

Christina School District Instructional Board

Grade Level: 8th

Week of April 6th, 2020

	Monday	Tuesday	Wednesday	Thursday	Friday
ELA	<p>Read and annotate the text, <i>The Landlady</i>, by Roald Dahl.</p> <p>Circle or highlight characters' names, details that describe the setting, examples of conflict, and label the conflicts as external or internal.</p>	<p>Answer the text-dependent questions, numbers 1-7.</p>	<p>Complete the attached <u>Vocabulary Log</u> for the selected words from the text.</p>	<p>Complete the attached CSET response using evidence from the text to support your ideas completely.</p>	
Math8 (IM1 & 2 can be found on the HS Boards)	<p><i>Parallel Line Angle Pair Relationships</i> Read pages 150-151 (attached). Use the examples as a guide. Complete p. 151 #1-6.</p>	<p>Complete Angle Relationships Problem Set #1-4 (attached).</p>	<p>Complete Problems 9-5, 9-2, and 9-6 (attached).</p>	<p>What are the angle relationships that you have encountered so far? Answer this question as a journal entry. Use your geometry vocabulary and include diagrams to show the relationships. Title this entry "Angle Relationships".</p>	
Science	<p>Comparing the Weather (part 1): Need: National weather maps from a newspaper or newspapers covering a 2-day period Explore: How does the weather in your city or part of the country compare with weather in three other locations for a two-day period? Do: Choose 3 locations in addition to the city or part of the</p>	<p>Comparing the Weather (part 2): Complete Day 2 data table(s). Answer the following on a separate sheet of paper: a) Describe in general terms what the weather was like for each location. b) Identify any high- or low-pressure centers on the weather maps, and explain how they are related to the weather at the locations you chose. c) Predict what you think the</p>	<p>Planning An Investigation to Demonstrate Air Has Mass (part 1): Think: How can you design an experiment to demonstrate that air has mass using any or all of the following?: meter or yard stick, string, two balloons of the same size, scissors, tack or pin Plan: Consider the materials above and determine a possible way you could use them to demonstrate that air has mass. (<i>Hint: Think of a way</i></p>	<p>Planning An Investigation to Demonstrate Air Has Mass (part 2): Based on your work from the previous day, Do : Make 2 drawings to show how your setup should look before and after you "used" it. Use labels and arrows to show the changes the would occur. Write: Explain how your experiment would successfully demonstrate that air has mass.</p>	

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	country where you live. Find the locations on weather maps, and interpret the symbols to determine what the weather was like in all 4 locations over a 2-day period. Construct 1 or more data tables to record at least 4 different weather factors for 4 locations for 2 days. The table(s) should make it easy to compare the weather in the different locations.	weather at your 4 locations would be for Day 3. Explain your reasoning. d) Explain why you cannot draw conclusions about the typical or average weather for your locations on the basis of the data for just 2 days.	<i>you could make a balance with a piece of string and a meter stick and then use your balance to compare the mass of 2 balloons.).</i> Do: Write your ideas on a piece of paper. Make a drawing/model to show how you would use the materials to set up your demonstration. If you have the materials, try out your plan. Modify if you need until you can show that air has mass.	If you punctured one of your balloons, the air would rush out quickly and forcefully. What property of air would that demonstrate? In addition to mass, air has density. Which do you think has greater density, the air inside a fully inflated balloon or the air surrounding the balloon? Explain why you think that.	
Social Studies	Hist 1a & 1b: Irish Immigration Complete Step 1 from the document titled, "Irish in the U.S. in the 19th Century"	Hist 1a & 1b: Irish Immigration Complete Step 2 from the document titled, "Irish in the U.S. in the 19th Century"	Hist 1a & 1b: Irish Immigration Complete Step 3 from the document titled, "Irish in the U.S. in the 19th Century"	Hist 1a & 1b: Irish Immigration Complete Step 4 from the document titled, "Irish in the U.S. in the 19th Century"	

Name: _____ Class: _____

The Landlady

By Roald Dahl
1959

Roald Dahl (1916-1990) was a British novelist, short story writer, and poet. Dahl's stories are known for having darkly comic or unexpected endings. In this short story, a young man in search of lodgings is taken in by a seemingly kind and gentle landlady. As you read, take notes on how the author characterizes the landlady.

- [1] Billy Weaver had travelled down from London on the slow afternoon train, with a change at Swindon¹ on the way, and by the time he got to Bath² it was about nine o'clock in the evening and the moon was coming up out of a clear starry sky over the houses opposite the station entrance. But the air was deadly cold and the wind was like a flat blade of ice on his cheeks.

"Excuse me," he said, "but is there a fairly cheap hotel not too far away from here?"

"Try The Bell and Dragon," the porter³ answered, pointing down the road. "They might take you in. It's about a quarter of a mile along on the other side."

Billy thanked him and picked up his suitcase and set out to walk the quarter-mile to The Bell and Dragon. He had never been to Bath before. He didn't know anyone who lived there. But Mr Greenslade at the Head Office in London had told him it was a splendid city. "Find your own lodgings," he had said, "and then go along and report to the Branch Manager as soon as you've got yourself settled."



