasy animal in pain. Hardly regarding it, they turned to resume their conversation, when in an instant (as it seemed) the peaceful scene was changed, and with a blast of wind and a whirl of sound that made them jump for the nearest ditch, it was on them! The "Poop-poop" rang with a brazen shout in their ears, they had a moment's glimpse of an interior of glittering plate-glass and rich morocco and the magnificent motor-car, immense, breath-snatching, passionate, with its pilot tense and hugging his wheel, possessed all earth and air for the fraction of a second, flung an enveloping cloud of dust that blinded and enwrapped them utterly, and then

dwindled to a speck in the far distance, changed back into a droning bee once more.

The old grey horse, dreaming, as he plodded along, of his quiet paddock, in a new raw situation such as this simply abandoned himself to his natural emotions. Rearing, plunging, backing steadily, in spite of all the Mole's efforts at his head, and all the Mole's lively language directed at his better feelings, he drove the cart backwards towards the deep ditch at the side of the road. It wavered an instant—then there was a heartrending crash—and the canary-coloured cart, their pride and their joy, lay on its side in the ditch, an irredeemable wreck.

The Rat danced up and down in the road, simply transported with passion. "You villains!" he shouted, shaking both fists, "You scoundrels, you highwaymen, you—you—road-hogs!—I'll have the law on you! I'll report you! I'll take you through all the Courts!" His home-sickness had quite slipped away from him, and for the moment he was the skipper of the canary-coloured vessel driven on a shoal by the reckless jockeying of rival mariners, and he was trying to recollect all the fine and biting things he used to say to masters of steam-launches when their wash, as they drove too near the bank, used to flood his parlour-carpet at home.

Toad sat straight down in the middle of the dusty road, his legs stretched out before him, and stared fixedly in the direction of the disappearing motor-car. He breathed short, his face wore a placid satisfied expression, and at intervals he faintly murmured "Poop-poop!"

The Mole was busy trying to quiet the horse, which he succeeded in doing after a time. Then he went to look at the cart, on its side in the ditch. It was indeed a sorry sight. Panels and windows smashed, axles hopelessly bent, one wheel off, sardine-tins scattered over the wide world, and the bird in the bird-cage sobbing pitifully and calling to be let out.

The Rat came to help him, but their united efforts were not sufficient to right the cart. "Hi! Toad!" they cried. "Come and bear a hand, can't you?"

The Toad never answered a word, or budged from his seat in the road; so they went to see what was the matter with him.

They found him in a sort of a trance, a happy smile on his face, his eyes still fixed on the dusty wake of their destroyer. At intervals he was still heard to murmur "Poop-poop!"

The Rat shook him by the shoulder. "Are you coming to help us, Toad?" he demanded sternly.

"Glorious, stirring sight!" murmured Toad, never offering to move. "The poetry of motion! The *real* way to travel! The only way to travel! Here to-day—in next week to-morrow! Villages skipped, towns and cities jumped—always somebody else's horizon! O bliss! O poop-poop! O my! O my!"

"O stop being an ass, Toad!" cried the Mole despairingly.

"And to think I never *knew*!" went on the Toad in a dreamy monotone. "All those wasted years that lie behind me, I never knew, never even *dreamt*! But *now*—but now that I know, now that I fully realise! O what a flowery track lies spread before me, henceforth! What dust-clouds shall spring up behind me as I speed on my reckless way! What carts I shall fling carelessly into the ditch in the wake of my magnificent onset! Horrid little carts—common carts—canary-coloured carts!"

"What are we to do with him?" asked the Mole of the Water Rat.

"Nothing at all," replied the Rat firmly. "Because there is really nothing to be done. You see, I know him from of old. He is now possessed. He has got a new craze, and it always takes him that way, in its first stage. He'll continue like that for days now, like an animal walking in a happy dream, quite useless for all practical purposes. Never mind him. Let's go and see what there is to be done about the cart."

A careful inspection showed them that, even if they succeeded in righting it by themselves, the cart would travel no longer. The axles were in a hopeless state, and the missing wheel was shattered into pieces.

The Rat knotted the horse's reins over his back and took him by the head, carrying the bird-cage and its hysterical occupant in the other hand. "Come on!" he said grimly to the Mole. "It's five or six miles to the nearest town, and we shall just have to walk it. The sooner we make the start the better."

"But what about Toad?" asked the Mole anxiously, as they

set off together. "We can't leave him here, sitting in the middle of the road by himself, in the distracted state he's in! It's not safe. Supposing another Thing were to come along?"

"O, bother Toad," said the Rat savagely; "I've done with him!"

They had not proceeded very far on their way, however, when there was a pattering of feet behind them, and Toad caught them up and thrust a paw inside the elbow of each of them; still breathing short and staring into vacancy.

"Now, look here, Toad!" said the Rat sharply: "as soon as we get to the town, you'll have to go straight to the police-station, and see if they know anything about that motor-car and who it belongs to, and lodge a complaint against it. And then you'll have to go to a blacksmith's or a wheelwright's and arrange for the cart to be fetched and mended and put to rights. It'll take time, but it's not quite a hopeless smash. Meanwhile, the Mole and I will go to an inn and find comfortable rooms where we can stay till the cart's ready, and till your nerves have recovered their shock."

"Police-station! Complaint!" murmured Toad dreamily. "Me complain of that beautiful, that heavenly vision that has been vouchsafed me! Mend the cart! I've done with carts for ever. I never want to see the cart, or to hear of it, again. O, Ratty! You can't think how obliged I am to you for consenting to come on this trip! I wouldn't have gone without you, and then I might never have seen that—that swan, that sunbeam, that thunder-bolt! I might never have heard that entrancing sound, or smelt that bewitching smell! I owe it all to you, my best of friends!"

The Rat turned from him in despair. "You see what it is?" he said to the Mole, addressing him across Toad's head: "He's quite hopeless. I give it up—when we get to the town we'll go to the railway station, and with luck we may pick up a train there that'll get us back to River Bank to-night. And if ever you catch me going a-pleasuring with this provoking animal again!"—He snorted, and during the rest of that weary trudge addressed his remarks exclusively to Mole.

On reaching the town they went straight to the station and deposited Toad in the second-class waiting-room, giving a

porter twopence to keep a strict eye on him. They then left the horse at an inn stable, and gave what directions they could about the cart and its contents. Eventually, a slow train having landed them at a station not very far from Toad Hall, they escorted the spell-bound, sleep-walking Toad to his door, put him inside it, and instructed his housekeeper to feed him,⁴ undress him, and put him to bed. Then they got out their boat from the boat-house, sculled down the river home, and at a very late hour sat down to supper in their own cosy riverside parlour, to the Rat's great joy and contentment.

The following evening the Mole, who had risen late and taken things very easy all day, was sitting on the bank fishing, when the Rat, who had been looking up his friends and gossiping, came strolling along to find him. "Heard the news?" he said. "There's nothing else being talked about, all along the river bank. Toad went up to Town by an early train this morning. And he has ordered a large and very expensive motor-car."

III

THE WILD WOOD

The Mole had long wanted to make the acquaintance of the Badger. He seemed, by all accounts, to be such an important personage and, though rarely visible, to make his unseen influence felt by everybody about the place. But whenever the Mole mentioned his wish to the Water Rat he always found himself put off. "It's all right," the Rat would say. "Badger'll turn up some day or other—he's always turning up—and then I'll introduce you. The best of fellows! But you must not only take him as you find him, but *when* you find him."

"Couldn't you ask him here—dinner or something?" said the Mole.

"He wouldn't come," replied the Rat simply. "Badger hates Society, and invitations, and dinner, and all that sort of thing."

"Well, then, supposing we go and call on *him*?" suggested the Mole.

"O, I'm sure he wouldn't like that at all," said the Rat, quite alarmed. "He's so very shy, he'd be sure to be offended. I've never even ventured to call on him at his own home myself, though I know him so well. Besides, we can't. It's quite out of the question, because he lives in the very middle of the Wild Wood."

"Well, supposing he does," said the Mole. "You told me the Wild Wood was all right, you know."

"O, I know, I know, so it is," replied the Rat evasively. "But I think we won't go there just now. Not just yet. It's a long way, and he wouldn't be at home at this time of year anyhow, and he'll be coming along some day, if you'll wait quietly."

The Mole had to be content with this. But the Badger never

came along, and every day brought its amusements, and it was not till summer was long over, and cold and frost and miry ways kept them much indoors, and the swollen river raced past outside their windows with a speed that mocked at boating of any sort or kind, that he found his thoughts dwelling again with much persistence on the solitary grey Badger, who lived his own life by himself, in his hole in the middle of the Wild Wood.

In the winter time the Rat slept a great deal, retiring early and rising late. During his short day he sometimes scribbled poetry or did other small domestic jobs about the house; and, of course, there were always animals dropping in for a chat, and consequently there was a good deal of story-telling and comparing notes on the past summer and all its doings.

Such a rich chapter it had been, when one came to look back on it all! With illustrations so numerous and so very highly coloured! The pageant of the river bank had marched steadily along, unfolding itself in scene-pictures that succeeded each other in stately procession. Purple loosestrife arrived early, shaking luxuriant tangled locks along the edge of the mirror whence its own face laughed back at it. Willow-herb, tender and wistful, like a pink sunset cloud, was not slow to follow. Comfrey, the purple hand-in-hand with the white, crept forth to take its place in the line; and at last one morning the diffident and delaying dog-rose stepped delicately on the stage, and one knew, as if string-music had announced it in stately choeds that strayed into a gavotte, that June at last was here. One member of the company was still awaited; the shepherd-boy for the nymphs to woo, the knight for whom the ladies waited at the window, the prince that was to kiss the sleeping summer back to life and love. But when meadow-sweet, debonair and odorous in amber jerkin, moved graciously to his place in the group, then the play was ready to begin.

And what a play it had been! Drowsy animals, snug in their holes while wind and rain were battering at their doors, recalled still keen moenings, an hour before sunrise, when the white mist, as yet undispersed, clung closely along the surface of the water; then the shock of the early plunge, the scamper along the bank, and the radiant transformation of earth, air, and

water, when suddenly the sun was with them again, and grey was gold and colour was born and sprang out of the earth once more. They recalled the languorous siesta of hot midday, deep in green undergrowth, the sun striking through in tiny golden shafts and spots; the boating and bathing of the afternoon, the rambles along dusty lanes and through yellow cornfields; and the long, cool evening at last, when so many threads were gathered up, so many friendships rounded, and so many adventures planned for the morrow. There was plenty to talk about on those short winter days when the animals found themselves round the fire; still, the Mole had a good deal of spare time on his hands, and so one afternoon, when the Rat in his arm-chair before the blaze was alternately dozing and trying over rhymes that wouldn't fit, he formed the resolution to go out by himself and explore the Wild Wood, and perhaps strike up an acquaintance with Mr. Badger.

It was a cold still afternoon with a hard steely sky overhead, when he slipped out of the warm parlour into the open air. The country lay bare and entirely leafless around him, and he thought that he had never seen so far and so intimately into the insides of things as on that winter day when Nature was deep in her annual slumber and seemed to have kicked the clothes off. Copses, dells, quarries and all hidden places, which had been mysterious mines for exploration in leafy summer, now exposed themselves and their secrets pathetically, and seemed to ask him to overlook their shabby poverty for a while, till they could riot in rich masquerade as before, and trick and entice him with the old deceptions. It was pitiful in a way, and yet cheering—even exhilarating. He was glad that he liked the country undecorated, hard, and stripped of its finery. He had got down to the bare bones of it, and they were fine and strong and simple. He did not want the warm clover and the play of seeding grasses; the screens of quickset, the billowy drapery of beech and elm seemed best away; and with great cheerfulness of spirit he pushed on towards the Wild Wood, which lay before him low and threatening, like a black reef in some still southern sea.

There was nothing to alarm him at first entry. Twigs crackled

under his feet, logs tripped him, funguses on stumps resembled caricatures, and startled him for the moment by their likeness to something familiar and far away; but that was all fun, and exciting. It led him on, and he penetrated to where the light was less, and trees crouched nearer and nearer, and holes made ugly mouths at him on either side.

Everything was very still now. The dusk advanced on him steadily, rapidly, gathering in behind and before; and the light seemed to be draining away like flood-water.

Then the faces began.

It was over his shoulder, and indistinctly, that he first thought he saw a face; a little evil wedge-shaped face, looking out at him from a hole. When he turned and confronted it, the thing had vanished.

He quickened his pace, telling himself cheerfully not to begin imagining things, or there would be simply no end to it. He passed another hole, and another, and another; and then—yes!—no!—yes! certainly a little narrow face, with hard eyes, had flashed up for an instant from a hole, and was gone. He hesitated—braced himself up for an effort and strode on. Then suddenly, and as if it had been so all the time, every hole, far and near, and there were hundreds of them, seemed to possess its face, coming and going rapidly, all fixing on him glances of malice and hatred: all hard-eyed and evil and sharp.

If he could only get away from the holes in the banks, he thought, there would be no more faces. He swung off the path and plunged into the untrodden places of the wood.

Then the whistling began.

Very faint and shrill it was; and far behind him, when first he heard it; but somehow it made him hurry forward. Then, still very faint and shrill, it sounded far ahead of him, and made him hesitate and want to go back. As he halted in indecision it broke out on either side, and seemed to be caught up and passed on throughout the whole length of the wood to its farthest limit. They were up and alert and ready, evidently, whoever they were! And he—he was alone, and unarmed, and far from any help; and the night was closing in.

Then the pattering began.

He thought it was only falling leaves at first, so slight and delicate was the sound of it. Then as it grew it took a regular rhythm, and he knew it for nothing else but the pat-pat-pat of little feet still a very long way off. Was it in front or behind? It seemed to be first one, and then the other, then both. It grew and it multiplied, till from every quarter as he listened anxiously, leaning this way and that, it seemed to be closing in on him. As he stood still to hearken, a rabbit came running hard towards him through the trees. He waited, expecting it to slacken pace, or to swerve from him into a different course. Instead, the animal almost brushed him as it dashed past, his face set and hard, his eyes staring. "Get out of this, you fool, get out!" the Mole heard him mutter as he swung round a stump and disappeared down a friendly burrow.

The pattering increased till it sounded like sudden hail on the dry leaf-carpet spread around him. The whole wood seemed running now, running hard, hunting, chasing, closing in round something or—somebody? In panic, he began to run too, aimlessly, he knew not whither. He ran up against things, he fell over things and into things, he darted under things and dodged round things. At last he took refuge in the deep dark hollow of an old beech tree, which offered shelter, concealment—perhaps even safety, but who could tell? Anyhow, he was too tired to run any further, and could only snuggle down into the dry leaves which had drifted into the hollow and hope he was safe for a time. And as he lay there panting and trembling, and listened to the whistlings and the patterings outside, he knew it at last, in all its fullness, that dread thing which other little dwellers in field and hedgerow had encountered here, and known as their darkest moment—that thing which the Rat had vainly tried to shield him from—the Terror of the Wild Wood!

Meantime the Rat, warm and comfortable, dozed by his fire-side. His paper of half-finished verses slipped from his knee, his head fell back, his mouth opened, and he wandered by the verdant banks of dream-rivers. Then a coal slipped, the fire crackled and sent up a spurt of flame, and he woke with a start. Remembering what he had been engaged upon, he reached down to the floor for his verses, pored over them for a minute,

and then looked round for the Mole to ask him if he knew a good rhyme for something or other.

But the Mole was not there.

He listened for a time. The house seemed very quiet.

Then he called "Moly!" several times, and, receiving no answer, got up and went out into the hall.

The Mole's cap was missing from its accustomed peg. His goloshes, which always lay by the umbrella-stand, were also gone.

The Rat left the house, and carefully examined the muddy surface of the ground outside, hoping to find the Mole's tracks. There they were, sure enough. The goloshes were new, just bought for the winter, and the pimples on their soles were fresh and sharp. He could see the imprints of them in the mud, running along straight and purposeful, leading direct to the Wild Wood.

The Rat looked very grave, and stood in deep thought for a minute or two. Then he re-entered the house, strapped a belt round his waist, shoved a brace of pistols into it, took up a stout cudgel that stood in a corner of the hall, and set off for the Wild Wood at a smart pace.

It was already getting towards dusk when he reached the first fringe of trees and plunged without hesitation into the wood, looking anxiously on either side for any sign of his friend. Here and there wicked little faces popped out of holes, but vanished immediately at sight of the valorous animal, his pistols, and the great ugly cudgel in his grasp; and the whistling and pattering, which he had heard quite plainly on his first entry, died away and ceased, and all was very still. He made his way manfully through the length of the wood, to its furthest edge; then, forsaking all paths, he set himself to traverse it, laboriously working over the whole ground, and all the time calling out cheerfully, "Moly, Moly, Moly! Where are you? It's me—it's old Rat!"

He had patiently hunted through the wood for an hour or more, when at last to his joy he heard a little answering cry. Guiding himself by the sound, he made his way through the gathering darkness to the foot of an old beech tree, with a hole

in it, and from out of the hole came a feeble voice, saying "Ratty! Is that really you?"

The Rat crept into the hollow, and there he found the Mole, exhausted and still trembling. "O Rat!" he cried, "I've been so frightened, you can't think!"

"O, I quite understand," said the Rat soothingly. "You shouldn't really have gone and done it, Mole. I did my best to keep you from it. We river-bankers, we hardly ever come here by ourselves. If we have to come, we come in couples, at least; then we're generally all right. Besides, there are a hundred things one has to know, which we understand all about and you don't, as yet. I mean passwords, and signs, and sayings which have power and effect, and plants you carry in your pocket, and verses you repeat, and dodges and tricks you practise; all simple enough when you know them, but they've got to be known if you're small, or you'll find yourself in trouble. Of course if you were Badger or Otter, it would be quite another matter."

"Surely the brave Mr. Toad wouldn't mind coming here by himself, would he?" inquired the Mole.

"Old Toad?" said the Rat, laughing heartily. "He wouldn't show his face here alone, not for a whole hatful of golden guineas, Toad wouldn't."

The Mole was greatly cheered by the sound of the Rat's careless laughter, as well as by the sight of his stick and his gleaming pistols, and he stopped shivering and began to feel bolder and more himself again.

"Now then," said the Rat presently, "we really must pull ourselves together and make a start for home while there's still a little light left. It will never do to spend the night here, you understand. Too cold, for one thing."

"Dear Ratty," said the poor Mole, "I'm dreadfully sorry, but I'm simply dead beat and that's a solid fact. You must let me rest here a while longer, and get my strength back, if I'm to get home at all."

"O, all right," said the good-natured Rat, "rest away. It's pretty nearly pitch dark now, anyhow; and there ought to be a bit of a moon later."

So the Mole got well into the dry leaves and stretched himself

out, and presently dropped off into sleep, though of a broken and troubled sort; while the Rat covered himself up, too, as best he might, for warmth, and lay patiently waiting, with a pistol in his paw.

When at last the Mole woke up, much refreshed and in his usual spirits, the Rat said, "Now then! I'll just take a look outside and see if everything's quiet, and then we really must be off."

He went to the entrance of their retreat and put his head out. Then the Mole heard him saying quietly to himself, "Hullo! hullo! here—is—a—go!"

"What's up, Ratty?" asked the Mole.

"Snow is up," replied the Rat briefly; "or rather, *down*. It's snowing hard."

The Mole came and crouched beside him, and, looking out, saw the wood that had been so dreadful to him in quite a changed aspect. Holes, hollows, pools, pitfalls, and other black menaces to the wayfarer were vanishing fast, and a gleaming carpet of faery was springing up everywhere, that looked too delicate to be trodden upon by rough feet. A fine powder filled the air and caressed the cheek with a tingle in its touch, and the black boles of the trees showed up in a light that seemed to come from below.

"Well, well, it can't be helped," said the Rat, after pondering. "We must make a start, and take our chance, I suppose. The worst of it is, I don't exactly know where we are. And now this snow makes everything look so very different."

It did indeed. The Mole would not have known that it was the same wood. However, they set out bravely, and took the line that seemed most promising, holding on to each other and pretending with invincible cheerfulness that they recognized an old friend in every fresh tree that grimly and silently greeted them, or saw openings, gaps, or paths with a familiar turn in them, in the monotony of white space and black tree-trunks that refused to vary.

An hour or two later—they had lost all count of time—they pulled up, dispirited, weary, and hopelessly at sea, and sat down on a fallen tree-trunk to recover their breath and consider what

was to be done. They were aching with fatigue and bruised with tumbles; they had fallen into several holes and got wet through; the snow was getting so deep that they could hardly drag their little legs through it, and the trees were thicker and more like each other than ever. There seemed to be no end to this wood, and no beginning, and no difference in it, and, worst of all, no way out.

"We can't sit here very long," said the Rat. "We shall have to make another push for it, and do something or other. The cold is too awful for anything, and the snow will soon be too deep for us to wade through." He peered about him and considered. "Look here," he went on, "this is what occurs to me. There's a sort of dell down here in front of us, where the ground seems all hilly and humpy and hummocky. We'll make our way down into that, and try and find some sort of shelter, a cave or hole with a dry floor to it, out of the snow and the wind, and there we'll have a good rest before we try again, for we're both of us pretty dead beat. Besides, the snow may leave off, or something may turn up."

So once more they got on their feet, and struggled down into the dell, where they hunted about for a cave or some corner that was dry and a protection from the keen wind and the whirling snow. They were investigating one of the hummocky bits the Rat had spoken of, when suddenly the Mole tripped up and fell forward on his face with a squeal.

"O my leg!" he cried. "O my poor shin!" and he sat up on the snow and nursed his leg in both his front paws.

"Poor old Mole!" said the Rat kindly. "You don't seem to be having much luck to-day, do you? Let's have a look at the leg. Yes," he went on, going down on his knees to look, "you've cut your shin, sure enough. Wait till I get at my handkerchief, and I'll tie it up for you."

"I must have tripped over a hidden branch or a stump," said the Mole miserably. "O, my! O, my!"

"It's a very clean cut," said the Rat, examining it again attentively. "That was never done by a branch or a stump. Looks as if it was made by a sharp edge of something in metal. Funny!" He pondered awhile, and examined the humps and slopes that surrounded them.

"Well, never mind what done it," said the Mole, forgetting his grammar in his pain. "It hurts just the same, whatever done it."

But the Rat, after carefully tying up the leg with his handkerchief, had left him and was busy scraping in the snow. He scratched and shovelled and explored, all four legs working busily, while the Mole waited impatiently, remarking at intervals, "O, come on, Rat!"

Suddenly the Rat cried "Hooray!" and then "Hooray-oo-ray-oo-ray-oo-ray!" and fell to executing a feeble jig in the snow.

"What have you found, Ratty?" asked the Mole, still nursing his leg.

"Come and see!" said the delighted Rat, as he jiggled on.

The Mole hobbled up to the spot and had a good look.

"Well," he said at last, slowly, "I see it right enough. Seen the same sort of thing before, lots of times. Familiar object, I call it. A door-scraper! Well, what of it? Why dance jigs around a door-scraper?"

"But don't you see what it means, you—you dull-witted animal?" cried the Rat impatiently.

"Of course I see what it means," replied the Mole. "It simply means that some very careless and forgetful person has left his door-scraper lying about in the middle of the Wild Wood, just where it's sure to trip everybody up. Very thoughtless of him, I call it. When I get home I shall go and complain about it to—somebody or other, see if I don't!"

"O, dear! O, dear!" cried the Rat, in despair at his obtuseness. "Here, stop arguing and come and scrape!" And he set to work again and made the snow fly in all directions around him.

After some further toil his efforts were rewarded, and a very shabby door-mat lay exposed to view.

"There, what did I tell you?" exclaimed the Rat in great triumph.

"Absolutely nothing, whatever," replied the Mole, with perfect truthfulness. "Well now," he went on, "you seem to have found another piece of domestic litter, done for and thrown away, and I suppose you're perfectly happy. Better go ahead and dance your jig round that if you've got to, and get it over, and then perhaps we can go on and not waste any more time over

rubbish-heaps. Can we eat a door-mat? Or sleep under a door-mat? Or sit on a door-mat and sledge home over the snow on it, you exasperating rodent?"

"Do—you—mean—to—say," cried the excited Rat, "that this door-mat doesn't tell you anything?"

"Really, Rat," said the Mole, quite pettishly, "I think we'd had enough of this folly. Who ever heard of a door-mat telling anyone anything? They simply don't do it. They are not that sort at all. Door-mats know their place."

"Now look here, you—you thick-headed beast," replied the Rat, really angry, "this must stop. Not another word, but scrape—scrape and scratch and dig and hunt round, especially on the sides of the hummocks, if you want to sleep dry and warm to-night, for it's our last chance!"

The Rat attacked a snow-bank beside them with ardour, probing with his cudgel everywhere and then digging with fury; and the Mole scraped busily too, more to oblige the Rat than for any other reason, for his opinion was that his friend was getting light-headed.

Some ten minutes' hard work, and the point of the Rat's cudgel struck something that sounded hollow. He worked till he could get a paw through and feel; then called the Mole to come and help him. Hard at it went the two animals, till at last the result of their labours stood full in view of the astonished and hitherto incredulous Mole.

In the side of what had seemed to be a snow-bank stood a solid-looking little door, painted a dark green. An iron bell-pull hung by the side, and below it, on a small brass plate, neatly engraved in square capital letters, they could read by the aid of moonlight

MR. BADGER.

The Mole fell backwards on the snow from sheer surprise and delight. "Rat!" he cried in penitence, "you're a wonder! A real wonder, that's what you are. I see it all now! You argued it out, step by step, in that wise head of yours, from the very moment that I fell and cut my shin, and you looked at the cut, and

at once your majestic mind said to itself, 'Door-scraper!' And then you turned to and found the very door-scraper that done it! Did you stop there? No. Some people would have been quite satisfied; but not you. Your intellect went on working. 'Let me only just find a door-mat,' says you to yourself, 'and my theory is proved!' And of course you found your door-mat. You're so clever, I believe you could find anything you liked. 'Now,' says you, 'that door exists, as plain as if I saw it. There's nothing else remains to be done but to find it!' Well, I've read about that sort of thing in books, but I've never come across it before in real life. You ought to go where you'll be properly appreciated. You're simply wasted here, among us fellows. If I only had your head, Ratty——"

"But as you haven't," interrupted the Rat, rather unkindly, "I suppose you're going to sit on the snow all night and talk? Get up at once and hang on to that bell-pull you see there, and ring hard, as hard as you can, while I hammer!"

While the Rat attacked the door with his stick, the Mole sprang up at the bell-pull, clutched it and swung there, both feet well off the ground, and from quite a long way off they could faintly hear a deep-toned bell respond.

IV

MR. BADGER

They waited patiently for what seemed a very long time, stamping in the snow to keep their feet warm. At last they heard the sound of slow shuffling footsteps approaching the door from the inside. It seemed, as the Mole remarked to the Rat, like some one walking in carpet slippers that were too large for him and down at heel; which was intelligent of Mole, because that was exactly what it was.

There was the noise of a bolt shot back, and the door opened a few inches, enough to show a long snout and a pair of sleepy blinking eyes.

"Now, the very next time this happens," said a gruff and suspicious voice, "I shall be exceedingly angry. Who is it *this* time, disturbing people on such a night? Speak up!"

"Oh, Badger," cried the Rat, "let us in, please. It's me, Rat, and my friend Mole, and we've lost our way in the snow."

"What, Ratty, my dear little man!" exclaimed the Badger, in quite a different voice. "Come along in, both of you, at once. Why, you must be perished. Well I never! Lost in the snow! And in the Wild Wood, too, and at this time of night! But come in with you."

The two animals tumbled over each other in their eagerness to get inside, and heard the door shut behind them with great joy and relief.

The Badger, who wore a long dressing-gown, and whose slippers were indeed very down at heel, carried a flat candlestick in his paw and had probably been on his way to bed when their summons sounded. He looked kindly down on them and patted both their heads. "This is not the sort of night for small animals

Name: _____

Number: _____ Date: _____

The Wind in the Willows

Imagery Review Worksheet

Imagery: The use of language to represent objects, actions, or ideas in a way that appeals to the reader's senses (sight, taste, touch, smell, hearing).

Review Chapter 3 of *The Wind in the Willows*.

1. Using direct quotations, identify three passages where the author utilizes imagery in this chapter:

A. _____

B. _____

C. _____

2. Select one of the direct quotations from above, what specific words or phrases are designed to appeal to the reader's senses?