- [5] Billy was seventeen years old. He was wearing a

["The Linville River Farm bed and breakfast, no longer in operation"](#) by Lindley Ashline is licensed under CC BY-NC-ND 2.0.

new navy-blue overcoat, a new brown trilby hat,⁴ and a new brown suit, and he was feeling fine. He walked briskly⁵ down the street. He was trying to do everything briskly these days. Briskness, he had decided, was the one common characteristic of all successful businessmen. The big shots up at Head Office were absolutely fantastically brisk all the time. They were amazing.

1. a large town in South West England
2. a region in the countryside in South West England
3. A "porter" is a person employed to carry luggage.
4. a soft felt hat with a narrow brim
5. **Briskly (adverb):** quick and active

There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all them identical. They had porches and pillars and four or five steps going up to their front doors, and it was obvious that once upon a time they had been very swanky⁶ residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows, and that the handsome white façades⁷ were cracked and blotchy from neglect.

Suddenly, in a downstairs window that was brilliantly illuminated by a street-lamp not six yards away, Billy caught sight of a printed notice propped up against the glass in one of the upper panes. It said BED AND BREAKFAST. There was a vase of yellow chrysanthemums, tall and beautiful, standing just underneath the notice.

He stopped walking. He moved a bit closer.

Green curtains (some sort of velvety material) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. On the carpet in front of the fire, a pretty little dachshund⁸ was curled up asleep with its nose tucked into its belly.

- [10] The room itself, so far as he could see in the half-darkness, was filled with pleasant furniture. There was a baby-grand piano and a big sofa and several plump armchairs; and in one corner he spotted a large parrot in a cage. Animals were usually a good sign in a place like this, Billy told himself; and all in all, it looked to him as though it would be a pretty decent house to stay in. Certainly it would be more comfortable than The Bell and Dragon.

On the other hand, a pub would be more congenial⁹ than a boarding-house. There would be beer and darts in the evenings, and lots of people to talk to, and it would probably be a good bit cheaper, too. He had stayed a couple of nights in a pub once before and he had liked it. He had never stayed in any boarding-houses, and, to be perfectly honest, he was a tiny bit frightened of them. The name itself conjured¹⁰ up images of watery cabbage, rapacious¹¹ landladies, and a powerful smell of kippers¹² in the living-room.

After dithering¹³ about like this in the cold for two or three minutes, Billy decided that he would walk on and take a look at The Bell and Dragon before making up his mind. He turned to go. And now a queer¹⁴ thing happened to him. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar¹⁵ manner by the small notice that was there. BED AND BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST, BED AND BREAKFAST. Each word was like a large black eye staring at him through the glass, holding him, compelling him, forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the bell.

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6. **Swanky (adjective):** stylish and expensive
 7. A "façade" is the face of a building, especially the front that looks on a street.
 8. a type of dog with short legs and a long body
 9. **Congenial (adjective):** pleasant and enjoyable
 10. **Conjure (verb):** to produce or cause something to appear
 11. **Rapacious (adjective):** aggressively greedy
 12. a type of fish
 13. to be indecisive
 14. strange or odd
 15. **Peculiar (adjective):** strange or odd; unusual

He pressed the bell. Far away in a back room he heard it ringing, and then at once — it must have been at once because he hadn't even had time to take his finger from the bell-button — the door swung open and a woman was standing there.

Normally you ring the bell and you have at least a half-minute's wait before the door opens. But this dame¹⁶ was a like a jack-in-the-box. He pressed the bell — and out she popped! It made him jump.

- [15] She was about forty-five or fifty years old, and the moment she saw him, she gave him a warm welcoming smile.

"Please come in," she said pleasantly. She stepped aside, holding the door wide open, and Billy found himself automatically starting forward into the house. The compulsion¹⁷ or, more accurately, the desire to follow after her into that house was extraordinarily strong.

"I saw the notice in the window," he said, holding himself back.

"Yes, I know."

"I was wondering about a room."

- [20] "It's all ready for you, my dear," she said. She had a round pink face and very gentle blue eyes.

"I was on my way to The Bell and Dragon," Billy told her. "But the notice in your window just happened to catch my eye."

"My dear boy," she said, "why don't you come in out of the cold?"

"How much do you charge?"

"Five and sixpence a night, including breakfast."

- [25] It was fantastically cheap. It was less than half of what he had been willing to pay.

"If that is too much," she added, "then perhaps I can reduce it just a tiny bit. Do you desire an egg for breakfast? Eggs are expensive at the moment. It would be sixpence less without the egg."

"Five and sixpence is fine," he answered. "I should like very much to stay here."

"I knew you would. Do come in."

She seemed terribly nice. She looked exactly like the mother of one's best school-friend welcoming one into the house to stay for the Christmas holidays. Billy took off his hat, and stepped over the threshold.¹⁸

- [30] "Just hang it there," she said, "and let me help you with your coat."

16. "Dame" is another term for a woman.

17. **Compulsion (noun):** an irresistible urge to behave in a certain way

18. a point of entering

There were no other hats or coats in the hall. There were no umbrellas, no walking-sticks — nothing.