3. What is the context for this direct quotation? Briefly summarize the events leading up to and following the selected passage.

4. Why do you think the author chose to use imagery in this instance? What was he trying to accomplish with the specific use of this language? (No thoughtful answer is incorrect)

Volume of Prisms

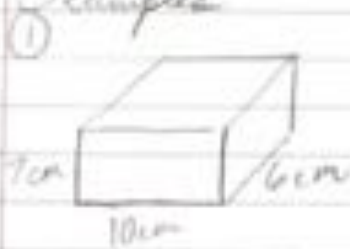
- ① What is the shape of the base?
- ② What is the area of the base?
- ③ What is the height?

$$V = BH$$

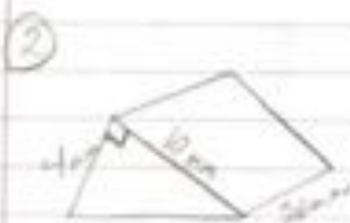
Bases
are always
parallel.

Volume is always measured in cubic units.
 ft^3 in^3 cm^3 mm^3 km^3 m^3

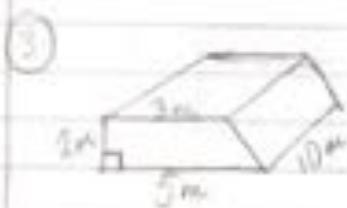
Examples



- ① rectangle
- ② $A = b \cdot h = 6 \cdot 10 = 60$
- ③ $H = 7$
 $V = 60 \cdot 7 = \boxed{420 \text{ cm}^3}$



- ① triangle
- ② $A = \frac{1}{2} \cdot b \cdot h = \frac{1}{2} \cdot 4 \cdot 10 = 20 \text{ cm}^2$
- ③ $H = 20 \text{ cm}$
 $V = 20 \cdot 20 = \boxed{400 \text{ cm}^3}$



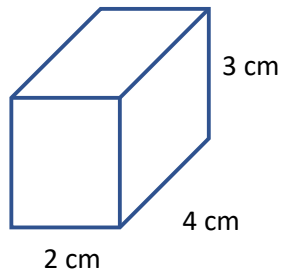
- ① trapezoid
- ② $A = \frac{1}{2} (b_1 + b_2) h = \frac{1}{2} (3 + 5) 2 = 8 \text{ m}^2$
- ③ $H = 10 \text{ m}$
 $V = 8 \cdot 10 = \boxed{80 \text{ m}^3}$

Height
is always
perpendicular
to the Base

Volume of Prisms Independent Practice (Not to scale) Formula for Volume of a Prism: $V = B \times H$

If you use separate paper then be sure that you show work here that proves how to use formulas!

1.

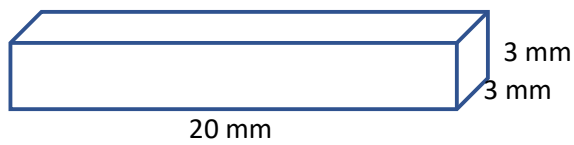


$$B = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

$$H = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

$$V = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

2.

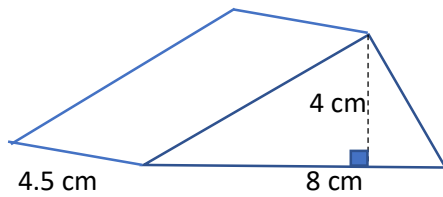


$$B = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

$$H = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

$$V = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

3.

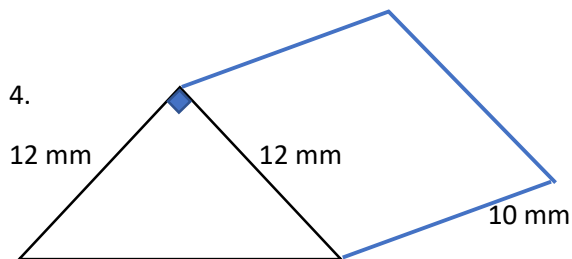


$$B = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

$$H = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

$$V = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

4.



$$B = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

$$H = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

$$V = \underline{\hspace{2cm}} \text{ Units! } \uparrow$$

Reflection Questions: Use complete sentences.

Compare the units for B, H, and V.

Why is the unit for B always to the power of 2?

Why does the unit for H never have an exponent at all?

Why is the unit for V always to the power of 3?

There are 3 ways to use $V=B \times H$ for #1, 2 ways for # 2, and only one way for # 3 and 4. Why do the rectangular prisms have several different forms of $V=B \times H$, but the triangular prisms have only one way to use $V = B \times H$?

Chapter 5

Simón Bolívar the Liberator

A Marriage Ends in Tragedy

Maria Teresa was dying, and all Simón Bolívar could do was stand by helplessly and watch. She was the love of his life. He had met her just two years before, in 1801, while they were both living in Madrid, Spain. They fell in love immediately and wanted to marry right away. Bolívar was only seventeen, however, and Maria Teresa's father insisted that they wait. But she did become his wife. Now, less than a year after their marriage, she lay dying.

The Big Question

What were the achievements and failures of Simón Bolívar?

In some ways, Bolívar must have blamed himself for her death. As soon as they married, Bolívar had brought Maria Teresa back to Venezuela, where he had been born and owned property. Soon after, Maria Teresa caught yellow fever and died. If only he had stayed in Spain, he thought, it would not have happened.

Vocabulary

liberator, *n.* a person who frees others from oppression

But if Bolívar had stayed in Spain, and if Maria Teresa had not died, the history of South America would have been much different. He would not have become the most famous and successful **liberator** of South America.



Simón Bolívar is known throughout South America as "The Liberator." If Maria Teresa had lived, Bolívar might not have returned to Europe, and he almost certainly would not have devoted his life to fighting to liberate South America. "My wife's death," he later admitted, "led me early in my career onto the road of politics."

At the time of Maria Teresa's death, Bolívar was only twenty years old. He became restless and left Venezuela once more to travel in Europe. There, he lived for some time in France, where Napoleon now ruled. It was 1803. Bolívar read the works of important Enlightenment writers, such as Montesquieu, Voltaire, and John Locke. His experiences in France and the rest of Europe convinced him that Venezuela must become independent. During a visit to Italy in 1805, Bolívar climbed to a religious shrine high above Rome. "I swear," Bolívar said, "by the God of my fathers and the honor of my country, I will not rest, not in body or soul, till I have broken the chains of Spain."

Failed Rebellion

In 1807, Bolívar finally returned to Venezuela. He went back to his family's hacienda and took up the life of a wealthy Creole farmer. However, Bolívar's quiet life would not last long. Revolution was in the air, and he would be at the center of it.

Bolívar was not the first Venezuelan to try to liberate the Spanish colony. In 1806, Francisco de Miranda, another Venezuelan, had tried to start a revolution against Spain. Miranda had traveled through the United States and Europe for years. He was a soldier and an adventurer. He had served in the armies of Spain and France. He had fought in the French Revolution and had become a general. He had traveled to the United States and met many leaders of the American Revolution, including George Washington, Benjamin Franklin, and Thomas Jefferson. Miranda was convinced that Venezuela and the rest of Spain's American colonies should be free.

Miranda arrived in Venezuela in February 1806 with 150 men and a fleet of three ships, two of which he got in Santo Domingo, and the third from the British navy. The Spanish authorities were alerted and stopped him before he could land on Venezuelan soil. He lost two of the ships and sixty of his men.

Venezuelan independence was a lifelong dream for Miranda, however, and he refused to accept defeat. He went to Barbados, an island in the Caribbean, where the British gave him more ships and more men. This time, Miranda landed his troops in Venezuela but found little local support. The Creoles, in particular, refused to rally behind him.

Miranda had spent a lifetime talking about independence, yet he failed now because he lacked support in his native land. The problem was that he had talked too much about equality. He had even suggested freeing the enslaved. Most Creoles in Venezuela, as in Mexico, did not want equality. They enjoyed the power of being second only to the Spaniards and did not want their relationship with the lower classes to change. All the Creoles wanted was to get rid of the upper class, the Spaniards. And so, unable to inspire these powerful Venezuelans with his zeal for independence, Miranda was driven away once more.

The First Venezuelan Republic

You know that in 1808, Napoleon overthrew the Spanish king and placed his brother Joseph on the Spanish throne. For Venezuelans, this meant they no longer had to worry about being disloyal to the true Spanish king if they pursued independence. By 1810, a group of Venezuelan Creoles was beginning to think Miranda was right about Venezuelan independence. Simón Bolívar became one of the leaders of these conspirators.



To the Creoles, Miranda was a troublemaker who might ruin them all.

Vocabulary

conspirator, *n.* a person who plans or participates with others in a crime

The conspirators first threw out the highest-ranking Spanish officer in the colony who had been appointed by Napoleon's brother, Joseph. As a result, the conspirators could declare that they were acting out of loyalty to Ferdinand VII, the deposed Spanish king. Of course, they really intended to make Venezuela independent.

Bolívar was sent to get help from Great Britain. He failed to get any money, but he did convince Miranda to come back to Venezuela and lead the revolution. By this time, Miranda was sixty years old, an advanced age for someone at this time. Miranda still believed in his dream of South American independence. Despite his age, he was also an able and experienced military leader. The would-be revolutionaries needed that experience to lead them in a fight against the Spanish army.

On July 5, 1811, the leaders of the rebellion declared Venezuela's independence and established what has become known as the First Republic. Meanwhile, the



The Venezuelan patriot, Francisco de Miranda, signed Venezuela's Act of Independence on July 5, 1811. However, the fight was not over. Venezuela would not become completely free of Spanish rule until 1821.

Spanish forces in Venezuela were organizing. In addition, many Venezuelan Creoles still opposed independence. Together, the Spanish troops and royalists fought back against the rebels. Royalists were people who supported the king and opposed independence.

The revolutionary army gained important victories, but there was no overwhelming support for the new government. At the same time, Bolívar and Miranda began to argue. Bolívar's supporters were Creoles. Miranda's strength came from the mestizos and the indigenous people. The two men had different views. Most important, perhaps, they were both strong-willed and proud, and each wanted the glory and the power of being Venezuela's leader. While the royalists gained strength, the quarrel between Miranda and Bolívar deepened.

The problems within the revolutionary movement were matched by uncertainty among the people. They were unsure of whom to support, the republicans or the royalists. Soon, an unexpected event gave them their answer.

The Earth Shakes

March 26, 1812, was an extraordinarily hot day, even for steamy Venezuela. Except for a pattering of rain, all was unusually quiet. Suddenly, the earth began to shake violently. A low rumble broke the silence as houses and buildings cracked and then collapsed. The screams of trapped and injured people pierced the air.

A huge earthquake had struck Venezuela. Caracas, the capital, and other areas under rebel control were hit the hardest. Nearly twenty thousand people were killed, including most of the rebel soldiers in Caracas. The capital and several other cities were nearly flattened, but the royalist-controlled towns were spared. The archbishop of Caracas, who was a royalist, preached that the earthquake was a message that God was on the side of the Spaniards. In the chaos that followed, the revolutionaries were defeated.

Vocabulary
archbishop, n. a high-ranking official in the Catholic Church

Miranda tried to negotiate with the Spanish authorities to let the rebels leave the country, but Bolívar and some of the other young officers claimed he was being disloyal. They turned him over to the Spaniards. Miranda died four years later in a Spanish prison. Meanwhile, the Spanish officials let Bolívar and his allies leave the country.

War to the Death

Bolívar had to flee Venezuela, but he was not through fighting. He went to New Granada, the colony next to Venezuela. Rebels in the capital, Bogotá (/boh'guh'tah/), had declared independence in 1811. Bolívar joined the rebels of New Granada. He was given command of a troop of soldiers at a place called Cúcuta (/koo'koo'tah/), near the Venezuelan border. He defeated the Spanish garrisons there and earned a promotion to general in the rebel army.

Vocabulary
garrison, n. troops stationed in a town or fort for the purpose of defense

Bolívar then convinced the leaders of New Granada to let him lead an army to liberate Venezuela. He met little resistance at first, but soon the fighting became brutal. Spanish commanders often executed the rebels they captured. Finally, Bolívar proclaimed: "Those executioners who call themselves our enemies have broken international law. . . . But the victims will be avenged [and] these executioners exterminated. . . . Our hatred knows no bounds, and the war shall be to the death!"

The fight became bloodier. Both sides committed acts of terror and cruelty. But Bolívar's declaration of "war to the death" aided the rebels. Venezuelans could no longer remain undecided about the war around them. They had to make up their minds, "Am I for independence, or am I for Spain?" Those who failed to choose a side could be mistaken for the enemy. Many joined the revolution.

Bolívar continued his march through Venezuela. He won major battles and reached Caracas in three months. The pro-independence people of

New Granada and Venezuela in the Early 1800s



The territory of New Granada would become the present-day countries of Panama, Colombia, and Ecuador.

Venezuela regarded Bolívar as a hero. That is when people first began calling him "The Liberator."

Bolívar had earned a quick victory, but the war was far from over. And it became even bloodier and crueler than it had been before.

The Andes Mountains form a high barrier on the western edge of South America bordering the Pacific Ocean. To the north lie vast plains called the Llanos (/yah'nohs/). The Orinoco River, one of South America's largest rivers, flows through the Llanos.

The Llanos were divided into huge ranches. Cowboys, called llaneros (/yah'neh'rohs/), tended the cattle. These llaneros organized a formidable army that supported the royalists. They were master horsemen, armed with long poles with knives strapped to the end. Their leader, José Tomás Boves (/boh'say/toh'mahs/boh'ves/), was a Spaniard, and he may have been the most bloodthirsty and ruthless leader in any of the wars for independence.



The Andes Mountains have the highest peaks in the Western Hemisphere.

Boves showed no mercy in war. Prisoners were automatically executed. In July 1814, Boves drove toward Caracas and forced Bolívar's troops to retreat back to New Granada. Things were not going well in New Granada, either. The French were recently driven from Spain, and King Ferdinand VII returned to the throne. Determined to restore his empire, Ferdinand sent an army of eleven thousand men to regain control of Venezuela and New Granada. It was the largest army Spain had ever sent to Latin America, and the rebels were overwhelmed. The Spanish commander was ruthless in destroying the rebels and their leaders. Bolívar escaped to Haiti, which had been independent since 1804.

Bolívar's Daring Plan

Bolívar may have been defeated, but he never gave up! He immediately began assembling a new army in Haiti, where he had the strong support of

Petion (/pay"tyawn/), the Haitian president. Petion had once been enslaved, and he asked two things in exchange for his support. First, Bolívar must recognize Haiti's government once he established his own government in South America. Second, Bolívar must free all enslaved people. Bolívar agreed, and Petion provided support that made the next stage in the Venezuelan independence movement possible.

Bolívar left Haiti with just two hundred soldiers in seven small ships. He tried to land on the Venezuelan coast, but the effort failed. He needed the Venezuelans to join his army, but most either supported the royalists or were indifferent to the war altogether. Realizing that he could not succeed, Bolívar changed his strategy. By this time, the llaneros were unhappy with Spanish rule. If he could gain their support, Bolívar might still win the war.

In July 1817, Bolívar sailed up the Orinoco River and set up headquarters in the town of Angostura (/ang"guhs"toor"uh/). It was a small, isolated town where the rebels could reorganize without interference from the Spaniards and royalists.



The Orinoco River is one of the longest rivers in South America.

The plan worked. The llaneros now favored independence and joined Bolívar. In addition, more than four thousand British volunteers joined the revolution. These troops were among the best in the rebel army. Now Bolívar was ready to try again to win independence for Venezuela and New Granada.

On to Bogotá!

Bolívar decided on a bold move. He would attack Bogotá, the capital of New Granada. Bogotá was tucked safely away in the distant Andean highlands. The Spanish leaders thought no rebel army would be able to cross the hundreds of miles of trackless country and climb the mountains to attack such an isolated place. But that is exactly why Bolívar did it.

In May 1819, Bolívar left Angostura with 2,500 men. Crossing the Llanos was worse than facing the Spaniards. The army endured rain, wind, and floods. Their clothing rotted, and their saddles and boots fell apart. One soldier later recalled, "For seven days we marched in water up to our waists." Soldiers were swept away in floods, lost in quicksand, and killed by disease.

Battles for South American Independence, 1817-1825



Forces led by Bolívar and Sucre defeated the Spanish and liberated, or freed, Venezuela and New Granada.

Matters got worse when they reached the mountains. All the horses died, and Bolívar lost many men. Hundreds died from exhaustion. The army abandoned everything but its guns. Even the artillery was left on the narrow, snow-covered, and icy mountain trails. But still, the army struggled on until finally, exhausted and out of supplies, they descended from the mountains into New Granada. There they were given fresh supplies and horses.

As Bolívar had hoped, his army surprised the Spanish troops. The battle of Boyacá (/boi'yah'kah/) was one of the most important in the entire campaign. The main Spanish army was beaten, and Bolívar marched into Bogotá almost without resistance. The people of Bogotá cheered Bolívar and welcomed him as a liberator.

Vocabulary

artillery, *n.* large guns that are used to shoot across long distances



Bolívar's army defeated Spanish troops and reached Bogotá. This painting shows Bolívar on route to the city.

Bolívar left behind a general from New Granada to establish a government there and then turned once again to the liberation of Venezuela.

Bolívar returned to Angostura where he joined forces with a new llanero chieftain, José Antonio Páez. The two of them led an army that met the royalists in the battle of Carabobo. Once again, Bolívar surprised the royalist forces by attacking from an unexpected direction. The victory ended most of the Spanish resistance in Venezuela. Four days later, on June 28, 1821, Bolívar marched into Caracas. Venezuela's independence had been won.

Bolívar's Dream

After more than ten years of struggle, two battles had turned the tide, winning independence for New Granada and Venezuela. With their independence, Bolívar was able to set in motion another dream for South America. He admired the United States and was impressed that the thirteen British colonies had united to form a single country. He dreamed of doing the same thing in South America. Uniting New Granada and Venezuela was the beginning. The new country was called Gran Colombia. Its first constitution was written in 1821, and Bolívar became the first president. However, this was just the beginning.

Bolívar next turned his attention to the south. Lima (/lee'muh/), Peru, had been the capital of Spanish South America for centuries, and it was a royalist stronghold. Capturing this city was a major objective on the road to independence for all of South America. But to get to Peru, the rebels would have to take the important city of Quito. Today, Quito is the capital of Ecuador.

José Antonio Sucre (/hoi'say'ahn'tone'yoh'koo'kraz/) was a native of Venezuela. He joined the revolution in 1810 and had followed Bolívar ever since. In 1820, Bolívar sent Sucre to Guayaquil (/gwye'ah'keel/), the main port city of Ecuador. There, he gathered an army to attack the Spanish forces stationed in Quito.

Sucre's army met the Spanish forces on May 24, 1822. The Spanish were defeated, and Ecuador was liberated. Now only Peru remained to be liberated. However, another liberator was already there!

José de San Martín had been fighting since 1813 to liberate southern South America. By 1823, his army had reached Lima. Although San Martín declared independence for Peru, his army was not strong enough to beat the large Spanish forces that remained in mountain fortresses.

San Martín and Bolívar met in Guayaquil in July 1822. San Martín wanted Bolívar's help in liberating Peru. No one knows for sure what was said at the meeting. Afterwards, however, San Martín took most of his army and marched to Chile—leaving behind some soldiers to help liberate Peru.

Bolívar went to Lima in September 1823. However,



José Antonio Sucre was a skillful and experienced soldier.



José de San Martín fought for many years to remove the Spanish from southern South America.

something was different: The Peruvians did not trust him. He was a Venezuelan, and he was the president of Gran Colombia. No one in Lima wanted Peru to become a part of Gran Colombia.

Bolívar feared that, if he left the city to pursue the Spanish army, the people of Lima would turn against him. As a result, he asked Sucre to once again lead the liberation army. Sucre's force met and defeated the Spanish army near the city of Ayacucho ('ah'yah'koo'choh) on December 9, 1824. Peru was finally freed from Spanish rule.

With the liberation of Peru, only an area called Upper Peru remained under Spanish control. By this time, Bolívar believed that Lima was safely under his control. He handed over the command to Sucre, who freed upper Peru in 1825. This victory completed the liberation of South America. The leaders of Upper Peru wanted their homeland to become independent. They named the new country Bolivia ('boh'lee'ee'uh), in honor of Bolívar, the Liberator. He wrote a constitution for the country, and Sucre became its first president.



This painting shows the Spanish officially surrendering to Sucre's forces. This action allowed Peru to become an independent country.

The End of Bolívar's Dream

Bolívar had brought liberty to much of South America. He had really hoped to achieve a united South America. Nevertheless, he had achieved a great deal. But then, in his moment of triumph, things turned against him.

Following his victory in Bolivia, Bolívar returned to Lima and found the Peruvians plotting against him. Bolivia had already established itself as an independent nation, and now Peru wanted to be independent as well. Back in Gran Colombia, conflicts were also arising. Bolívar hurried back to try to calm the storms that were raging there. He faced rebellions in Venezuela and unhappiness in Colombia. On top of all this, Bolívar was sick.

Bolívar proved to be a better general than he was a president. Bolívar's rule in Gran Colombia was too harsh, and he was resented by many of his former supporters. Finally, in 1830, Gran Colombia broke up into the three countries of Venezuela, Colombia, and Ecuador. Bolívar's dream of a united South America had failed.

Bolívar, near death and discouraged, resigned as president and left Bogotá for the coastal city of Santa Marta where he planned to take a ship to Europe. When he got to Santa Marta, he discovered that his old friend General Sucre had been killed by political rivals. Bolívar was heartbroken. He canceled his trip and went to stay with a friend. He died there in December 1830.

At the end, when it was clear that South America would never be united, Bolívar was very disheartened. His reported last words show the sting of rejection he felt. "Let us go!" he whispered with his last breath. "Let us go—the people do not want us in this land!"

SIMON BOLIVAR BIOGRAPHY SONG

CHORUS:

Simon Bolivar

He was destined to be a star

Liberated South America

Simon Bolivar

Born in New Granada, which is now called Venezuela
Simon was born to Creole parents, but they soon died
His uncle sent him to Spain to study
Where he met Maria Teresa his honey
They returned to his homeland
Where everything was grand
Until she died;
Until she died!

CHORUS:

Simon Bolivar

He was destined to be a star

Liberated South America

Simon Bolivar

Simon gave Europe a second chance, but this time he
checked into France
Napoleon was there - Simon was not impressed
The Enlightenment ideas caught his attention
Oh yeah, there's something I forgot to mention
Venezuela was controlled by Spain
And it was such a pain
He'd set them free;
He'd set them free!

CHORUS:

Simon Bolivar

He was destined to be a star

Liberated South America

Simon Bolivar

Now Francisco de Miranda was another Venezuelan
Who'd already fought for freedom from the grip of Spain
His plans had failed, one then another
Until Napoleon gave Spain to his own brother
Now things had gone to far
And with the help of Bolivar
They declared liberty
Liberty!!

Miranda was already getting older in his years
But Simon encouraged him to lead the fray
Sadly, they did not see eye to eye
Francisco and Simon started to fight
The Creoles loved Bolivar but
Miranda was fighting for the poor
They disagreed!
They disagreed!

BRIDGE

An earthquake struck the capital of Venezuela
Twenty thousand lives were lost
The people saw it as a sign from God
Revolution was sin and it came at a cost
Miranda died in jail and Bolivar fled
But never fear, our hero will return.

Now Simon led an army back into Venezuela
People started calling him El Libertador
Battles were hard, and Simon was often defeated
But he persevered until the mission was completed

He freed Venezuela
He freed Colombia
He freed Ecuador and Panama, too
He freed Peru and he freed Upper Peru,
Which they renamed Bolivia after Simon Bolivar

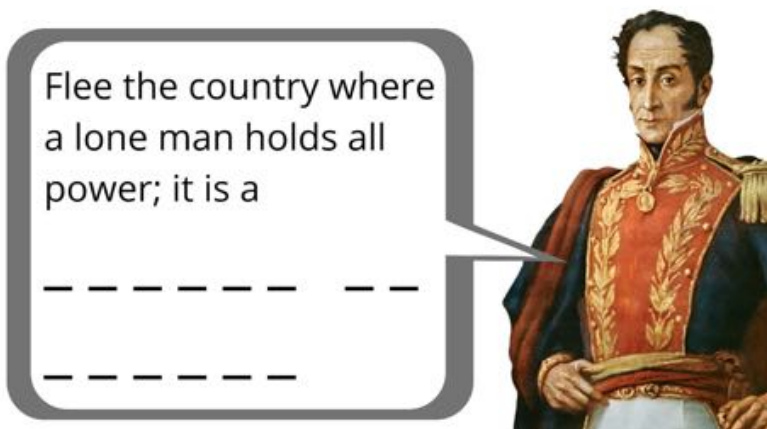
Simon Bolivar - He was destined to be a star
Liberated South America
Simon Bolivar

Simon Bolivar -Known as El Libertador
Liberated South America
Simon Bolivar

NAME _____ NUMBER _____ DATE _____

Finish the quote by Simon Bolivar by completing the questions below. You may use your notes and Chapter 4 to find your answers.

1. The _____ form a high barrier on the western edge of South America bordering the Pacific Ocean.
2. Simon Bolivar was born in _____, which is now called Venezuela.
3. After fleeing Venezuela, Bolivar met with _____, the president of Haiti.
4. While living in Spain, Bolivar fell in love with _____.
5. The _____, flows through the Llanos.
6. In the early days of the revolution, Bolivar worked with, and sometimes fought with _____.
7. Bolivar and his parents were _____, an upper class in South American colonies.
8. Bolivar's first love died of _____.
9. _____ joined the revolution in 1810 and later became the first president of Peru.
10. Bolivar sent Sucre to the town of _____, the main port city of Ecuador.
11. After facing the brutality of the llaneros, Bolivar signed a _____.
12. Early in the revolution, the llaneros remained loyal to Spain. One of their leaders, who was known for his brutality in battle was _____.
13. When the llaneros turned against Spain, Bolivar worked with their new leader _____ to defeat the royalists at Carabobo.
14. Simon Bolivar's last words were, "_____ - the people do not want us in this land."



Using at least **2 sentences**, what do you think this quote means?

QUINTUS ET



Quintus et Lūcia

Lūcia et Quintus in villā erant. Lūcia Quintō dixit,

"Afer candidātus optimus est. Afer multās villās et multās tabernās habet. Pompēiāni Afrō favent, quod vir dives et callidus est."

"minimē! Holcōnius candidātus optimus est," Quintus sorōri respondit. "Holcōnius est vir nōbilis. Pompēiāni Holcōniō crēdunt, quod pater senātor erat."

Quintus, quod erat irātissimus, ē villā discessit. Quintus sibi dixit,

"soror mea est stultissima. gēns nostra Holcōniō semper favet."

Quintus per viam ambulābat et rem cōgitābat. subitō parvam tabernam cōspexit, ubi scriptor habitābat. scriptor Sulla erat. Quintus, postquam tabernam vidit, cōsiliū cēpit. tabernam intrāvit et Sullam ad villam suam invitāvit.

postquam ad villam vērunt, Quintus Sullae mūrū ostendit.

"scribe hunc titulum!" inquit. "scribe 'Quintus et soror Holcōniō favent. Quintus et soror Holcōniō crēdunt.'"

Quintus scriptōri decem dēnariōs dedit.

"placetne tibi?" rogāvit Quintus.

"mihi placet," Sulla Quintō respondit. Sulla, postquam dēnariōs accēpit, titulum in mūrō scripsit.

candidātus candidate

favent favor, give support to

vir dives a rich man

vir nōbilis a man of noble birth

crēdunt trust, have faith in

sibi dixit said to himself

gēns nostra our family

rem cōgitābat was considering the problem

scriptor signwriter

cōsiliū cēpit

had an idea

mūrū wall

scribe! write!

titulum notice, slogan

placetne tibi?

does it please you?

does it suit you?

scripsit wrote

Name: _____

House: _____

Declension Practice W1D1

1st Declension

Latin nouns have different forms depending on how they function in a sentence. These forms are called *cases*. There are five patterns of noun cases. These patterns are called *declensions*. On this worksheet we are practicing the first declension.

Instructions: Study the following example, and then decline the noun *vīlla* in the practice section below. Afterwards, check your work with the answer sheet and make corrections in red pencil or ink.