“We have it all to ourselves,” she said, smiling at him over her shoulder as she led the way upstairs.

“You see, it isn’t very often I have the pleasure of taking a visitor into my little nest.”

The old girl is slightly dotty,¹⁹ Billy told himself. But at five and sixpence a night, who gives a damn about that? — “I should’ve thought you’d be simply swamped²⁰ with applicants,” he said politely.

- [35] “Oh, I am, my dear, I am, of course I am. But the trouble is that I’m inclined to be just a teeny weeny bit choosy and particular — if you see what I mean.”

“Ah, yes.”

“But I’m always ready. Everything is always ready day and night in this house just on the off-chance that an acceptable young gentleman will come along. And it is such a pleasure, my dear, such a very great pleasure when now and again I open the door and I see someone standing there who is just exactly right.” She was half-way up the stairs, and she paused with one hand on the stair-rail, turning her head and smiling down at him with pale lips. “Like you,” she added, and her blue eyes travelled slowly all the way down the length of Billy’s body, to his feet, and then up again.

On the first-floor landing she said to him, “This floor is mine.”

They climbed up a second flight. “And this one is all yours,” she said. “Here’s your room. I do hope you’ll like it.” She took him into a small but charming front bedroom, switching on the light as she went in.

- [40] “The morning sun comes right in the window, Mr Perkins. It is Mr Perkins, isn’t it?”

“No,” he said. “It’s Weaver.”

“Mr Weaver. How nice. I’ve put a water-bottle between the sheets to air them out, Mr Weaver. It’s such a comfort to have a hot water-bottle in a strange bed with clean sheets, don’t you agree? And you may light the gas fire at any time if you feel chilly.”

“Thank you,” Billy said. “Thank you ever so much.” He noticed that the bedspread had been taken off the bed, and that the bedclothes had been neatly turned back on one side, all ready for someone to get in.

“I’m so glad you appeared,” she said, looking earnestly²¹ into his face. “I was beginning to get worried.”

- [45] “That’s all right,” Billy answered brightly. “You mustn’t worry about me.” He put his suitcase on the chair and started to open it.

“And what about supper, my dear? Did you manage to get anything to eat before you came here?”

19. “Dotty” means somewhat mad.

20. — **Swamp (verb):** to overwhelm with an excessive amount of something

21. **Earnest (adjective):** serious and sincere

"I'm not a bit hungry, thank you," he said. "I think I'll just go to bed as soon as possible because tomorrow I've got to get up rather early and report to the office."

"Very well, then. I'll leave you now so that you can unpack. But before you go to bed, would you be kind enough to pop into the sitting-room on the ground floor and sign the book? Everyone has to do that because it's the law of the land, and we don't want to go breaking any laws at this stage in the proceedings, do we?" She gave him a little wave of the hand and went quickly out of the room and closed the door.

Now, the fact that his landlady appeared to be slightly off her rocker²² didn't worry Billy in the least. After all, she was not only harmless — there was no question about that — but she was also quite obviously a kind and generous soul. He guessed that she had probably lost a son in the war, or something like that, and had never got over it.

- [50] So a few minutes later, after unpacking his suitcase and washing his hands, he trotted downstairs to the ground floor and entered the living-room. His landlady wasn't there, but the fire was glowing in the hearth, and the little dachshund was still sleeping in front of it. The room was wonderfully warm and cosy. I'm a lucky fellow, he thought, rubbing his hands. This is a bit of all right.

He found the guest-book lying open on the piano, so he took out his pen and wrote down his name and address. There were only two other entries above his on the page, and, as one always does with guest-books, he started to read them. One was a Christopher Mulholland from Cardiff. The other was Gregory W. Temple from Bristol. That's funny, he thought suddenly. Christopher Mulholland. It rings a bell. Now where on earth had he heard that rather unusual name before?

Was he a boy at school? No. Was it one of his sister's numerous young men, perhaps, or a friend of his father's? No, no, it wasn't any of those. He glanced down again at the book. Christopher Mulholland, 231 Cathedral Road, Cardiff. Gregory W. Temple, 27 Sycamore Drive, Bristol. As a matter of fact, now he came to think of it, he wasn't at all sure that the second name didn't have almost as much of a familiar ring about it as the first.

"Gregory Temple?" he said aloud, searching his memory. "Christopher Mulholland?..."

"Such charming boys," a voice behind him answered, and he turned and saw his landlady sailing into the room with a large silver tea-tray in her hands. She was holding it well out in front of her, and rather high up, as though the tray were a pair of reins on a frisky²³ horse.

- [55] "They sound somehow familiar," he said.

"They do? How interesting."

"I'm almost positive I've heard those names before somewhere. Isn't that queer? Maybe it was in the newspapers. They weren't famous in any way, were they? I mean famous cricketers or footballers or something like that?"

22. a phrase that means insane

23. **Frisky** (*adjective*): playful and full of energy

"Famous," she said, setting the tea-tray down on the low table in front of the sofa. "Oh no, I don't think they were famous. But they were extraordinarily handsome, both of them, I can promise you that. They were tall and young and handsome, my dear, just exactly like you."