Example

1st Declension Endings

	Singular	Plural
Nominative	-a	-ae
Genitive	-ae	-ārum
Dative	-ae	-īs
Accusative	-am	-ās
Ablative	-ā	-īs

1st Declension Forms of *īra*

	Singular	Plural
Nominative	īra	īrae
Genitive	īrae	īrārum
Dative	īrae	īrīs
Accusative	īram	īrās
Ablative	īrā	īrīs

Practice

Decline the noun *vīlla* (i.e., give me the noun *vīlla* with all of its endings). Note: the word *vīlla* is the in nominative singular.

	Singular	Plural
Nominative	vīlla	
Genitive		
Dative		
Accusative		
Ablative		

Flashcard Instructions:

Print the PDF. Fold each page down the middle along the dotted vertical line and cut the solid horizontal lines.

addo



I add

cogito



I think

credo



I believe (trust)

dives



rich

faveo



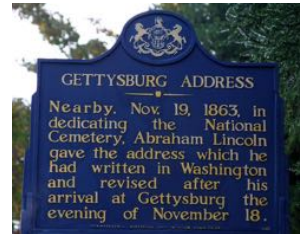
I favor

gens



family (tribe)

inscriptio



inscription

liberalis



generous

minime



no

murus



wall

nobilis



noble

noster



our

placeo



I am pleasing to (with dative)

primus



first

secundus



second

senator



senator

stultus



stupid

tertius



third

titulus



title (notice)

vir



man

Letter to 6th grade Parents

Dear Parents,

I have designed a plan of exercise for your scholars and a short, albeit difficult, passage to read over the weeks. The goal of the exercise log is to grow progressively stronger; the goal of the reading is to grow deeper in why we should grow strong. The reading may seem odd for Physical Education, so I want to take a few words to declare my intent.

To not narrow the scope of *Beowulf*, I do not wish to explicitly tell your scholars why we are reading it. To flatten or confine a masterpiece such as *Beowulf* with questions of “how it applies to PE” is the boring. My hope is to plant a great piece of art, whole and entire, into the imaginations of your scholars that will grow and bear fruit, perhaps not immediately, but in time. For you, dear parents, I will say that I chose this reading because *Beowulf* is magnanimous, showing us that strength is *for* something -- something *public*, not private. Reasons for exercise often are for private self-betterment, personal health, looks, and so on. These are not bad aims. The real aim of the athlete and the warrior, however, is not in these private endeavors, but in the public realm of defeating evil, saving the community, and upholding the good.

My hope is that this story will be, at least, a small expanse in the imagination of its readers.

Finally, I do hope that your scholar-athlete-warrior will read with relish and enjoy it as I do.

About the exercise log: I have designed a plan of exercise for your scholars over the weeks. The goal of the exercise log is to grow progressively stronger. After this week, students will find out that they will be competing not only against who they were yesterday by getting

better each week, but also against myself, Mr. Eberlein, and the rest of the students in their grade. The logs are my way of keeping track. I hope to have a weekly update of every student's progress. It should be a friendly way of all of us pushing each other forward.

For Truth,

Benjamin Corcoran

WEEK: MARCH 23-27

PE - Corcoran

EXERCISE	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Jumping Jacks	Reps:	Reps:	Reps:	Reps:	Reps:
Burpees	Reps:	Reps:	Reps:	Reps:	Reps:
Push - ups	Reps:	Reps:	Reps:	Reps:	Reps:
Planks	Time:	Time:	Time:	Time:	Time:
Air-squats	Reps:	Reps:	Reps:	Reps:	Reps:
Jumping Jacks	Reps:	Reps:	Reps:	Reps:	Reps:
Lie-down and Breathe	Time:	Time:	Time:	Time:	Time:

6th Grade ART- MONDAY

**You do NOT need to
draw the backgrounds.**





Continue to next page

(Please draw on this page)

(Please draw on this page)

(Please draw on this page)

NAME _____ NUMBER _____ DATE _____

CHARACTER QUOTE PRACTICE

Choose a character from the play we have read together in class. Find three separate quotes that teach the reader something about the character's thoughts, feelings, or personality traits. Then, explain how the quote achieves this. Your quotes should be in proper quote format, as instructed in Literature class. Please use complete sentences in your explanations.

Character _____

EXAMPLE: <i>"If this uncouth forest yield any thing savage, I will either be food for it or bring it for food to thee" (12).</i>	Explain how this quote gives the reader more information about the character: <i>Orlando speaks this line to Adam, when Adam is weak and cannot walk any farther into the forest. This shows Orlando's loyalty because even though Adam is his servant, Orlando is willing to risk his life to make sure Adam is fed.</i>
Quote 1:	Explain how this quote gives the reader more information about the character:
Quote 2:	Explain how this quote gives the reader more information about the character:
Quote 3:	Explain how this quote gives the reader more information about the character:

Daily Student Instruction Sheet

TUESDAY

ELA

Poetry(15 Minutes)

Literature (30 Minutes)

Grammar/Writing (30 Minutes)

Reading (20+ minutes)

Poetry

Goal/Objective: Students will continue learning “O Captain! My Captain” by Walt Whitman (See Monday)

Materials needed: “O Captain! My Captain” (See Monday’s section)

Specific Instructions (I=independent; PA=dependent):

- ☐ Read the poem aloud at least twice (I)
- ☐ Focus on committing the first stanza to memory (I)

Literature

Goal/Objective: Students will review the definition of suspense and analyze how Kenneth Grahame utilizes it in Chapter 3 of *The Wind in the Willows*

Materials needed: Chapter 3 of *The Wind in the Willows* (See Monday’s Section), Suspense Worksheet

Specific Instructions (I=independent; PA=dependent):

- ☐ Students should skim through the chapter to review the events (I)
- ☐ Complete the provided worksheet, pay special attention to the use of language that appeals to the reader’s emotions (I)

Grammar/Writing

Goal/Objective: Students will analyze gerunds through diagramming. Students will be able to describe the function of gerunds in particular sentences.

Materials needed: Review Notes, Diagramming Practice, Reflection Questions

Specific Instructions (I=independent; PA=dependent):

- ☐ Read over the review notes (I)
- ☐ Complete the diagramming practice (I)
- ☐ AFTER you have finished, look over the answer key. Correct your work in a different color pen (I)
- ☐ Answer the reflection questions. Parent assistance (PA) is not necessary for this activity, but students may benefit from being able to talk out their ideas before writing them out.

MATH

(30 Minutes)

Math

Goal/Objective: Students will review the formulas for volume of cylinders, which we covered prior to spring break. Students will apply these formulas to solve several math problems.

Daily Student Instruction Sheet

	<p><u>Materials needed:</u> Review notes, Volume of Cylinders worksheet, Answer key</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read the review notes, and then complete the review worksheet. (I) <input type="checkbox"/> Use the formulas and show their work on the worksheet. (I) <input type="checkbox"/> <i>After the <u>whole</u> page is completed</i>, use the answer key to check answers and correct errors. (I) <input type="checkbox"/> Complete the reflection questions. Parents may assist (PA) with this, if necessary.
<p>HISTORY (30 Minutes)</p>	<p><u>History</u></p> <p><u>Goal/Objective:</u> Students will compare and contrast the revolutions we have studied this year.</p> <p><u>Materials needed:</u> Revolution Summaries and Worksheet.</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Using the sheet provided, students will read through the summary reviews of the French Revolution, Haitian Revolution, Mexican Revolution and revolutions in South America. These are only brief summaries. (I) <input type="checkbox"/> Students will highlight or underline key information in each paragraph. They may also want to write down pieces of information about each revolution that they remember learning throughout the school year. <input type="checkbox"/> Students will use the chart on the worksheet page to write down at least one thing that makes each revolution unique. At the top of the page, students will find an example. Parent assistance (PA) is not necessary for this activity, but students may benefit from being able to talk out their ideas before writing them out. (I) <input type="checkbox"/> Finally, students will use the bottom half of the chart to make a list of three things that all four revolutions have in common with each other. Parent assistance (PA) is not necessary for this activity, but students may benefit from being able to talk out their ideas before writing them out. (I)
<p>LATIN (15 Minutes)</p>	<p><u>Latin</u></p> <p><u>Goal/Objective:</u> 1) Identify 1st declension noun forms; 2) Continue written translation of “Quintus et Lucia”</p> <p><u>Materials needed:</u> <i>Cambridge Latin Course</i> textbook; “Declension Practice W1D2” worksheet and answer sheet (included)</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> On the “Declension Practice W1D2” worksheet: <ul style="list-style-type: none"> <input type="checkbox"/> Identify the case (Nom, Gen, Dat, Acc, Abl) and number (singular or plural) of the five noun forms (I)

Daily Student Instruction Sheet

	<ul style="list-style-type: none"> ❑ Check work with the provided answer sheet and make corrections in red pencil or pen (I) ❑ Continue the written translation “Quintus et Lucia” (pg. 150 <i>Cambridge Latin Course</i> textbook), translating lines 5-11. (I) ❑ (Optional) Practice Q3U3 vocabulary for five minutes using either flashcards or https://quizlet.com/_7wpy2o (I)
OPTIONAL Music (15-20 Minutes) Drama (20 Minutes)	<p><u>Music (for Reepicheep and Pevensies only)</u></p> <p>Goal/Objective: Review features of the Treble Clef, increase note naming proficiency</p> <p>Materials needed: Note Naming Check #1 worksheet, blank staff paper</p> <p>Specific Instructions (I=independent; PA=dependent): I</p> <ul style="list-style-type: none"> ❑ Complete the Note Naming Check activity ❑ Practice naming the notes of the Treble Clef as fast as possible by timing yourself. Instructions are at the top of the page. ❑ Create words using the notes of the Treble Clef <ul style="list-style-type: none"> ❑ Bonus: write words related to food! <p><u>Drama (for Oakenshield and Baggins only)</u></p> <p>Goal/Objective: Students will analyze their favorite character’s quotes from their class play script.</p> <p>Materials needed: Worksheet, Script for <i>A Midsummer Night’s Dream</i> (Baggins) OR <i>As You Like It</i> (Oakenshield) - Scripts will be emailed separately from sixth grade packets.</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> ❑ Choose a character from the play we have read in class (I) ❑ Identify three separate quotes that tell the reader more about what that character thinks or feels. (I) ❑ Explain how each quote gives the reader insight into the character. (I)

Daily Student Instruction Sheet

Gerunds
 cellwork ^{SN} Playing ^{IL} is ^{PA} fun.

~~playing is fun~~

Gerund a verb functioning as a noun

- a gerund is a type of verbal
- a gerund will always end in -ing
- a gerund is always a NOUN

^{SN} ^{IL} ^{PA}
 Playing is fun

~~Playing~~ is fun

^{Sp} ^{TA} ^{P.O.}
 I love Swimming

I | love | ~~Swimming~~ ing

^{Adj} ^{SN} ^{IL} ^{PN}
 His hobby is Swimming

~~hobby~~ is ~~Swimming~~ ing

I was playing.

→ NOT A GERUND!

1/15
CON A
WI
TUES

Gerund Diagramming Practice

Subject: ^{b- SN} Jumping ^{IL} is ^{Adv} not ^{PA} easy.

Jumping | is | easy
X

Predicate Nominative: ^{Adv} That ^{SN} activity ^{IL} was ^{b- PN} jumping.

Activity | was | jumping
X

Direct object: ^{SN} Matthew ^{IV} did ^{Adv} not ^{TA} love ^{b- DO} jumping.

Matthew | did | love | jumping
X

Object of a preposition: ^{SP} I ^{IL} am ^{PA} afraid ^P of ^b jumping ^{OP}.

I am | afraid | jumping
X

Indirect object: ^{SP} You ^{IV} should ^{TA} give ^b jumping ^{IO} a ^{PA} chance ^{DO}.

You | should | give | chance
X

Merunds Continued

Diagramming key

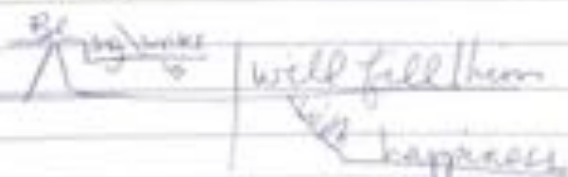
^{GM} ^{DO} ^{IT} ^{AA} ^{Adv} ^{Adv} ^{PN}
 [Writing stories] is the alligator's new hobby



^{AA} ^{SN} ^{IT} ^{Adv} ^{PA} ^P ^{OP} ^{Adv}
 The alligator is very skilled in singing happily



^G ^{SN} ^{AA} ^{PN} ^{IV} ^{TA} ^{DO} ^P ^{OP}
 Being a writer will fill him with happiness



[G-SN P UP] IL AA ~~PN~~ P AA OP
 [Going to bed] was a struggle for the gator.
 G-O ing to bed | was/struggle | the/gator

Adj G-SN [Careful writing] IL Adj PN
 [Careful writing] is his destiny
 writing ing | is/destiny

SN TA [G-DO DO] P
 Emma enjoys eating watermelon } beside
 on UP the river

Emma | enjoys | eating/ing/watermelon
 the/river

WK 1 Tuesday

Label and Diagram each sentence. If you do not label the sentence completely, you will not demonstrate complete mastery of the concepts!

1. The rhinoceros loved living in the flatlands of Southern Africa.

2. The giraffe was not fond of eating the leaves on the ground.

3. Chasing antelopes is the lion's favorite activity.

4. The zebras continued running and jumping throughout the wide plains.

Reflection Questions:

Answer each question in one to two complete sentences.

1. After checking your work, focus on one mistake you made, especially if that mistake had to do with diagramming gerunds. Explain your mistake and brainstorm how you can fix it in the future.

2. In question 2, which word is being modified by the prepositional phrase “on the ground.” Explain how you know.

3. Explain the function of the gerund in question 1. (Think: what noun job is it doing?) Explain how you know.

Name: _____

Number: _____ Date: _____

The Wind in the Willows

Suspense Review Worksheet

Suspense: *The intense feeling that an audience goes through while waiting for the outcome of certain events.*

Review Chapter 3 of The Wind in the Willows.

1. Using direct quotations, identify two passages where the author builds suspense in this chapter:

A. _____

B. _____

2. Select one of the direct quotations above, what is the context? Briefly summarize the events leading up to and following the selected passage.

3. What do you think the author is trying to accomplish by building suspense in this passage?

Volume of Cylinders

Just like prisms, cylinders have 2 parallel, congruent bases. Just like prisms, cylinders have height which is the distance between the bases.

Volume of Prisms

$$V = BH$$

polygon base

Volume of Cylinders

$$V = \pi r^2 H$$

circular base

Examples Use $\pi \approx 3.14$



$$B = \pi r^2$$

$$B = \pi (5)^2$$

$$B = 25\pi \text{ in}^2$$

$$H = 4 \text{ in}$$

$$V = 25\pi \times 4$$

$$V = 100\pi \text{ in}^3$$

$$V = 314 \text{ in}^3$$



$$B = \pi r^2$$

$$B = \pi (2)^2$$

$$B = 4\pi \text{ ft}^2$$

$$H = 10 \text{ ft}$$

$$V = 4\pi \times 10$$

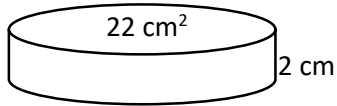
$$V = 40\pi \text{ ft}^3$$

$$V = 125.6 \text{ ft}^3$$

Volume of Cylinders Independent Practice (Not to scale)Volume of a Prism: $V = B \times H$ Area of a Circle: $A = \pi r^2$ Volume of a Cylinder: $V = \pi r^2 H$

If you use separate paper then show work here that proves how to use formulas! For #s 3 and 4, leave in terms of π until the very last step. Do not round!

1.

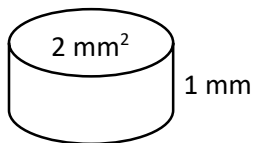


$$B = \frac{22 \text{ cm}^2}{\text{Units! } \uparrow}$$

$$H = \text{Units! } \uparrow$$

$V = \text{Units! } \uparrow$

2.

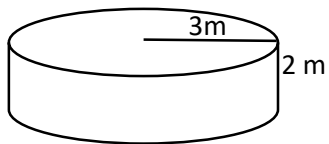


$$B = \frac{2 \text{ mm}^2}{\text{Units! } \uparrow}$$

$$H = \text{Units! } \uparrow$$

$V = \text{Units! } \uparrow$

3.



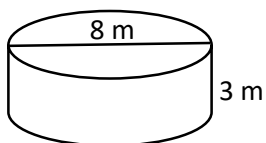
$$B = \frac{\pi}{\text{Units! } \uparrow}$$

$$H = \text{Units! } \uparrow$$

$$V = \pi \text{ m}^3$$

$V = \text{Units! } \uparrow$

4.



$$B = \frac{\pi}{\text{Units! } \uparrow}$$

$$H = \text{Units! } \uparrow$$

$$V = \pi \text{ m}^3$$

$V = \text{Units! } \uparrow$

Reflection Questions: Use complete sentences.

Look over your work. You should only see a π on B (Area of the Base) and the first step of V (Volume of the Cylinder) on #'s 3 and 4.

Why is there no π on the height?

Could the height of a cylinder ever be π ? Why? (Hint: Remember that π is just a special number.)

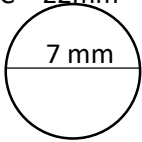
Optional Extra: Explore π ! 3.1415926535...

Mathematicians have been studying π for thousands of years! Pi is an irrational number. That means no fraction can perfectly represent it. The number π is equal to the circumference of a circle divided by the diameter of a circle or $\frac{C}{d}$. In class, we used $\frac{22}{7}$ as one estimate for π . It's useful but it's only accurate to the hundredths place. Try this estimate of π that is correct to the millionths place!

$\frac{22}{7}$

$\frac{392699}{125000}$

C = 22mm



	3.142
7	22.00
	<u>-21</u>
	10
	<u>-7</u>
	30
	<u>-28</u>
	20
	<u>-14</u>

WHAT IS A REVOLUTION? - SUMMARY REVIEW

This year, we have studied the French Revolution, the Haitian Revolution, the Mexican Revolution and the revolutions in South America. Today, read a brief description of each revolution below, then complete the chart comparing and contrasting each one.

FRENCH REVOLUTION: The French Revolution was a revolution in France from 1789 to 1799. The government before the revolution was called the "Ancient (old) Regime" and consisted of three Estates: the clergy (First Estate), the nobility (Second Estate), and the common people (Third Estate). The ideas of the Enlightenment were beginning to make the ordinary people want more power. They could see that the American Revolution had created a country in which the people had power, instead of a king.

The uprising began at a meeting of the Three Estates, when the members of the Third Estate were treated unfairly. In a series of events, the people were able to take control, establishing a new government and eventually putting many aristocrats to death. After King Louis XVI was executed in 1793, many different groups tried to take power, leading to violence and bloodshed in France.. The revolution ended when Napoleon Bonaparte took power in November 1799. In 1804, he became Emperor.

MEXICAN REVOLUTION: The battle for Mexican Independence, was an armed conflict between the people of Mexico and Spanish authorities, which started in 1810. The Mexican War of Independence movement was initially led by Miguel Hidalgo, a priest and teacher.

Though three different classes of people (Creole, Mestizo, and Indigenous) were upset with Spanish rule, Hidalgo encouraged revolution among the indigenous people of Mexico. Supported by Juan Aldama and Ignacio Allende, Hidalgo traveled throughout Mexico, attacking villages and gaining followers.

Hidalgo was killed before Mexico achieved independence. A long line of leaders followed, including Augustin de Iturbide. Iturbide was a former Spanish soldier who became sympathetic to the revolution. He declared Mexico's independence from Spain in 1821.

After the revolution, Mexico experienced instability as new leaders like Santa Anna, Benito Juarez, Porfirio Diaz, and others took control.

HAITIAN REVOLUTION: The Haitian Revolution (1791–1804) was a conflict in the French colony of Saint-Domingue.

Slaves initiated the rebellion in 1791 and by 1803 they had succeeded in ending not just slavery but French control over the colony. The Haitian Revolution, however, was much more complex, consisting of several revolutions going on simultaneously. These revolutions were influenced by the French Revolution of 1789, which would come to represent a new concept of human rights, universal citizenship, and participation in government.

The revolution led to the abolition of slavery in Haiti and the formation of Haiti as the first modern republic ruled by Africans. The main leaders were former slaves Toussaint L'Ouverture and Jean-Jacques Dessalines. The Haitian Revolution led to Haiti being the second nation in the Americas (after the United States) formed from a European colony. Dessalines was not a strong leader. He eventually declared himself emperor and the people were oppressed once more.

REVOLUTIONS IN SOUTH AMERICA: In the early 1800s, the people of South America were unhappy with Spanish rule. The majority of people were poor and had very few rights. While living in France, a Creole from Venezuela named Simon Bolivar, studied the same Enlightenment ideas that inspired the American and French Revolutions. Wanting freedom for his people, he returned to Venezuela, where he fought for independence with Francisco de Miranda.

Bolivar and Miranda disagreed on the goals of the revolution. After an earthquake hit Venezuela, the people began to distrust the revolution, believing that God was punishing the country. Bolivar fled to Haiti, where he received aid from their president.

After many years, Bolivar was able to secure independence for Venezuela. His efforts, combined with the help of other revolutionaries, gained independence for Ecuador, Colombia, Peru, Bolivia, and Panama. Bolivar had dreamed of uniting South America as one country, but this goal was never

	achieved.
--	-----------

NAME _____ NUMBER _____ DATE _____

WHAT IS A REVOLUTION? - WORKSHEET

Using the organizer below, write one thing that makes each of the revolutions unique. *For example, the American Revolution (not included below) is unique because the colonists were unhappy with the taxes they were paying. The revolutions we studied didn't place an emphasis on taxation.*

After completing the top of the chart, make a list of at least three things that these revolutions had in common.

As you consider each revolution, think about the particular things people were fighting for or against, and the changes they wanted to see.

FRENCH REVOLUTION	HAITIAN REVOLUTION	MEXICAN REVOLUTION	SOUTH AMERICAN REVOLUTIONS
<p>COMMON TO ALL FOUR REVOLUTIONS:</p> <p>1.</p> <p>2.</p> <p>3.</p>			

Name: _____

House: _____

Declension Practice W1D2

1st Declension

Latin nouns have different forms depending on how they function in a sentence. These forms are called *cases*. There are five patterns of noun cases. These patterns are called *declensions*. On this worksheet we are practicing the first declension.

Instructions: Identify the case (Nominative, Genitive, Dative, Accusative, Ablative) and number (singular, plural) of the following nouns. If there are multiple correct answers, choose one and write it.

Try to do this from memory, but use yesterday's worksheet to recall the 1st declension endings if you need to. Afterwards, check your work with the answer sheet and make corrections in red pencil or ink.

Practice

	Case	Number
1. tabernās		
2. villā		
3. Lūciae		
4. vīam		
5. puellīs		

Ex:



Name: _____

Date: _____



House: _____

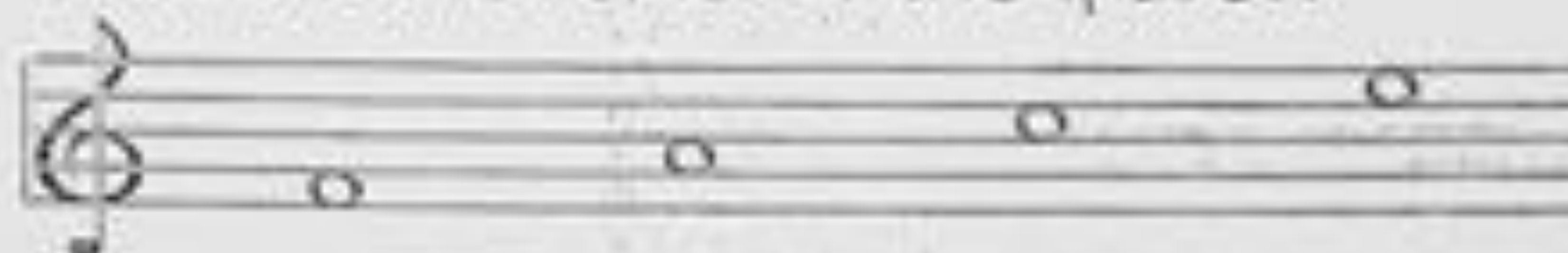


Name: _____

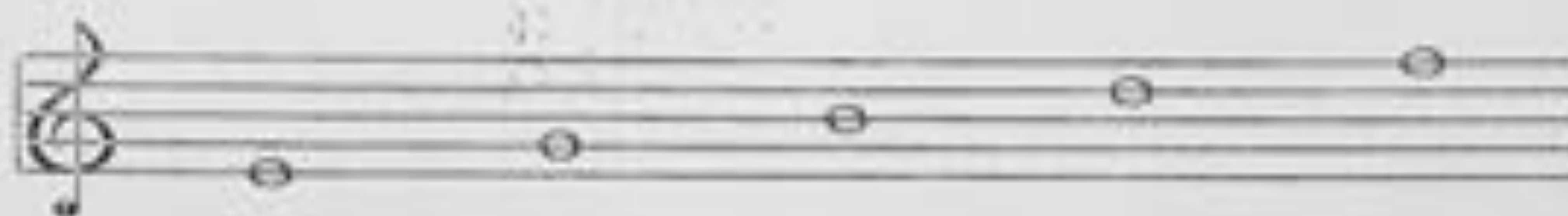
Teacher: _____

Note Naming Check #1

1. What is  called? _____
2. What is  called? _____
3. What are the names of the spaces?



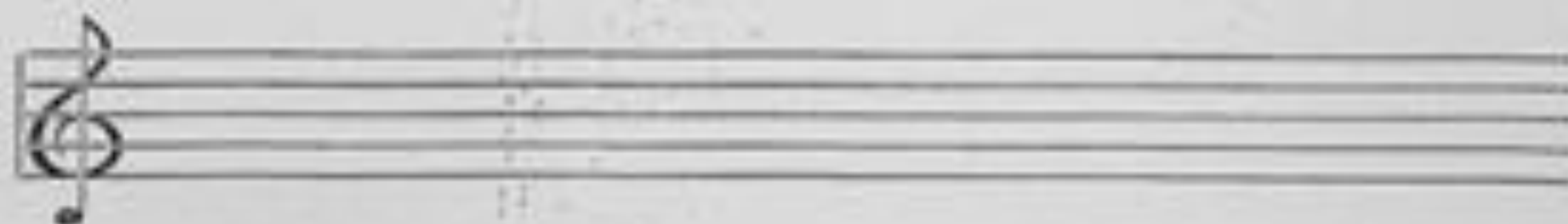
4. What are the names of the lines?



5. Name the notes shown (put answers on lines below the staff).



6. Show where the notes are on the staff (use a whole note).



A

D

G

F

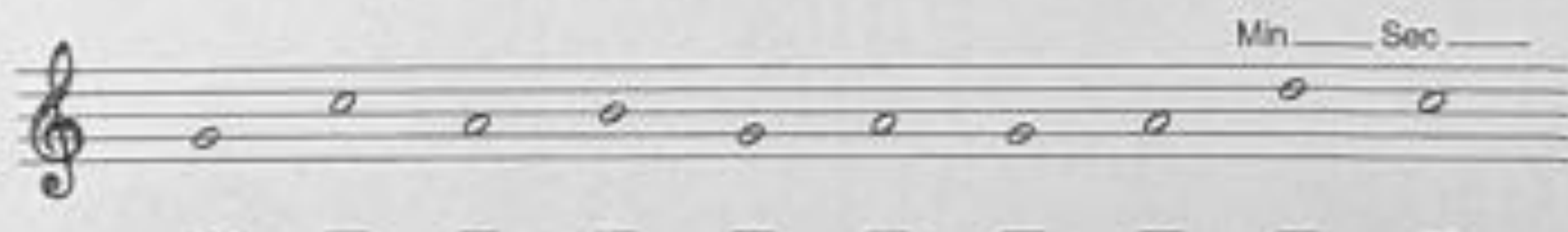
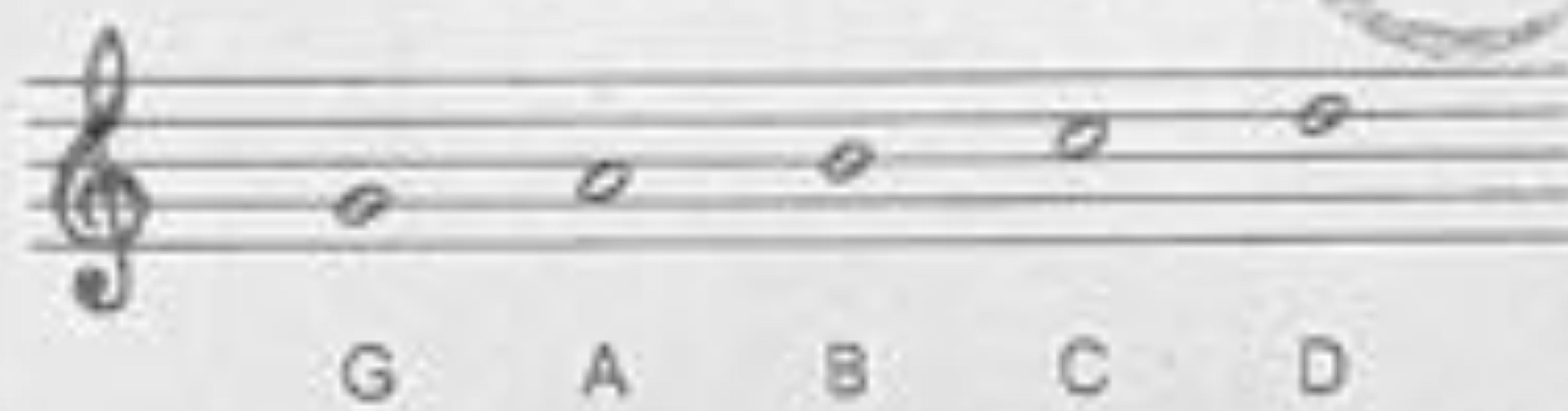
B

At This Activity

Ready, Set, Go! note naming speed test will challenge students to develop speed and accuracy in their note naming skills. With the clock ticking, students will name 10 notes as fast as they can. When they complete the line they record their time (incorrect answers add 5 seconds to their score). Try again. Beginner Level: 60 seconds/10 notes - Intermediate: 30 seconds/10 notes - Advanced Level: 10 seconds/10 notes.

Treble Clef (G Clef)/G Position

Ready, Set, Go!



NAME _____ NUMBER _____ DATE _____

CHARACTER QUOTE PRACTICE

Choose a character from the play we have read together in class. Find three separate quotes that teach the reader something about the character's thoughts, feelings, or personality traits. Then, explain how the quote achieves this. Your quotes should be in proper quote format, as instructed in Literature class. Please use complete sentences in your explanations.

Character _____

EXAMPLE: <i>"If this uncouth forest yield any thing savage, I will either be food for it or bring it for food to thee" (12).</i>	Explain how this quote gives the reader more information about the character: <i>Orlando speaks this line to Adam, when Adam is weak and cannot walk any farther into the forest. This shows Orlando's loyalty because even though Adam is his servant, Orlando is willing to risk his life to make sure Adam is fed.</i>
Quote 1:	Explain how this quote gives the reader more information about the character:
Quote 2:	Explain how this quote gives the reader more information about the character:
Quote 3:	Explain how this quote gives the reader more information about the character:

Daily Student Instruction Sheet

WEDNESDAY

ELA

Poetry(15 Minutes)

Literature (30 Minutes)

Grammar/Writing (30 Minutes)

Reading (20+ minutes)

Poetry

Goal/Objective: Students will continue learning “O Captain! My Captain” by Walt Whitman

Materials needed: “O Captain! My Captain” (See Monday’s section)

Specific Instructions (I=independent; PA=dependent):

- ☐ Read the poem aloud at least twice, reciting from memory as much as possible (I)
- ☐ Focus on committing the first stanza to memory (I)

Literature

Goal/Objective: Students will review the definitions of tone and mood and analyze how Kenneth Grahame utilizes them in Chapter 3 of *The Wind in the Willows*

Materials needed: Chapter 3 of *The Wind in the Willows* (See Monday’s section), Tone and Mood Worksheet

Specific Instructions (I=independent; PA=dependent):

- ☐ Students should skim through the chapter to review the events (I)
- ☐ Complete the provided worksheet, pay special attention to the use of language that establishes the emotional setting or reveals the author’s attitude (I)

Grammar/Writing

Goal/Objective: Students will analyze participles through diagramming. Students will describe the function of participles in particular sentences.

Materials needed: Review Notes, Diagramming Practice, Reflection Questions

Specific Instructions (I=independent; PA=dependent):

- ☐ Read over the review notes (I)
- ☐ Complete the diagramming practice (I)
- ☐ AFTER you have finished, look over the answer key. Correct your work in a different color pen (I)
- ☐ Answer the reflection questions. Parent assistance (PA) is not necessary for this activity, but students may benefit from being able to talk out their ideas before writing them out.

MATH

(30 Minutes)

Math

Goal/Objective: Students will review the formulas for surface area, which we covered prior to spring break. Students will apply these formulas to solve several math problems.

Daily Student Instruction Sheet

	<p><u>Materials needed:</u> Review notes, Surface Area worksheet, Answer key</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read the review notes, and then complete the review worksheet. (I) <input type="checkbox"/> Use the formulas and show their work on the worksheet. (I) <input type="checkbox"/> <i>After the <u>whole</u> page is completed</i>, use the answer key to check answers and correct errors. (I) <input type="checkbox"/> Complete the reflection questions. Parents may assist (PA) with this, if necessary.
<p>SCIENCE (30 minutes)</p>	<p><u>Science</u></p> <p><u>Goal/Objective:</u> Review some of the Pre-Socratic philosophers</p> <p><u>Materials needed:</u> Copies of the pages from <u>The Nature of Science</u>, teacher notes, student worksheet, answer key</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read the selections from the textbook and look over the teacher notes (I) <input type="checkbox"/> Complete the student worksheet, referencing the textbook and the notes as needed (I) <input type="checkbox"/> Check your answers with the provided answer key (I) <input type="checkbox"/> Fill out the reflection questions on the back page. Parents may assist with this (PA) as needed, especially by talking through the questions orally before the students write their answers.
<p>LATIN (15 Minutes)</p>	<p><u>Latin</u></p> <p><u>Goal/Objective:</u> 1) Produce 2nd declension noun forms; 2) Continue written translation of "Quintus et Lucia"</p> <p><u>Materials needed:</u> <i>Cambridge Latin Course</i> textbook; "Declension Practice W1D3" worksheet and answer sheet (included)</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> On the "Declension Practice W1D3" worksheet: <ul style="list-style-type: none"> <input type="checkbox"/> Decline the word <i>murus</i> (I) <input type="checkbox"/> Check work with the provided answer sheet and make corrections in red pencil or pen (I) <input type="checkbox"/> Continue the written translation "Quintus et Lucia" (pg. 150 <i>Cambridge Latin Course</i> textbook), translating lines 12-15. (I) <input type="checkbox"/> (Optional) Practice Q3U3 vocabulary for five minutes using either flashcards or https://quizlet.com/_7wpy2o (I)
<p>OPTIONAL Art (15 minutes)</p>	<p><u>Art</u></p> <p><u>Goal/Objective:</u> Review color theory</p> <p><u>Materials needed:</u> pencil, colored pencils</p>

Daily Student Instruction Sheet

PE (15 minutes)	<p>Specific Instructions (I=independent; PA=dependent):</p> <ul style="list-style-type: none">❑ Complete the worksheets (included) on color theory (mixing colors and completing the color wheel, answer the questions about color theory). (I)❑ NOTE: You may need to look up the <u>full color wheel</u> online if you are printing/receiving this packet in black and white. (PA) <p><u>PE</u></p> <p>Goal/Objective: Continue log</p> <p>Materials needed: Log</p> <p>Specific Instructions (I=independent; PA=dependent):</p> <ul style="list-style-type: none">● Meet baseline reps for all exercises (I)
-----------------	---

Participles

Bellwork: Looking at his son, running Aeneas carried his father.

Participle: A verbal which functions as an adjective.

- always an adjective
- ends in -n, -d, -t
- Construct an example for each word ending.

Thus: running, baked, burnt, hidden.

Note: All of these words can be converted into a normal verb form.

running \Rightarrow runs, baked \Rightarrow bakes

burnt \Rightarrow burns, hidden \Rightarrow hides

That is what makes them participles.

P-Adj SN TA Adj D.O.
Running Aeneas carried his father.

Participles will always have the same label

Aeneas | carried | father
Running

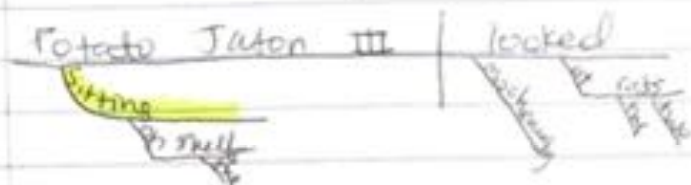
SP TA DO P Adj P-adj OP
He held the hand of his frightened son.

He | held | hand
of son
his frightened

SP HV adv IC P adj P-adj OP
He was not looking at his burnt city.

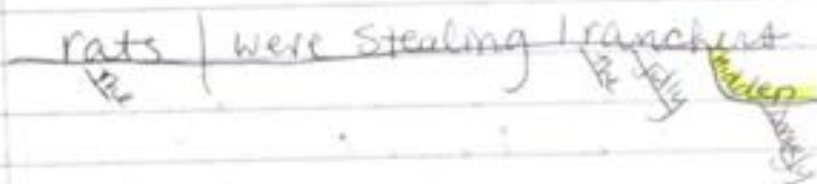
He | was | looking
at city
his burnt

Participle ending in -ing modified by a prepositional phrase
 Potato ^{SN} Jason ^P III, ^{P-Adj} sitting ^P on ^{Adv} the shelf, ^{IC} looked
 mischievously ^{Adv} at ^P the ^{Adv} two ^{Adv} rats.

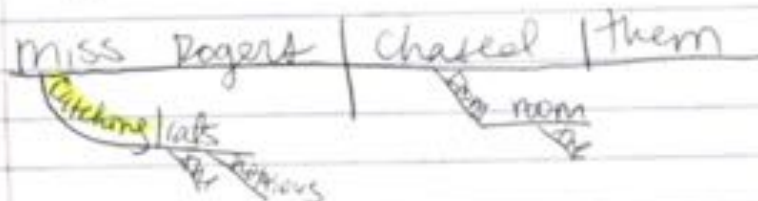


Participle ending in -n modified by an adverb.

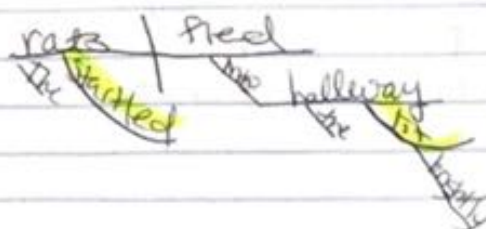
^{AN} the ^{SN} rats ^{IN} were ^{TP} stealing ^{AN} the ^{ADJ} ~~jolly~~ ^{ADJ} ~~ranchers~~ ~~hatted~~
~~snuggly~~ ^{adv} snuggly ^{ADJ} hidden ^{ADJ} jolly ^{DO} ranchers.



Participle ending in -ing which takes a D.O.
 Miss Rogers, ^{SN} ^{PS Adj} ^{TR} ^{DO} ^{TR} ^{DO} ^{P from}
 catching the notorious rats, chased them ~~from~~
^{TR} ^{OP}
 of the room.



Participle ending in -t and participle ending in -d



Participles VS. Gerunds.

SP IN adv IN to DO DO
I do not enjoy kicking alligators.

I | do enjoy | kick ing alligators

P. Adj ~~AA~~ SN IC P ~~AA~~ OP
Kicking the alligators danced through the night

alligators | danced
Kicking through night

Differences:

Gerund

- Always a noun
- label changes depending on what noun job the gerund is doing

Participle

- always an adj
- label will always be the same
- sometimes does not end in an -ing
- describes a noun

WK 1 Wednesday

Label and Diagram each sentence. If you do not label the sentence completely, you will not demonstrate complete mastery of the concepts!

1. The sea turtle swam past the sea urchins swaying in the water.
2. The satisfied sea turtle had recently eaten a juicy lobster for lunch.
3. Murmuring at the boldness of the murderous turtle, a clown fish bumped into him rudely.
4. The turtle, ignoring the angered fish, moved lazily through the water.

Reflection Questions:

Answer each question in one to two complete sentences.

1. After checking your work, focus on one mistake you made, especially if that mistake had to do with diagramming participles. Explain your error and brainstorm how you can fix it in the future.

2. In question 2, how do you know that the word “satisfied” is a participle and not a regular adjective?

3. In question 4, there are two participles. Explain which noun each is modifying and what adjective question it is answering.

Name: _____

Number: _____ Date: _____

The Wind in the Willows

Tone & Mood Review Worksheet

Mood: *The atmosphere of a literary work. It provides the emotional setting of the work.*

Tone: *The attitude of an author to a certain character, subject, or theme.*

Review Chapter 3 of The Wind in the Willows.

1. Based on your reading of Chapter 3, what is the author's tone concerning the Wild Wood? What is his attitude about this location?

A. _____

Support this answer with evidence from the text (a direct quotation is not required)

B. _____

2. Based on your reading of Chapter 3, what is the mood established in the Wild Wood? What emotion is the author primarily trying to get the reader to feel?

A. _____

Support this answer with evidence from the text (a direct quotation is not required)

B. _____

3. How are imagery and suspense used to establish the mood? How are these three ideas related?

Surface Area of Prisms

The surface of a prism has 2 bases connected by rectangles. Those rectangles are the lateral sides.

Always parallel & congruent

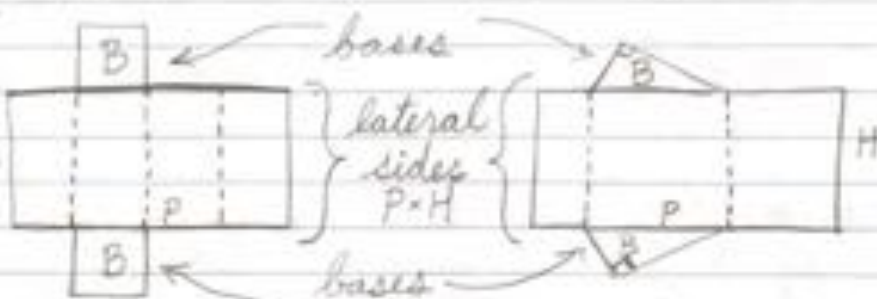
Polyhedron



Height is the distance between the bases.



Net of Polyhedron



$$B = b \cdot h = 3 \cdot 3 = 9 \text{ m}^2$$

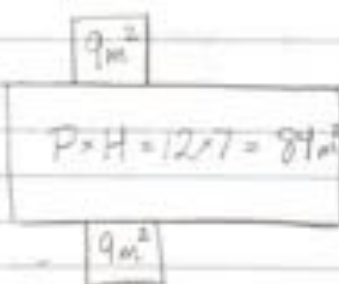
$$P = \text{sum of base edges} = 3 + 3 + 3 = 12 \text{ m}$$

$$H = 7 \text{ m}$$

$$B = \frac{1}{2} b \cdot h = \frac{1}{2} \cdot 5 \cdot 12 = 30 \text{ m}^2$$

$$P = \text{sum of base edges} = 5 + 12 + 13 = 30 \text{ m}$$

$$H = 6 \text{ m}$$

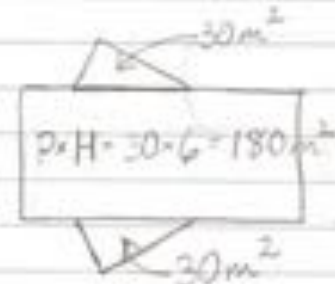


$$SA = 2B + P \cdot H$$

$$SA = 2 \cdot 9 + 12 \cdot 7$$

$$SA = 18 + 84$$

$$SA = 102 \text{ m}^2$$



$$SA = 2B + P \cdot H$$

$$SA = 2 \cdot 30 + 30 \cdot 6$$

$$SA = 60 + 180$$

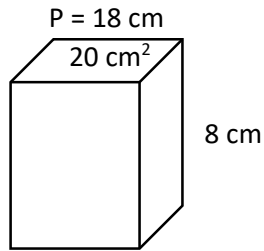
$$SA = 240 \text{ m}^2$$

Surface Area of Prisms Independent Practice (Not to scale)

Surface Area of a Prism: $SA = 2B + Ph$ Always show units for each step.

If you use separate paper then show work here that proves how to use formulas!

1.



$$B = \underline{\hspace{2cm}} 20 \text{ cm}^2$$

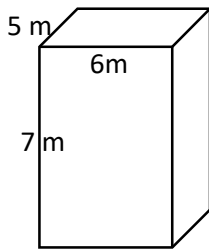
$$P = \underline{\hspace{2cm}} 18 \text{ cm}$$

$$H = \underline{\hspace{2cm}}$$

$$SA = \underline{\hspace{2cm}}$$

Units! ↑

2.



$$B = \underline{\hspace{2cm}}$$

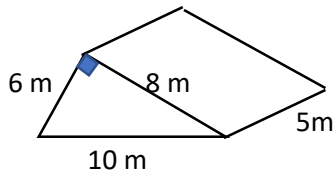
$$P = \underline{\hspace{2cm}}$$

$$H = \underline{\hspace{2cm}}$$

$$SA = \underline{\hspace{2cm}}$$

Units! ↑

3.



$$B = \underline{\hspace{2cm}}$$

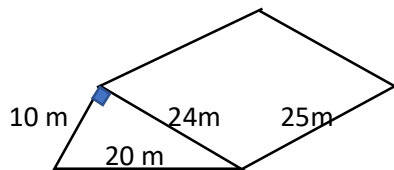
$$P = \underline{\hspace{2cm}}$$

$$H = \underline{\hspace{2cm}}$$

$$SA = \underline{\hspace{2cm}}$$

Units! ↑

4.



$$B = \underline{\hspace{2cm}}$$

$$P = \underline{\hspace{2cm}}$$

$$H = \underline{\hspace{2cm}}$$

$$SA = \underline{\hspace{2cm}}$$

Units! ↑

Reflection Questions: Use complete sentences.

Surface Area of a Prism: $SA = 2B + PxH$

Why does the rectangular prism have 4 lateral sides but the triangular prism has 3 lateral sides?

How many lateral sides would a trapezoidal prism have? Why?

Optional Extra: Nets

Find an extra cardboard box around your house in the shape of a rectangular prism. Gently take it apart so that it lays open and flat in a net. When cardboard boxes are made they have to give the net of the prisms extra parts that overlap so that they can be glued together. Which pieces are part of the rectangular prism's net and which parts are extra?

THE Fragments^{OF} Heraclitus

39: You have to look to see the beauty of nature

90: Everything needs fire (Fire)

74: Nothing created the cosmos, because it always has existed & will exist = "an ever-living fire"

76: The 4 Elements are intertwined:



82: Fire needs fuel to keep going, and is satisfied by the fuel, but then still needs more and more

① Parmenides, "On Nature" Thurs.



Parmenides goes on this journey to learn 2 things:

①

TRUTH:

Being IS ;

○ no possibility
of a void or a
non-existence

②

OPINIONS of the
"deaf and blind":

Non-existence (non-being)
and Existence (being)
both are

Democritus

Monday

- ① What are the two principles underlying the cosmos according to Democritus?

The two principles underlying the cosmos are the FULL (what is) ~~is~~ and the VOID (what is not).

- ② What are the three differences involving bodies and void that can explain ALL differences?

The three differences involving bodies (FULL) and void are shape, arrangement, and position.

- ③ What is the void? What kind of things are separated by the void?

The void is the space in between atoms (the FULL). The void separates different atoms from each other so that they make different shapes, arrangements, and positions.

- ④ Would Parmenides agree with Democritus?

Parmenides would not agree because he says that there is no void (non-being).

Heraclitus' Fragments

39

Nature loves to hide.

90

All things are an equal exchange for Fire and Fire for all things, as goods are for gold and gold for goods.

74

The world [*kosmos*], the same for all, none of the gods nor of humans has made, but it was always and is and shall be: an ever-living fire being **kindled** in measures and being **extinguished** in measures.

kindled – set on fire,
stirred into flame

extinguished – put out

76

The death of earth is to become water, and the death of water is to become air, and the death of air is to become fire, and reversely.

82

Fire is **want** and **satiety**.

want – sense of desire,
need

satiety – satisfaction of
desire or need

63

We step into and we do not step into the same rivers. We are and we are not.

45

Things taken together are whole and not whole, being brought together and brought apart, in tune and out of tune; out of all things there comes a unity, and out of a unity all things.

****Use complete sentences****

1. What is the 1st principle of the cosmos according to Heraclitus?

2. What are the two principles of the cosmos according to Democritus?

3. What are the two things that Parmenides needs to learn?

4. Whom does Parmenides meet in the “Abode of Light”?

5. What is the “end and the beginning” of everything according to Heraclitus?

6. According to Democritus, what is the void?

Reflection Questions:

1. How is Parmenides' philosophy different from that of the other Pre-Socratics?

2. Compare and contrast the philosophy of Parmenides with the philosophy of Democritus.

Name: _____

House: _____

Declension Practice W1D3

2nd Declension

Latin nouns have different forms depending on how they function in a sentence. These forms are called *cases*. There are five patterns of noun cases. These patterns are called *declensions*. On this worksheet we are practicing the second declension.

Instructions: Study the following example, and then decline the noun *mūrus* in the practice section below. Afterwards, check your work with the answer sheet and make corrections in red pencil or ink.

Example

1st Declension Endings

	Singular	Plural
Nominative	-us	-ī
Genitive	-ī	-ōrum
Dative	-ō	-īs
Accusative	-um	-ōs
Ablative	-ō	-īs

1st Declension Forms of *amīcus*

	Singular	Plural
Nominative	amīcus	amīcī
Genitive	amīcī	amīcōrum
Dative	amīcō	amīcīs
Accusative	amīcum	amīcōs
Ablative	amīcō	amīcīs

Practice

Decline the noun *mūrus* (i.e., give me the noun *mūrus* with all of its endings). Note: the word *mūrus* is the in nominative singular.

	Singular	Plural
Nominative	mūrus	
Genitive		
Dative		
Accusative		
Ablative		

Daily Student Instruction Sheet

THURSDAY	
<p>ELA</p> <p>Poetry (15 Minutes)</p> <p>Literature (30 Minutes)</p> <p>Grammar/Writing (Minutes)</p> <p>Reading (20+ minutes)</p>	<p><u>Poetry</u></p> <p><u>Goal/Objective</u>: Students will continue learning “O Captain! My Captain” by Walt Whitman</p> <p><u>Materials needed</u>: “O Captain! My Captain” (See Monday’s section)</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read the poem aloud at least twice, reciting from memory as much as possible (I) <input type="checkbox"/> Focus on committing the second stanza to memory (I) <p><u>Literature</u></p> <p><u>Goal/Objective</u>: Students will review the definition of foreshadowing and analyze how Kenneth Grahame utilizes it in Chapter 3 of <i>The Wind in the Willows</i></p> <p><u>Materials needed</u>: Chapter 3 of <i>The Wind in the Willows</i> (See Monday’s section), Foreshadowing Worksheet</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Students should skim through the chapter to review the events (I) <input type="checkbox"/> Complete the provided worksheet, pay special attention to dialog and narration that alludes to events later in the chapter, or could allude to those that occur later in the novel (I) <p><u>Grammar/Writing</u></p> <p><u>Goal/Objective</u>: Students will analyze infinitives through diagramming. Students will describe the function of infinitives in particular sentences.</p> <p><u>Materials needed</u>: Review Notes, Diagramming Practice, Reflection Questions</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read over the review notes (I) <input type="checkbox"/> Complete the diagramming practice (I) <input type="checkbox"/> AFTER you have finished, look over the answer key. Correct your work in a different color pen (I) <input type="checkbox"/> Answer the reflection questions. Parent assistance (PA) is not necessary for this activity, but students may benefit from being able to talk out their ideas before writing them out.
<p>MATH</p> <p>(30 Minutes)</p>	<p><u>Math</u></p> <p><u>Goal/Objective</u>: Students will review mean and median, which we covered prior to spring break. Students will apply these formulas to solve several math problems.</p>

Daily Student Instruction Sheet

	<p><u>Materials needed:</u> Review notes, “Mean Median Mode Range Song”, Mean and Median worksheet, Answer key</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read the review notes, and then complete the review worksheet. (I) <input type="checkbox"/> Show the work on the worksheet. (I) <input type="checkbox"/> <i>After the <u>whole</u> page is completed</i>, use the answer key to check answers and correct errors. (I) <input type="checkbox"/> Complete the reflection questions. Parents may assist (PA) with this, if necessary.
<p>SCIENCE (30 Minutes)</p>	<p><u>Science</u> <u>Goal/Objective:</u> Review the philosophy of Lucretius</p> <p><u>Materials needed:</u> Teacher notes, student worksheet, answer key</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read the teacher notes (I) <input type="checkbox"/> Complete the student worksheet, referencing the notes as needed (I) <input type="checkbox"/> Check your answers with the provided answer key (I) <input type="checkbox"/> Fill out the reflection questions on the back page. Parents may assist with this (PA) as needed, especially by talking through the questions orally before the students write their answers.
<p>LATIN (15 Minutes)</p>	<p><u>Latin</u> <u>Goal/Objective:</u> 1) Identify 2nd declension noun forms; 2) Continue written translation of “Quintus et Lucia”</p> <p><u>Materials needed:</u> <i>Cambridge Latin Course</i> textbook; “Declension Practice W1D4” worksheet and answer sheet (included)</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> On the “Declension Practice W1D4” worksheet: <ul style="list-style-type: none"> <input type="checkbox"/> Identify the case (Nom, Gen, Dat, Acc, Abl) and number (singular or plural) of the five noun forms (I) <input type="checkbox"/> Check work with the provided answer sheet and make corrections in red pencil or pen (I) <input type="checkbox"/> Continue the written translation “Quintus et Lucia” (pg. 150 <i>Cambridge Latin Course</i> textbook), translating lines 16-19. (I) <input type="checkbox"/> (Optional) Practice Q3U3 vocabulary for five minutes using either flashcards or https://quizlet.com/_7wpy2o (I)
<p>OPTIONAL Music (15- 30 Minutes)</p>	<p><u>Music (for Reepicheep and Pevensies only)</u> <u>Goal/Objective:</u> Review and Practice Bass Clef Note naming/identifying</p> <p><u>Materials needed:</u> 2 Bass Clef Practice Worksheets, included</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent): I</p>

Daily Student Instruction Sheet

- ❑ Please begin with the Bass Clef sheet which review the lines and spaces of the Bass Clef
 - ❑ Remember, there are only 7 notes in the musical alphabet. A, B, C, D, E, F, G, and we return to A
- ❑ When you have finished the first worksheet stand up!
- ❑ Call me! (the rhythm clapping!) 513-719-9519 (Show your parents how to do it. Are there enough people in your house to do it in a 3-part round?)
- ❑ After you've taken a break, return to worksheet two. This is some practice for Bass Clef notes. See how fast (read: *accurately*) you can complete this sheet.

Drama (20
Minutes)

Drama (for Oakenshield and Baggins only)

Goal/Objective: Students will complete a crossword puzzle based on the quotes and characters in the play we have read as a class.