Once more, Billy glanced down at the book.

[60] "Look here," he said, noticing the dates. "This last entry is over two years old."

"It is?"

"Yes, indeed. And Christopher Mulholland's is nearly a year before that — more than three years ago."

"Dear me," she said, shaking her head and heaving a dainty²⁴ little sigh. "I would never have thought it. How time does fly away from us all, doesn't it, Mr Wilkins?"

"It's Weaver," Billy said. "W-e-a-v-e-r."

[65] "Oh, of course it is!" she cried, sitting down on the sofa. "How silly of me. I do apologise. In one ear and out the other, that's me, Mr Weaver."

"You know something?" Billy said. "Something that's really quite extraordinary about all this?"

"No, dear, I don't."

"Well, you see — both of these names, Mulholland and Temple, I not only seem to remember each one of them separately, so to speak, but somehow or other, in some peculiar way, they both appear to be sort of connected together as well. As though they were both famous for the same sort of thing, if you see what I mean — like ... like Dempsey and Tunney, for example, or Churchill and Roosevelt."

"How amusing," she said. "But come over here now, dear, and sit down beside me on the sofa and I'll give you a nice cup of tea and a ginger biscuit before you go to bed."

[70] "You really shouldn't bother," Billy said. "I didn't mean you to do anything like that." He stood by the piano, watching her as she fussed about with the cups and saucers. He noticed that she had small, white, quickly moving hands, and red finger-nails.

"I'm almost positive it was in the newspapers I saw them," Billy said. "I'll think of it in a second. I'm sure I will."

There is nothing more tantalising²⁵ than a thing like this which lingers just outside the borders of one's memory. He hated to give up.

"Now wait a minute," he said. "Wait just a minute. Mulholland... Christopher Mulholland... wasn't that the name of the Eton schoolboy who was on a walking-tour through the West Country, and then all of a sudden..."

24. **Dainty** (*adjective*): delicately small

25. **Tantalize** (*verb*): to torment or tease someone with something that is unobtainable

"Milk?" she said. "And sugar?"

[75] "Yes, please. And then all of a sudden..."

"Eton schoolboy?" she said. "Oh no, my dear, that can't possibly be right because my Mr Mulholland was certainly not an Eton schoolboy when he came to me. He was a Cambridge undergraduate. Come over here now and sit next to me and warm yourself in front of this lovely fire. Come on. Your tea's all ready for you." She patted the empty place beside her on the sofa, and she sat there smiling at Billy and waiting for him to come over. He crossed the room slowly, and sat down on the edge of the sofa. She placed his teacup on the table in front of him.

"There we are," she said. "How nice and cosy this is, isn't it?"

Billy started sipping his tea. She did the same. For half a minute or so, neither of them spoke. But Billy knew that she was looking at him. Her body was half-turned towards him, and he could feel her eyes resting on his face, watching him over the rim of her teacup. Now and again, he caught a whiff of a peculiar smell that seemed to emanate²⁶ directly from her person. It was not in the least unpleasant, and it reminded him — well, he wasn't quite sure what it reminded him of. Pickled walnuts? New leather? Or was it the corridors of a hospital?

"Mr Mulholland was a great one for his tea," she said at length. "Never in my life have I seen anyone drink as much tea as dear, sweet Mr Mulholland."

[80] "I suppose he left fairly recently," Billy said. He was still puzzling his head about the two names.

He was positive now that he had seen them in the newspapers — in the headlines.

"Left?" she said, arching her brows. "But my dear boy, he never left. He's still here. Mr Temple is also here. They're on the third floor, both of them together."

Billy set down his cup slowly on the table, and stared at his landlady. She smiled back at him, and then she put out one of her white hands and patted him comfortingly on the knee. "How old are you, my dear?" she asked.

"Seventeen."

[85] "Seventeen!" she cried. "Oh, it's the perfect age! Mr Mulholland was also seventeen. But I think he was a trifle²⁷ shorter than you are, in fact I'm sure he was, and his teeth weren't quite so white. You have the most beautiful teeth, Mr Weaver, did you know that?"

"They're not as good as they look," Billy said.

"They've got simply masses of fillings²⁸ in them at the back."

26. **Emanate (verb):** to issue or spread out from a source

27. to some small degree

28. something used to fill a cavity

"Mr Temple, of course, was a little older," she said, ignoring his remark. "He was actually twenty eight. And yet I never would have guessed it if he hadn't told me, never in my whole life. There wasn't a blemish on his body."

"A what?" Billy said.

[90] "His skin was just like a baby's."

There was a pause. Billy picked up his teacup and took another sip of his tea, then he set it down again gently in its saucer. He waited for her to say something else, but she seemed to have lapsed²⁹ into another of her silences. He sat there staring straight ahead of him into the far corner of the room, biting his lower lip.

"That parrot," he said at last. "You know something? It had me completely fooled when I first saw it through the window from the street. I could have sworn it was alive."

"Alas,³⁰ no longer."

"It's most terribly clever the way it's been done," he said. "It doesn't look in the least bit dead. Who did it?"

[95] "I did."

"You did?"