Materials needed: *As You Like It* Crossword Puzzle (Oakenshield) OR A *Midsummer Night's Dream* Crossword Puzzle (Baggins), Script for A *Midsummer Night's Dream* (Baggins) or *As You Like It* (Oakenshield) - **Scripts will be emailed separately from sixth grade packets.**

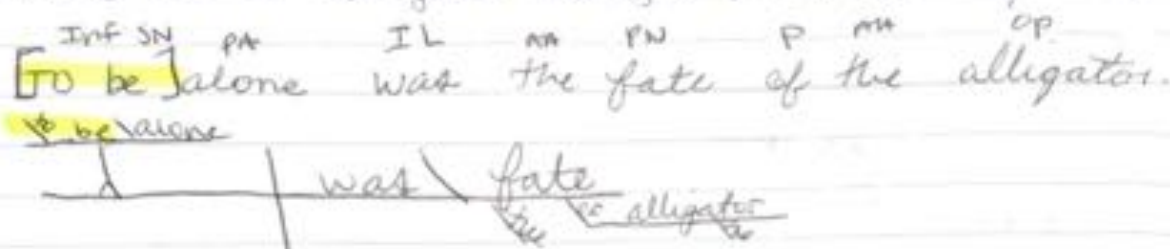
Specific Instructions (I=independent; PA=dependent):

- ❑ Using scripts for reference, students will complete crossword puzzles. (I)

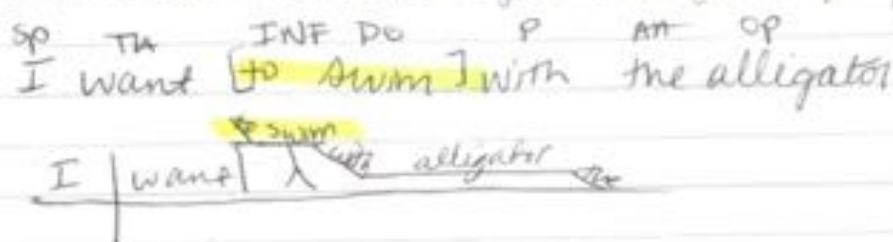
PE (15)

Diagramming Infinitives

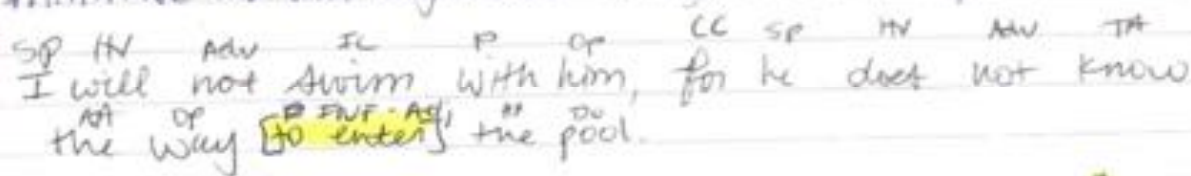
Infinitive as a subject taking a predicate adjective



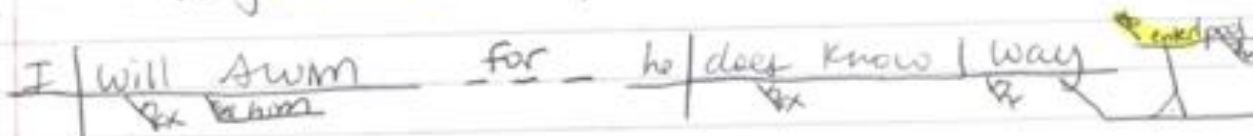
Infinitive as a direct object modified by a prepositional phrase



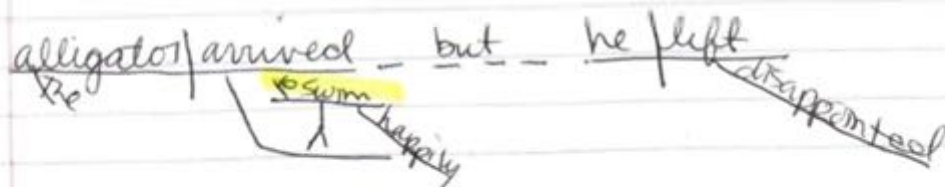
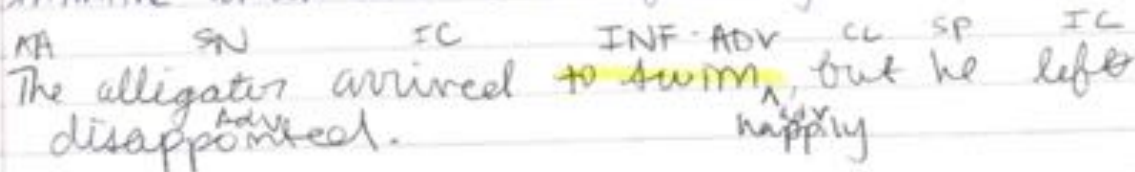
Infinitive as an adjective taking a direct object.



*Note also
the coordinating
conjunction



Infinitive as an adverb modified by an adverb



Infinitives

Compare the two sentences:-

I ran to the store

To sing is difficult.

Infinitive: a verbal which functions as a noun, adjective, or adverb.

- Begins with the word "to"

- ~~all~~ any infinitive can have a DO, PA, or PN.

They can also be modified by an adverb or prepositional phrase.

Inf-SN	IL	PA
TO sing	is	difficult.
<u>TO sing</u>		<u>is</u> difficult

WK 1 Thursday

Label and Diagram each sentence. If you do not label the sentence completely, you will not demonstrate complete mastery of the concepts! (Watch out for other types of verbals in these sentences!)

1. Mole has come to ride with Toad in the yellow cart.

2. Rat wants to avoid joining Toad on the journey.

3. Badger, show me the way to exit the dark woods!

4. To escape the wedge-shaped faces was no easy task.

Reflection Questions:

Answer each question in one to two complete sentences.

1. After checking your work, focus on one mistake you made, especially if that mistake had to do with diagramming infinitives. Explain your error and brainstorm how you can fix it in the future.

2. In question 1, what is the function of the infinitive? How do you know the infinitive is not a noun?

3. Explain the function of “to avoid” in question 2.

Name: _____

Number: _____ Date: _____

The Wind in the Willows

Foreshadowing Review Worksheet

Foreshadowing: *A literary device by which the author gives advance notice about something which will happen later in the story.*

Review Chapter 3 of The Wind in the Willows.

1. Using direct quotations, identify three passages where the author foreshadows events that happen later in the chapter, or foreshadows events that may occur later in the novel. At least one of your selections must be fulfilled in Chapter 3.

A. _____

B. _____

C. _____

2. Select one of the direct quotations from above in which the event being foreshadowed occurs in Chapter 3. Summarize the event that was foreshadowed.

4. Why do you think the author chose to give the reader hints about what would occur in the future? What was he trying to accomplish by foreshadowing this event? (No thoughtful answer is incorrect)

Mean, Median, Mode, and Range Definitions

Mean :

The "Mean" is computed by adding all of the numbers in the data together and dividing by the number elements contained in the data set.

Example :

Data Set = 2, 5, 9, 3, 5, 4, 7

Number of Elements in Data Set = 7

$$\text{Mean} = (2 + 5 + 9 + 7 + 5 + 4 + 3) / 7 = 5$$

Median :

The "Median" of a data set is dependant on whether the number of elements in the data set is odd or even. First reorder the data set from the smallest to the largest then if the number of elements are odd, then the Median is the element in the middle of the data set. If the number of elements are even, then the Median is the average of the two middle terms.

Examples : Odd Number of Elements

Data Set = 2, 5, 9, 3, 5, 4, 7

Reordered = 2, 3, 4, 5, 5, 7, 9

Median = 5

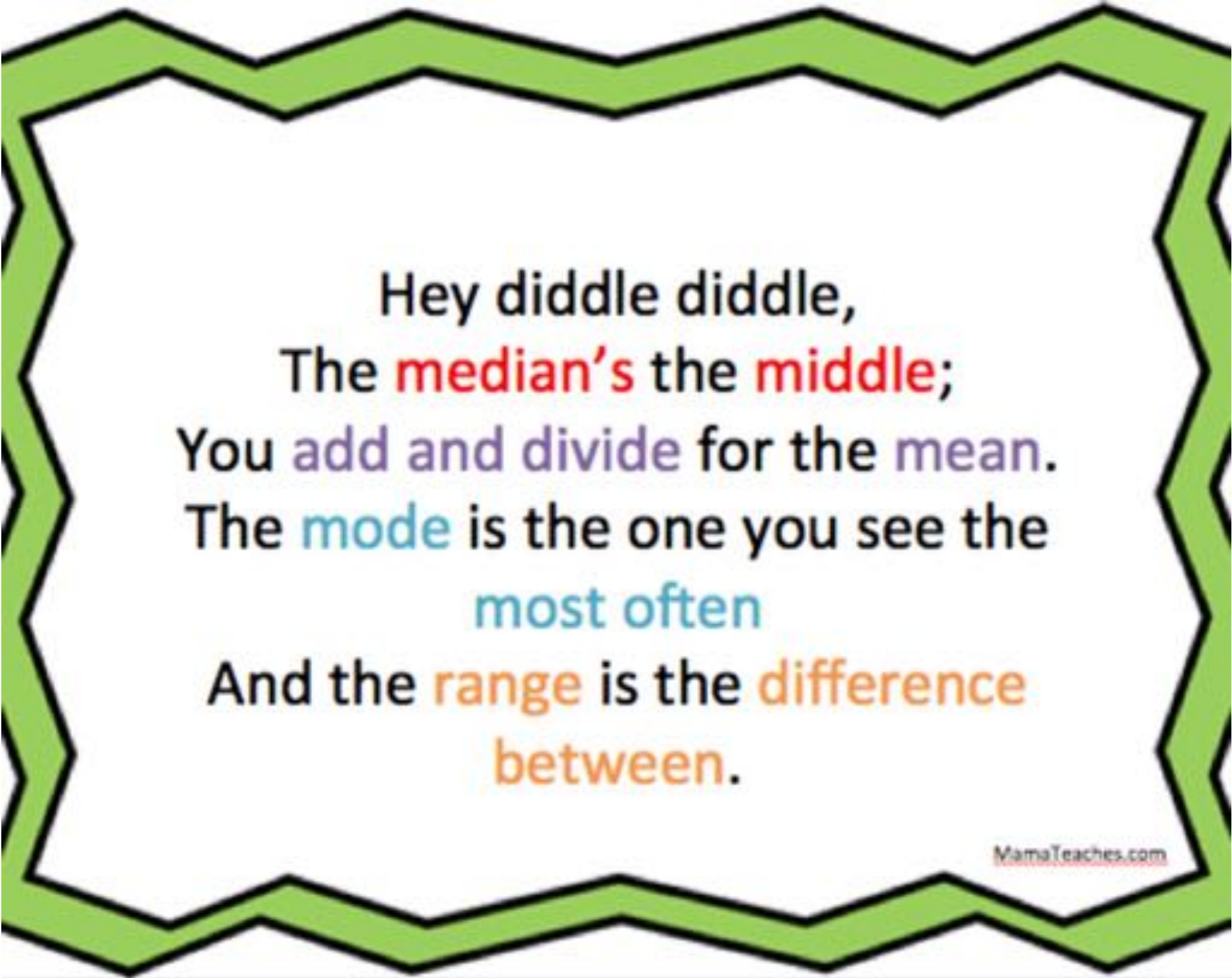
Examples : Even Number of Elements

Data Set = 2, 5, 9, 3, 5, 4

Reordered = 2, 3, 4, 5, 5, 9

Median = $(4 + 5) / 2 = 4.5$





Hey diddle diddle,
The **median's** the **middle**;
You **add and divide** for the **mean**.
The **mode** is the one you see the
most often
And the **range** is the **difference**
between.

Mean and Median Independent Practice

Find the mean and the median of each data set. If you use separate paper then show work here that proves your answer!

1) 16, 8, 11, 19, 6

Mean: _____

Median: _____

2) 15, 16, 13, 16, 7, 8, 14, 10, 18

Mean: _____

Median: _____

3) 11, 10, 19, 12, 20, 6

Mean: _____

Median: _____

4) 12, 11, 7, 17, 13, 9, 8

Mean: _____

Median: _____

5)

Data	5	10	15	20
Frequency	1	2	2	1

Mean: _____

Median: _____

Reflection Questions: Use complete sentences.

Describe the short-cuts possible when data is organized in a frequency chart.

Make a set of data with only 3 numbers that have the same mean and median.

****Use complete sentences****

1. What are the two important facts about THINGS that Lucretius wants you to know?

2. What are some of the properties of bodies?

3. What is another term that Lucretius uses for atoms?

4. What makes it possible for atoms to be constantly in motion?

5. What causes atoms to move out of their regular course?

Reflection Questions:

1. In your own words, what does it mean that “nothing comes from nothing”?

2. In your own words, explain Lucretius’ metaphor of Free Will for the movement of atoms.

Lucretius

"DE RERUM
NATURA" Tuesday

(NO-THING)

→ NOTHING comes
from NOTHING
• "mortals" (humans)
see things happening
in the world and
don't know how to
explain them; they
say the cause is
divine intervention



• But everything has to
come from SOMETHING else - otherwise men
could come out of the sea or fish could
pop out of the earth!

↳ Therefore, nothing comes from
nothing, and we have to figure out
what the SEEDS (parts, atoms) of
things are.

(no-thing)

→ NOTHING is destroyed into NOTHING
• everything is made of "ETERNAL SEEDS"
(parts of matter that last forever).
• nothing disappears when it dies but
breaks apart

↳ All things split apart into the "1st bodies
of matter"

Wed.

VOID BODIES



VOID

between atoms
"first beginnings"
"minimum"



VOID

between things

→ Nature of the Universe = bodies + void
There... have...

- ... PROPERTIES
(essential quality)
- weight (rocks)
 - fluidity (water)
 - heat (fire)
 - able to be touched (bodies)

- ... ACCIDENTS
(state)
- slavery
 - poverty
 - freedom
 - war
 - peace

→ Atoms are IMMORTAL, SOLID, ETERNAL

THE SWERVE

Friday

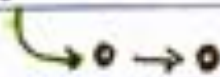


Because of the VOID (space) between atoms ("first beginnings"), they are constantly in "MOTION,"

Just like humans are not forced to do things, but have FREE WILL...



Do I want a burger or a taco for lunch?



... so the atoms move constantly because of the SWERVE (tiny motions out of their regular course).

But we CANNOT see all those tiny motions — just when they add up to bigger motions.

Name: _____

House: _____

Declension Practice W1D4

2nd Declension

Latin nouns have different forms depending on how they function in a sentence. These forms are called *cases*. There are five patterns of noun cases. These patterns are called *declensions*. On this worksheet we are practicing the second declension.

Instructions: Identify the case (Nominative, Genitive, Dative, Accusative, Ablative) and number (singular, plural) of the following nouns. If there are multiple correct answers, choose one and write it.

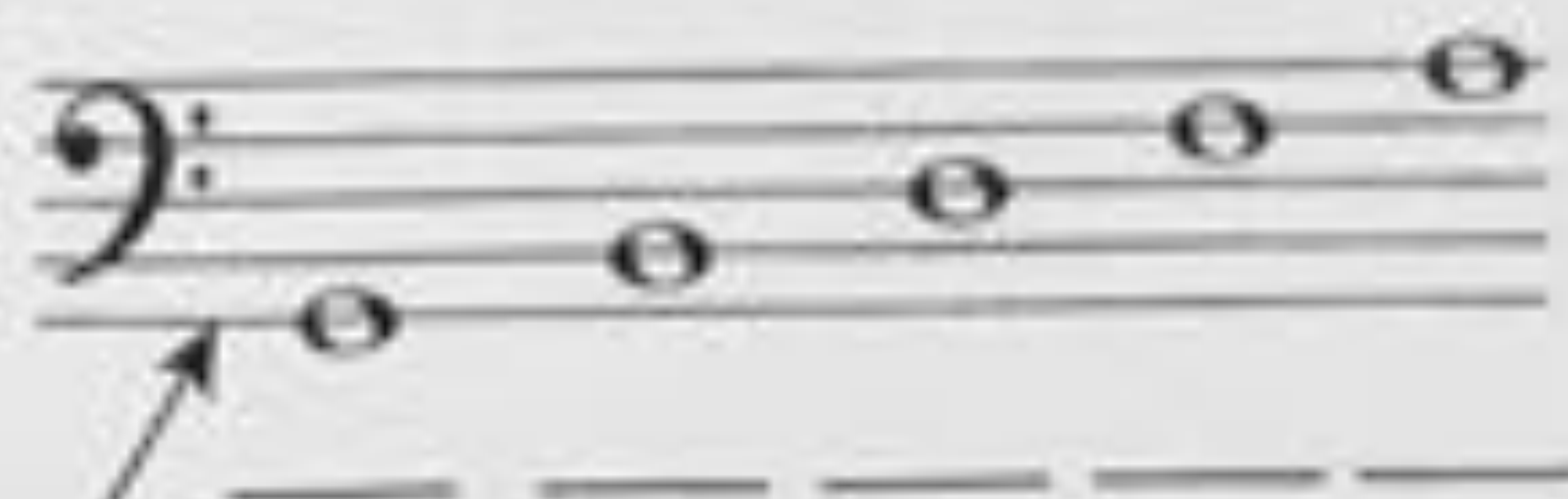
Try to do this from memory, but use yesterday's worksheet to recall the 2nd declension endings if you need to. Afterwards, check your work with the answer sheet and make corrections in red pencil or ink.

Practice

	Case	Number
1. Quīntō		
2. candidātus		
3. Pompēiānī		
4. dēnāriōs		
5. titulōrum		

NAME _____ Section _____

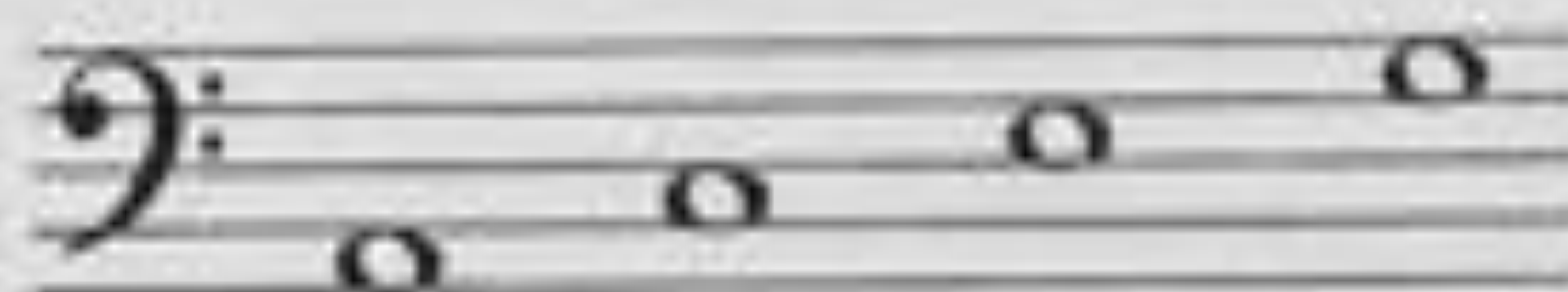
The bass clef lines are G B D F A.



7. Circle the bass clef and name the lines.
HINT: The lowest line is "G". THINK: Low as the Ground.

Do the notes step or skip? _____

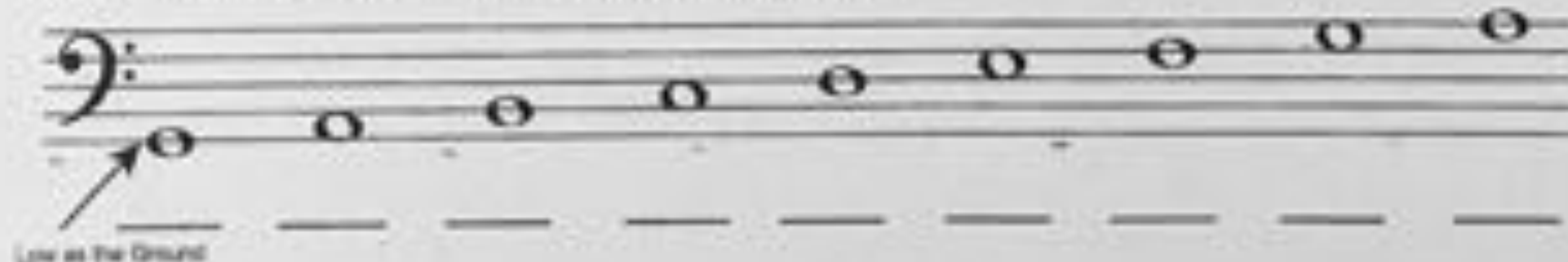
The bass clef spaces are A C E G.



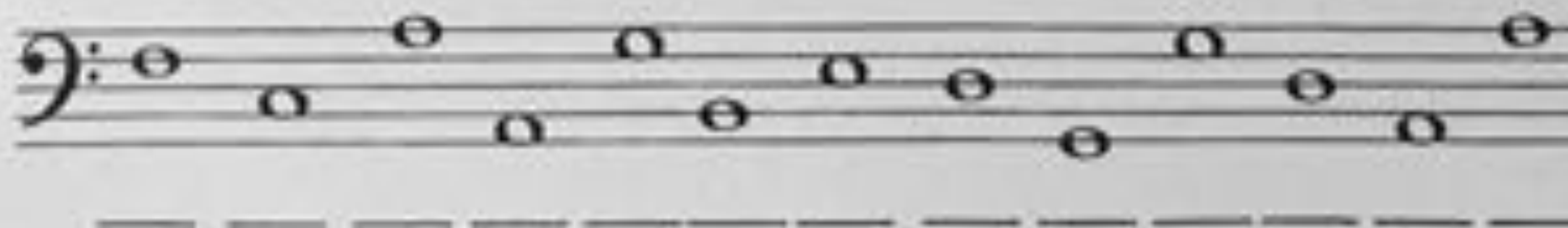
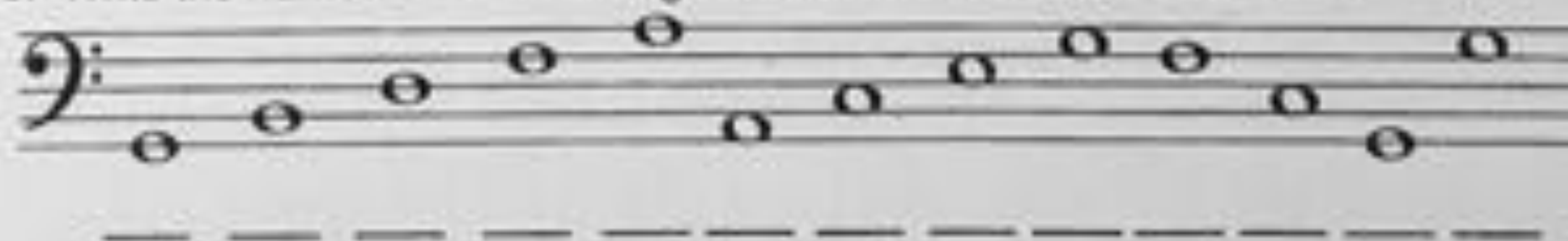
9. Circle the bass clef and name the spaces.

Do the notes step or skip? _____

11. Name the notes stepping up the bass staff.



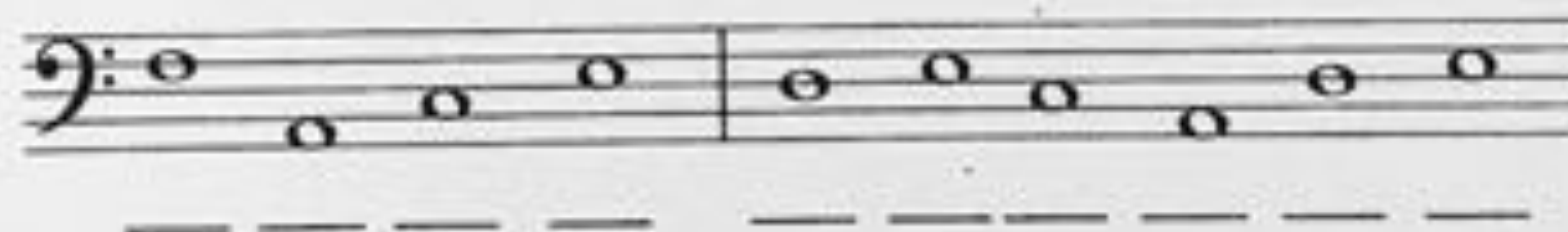
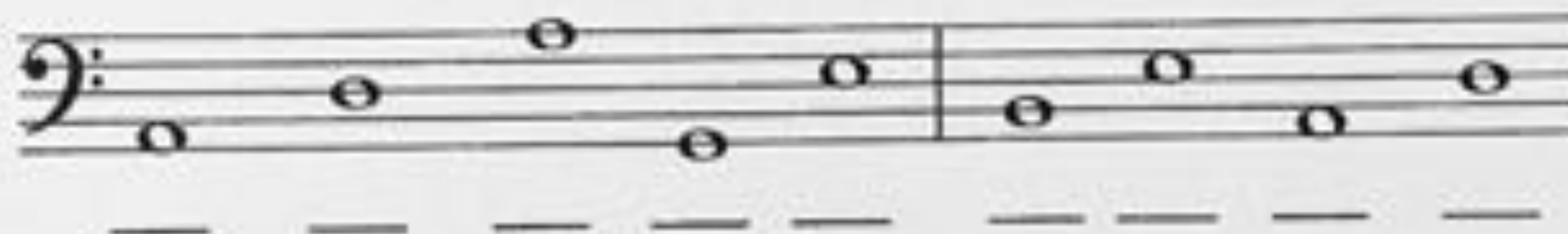
13. Write the names of the following notes on the line below each note.



14. Draw a whole note on the following lines and spaces.



15. Name the following notes. Each measure will spell a word.



The space above the bass staff names the note "B".
 HINT: Say aloud: "B sits on top of the bass staff."



16. Using whole notes, draw five B's on the space above the bass staff.

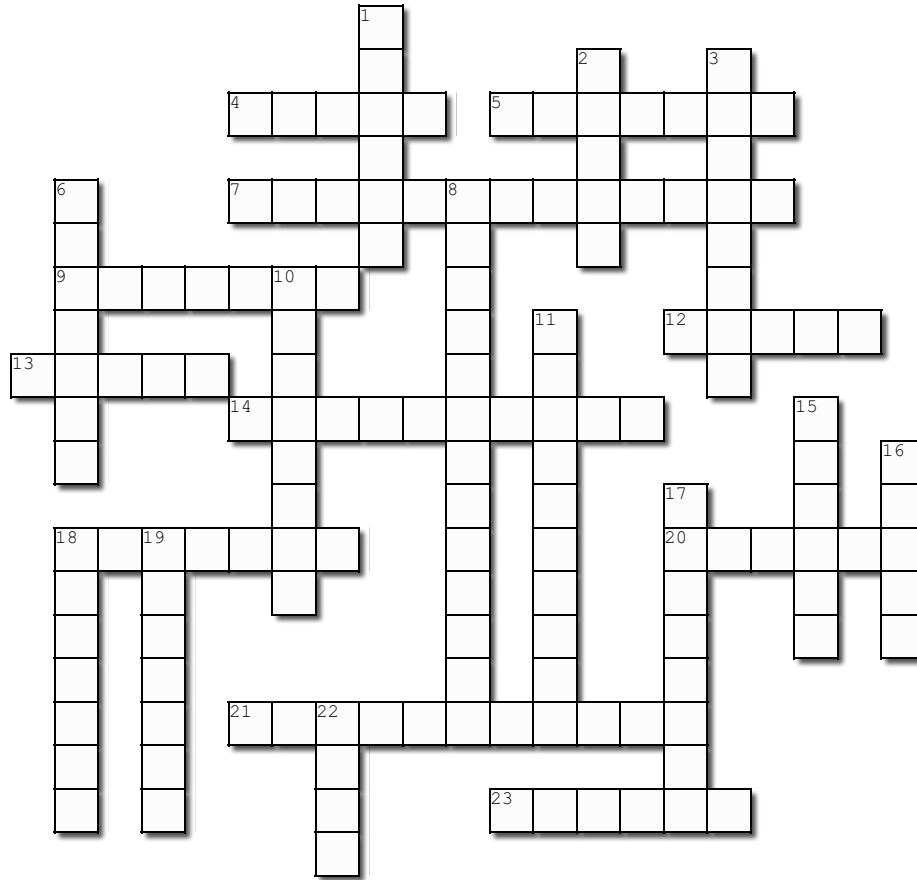
Example:



Name: _____

As You Like It

Complete the crossword puzzle below



Created using the Crossword Maker on TheTeachersCorner.net

Across

4. The shepherd who sells a cottage to Rosalind and Celia
5. Orlando says, '_____ and eat no more.'
7. Duke Senior's brother, and the villain in the play
9. Orlando leaves these in the trees.
12. Oliver loves _____.
13. Rosalind says, 'I had as lief be wooed of a _____.'
14. Celia says, 'You must borrow me _____ mouth first.'
18. How Rosalind and Celia are related.
20. Celia's new name.
21. 'As You Like It' was written by William _____.
23. Touchstone loves _____.

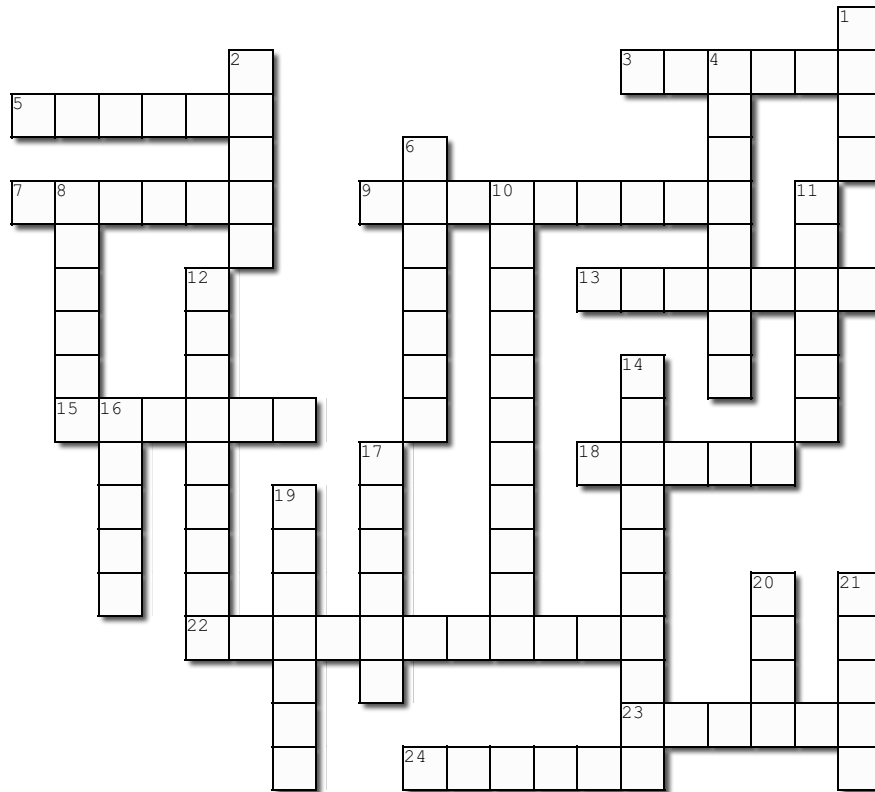
Down

1. Orlando's older brother
2. Rosalind's father has been banished to the Forest of _____.
3. Touchstone talks about _____ and mustard.
6. This character says, 'What passion hangs these weights upon my tongue?'
8. The father of Orlando and Oliver
10. This character says, 'Men have died from time to time and worms have eaten them, but not for love.'
11. The jester
15. Silvius loves _____.
16. Jaques says, 'All the world's a _____.'
17. Rosalind's new name.
18. Orlando wins a wrestling match against _____.
19. Duke Senior says, 'Thou seest we are not all alone _____.'
22. Orlando's friend and servant

Name: _____

A Midsummer Night's Dream

Complete the crossword puzzle below



Created using the Crossword Maker on TheTeachersCorner.net

Across

3. The taller of the two Athenian girls.
5. The King of the Fairies.
7. The heroine of the play within the play, performed by Francis Flute.
9. The soon-to-be wife of Theseus.
13. The play is performed at the _____ of Theseus and Hippolyta.
15. Theseus is the Duke of _____.
18. Hermia's angry father.
22. 'A Midsummer Night's Dream' was written by William _____.
23. Hermia calls Helena a _____-blossom.
24. The play is directed by Peter _____.

Down

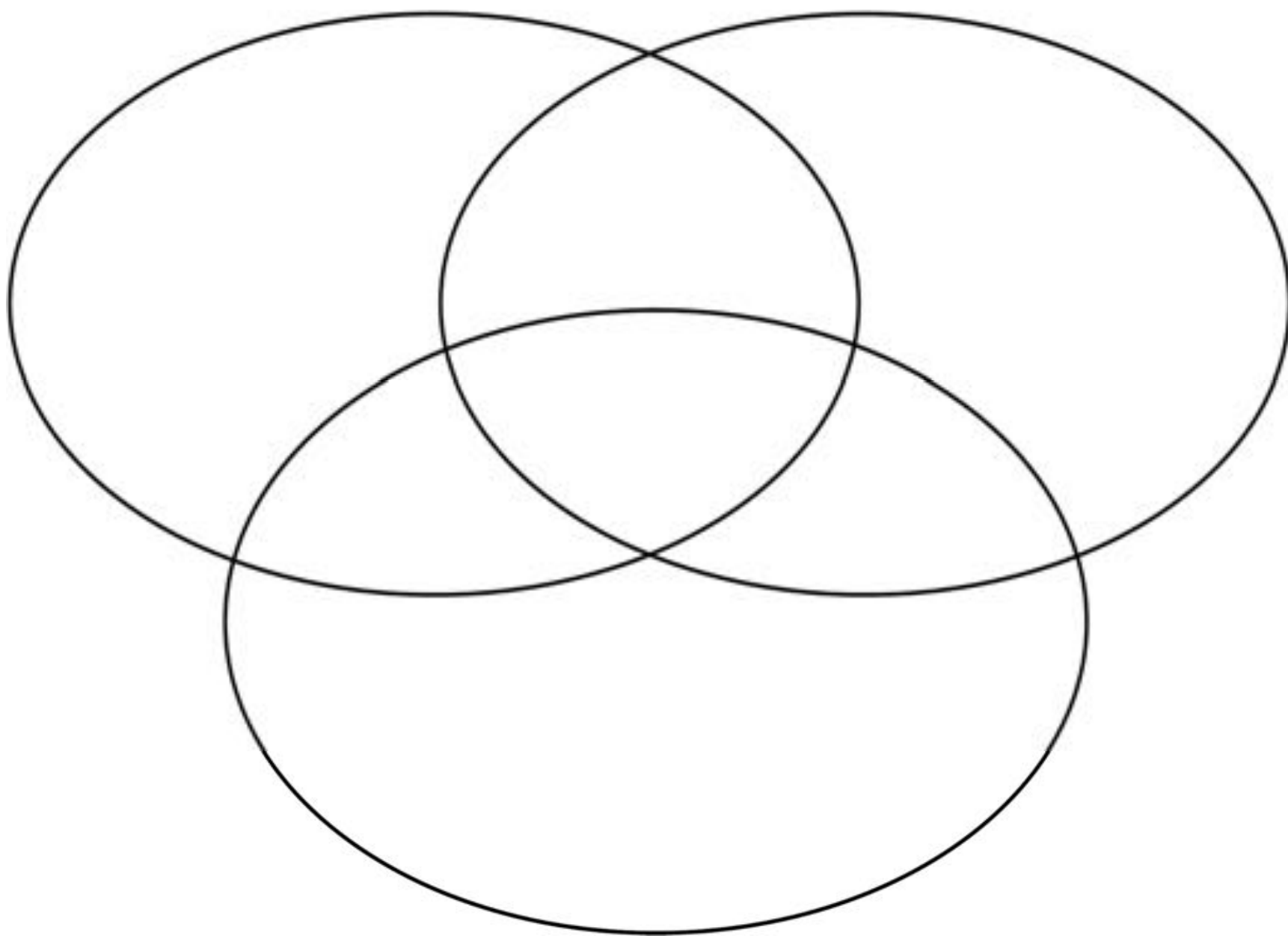
1. Pyramus and Thisbe are separated by a _____.
2. Titania says, 'What _____ wakes me from my flowery bed?'
4. This character has stolen Hermia's heart.
6. The Queen of the Fairies.
8. The shorter of the two Athenian girls.
10. This character says, 'A play there is, my lord, some ten words long,...But by ten words, my lord, it is too long.'
11. Puck gives Nick Bottom the head of a _____.
12. This character was promised to Hermia by her father.
14. Oberon says, 'This is thy _____!'
16. Theseus gives Hermia _____ choices.
17. 'If these shadows have offended, think but this, and all is _____.'
19. The hero of the play within the play, performed by Nick Bottom.
20. Oberon's friend and servant.
21. This character says, 'I do wander everywhere, swifter than the moon's sphere.'

Daily Student Instruction Sheet

FRIDAY	
ELA Poetry(15 Minutes) Literature (30 Minutes) Grammar/Writing (30 Minutes) Reading (20+ minutes)	<p><u>Poetry</u></p> <p><u>Goal/Objective</u>: Students will continue learning “O Captain! My Captain” by Walt Whitman</p> <p><u>Materials needed</u>: “O Captain! My Captain” (See Monday’s section)</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read the poem aloud at least twice, reciting from memory as much as possible (I) <input type="checkbox"/> Focus on committing the second stanza to memory (I) <p><u>Literature</u></p> <p><u>Goal/Objective</u>: Students will review the events of <i>The Wind in the Willows</i>, Chapters 1-3</p> <p><u>Materials needed</u>: Chapters 1-3 of <i>The Wind in the Willows</i> (See Monday’s section), Chronology Comic Worksheet</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Students should skim through the chapters to review the events (I) <input type="checkbox"/> Complete the provided worksheet, be certain to draw the required events in enough detail that they are identifiable and with some color (I) <p><u>Grammar/Writing</u></p> <p><u>Goal/Objective</u>: Students will compare and contrast gerunds, participles, and infinitives.</p> <p><u>Materials needed</u>: All notes pages from this week, particularly “Verbals Notes” from Monday, venn diagram template</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Using your notes, construct a venn diagram comparing and contrasting infinitives, participles, and gerunds. (I) <input type="checkbox"/> Underneath the venn diagram, complete the composition practice. Challenge yourself when composing sentences by including gerunds, participles, or infinitives which are being modified by a prepositional phrase or take a direct object. (I)
MATH (Minutes)	<p><u>Math</u></p> <p><u>Friday Funny</u>: What do you call a chicken that can count her eggs? A mathemachicken!</p> <p><u>Goal/Objective</u>: Students will review the elements of a graph, which we covered prior to spring break.</p>

Daily Student Instruction Sheet

	<p><u>Materials needed:</u> Slideshow of Graphs with Teacher Notes, Good Graphs vs Bad Graphs Worksheet, Answer key</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Graph #1, 2, & 3 are examples of bad graphs. The rest of the slideshow has pairs of matching graphs: a bad version and a good version. Use the worksheet to make a list of the elements and characteristics of a good graph and things to look for in a bad graph. Every student's chart should be different and unique. (I, with PA optional) <input type="checkbox"/> Check your chart with the answer key to make sure you have some essentials on your list. (I)
<p>SCIENCE (30 Minutes)</p>	<p><u>Science</u> Goal/Objective: To observe nature</p> <p>Materials needed: Sketchbook/blank notebook, regular pencils, colored pencils or a simple set of paints (like watercolor), Guide to Nature Observation sheet</p> <p>Specific Instructions (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Go outside! (I) or you can also decide to make a family outing to a park or nature walk (PA) <input type="checkbox"/> Follow the steps on the Guide to Nature Observation sheet (I) <input type="checkbox"/> Have fun! :)
<p>LATIN (15 Minutes)</p>	<p><u>Latin</u> Goal/Objective: 1) Identify 3rd declension noun forms; 2) Finish written translation of "Quintus et Lucia"</p> <p><u>Materials needed:</u> <i>Cambridge Latin Course</i> textbook; "Declension Practice W1D5" worksheet and answer sheet (included)</p> <p><u>Specific Instructions</u> (I=independent; PA=dependent):</p> <ul style="list-style-type: none"> <input type="checkbox"/> On the "Declension Practice W1D5" worksheet: <ul style="list-style-type: none"> <input type="checkbox"/> Identify the case (Nom, Gen, Dat, Acc, Abl) and number (singular or plural) of the five noun forms (I) <input type="checkbox"/> Check work with the provided answer sheet and make corrections in red pencil or pen (I) <input type="checkbox"/> Finish the written translation "Quintus et Lucia" (pg. 150 <i>Cambridge Latin Course</i> textbook), translating lines 20-24. (I) <input type="checkbox"/> (Optional) Practice Q3U3 vocabulary for five minutes using either flashcards or https://quizlet.com/_7wpy2o (I)
<p>OPTIONAL</p>	



All of the below sentences should describe in some way the experiences of this animal:



1. Write a sentence which contains a gerund and an infinitive.
2. Write a sentence in which a participle is taking a direct object.
3. Write a sentence in which a gerund is functioning as a direct object and is being modified by a prepositional phrase.
4. Write a sentence in which an infinitive is functioning as an adverb.

Name: _____

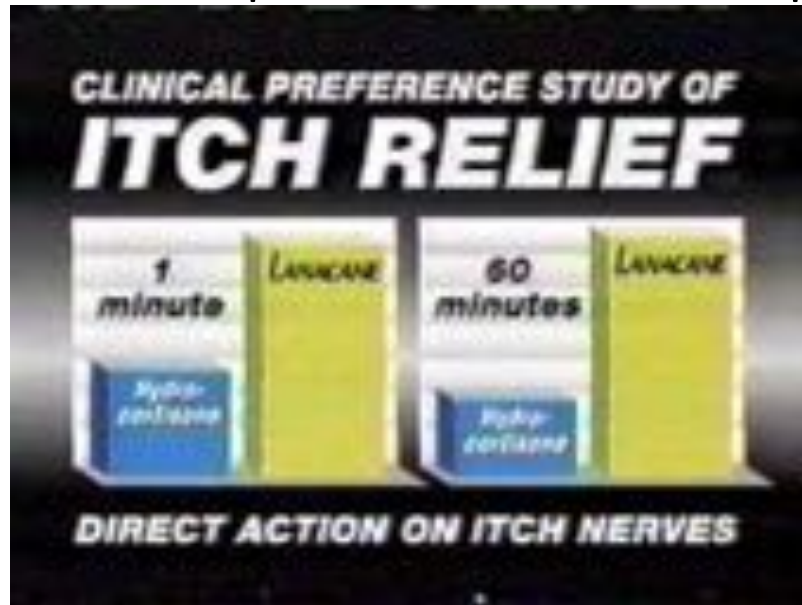
Number: _____ Date: _____

The Wind in the Willows

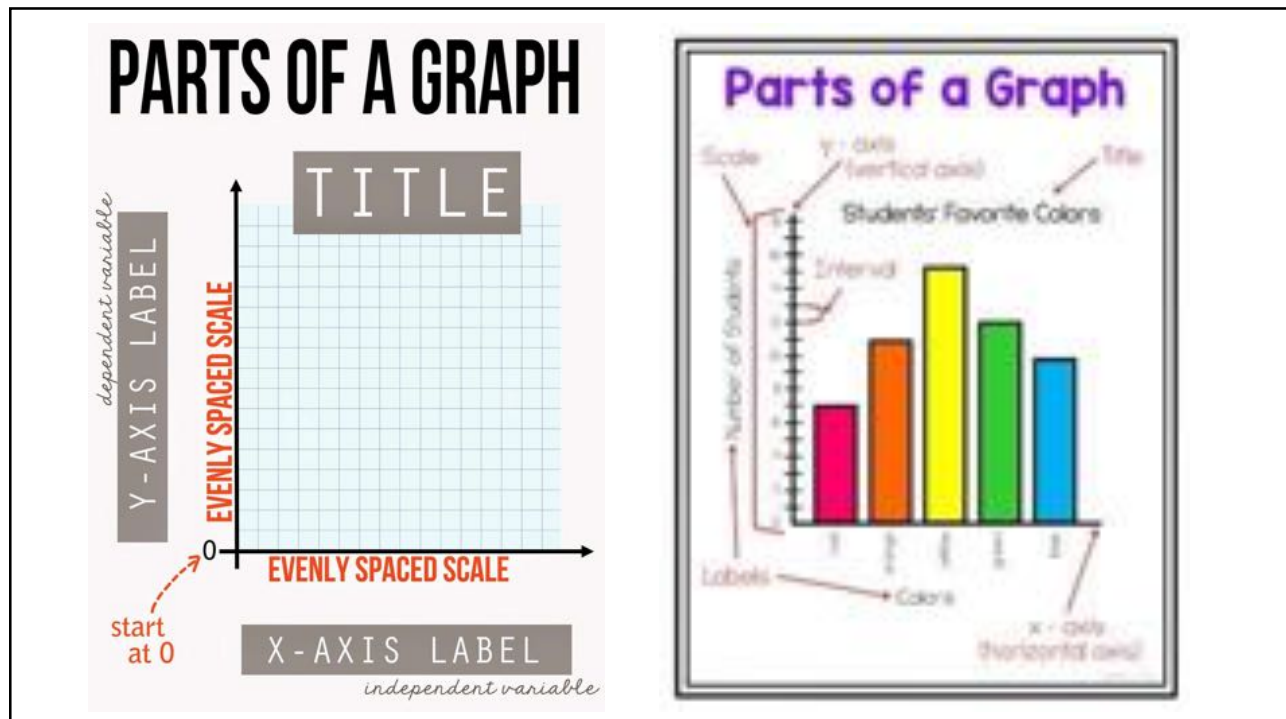
Chapters 1-3 Chronology Comic

Create a comic of the major events that have occurred in Chapters 1-3. Present a minimum of 7 events, drawn and colored to the best of your ability.

Bad Graphs vs. Good Graphs



1



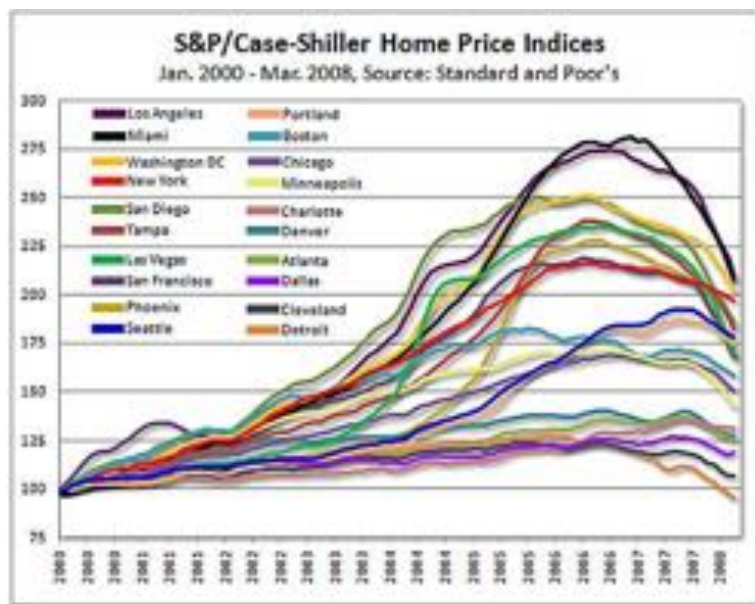
2

A Good Graph:

- Accurate data
- Enough data
- Consistent scale or interval
- Neat
- Title, Labels, and Units
- Avoid pictographs
- Compare related data

3

Bad Graph 1



4

Bad Graph 2

Global Warming Report

Average Monthly Temperature	
	Fahrenheit
January	26.4
February	28.0
March	35.8
April	46.6
May	56.3
June	65.8
July	71.2

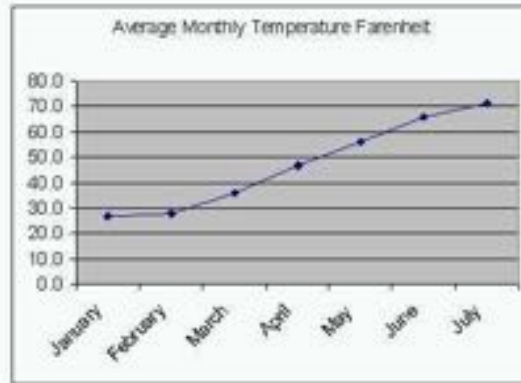
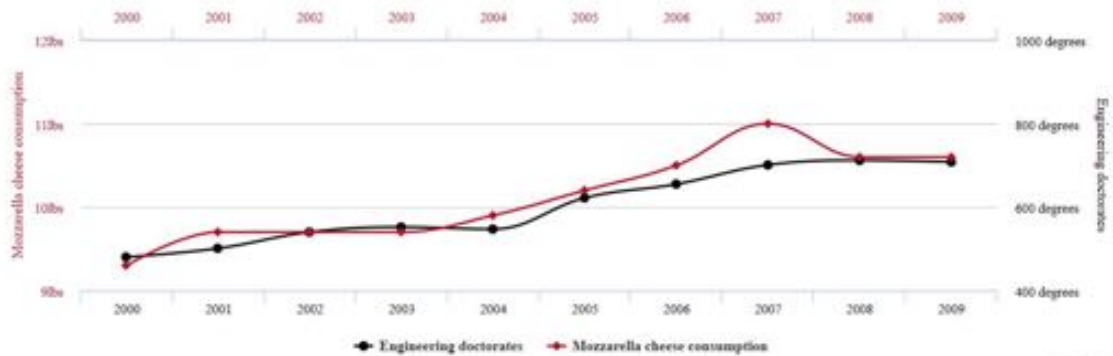


Figure 2

5

Bad Graph 3

Per capita consumption of mozzarella cheese
correlates with
Civil engineering doctorates awarded

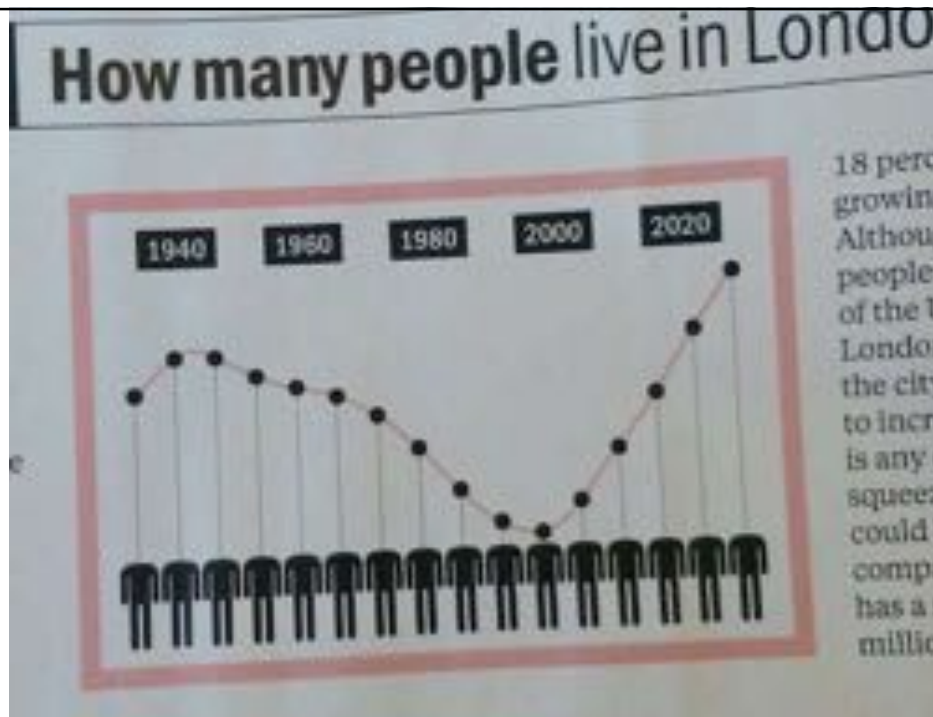
Correlation: 95.86% ($r=0.958648$)

Data sources: U.S. Department of Agriculture and National Science Foundation

tjberghuis.com

6

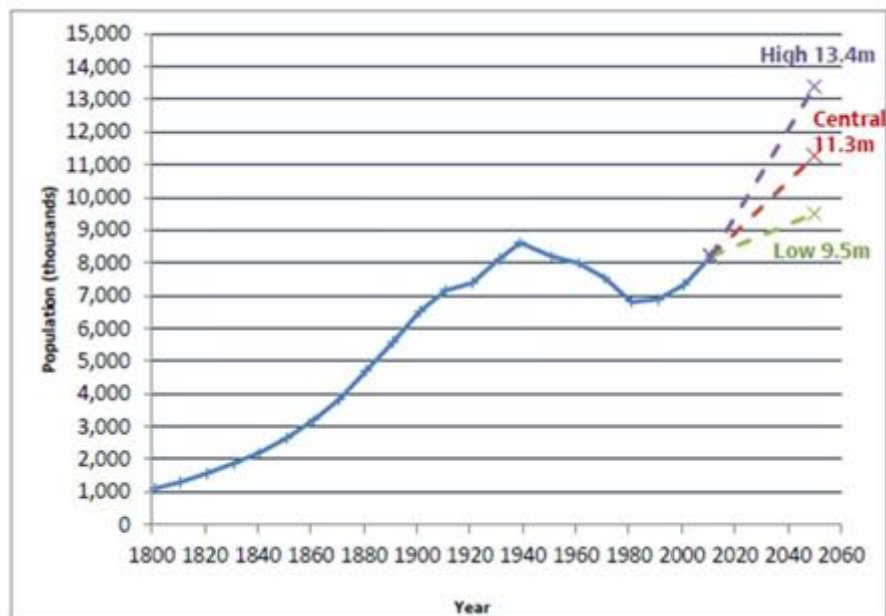
Bad Graph 4



7

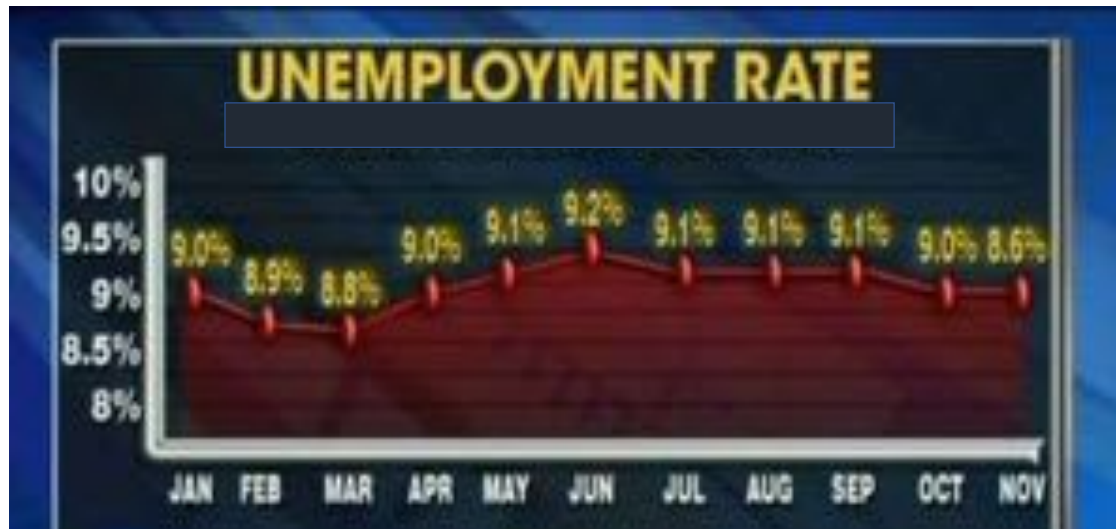
Good Graph 4

Figure 1: London's population (actual and projected)