"Of course," she said. "And have you met my little Basil as well?" She nodded towards the dachshund curled up so comfortably in front of the fire. Billy looked at it. And suddenly, he realised that this animal had all the time been just as silent and motionless as the parrot. He put out a hand and touched it gently on the top of its back. The back was hard and cold, and when he pushed the hair to one side with his fingers, he could see the skin underneath, greyish-black and dry and perfectly preserved.

"Good gracious me," he said. "How absolutely fascinating." He turned away from the dog and stared with deep admiration at the little woman beside him on the sofa. "It must be most awfully difficult to do a thing like that."

"Not in the least," she said. "I stuff all my little pets myself when they pass away. Will you have another cup of tea?"

[100] "No, thank you," Billy said. The tea tasted faintly of bitter almonds,³¹ and he didn't much care for it.

"You did sign the book, didn't you?"

"Oh, yes."

29. **Lapse (verb):** to revert to a previous state or behavior

30. an expression of grief or pity

31. The taste or smell of bitter almonds is an indication that something contains a deadly poison called cyanide.

"That's good. Because later on, if I happen to forget what you were called, then I can always come down here and look it up. I still do that almost every day with Mr Mulholland and Mr... Mr..."

"Temple," Billy said. "Gregory Temple. Excuse my asking, but haven't there been any other guests here except them in the last two or three years?"

[105] Holding her teacup high in one hand, inclining her head slightly to the left, she looked up at him out of the corners of her eyes and gave him another gentle little smile.

"No, my dear," she said. "Only you."

"The Landlady" from The Best of Roald Dahl by Roald Dahl. Copyright © 1959 by David Hingham Associates Limited. Used by permission of Vintage. All rights reserved.

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. Which of the following statements best identifies a theme of the text? [RL.2]
 - A. People should get to know each other first before resorting to judgment.
 - B. Strangers can be more dangerous than they initially appear.
 - C. Loneliness can drive people to behave strangely towards others.
 - D. Kindness and hospitality are difficult to find among strangers.

2. PART A: What does the word “compelling” mean as used in paragraph 12? [RL.4]
 - A. to urge someone to do something
 - B. to think deeply about something
 - C. to become slightly interested in something
 - D. to scare someone into doing something

3. PART B: Which quote from paragraph 12 best supports the answer to Part A? [RL.1]
 - A. “After dithering about like this in the cold for two or three minutes”
 - B. “when all at once his eye was caught and held in the most peculiar manner”
 - C. “Each word was like a large black eye staring at him through the glass”
 - D. “forcing him to stay where he was and not to walk away from that house”

4. PART A: What can the reader infer about the landlady from her conversation with Billy in the sittingroom? [RL.3]
 - A. She was a doctor or likely had some medical training, as evidenced by her ability to stuff her pets.
 - B. She is a lonely old woman who lost her son in the war and tries to replace him with her particular tenants.
 - C. She may have witnessed something terrible and suffers memory problems because she cannot recall Billy’s name correctly.
 - D. She may be more threatening than she appears because her words suggest she was involved in the two men’s disappearances.

5. PART B: Which of the following details from the text best support the answer to Part A? [RL.1]
 - A. “He guessed that she had probably lost a son in the war, or something like that, and had never got over it.” (Paragraph 49)
 - B. “‘Left?’ she said, arching her brows. ‘But my dear boy, he never left. He’s still here. Mr Temple is also here.’” (Paragraph 82)
 - C. “he caught a whiff of a peculiar smell... he wasn’t quite sure what it reminded him of. Pickled walnuts? New leather? Or was it the corridors of a hospital?” (Paragraph 78)
 - D. “‘if I happen to forget what you were called, then I can always come down here and look it up. I still do that almost every day with Mr Mulholland and Mr... Mr...’” (Paragraph 103)

6. How do the reader's and Billy's contrasting points of view affect the text? [RL.6]

7. How does the shift in the physical description of the landlady throughout the passage impact the story's meaning? [RL.4]

Discussion Questions

Directions: Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.

1. In this text, Roald Dahl never outright states the landlady's dark secret or reveals the fate of Billy and the other boys – what is the effect of this? How does it contribute to the suspense of the story?
2. In the context of the short story, how do people face death? The landlady hints at her sinister intentions throughout the text – do you think Billy should have realized her plans? Was he in denial of his own fate? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.
3. In the context of the short story, what can we learn about fate from tragedy? In your opinion, what does this story teach readers about avoiding tragedy? What could Billy have done differently? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.

Vocabulary Log
The Landlady

Word	Definition	What it is not (Opposite)	Sentence Using Word	Picture to help you understand the word
1. Swanky (adj)			.	
2. Congenial (adj)				
3. Rapacious (adj)				
4. Swamp (v)				
5. Earnest (adj)				

“The Landlady”

CSET

How did the landlady hint at her intentions, and how could Billy have avoided his fate?

Include:

C: Make a claim. Answer the questions above in a complete sentence or two.

S: Set up your evidence with the source or speaker information.

E: Evidence- Provide details **from the text** to support your claim.