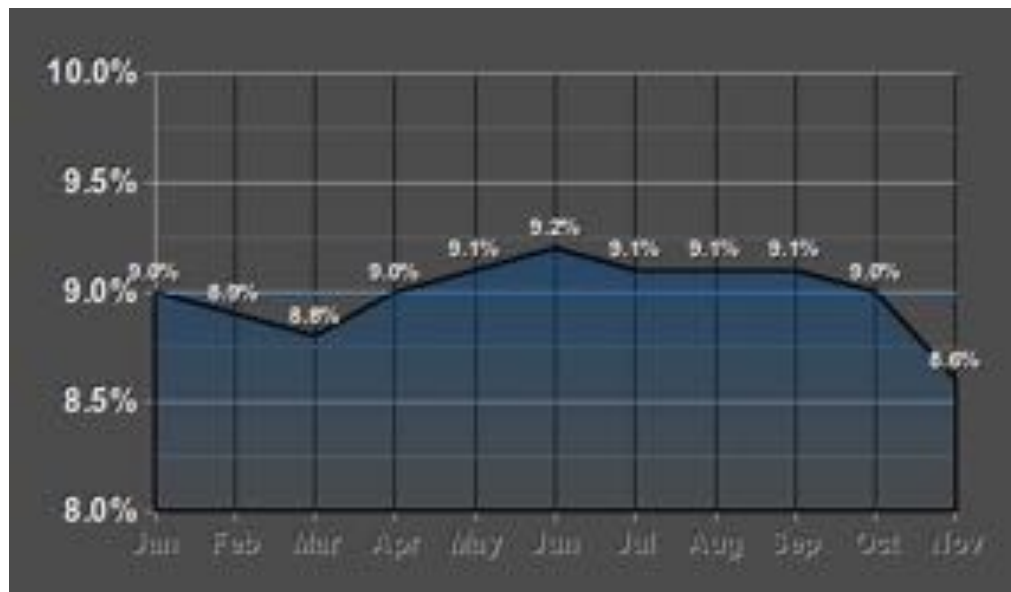
8

Bad Graph 5



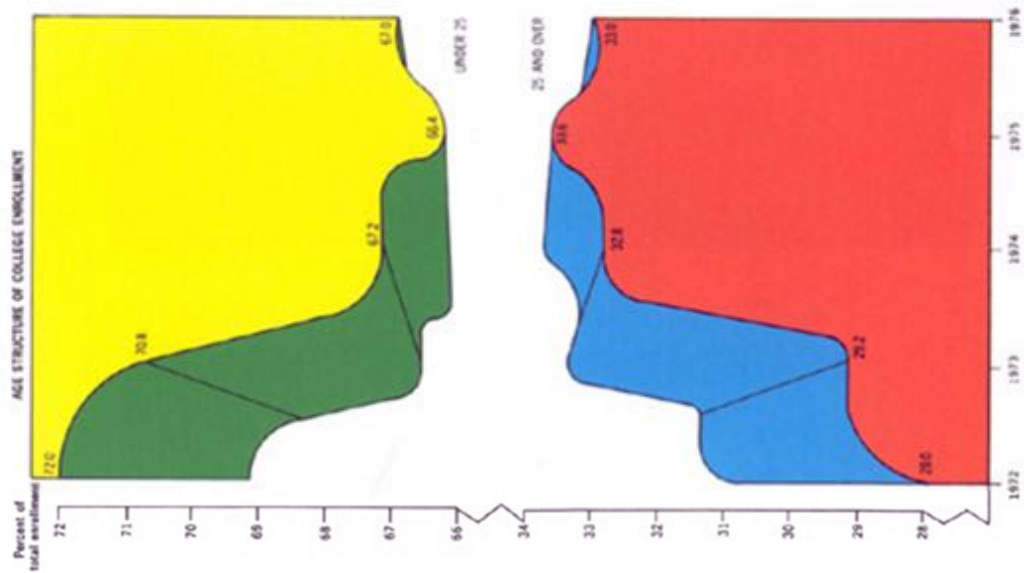
9

Good Graph 5



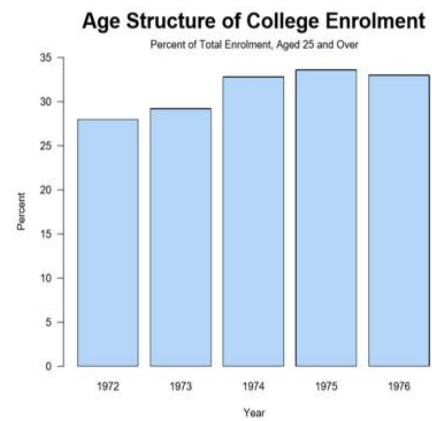
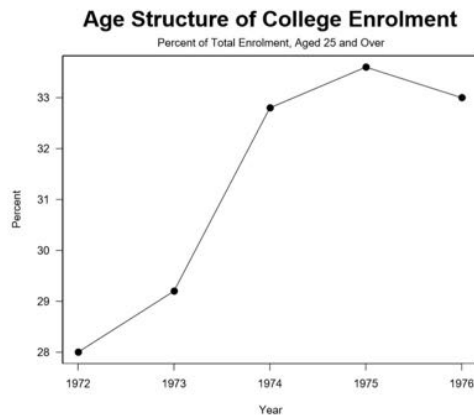
10

Bad Graph 6



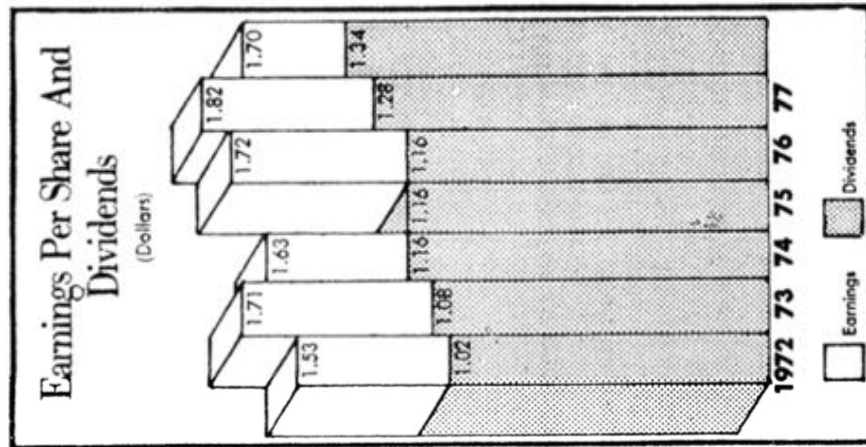
11

Good Graph 6



12

Bad Graph 7



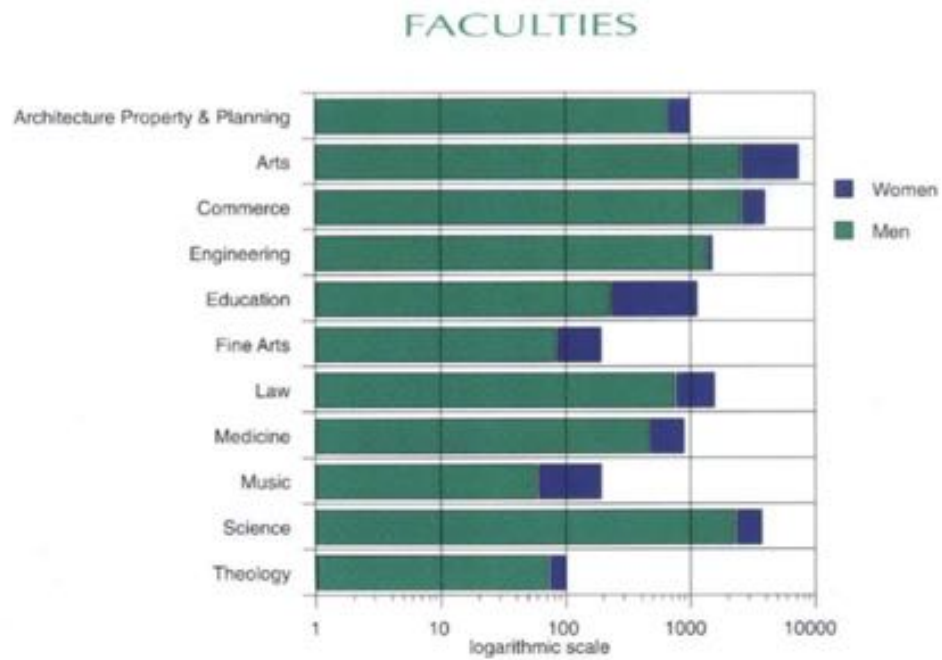
13

Good Graph 7



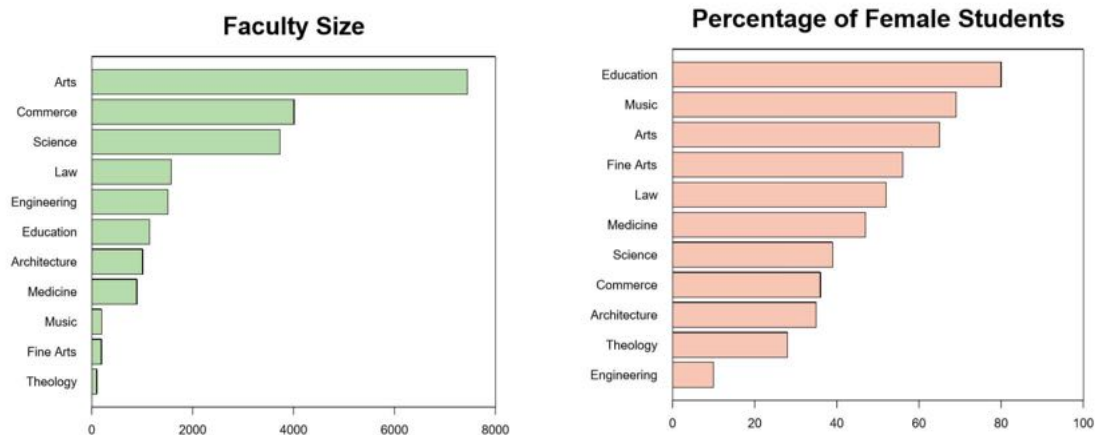
14

Bad Graph 8



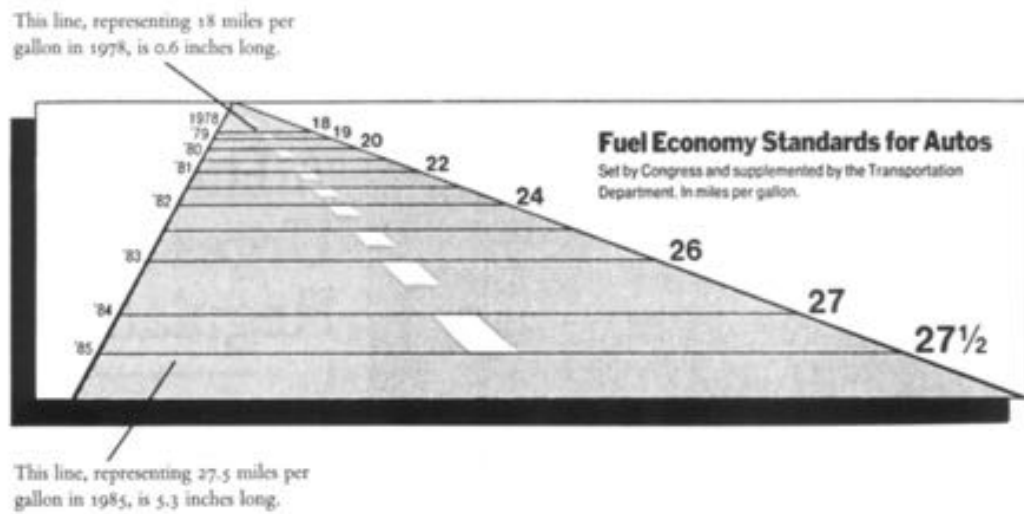
15

Good Graph 8



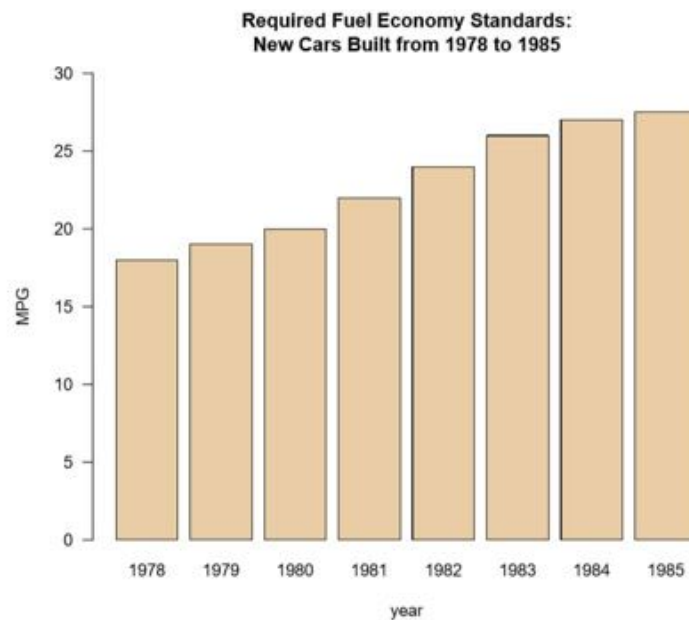
16

Bad Graph 9



17

Good Graph 9



18

Bad Graph 10

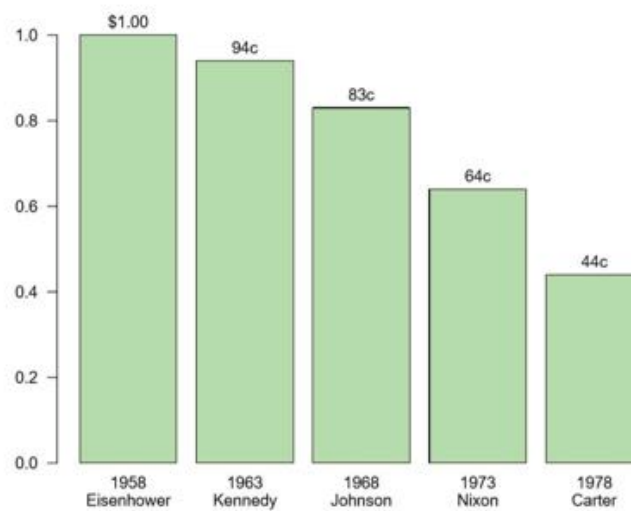


Is the bottom dollar note roughly half the size of the top one?

19

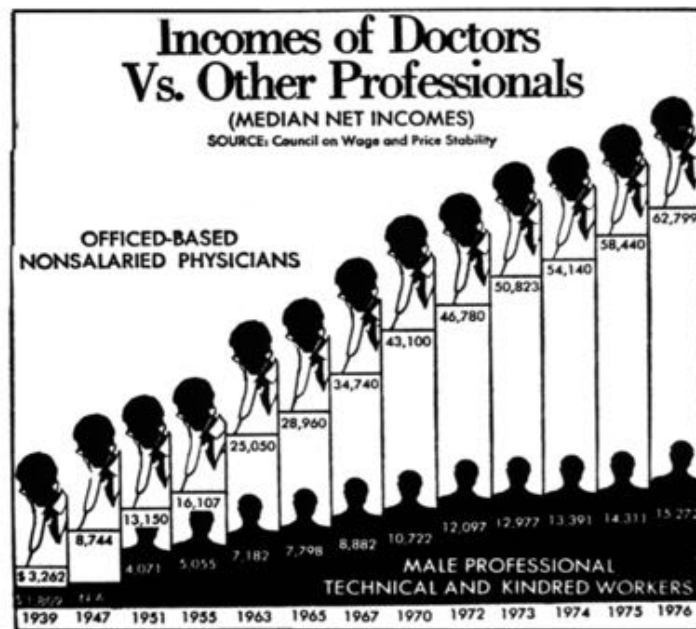
Good Graph 10

Purchasing Power of the Diminishing Dollar



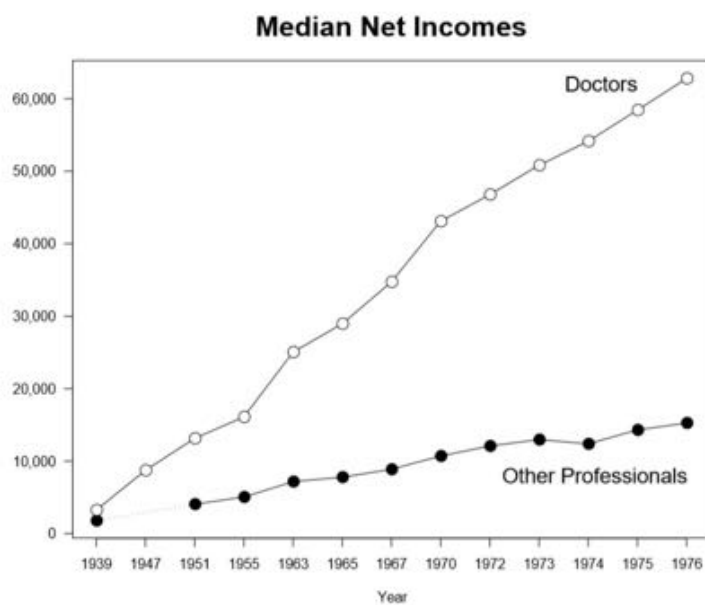
20

Bad Graph 10



21

Good Graph 10



22

Good Graphs vs. Bad Graphs Independent Practice

Graph #1, 2, & 3 are examples of bad graphs. The rest of the graphs are pairs of a bad graph and an improved version of the same graph. For each pair, what makes the first graph bad and what makes the second graph better?

	Bad Graph	Good Graph
Graph 4		
Graph 5		
Graph 6		
Graph 7		
Graph 8		
Graph 9		
Graph 10		
Graph 11		

Optional Extra: With the permission of a supervising adult, find a graph out in the real world and decide if it's a good graph or a bad graph.

Nature of Science: Distance Learning W1
Nature Journal Guidelines

Name: _____
#: _____ Date: _____

Dear student,

Distance Learning can be tricky for both you and your teachers, as we navigate teaching and learning even difficult subjects without being side by side. However, it also does open up wonderful opportunities for learning in ways that – unfortunately – we do not always have time for at school. With this in mind, your teachers have decided to make time to build a **nature observation journal** on Fridays. There are no real guidelines other than the following:

1. Have a journal/blank notebook that you can use (sketchbooks work best!).
2. Use some sort of colored utensil so that you can truly capture what you see (colored pencils, pastels, paints, etc.).
3. Take time to WRITE observations/thoughts/meditations/quotes as well as sketch.
4. GO DO IT.

Below are some examples of nature journals from students of various ages, but these are ONLY examples. You are free to structure your journal however you want. You will NOT be graded on the quality of your artwork; the point is simply to immerse yourself in what you see.

And remember: *“The smallest deed is better than the greatest intention.” – John Burroughs*



Name: _____

House: _____

Declension Practice W1D5

3rd Declension

Latin nouns have different forms depending on how they function in a sentence. These forms are called *cases*. There are five patterns of noun cases. These patterns are called *declensions*. On this worksheet we are practicing the third declension.

Instructions: Using the example tables provided, identify the **case** (Nominative, Genitive, Dative, Accusative, Ablative) and **number** (singular, plural) of the following nouns. If there are multiple correct answers, choose one and write it.

Afterwards, check your work with the answer sheet and make corrections in red pencil or ink.

Example

3rd Declension Endings

	Singular	Plural
Nominative	* (wild card)	-ēs
Genitive	-is	-um
Dative	-ī	-ibus
Accusative	-em	-ēs
Ablative	-e	-ibus

3rd Declension Forms of *frāter*

	Singular	Plural
Nominative	frāter*	frātrēs
Genitive	frātris	frātrum
Dative	frātrī	frātribus
Accusative	frātre	frātrēs
Ablative	frātre	frātribus

* For *frāter*, the “-e-” drops out from all other forms, leaving the stem *frātr-*.

Practice

	Case	Number
1. senātōrem		
2. scrīptōrī		
3. sorōribus		
4. iuvenēs		
5. īnscrīptiōnem		

Name: _____ Due Date: _____

Weekly Reading Record

This week I read _____

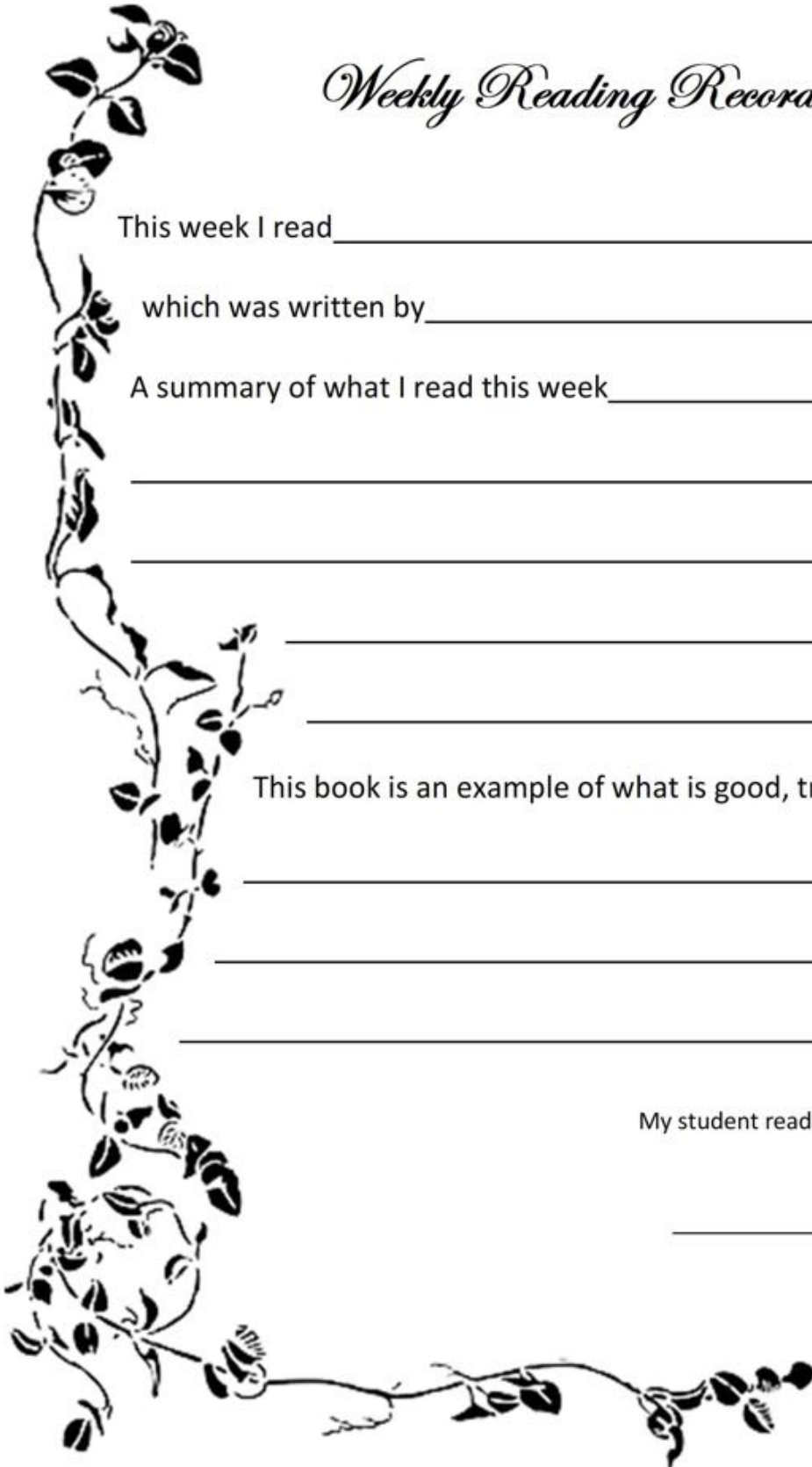
which was written by _____

A summary of what I read this week _____

This book is an example of what is good, true, and beautiful because

My student read for at least 100 minutes this week.

Parent Signature



Monday – Week One

Verbals Practice KEY

Directions: The following five sentences are drawn from *The Wind in the Willows*. Read each sentence and underline/highlight and label any verbals you see. In brackets next to the sentences, I have included the number of verbals in each sentence.

Participle

Participle

Example: “We can’t leave him here, **sitting** in the middle of the road by himself, in the **distracted** state he’s in!” (25). [2]

Participle

Participle

1. I might never have heard that **entrancing** sound, or smelt that **bewitching** smell! [2]

Participle

Participle

2. “When **tired** at last, he sat on the bank, while the river still chattered on to him, a **babbling** procession of the best stories in the world, **sent** from the heart of the earth **to be** told at last to the insatiable sea” (4). [3]

Participle

Infinitive

Gerund

Gerund

3. ““Once it was nothing but **sailing**,’ said the Rat. ‘Then he tired of that and took to **punting**” (10). [2]

Participle

Infinitive

4. “They waited patiently for what seemed a very long time, **stamping** in the snow **to keep** their feet warm” (39). [2]

Participle

5. “The old grey horse, **dreaming**, as he plodded along, of his quiet paddock, in a new raw situation such as this simply abandoned himself to his natural emotions” (23). [1]

TUES WK1 Diagramming key

- AA SN TA G-DO P AA OP P
1) The rhinoceros loved living in the flatlands of South Africa

Rhinoceros | loved | living | flatlands | South Africa

- AA SN MA IL Adv PA P G-OP AA DO P AA OP
2) The giraffe was not fond of eating the leaves on the ground

giraffe | was | fond | eating | leaves | ground

- G- SN DO IL AA Adj
3) Chasing antelopes is the lions favorite activity.

chasing antelopes | is | activity | lions favorite

- AA SN TA G-DO CC G-DO
4) The zebras continued running and jumping throughout the wide plains.

Zebras | continued | running | jumping | throughout | plains | wide

Wk1 Wednesday key

- 1) The sea turtle swam past the sea urchins ^{AA Adj SN V IC P AA Adj OP}
^{P Adj} ~~swimming~~ ^{P AA OP} in the water.

turtle | swam
 the urchins
 the swimming water

- 2) The satisfied sea turtle had recently eaten a juicy lobster for lunch ^{AA P Adj Adj SN TV Adv TA AA Adj DO P OP}

turtle | had eaten | lobster
 satisfied recently for lunch

- 3) Muzzling at the boldness of the murderous turtle, a clown fish bumped into him rudely. ^{P Adj P AA OP P AA Adj OP AA Adj SN IC P OP Adv}

fish | bumped
 muzzling at boldness of turtle - murderous
 him rudely

- The turtle, ignoring the angered fish, moved lazily through the water. ^{AA SN P ADJ AA P ADJ DO IC Adv P AA OP}

turtle | moved
 the ignoring fish the angered
 lazily through water

Wk1 Thursday Key

1) Mole has come to ride with Toad in the yellow cart

~~Mole~~ has come ~~to ride~~ with Toad in cart ~~the yellow~~

2) Rat wants to avoid joining Toad on the journey

Rat wants ~~to avoid~~ ~~join~~ ~~ing~~ ~~Toad~~ ~~on journey~~

3) Bridger, Show me the way ~~to exit~~ the dark woods.

(you) Show me way ~~to exit~~ ~~the woods~~

4) To escape the wedge-shaped faces is no easy task.

~~To~~ escape ~~the~~ ~~wedge-shaped~~ ~~faces~~ is ~~no~~ ~~easy~~ task

Week 1 Math Answer Key (Odds only)

Monday

1. $B = 8 \text{ cm}^2$ and $H = 3 \text{ cm}$ and $V = 24 \text{ cm}^3$
or $B = 12 \text{ cm}^2$ and $H = 2 \text{ cm}$ and $V = 24 \text{ cm}^3$
or $B = 6 \text{ cm}^2$ and $H = 4 \text{ cm}$ and $V = 24 \text{ cm}^3$
3. $B = 16 \text{ cm}^2$ and $H = 4.5 \text{ cm}$ and $V = 72 \text{ cm}^3$

Tuesday

1. $H = 2 \text{ cm}$ and $V = 44 \text{ cm}^3$
3. $B = 9 \pi \text{ m}^2$ and $H = 3 \text{ m}$ and $V = 18 \pi \text{ m}^3$ and $V = 56.52 \text{ m}^3$

Wednesday

1. $H = 8 \text{ cm}$ and $SA = 184 \text{ cm}^2$
3. $B = 12 \text{ m}^2$ and $P=24\text{m}$ and $H = 5\text{m}$ and $SA = 144 \text{ m}^2$

Thursday

1. Mean: 12 Median: 11
3. Mean: 13 Median: 11.5
5. Mean: 12.5 Median: 12.5

Friday

	Bad Graphs	Good Graphs
Possible Sample answers	Too much data Too little data Bad data Missing labels Pictograph	Consistent scale or interval Labels Titles Units

NAME _____ NUMBER _____ DATE _____

Finish the quote by Simon Bolivar by completing the questions below. You may use your notes and Chapter 4 to find your answers.

1. The **ANDES MOUNTAINS** form a high barrier on the western edge of South America bordering the Pacific Ocean.
2. Simon Bolivar was born in **NEW GRANADA**, which is now called Venezuela.
3. After fleeing Venezuela, Bolivar met with **PETION**, the president of Haiti.
4. While living in Spain, Bolivar fell in love with **MARIA TERESA**.
5. The **ORINOCO RIVER**, flows through the Llanos.
6. In the early days of the revolution, Bolivar worked with, and sometimes fought with **FRANCISCO DE MIRANDA**.
7. Bolivar and his parents were **CREOLES**, an upper class in South American colonies.
8. Bolivar's first love died of **YELLOW FEVER**.
9. **JOSE ANTONIO SUCRE** joined the revolution in 1810 and later became the first president of Peru.
10. Bolivar sent Sucre to the town of **GUAYAQUIL**, the main port city of Ecuador.
11. After facing the brutality of the llaneros, Bolivar signed a **DECREE OF WAR TO THE DEATH**.
12. Early in the revolution, the llaneros remained loyal to Spain. One of their leaders, who was known for his brutality in battle was **JOSE TOMAS BOVES**.
13. When the llaneros turned against Spain, Bolivar worked with their new leader **JOSE ANTONIO PAEZ** to defeat the royalists at Carabobo.
14. Simon Bolivar's last words were, "**LET US GO** - the people do not want us in this land."

NATION OF SLAVES

Flee the country where
a lone man holds all
power; it is a



Using at least **2 sentences**, what do you think this quote means?

WHAT IS A REVOLUTION? - SUMMARY REVIEW

This year, we have studied the French Revolution, the Haitian Revolution, the Mexican Revolution and the revolutions in South America. Today, read a brief description of each revolution below, then complete the chart comparing and contrasting each one.

FRENCH REVOLUTION: The French Revolution was a revolution in France from 1789 to 1799. The government before the revolution was called the "Ancient (old) Regime" and consisted of three Estates: the clergy (First Estate), the nobility (Second Estate), and the common people (Third Estate). The ideas of the Enlightenment were beginning to make the ordinary people want more power. They could see that the American Revolution had created a country in which the people had power, instead of a king.

The uprising began at a meeting of the Three Estates, when the members of the Third Estate were treated unfairly. In a series of events, the people were able to take control, establishing a new government and eventually putting many aristocrats to death. After King Louis XVI was executed in 1793, many different groups tried to take power, leading to violence and bloodshed in France.. The revolution ended when Napoleon Bonaparte took power in November 1799. In 1804, he became Emperor.

MEXICAN REVOLUTION: The battle for Mexican Independence, was an armed conflict between the people of Mexico and Spanish authorities, which started in 1810. The Mexican War of Independence movement was initially led by Miguel Hidalgo, a priest and teacher.

Though three different classes of people (Creole, Mestizo, and Indigenous) were upset with Spanish rule, Hidalgo encouraged revolution among the indigenous people of Mexico. Supported by Juan Aldama and Ignacio Allende, Hidalgo traveled throughout Mexico, attacking villages and gaining followers.

Hidalgo was killed before Mexico achieved independence. A long line of leaders followed, including Augustin de Iturbide. Iturbide was a former Spanish soldier who became sympathetic to the revolution. He declared Mexico's independence from Spain in 1821.

After the revolution, Mexico experienced instability as new leaders like Santa Anna, Benito Juarez, Porfirio Diaz, and others took control.

HAITIAN REVOLUTION: The Haitian Revolution (1791–1804) was a conflict in the French colony of Saint-Domingue.

Slaves initiated the rebellion in 1791 and by 1803 they had succeeded in ending not just slavery but French control over the colony. The Haitian Revolution, however, was much more complex, consisting of several revolutions going on simultaneously. These revolutions were influenced by the French Revolution of 1789, which would come to represent a new concept of human rights, universal citizenship, and participation in government.

The revolution led to the abolition of slavery in Haiti and the formation of Haiti as the first modern republic ruled by Africans. The main leaders were former slaves Toussaint L'Ouverture and Jean-Jacques Dessalines. The Haitian Revolution led to Haiti being the second nation in the Americas (after the United States) formed from a European colony. Dessalines was not a strong leader. He eventually declared himself emperor and the people were oppressed once more.

REVOLUTIONS IN SOUTH AMERICA: In the early 1800s, the people of South America were unhappy with Spanish rule. The majority of people were poor and had very few rights. While living in France, a Creole from Venezuela named Simon Bolivar, studied the same Enlightenment ideas that inspired the American and French Revolutions. Wanting freedom for his people, he returned to Venezuela, where he fought for independence with Francisco de Miranda.

Bolivar and Miranda disagreed on the goals of the revolution. After an earthquake hit Venezuela, the people began to distrust the revolution, believing that God was punishing the country. Bolivar fled to Haiti, where he received aid from their president.

After many years, Bolivar was able to secure independence for Venezuela. His efforts, combined with the help of other revolutionaries, gained independence for Ecuador, Colombia, Peru, Bolivia, and Panama. Bolivar had dreamed of uniting South America as one country, but this goal was never

	achieved.
--	-----------

NAME _____ NUMBER _____ DATE _____

WHAT IS A REVOLUTION? - WORKSHEET

Using the organizer below, write one thing that makes each of the revolutions unique. *For example, the American Revolution (not included below) is unique because the colonists were unhappy with the taxes they were paying. The revolutions we studied didn't place an emphasis on taxation.*

After completing the top of the chart, make a list of at least three things that these revolutions had in common.

As you consider each revolution, think about the particular things people were fighting for or against, and the changes they wanted to see.

The answers in the chart below are examples. Student answers may vary.

FRENCH REVOLUTION	HAITIAN REVOLUTION	MEXICAN REVOLUTION	SOUTH AMERICAN REVOLUTIONS
FOR EXAMPLE: The people were initially upset about the lack of food.	FOR EXAMPLE: The Haitian Revolution was an uprising of slaves.	FOR EXAMPLE: Creoles, Mestizos, and indigenous people were upset with the Spanish - not just the poor.	FOR EXAMPLE: Simon Bolivar wanted to free Venezuela from Spanish rule, but he also wanted to unite South America as one country.

COMMON TO ALL FOUR REVOLUTIONS:

1. In each revolution, the majority of people in the country were oppressed and unhappy.
2.
3. After each revolution, the governments were unstable.

Simón Bolívar Liberates South America

- Bolívar convinced rebel leaders to let him lead an army to liberate Venezuela. In 1813, Simón Bolívar issued the **Decree of War to the Death**. People started calling him **El Libertador**.
- The **llaneros** were cowboys who lived in the **Llanos**, or the vast plains of northern Venezuela. They were royalists and formed an army to fight against the revolution. Their leader was named **José Tomás Boves**.
- When King **Ferdinand VII** of Spain regained the throne from France,
- The Haitian president, **Petion**, promised his support if Bolívar would do two things:
 - **Recognize Haiti as a country when the revolution was over**
 - **Eliminate slavery**
- When Bolívar's mission to Venezuela failed, he set up headquarters in the town of **Angostura**. By this time, the **llaneros** were ready to join the revolution, along with **4,000** British troops.
- Bolívar set his sights on Bogotá, where Spanish troops were stationed. In the Battle of **Boyaca**, he was able to surprise the Spanish and achieve independence for New Granada.
- Next, he set his sights on the cities of **Carabobo** and **Caracas**, freeing Venezuela.
- Because he admired the unity of the United States, Bolívar wanted the same thing for South America. He combined Venezuela and New Granada to form a new country, **Gran Colombia**. He became the first **president**.
- Bolívar sent another member of the revolution, **José Antonio Sucre**, to liberate **Ecuador**, beginning in the city of Quito.
- Bolívar headed to **Peru**. He realized the people were resistant to the idea of joining Gran Colombia. So, he sent Sucre instead, who was able to free the country in 1824.
- When Sucre helped free **Upper Peru**, he became their first president. They renamed their country **Bolivia** in honor of Bolívar.

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Nature of Science
Distance Learning W1
Answer Key

Wednesday:

1. The 1st principle of the cosmos according to Heraclitus is fire.
2. The two principles of the cosmos according to Democritus are the Full and the Void.
3. The two things that Parmenides needs to learn are the way of Truth and the way of Opinion.
4. Parmenides meets the Goddess of Justice in the Abode of Light.
5. The end and the beginning of everything according to Heraclitus is fire.
6. According to Democritus, the void is non-being, the space between atoms.

Thursday:

1. The two important facts that Lucretius wants you to know are that “Nothing comes from nothing” and “Nothing can be destroyed into nothing”.
2. Some of the properties of bodies are: weight, fluidity, heat, able to be touched.
3. Another term that Lucretius uses for atoms is “first beginnings” (“minimum” is another possible answer).
4. Void around atoms makes it possible for atoms to be constantly in motion.
5. The swerve causes atoms to move out of their regular course.

Answer Keys, pg. 1

W1D1

	Singular	Plural
Nominative	vīlla	vīllae
Genitive	vīllae	vīllārum
Dative	vīllae	vīllīs
Accusative	vīllam	vīllās
Ablative	vīllā	vīllīs

W1D2

	Case	Number
1. tabernās	accusative	plural
2. villā	ablative*	singular
3. Lūciae	genitive – <i>or</i> – dative	singular
	<i>or</i> – nominative	plural
4. viam	accusative	singular
5. puellīs	dative – <i>or</i> – ablative	plural

* Notice the macron over the “a”. This distinguishes the Ablative singular from the Nominative singular, which has no macron.

W1D3

	Singular	Plural
Nominative	mūrus	mūrī
Genitive	mūrī	mūrōrum
Dative	mūrō	mūrīs
Accusative	mūrum	mūrōs
Ablative	mūrō	mūrīs

Answer Keys, pg. 2

W1D4

	Case	Number
1. Quīntō	dative – <i>or</i> – ablative	singular
2. candidātus	nominative	singular
3. Pompēiānī	genitive	singular
	<i>or</i> – nominative	plural
4. dēnāriōs	accusative	plural
5. titulōrum*	genitive	plural

* Notice that the full ending is *-ōrum* rather than *-um*. If you see *-um*, make sure to check whether or not the two letters before are *-ōr-*.

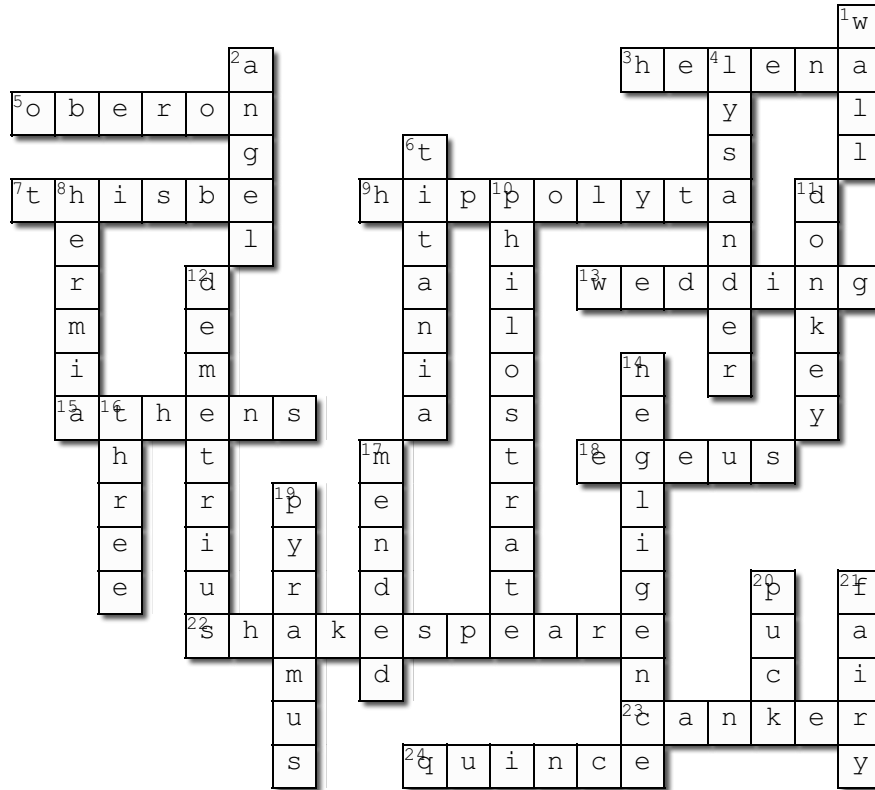
W1D5

	Case	Number
1. senātōrem	accusative	singular
2. scrīptōrī*	dative	singular
3. sorōribus	dative – <i>or</i> – ablative	plural
4. iuvenēs	nominative – <i>or</i> – accusative	plural
5. īnscrīptiōnem	accusative	singular

* This form is tricky, because it looks like a 2nd declension genitive singular or nominative plural. In most situations, the context will help you determine which case and number is most likely. The only way you can tell the difference for certain, however, is by looking up the word in a Latin dictionary to see whether it is 2nd or 3rd declension (or, ideally, you have the word memorized).

A Midsummer Night's Dream

Complete the crossword puzzle below



Created using the Crossword Maker on TheTeachersCorner.net

Across

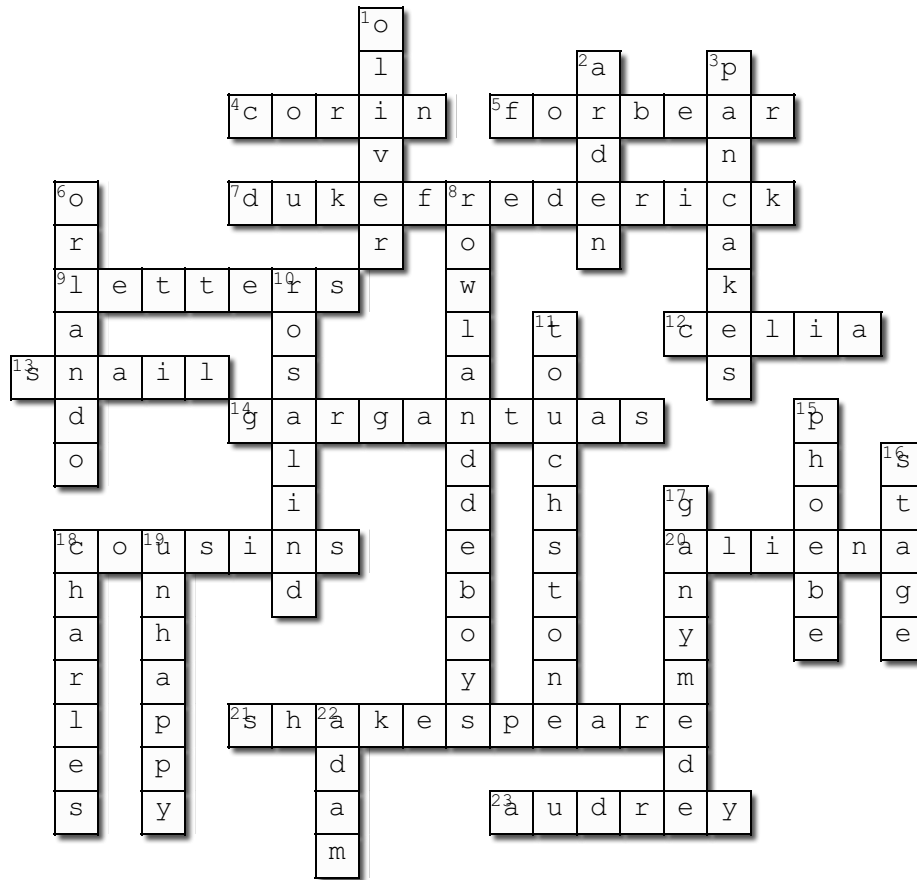
3. The taller of the two Athenian girls. (**helena**)
5. The King of the Fairies. (**oberon**)
7. The heroine of the play within the play, performed by Francis Flute. (**thisbe**)
9. The soon-to-be wife of Theseus. (**hippolyta**)
13. The play is performed at the _____ of Theseus and Hippolyta. (**wedding**)
15. Theseus is the Duke of _____. (**athens**)
18. Hermia's angry father. (**egeus**)
22. 'A Midsummer Night's Dream' was written by William _____. (**shakespeare**)
23. Hermia calls Helena a _____-blossom. (**canker**)
24. The play is directed by Peter _____. (**quince**)

Down

1. Pyramus and Thisbe are separated by a _____. (**wall**)
2. Titania says, 'What _____ wakes me from my flowery bed?' (**angel**)
4. This character has stolen Hermia's heart. (**lysander**)
6. The Queen of the Fairies. (**titania**)
8. The shorter of the two Athenian girls. (**hermia**)
10. This character says, 'A play there is, my lord, some ten words long,...But by ten words, my lord, it is too long. (**philostate**)
11. Puck gives Nick Bottom the head of a _____. (**donkey**)
12. This character was promised to Hermia by her father. (**demetrius**)
14. Oberon says, 'This is thy _____!' (**negligence**)
16. Theseus gives Hermia _____ choices. (**three**)
17. 'If these shadows have offended, think but this, and all is _____. (**mended**)
19. The hero of the play within the play, performed by Nick Bottom. (**pyramus**)
20. Oberon's friend and servant. (**puck**)
21. This character says, 'I do wander everywhere, swifter than the moon's sphere.' (**fairy**)

As You Like It

Complete the crossword puzzle below



Created using the Crossword Maker on TheTeachersCorner.net

Across

4. The shepherd who sells a cottage to Rosalind and Celia (**corin**)
5. Orlando says, '_____ and eat no more.' (**forbear**)
7. Duke Senior's brother, and the villain in the play (**dukefrederick**)
9. Orlando leaves these in the trees. (**letters**)
12. Oliver loves _____. (**celia**)
13. Rosalind says, 'I had as lief be wooed of a _____.' (**snail**)
14. Celia says, 'You must borrow me _____ mouth first.' (**gargantuas**)
18. How Rosalind and Celia are related. (**cousins**)
20. Celia's new name. (**aliena**)
21. 'As You Like It' was written by William _____. (**shakespeare**)
23. Touchstone loves _____. (**audrey**)

Down

1. Orlando's older brother (**oliver**)
2. Rosalind's father has been banished to the Forest of _____. (**arden**)
3. Touchstone talks about _____ and mustard. (**pancakes**)
6. This character says, 'What passion hangs these weights upon my tongue?' (**orlando**)
8. The father of Orlando and Oliver (**rowlanddeboys**)
10. This character says, 'Men have died from time to time and worms have eaten them, but not for love.' (**rosalind**)
11. The jester (**touchstone**)
15. Silvius loves _____. (**phoebe**)
16. Jaques says, 'All the world's a _____. ' (**stage**)
17. Rosalind's new name. (**ganymede**)
18. Orlando wins a wrestling match against _____. (**charles**)
19. Duke Senior says, 'Thou seest we are not all alone _____. ' (**unhappy**)
22. Orlando's friend and servant (**adam**)

11. A HEIGHT AND HAIR COLOR PROBLEM

Mary, Isobel, Marcia, Grace, and Ruth are on the Grand Avenue Grade School girls' basketball team. Each girl has a different color hair. The hair colors are blond, red, auburn, black, and brunette. As it happens, no two girls on the team are the same height; they are 5'9", 5'8", 5'6", 5'5", and 5'4". From the clues given try to determine the hair color and height of each of the girls on the team.



1. Mary is taller than Ruth who is two inches taller than the redhead.
2. The brunette is not 5'6".
3. Marcia and Mary are neither the tallest nor the shortest.
4. The girl with black hair is two inches taller than Ruth.
5. Isobel is taller than the blond, who is one inch taller than Grace.

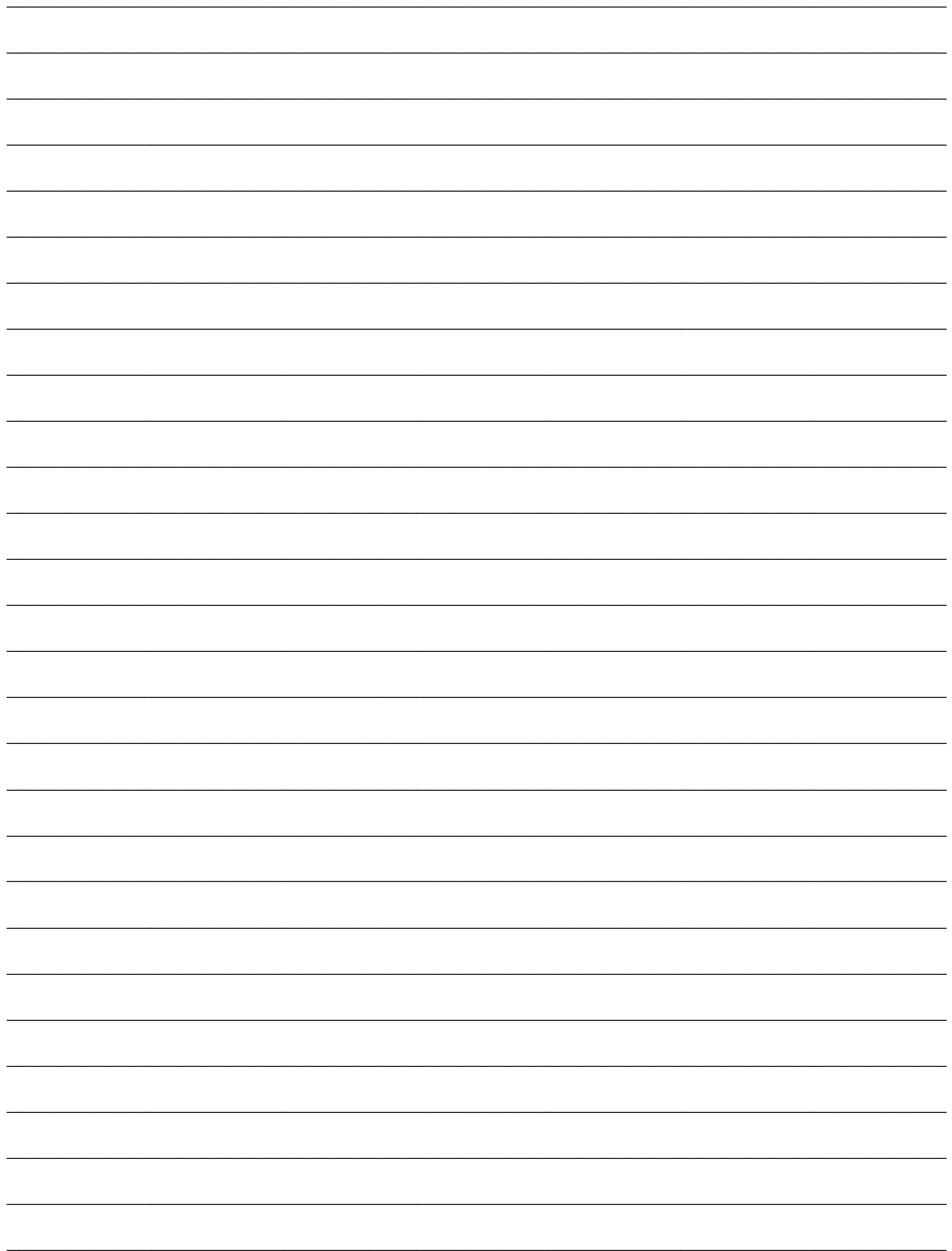
	BLOND	RED	AUBURN	BLACK	BRUNETTE	5'9"	5'8"	5'6"	5'5"	5'4"
MARY										
ISOBEL										
MARCIA										
GRACE										
RUTH										
5'9"										
5'8"										
5'6"										
5'5"										
5'4"										

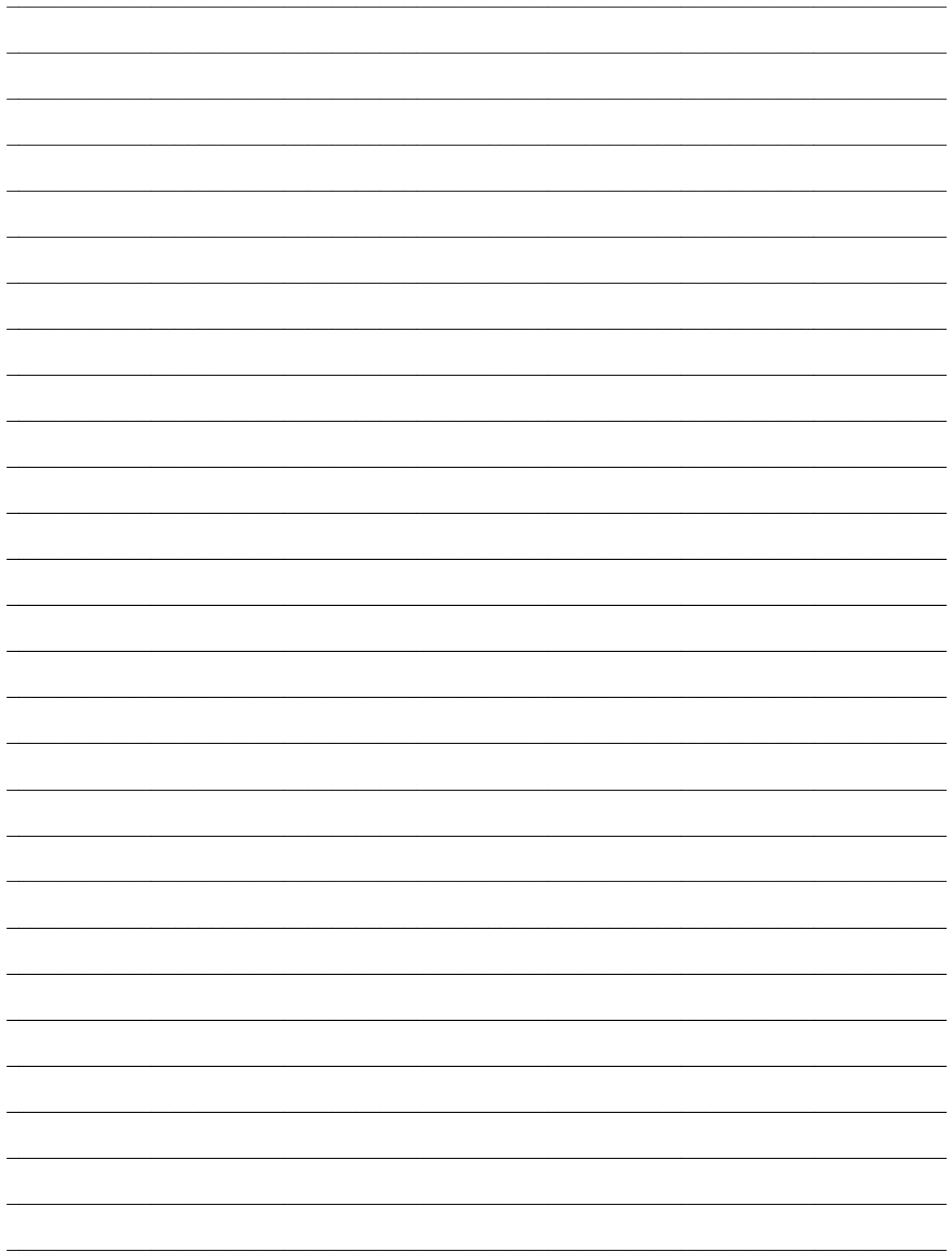


Finish the story! Try to incorporate the elements we have talked about in class, such as dialogue, character description, and climax. Feel free to use more than three pages if needed. I suggest doing some brainstorming and plot planning before getting started.

On that warm, summer day years ago, I remember especially the brightness of the light. As the sun rose, the rays pierced through the slats in the window shutters of my office in France, where I worked as a lawyer. Although the sun was bright, the times were dark. People were hungry and dissatisfied, and I was expecting trouble. My misgivings only increased as I watched women with pitchforks walk past the sign posted in front of my building. I was peering at them through the window when, suddenly, one of the angry women turned and looked at me with scorn...

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.





Are you a grammar whiz? Are in class diagrams NEVER enough for you? Do you dream of diagramming sentences full of verbals, conjunctions, and clauses?

Today is your day.

Diagram these challenge sentences and, if you can, send a scan to me (Miss Rogers). I will tell you if you have earned the title of “Master Diagrammer.” I would also be more than happy to give hints!

He led the way to the stable yard accordingly; and there, drawn out of the coach-house into the open, they saw a gipsy caravan, shining in newness, painted a canary-yellow picked out with green and red wheels.

-Based off a sentence on page 18 of *The Wind in the Willows*

The “Poop-poop” rang with a brazen shout in their ears, they had a moment’s glimpse of an interior of glittering plate-glass and rich morocco, and the magnificent motor-car, immense, breath-snatching, passionate, with its pilot tense and hugging his wheel, possessed all earth and air for the fraction of a second, flung an enveloping cloud of dust that blindfolded and enwrapped them utterly, and then dwindled to a speck in the far distance.

-Based off a sentence on pages 22-23 of *The Wind in the Willows*