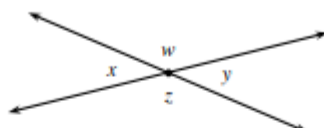
T: Tie in: Explain what your evidence means and how it helps to answer the question.

[illegible]

ANGLE PAIR RELATIONSHIPS

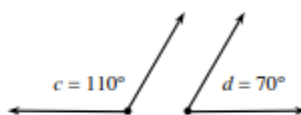
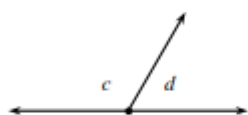
Properties of Angle Pairs

Intersecting lines form four angles. The pairs of angles across from each other are called vertical angles. The measures of vertical angles are equal.



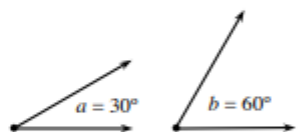
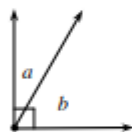
$\angle x$ and $\angle y$ are vertical angles
 $\angle w$ and $\angle z$ are vertical angles

If the sum of the measures of two angles is exactly 180° , then the angles are called supplementary angles.



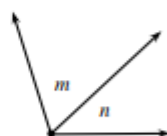
$\angle c$ and $\angle d$ are supplementary angles

If the sum of the measures of two angles is exactly 90° , then the angles are called complementary angles.



$\angle a$ and $\angle b$ are complementary angles

Angles that share a vertex and one side but have no common interior points (that is, do not overlap each other) are called adjacent angles.

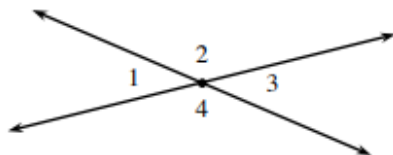


$\angle m$ and $\angle n$ are adjacent angles

For additional information, see the Math Notes boxes in Lesson 8.3.2 of the *Core Connections, Course 2* text and Lesson 9.1.1 of the *Core Connections, Course 3* text.

Example 1

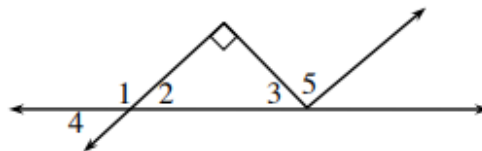
Find the measure of the missing angles if $m\angle 3 = 50^\circ$.



- $m\angle 1 = m\angle 3$ (vertical angles)
 $\Rightarrow m\angle 1 = 50^\circ$
- $\angle 2$ and $\angle 3$ (supplementary angles)
 $\Rightarrow m\angle 2 = 180^\circ - 50^\circ = 130^\circ$
- $m\angle 2 = m\angle 4$ (vertical angles)
 $\Rightarrow m\angle 4 = 130^\circ$

Example 2

Classify each pair of angles below as vertical, supplementary, complementary, or adjacent.

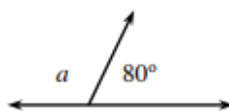


- $\angle 1$ and $\angle 2$ are adjacent and supplementary
- $\angle 2$ and $\angle 3$ are complementary
- $\angle 3$ and $\angle 5$ are adjacent
- $\angle 1$ and $\angle 4$ are adjacent and supplementary
- $\angle 2$ and $\angle 4$ are vertical

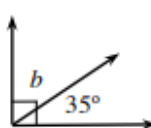
Problems

Find the measure of each angle labeled with a variable.

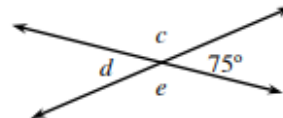
1.



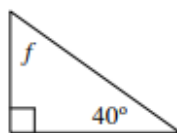
2.



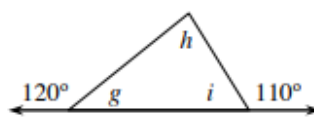
3.



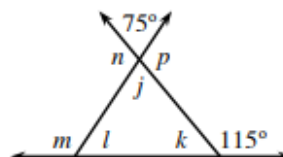
4.



5.

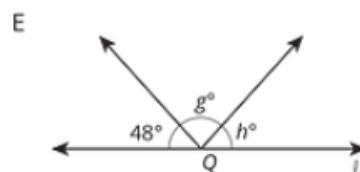
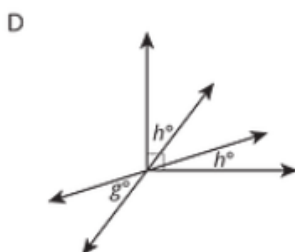
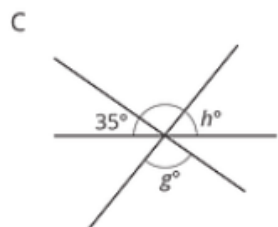
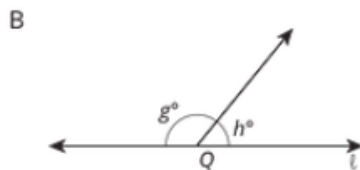
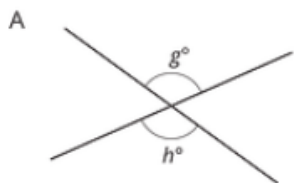


6.



Angle Relationships Problem Set

1. Match each figure to an equation that represents what is seen in the figure. For each match, explain how you know they are a match.



1. $g + h = 180$

2. $g = h$

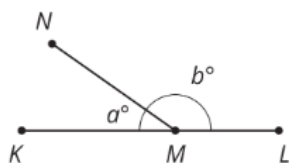
3. $2h + g = 90$

4. $g + h + 48 = 180$

5. $g + h + 35 = 180$

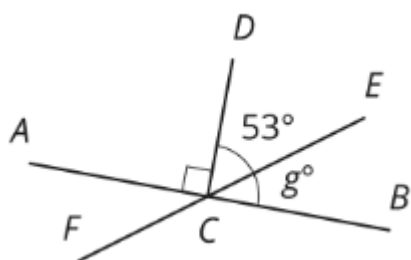
2.
 - a. If you know that angles g and h are vertical, what equation could you use to represent this angle relationship?
 - b. If you know that angles g and h are complementary, what equation could you use to represent this angle relationship?
 - c. If you know that angles g and h are supplementary, what equation could you use to represent this angle relationship?

3. M is a point on line segment KL . MN is a line segment. Select **all** the equations that represent the relationship between the measures of the angles in the figure.



- A. $a = b$
- B. $a + b = 90$
- C. $b = 90 - a$
- D. $a + b = 180$
- E. $180 - a = b$
- F. $180 = b - a$

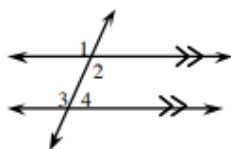
4. Segments AB, CD, and EF intersect at point C, and angle ACD is a right angle. Find the value of g .



PROPERTIES OF ANGLES, LINES, AND TRIANGLES

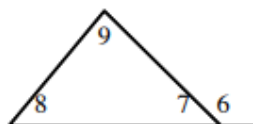
Students learn the relationships created when two parallel lines are intersected by a transversal. They also study angle relationships in triangles.

Parallel lines



- corresponding angles are equal: $m\angle 1 = m\angle 3$
- alternate interior angles are equal: $m\angle 2 = m\angle 3$
- $m\angle 2 + m\angle 4 = 180^\circ$

Triangles



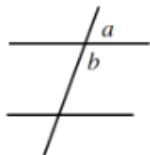
- $m\angle 7 + m\angle 8 + m\angle 9 = 180^\circ$
- $m\angle 6 = m\angle 8 + m\angle 9$
(exterior angle = sum remote interior angles)

Also shown in the above figures:

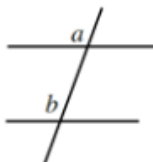
- vertical angles are equal: $m\angle 1 = m\angle 2$
- linear pairs are supplementary: $m\angle 3 + m\angle 4 = 180^\circ$ and $m\angle 6 + m\angle 7 = 180^\circ$

9-5 Classify each of the following pairs of angles as corresponding, alternate interior, same side interior, straight, or "none of these."

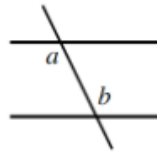
a.



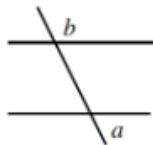
b.



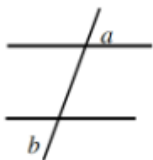
c.



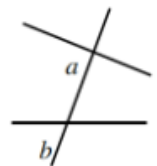
d.



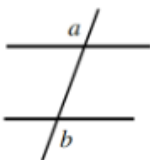
e.



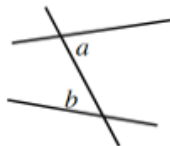
f.



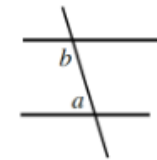
g.



h.



i.



Use what you know about angle relationships to calculate the measure of each of the labeled angles. Show the equation/process you used by naming the type of angles and relationship (ie: corresponding alternate interior, vertical, or straight) to justify your calculations.

Lesson 9.1.1 Resource Page

9-2.

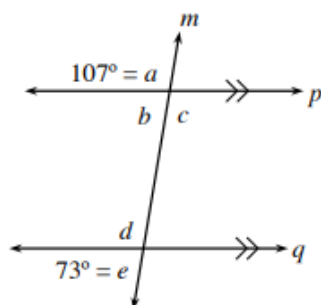


Figure 1

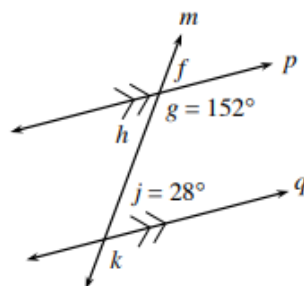


Figure 2

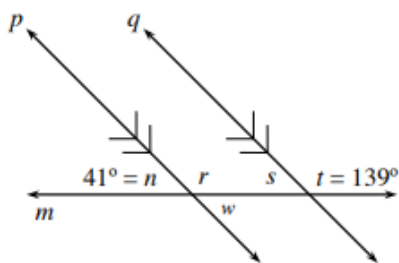
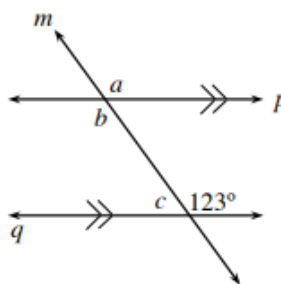


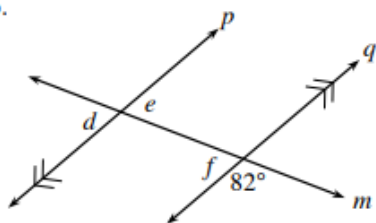
Figure 3

9-6.

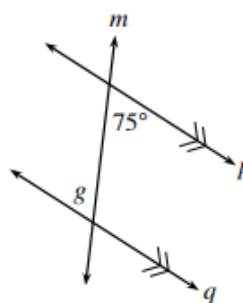
a.



9-6. b.



c.



Irish in the U.S. in the 19th Century (Modified by CSD for Home)

Social Studies Home Learning Activities

Standard Benchmark	<p>History 1a: Students will examine historical materials relating to a particular region, society, or theme; analyze change over time, and make logical inferences concerning cause and effect.</p> <p>History 2a: Students will examine historical documents, artifacts, and other materials, and analyze them in terms of credibility, as well as the purpose, perspective, or point of view for which they were constructed.</p>
Grade	8
Vocabulary / Key Concepts	<p>Catholics vs. Protestants – Both Catholics and Protestants follow the teachings of Jesus Christ as transmitted through the Old and New Testament. Catholics believe that the Catholic Church is the original and first Christian Church and the “only true” Christian Church. Protestants believe that the Catholic Church stemmed from the original Christian Church, but became corrupt. Men cannot add or take away from the scriptures.</p> <p>Emigrated – to leave one country or region to live in another</p> <p>Immigrant - the process of moving to a new country, with plans to live there permanently. People who move to a new country are called immigrants. But from the point of view of the old country, those same people are called emigrants—people who move away permanently.</p> <p>Native-born – born in a certain place or country</p> <p>Nativists – the belief that immigrants pose a threat.</p> <p>Emancipation – to free from restraint, control, or the power of another (in US History, emancipation was the freedom of the slaves)</p> <p>Confederate Soldier – a person who fought for the Southern States (or the Confederacy) in the Civil War. The Southern States wanted to keep slavery.</p> <p>Reconstruction – in US History, Reconstruction refers to the time after the Civil War where the United States was in a period of reconstructing politically, economically, physically, etc. after the Civil War.</p> <p>Chinese Exclusion Act – first and only major US law to ban immigration for a specific nationality. The law prohibited Chinese laborers from entering the US.</p> <p>Saxon – seemingly used interchangeably with Anglo-Saxon in this passage, is being used as a classification for a white person of English descent.</p> <p>Celt – in the passage is being used as a classification of an Irish person.</p>

NOTE: The goal of this lesson is for students to consider how Irish immigrants were treated as new immigrants to the United States and to consider how racial categories have changed over time.

CENTRAL HISTORICAL QUESTION: *Were the Irish considered “white” in the United States in the 19th century?*

STEP 1: Read the following “background information” and answer the five questions on a separate sheet of paper that follow the background information.

BACKGROUND INFORMATION:

Immigration to America:

- By the turn of the 19th century, Ireland had been colonized by the British for centuries, and the Irish had suffered religious and cultural oppression under British control.
 - English conquest and colonization in Ireland began in the 12th century.
 - In the 16th and 17th centuries, English land confiscations intensified in Ireland, and the English established Protestant settlements even though the vast majority of Irish were Catholic.
 - British laws restricted Irish Catholic people’s right to worship, to participate in politics, and to own land.
 - Ethnic and religious conflict between native Irish Catholics and British Protestant settlers developed.
 - Many British immigrants to the United States held negative attitudes toward Irish Catholics, and these negative views were held by many Americans in the 19th century.
- The Great Famine devastated Ireland from 1845-1849. About a million Irish died from starvation or disease, and about a million Irish Catholics emigrated to other countries, including the United States. Unlike earlier Irish immigrants to North America, these immigrants were often poor, uneducated, and unskilled.

Close-knit communities and Prejudice:

- While some Irish immigrants moved to rural areas of the East Coast or migrated to the Midwest and West, a large number settled in industrial cities in the Northeast, often finding work in factories. Many Irish women did domestic work. Irish immigrants often faced discrimination in employment and housing.

- Anti-Irish sentiment was high for a number of reasons:
 - Irish immigrants were often poor and many settled in America's growing urban slums. For example, the densely-populated Five Points neighborhood in New York City had a large population of Irish immigrants in the 19th century.
 - Native-born Americans commonly associated the Irish with violence, crime, disease, and alcohol abuse. Newspapers often portrayed exaggerated versions of these stereotypes.
 - Irish immigration represented a demographic and religious shift in the United States. Incoming Irish immigrants were predominantly Catholic, while the majority of Americans were Protestant. The influx of Catholic immigrants brought to light centuries of religious tension and heightened anti-Catholic sentiment. Many native-born Protestants argued that Catholics had a stronger allegiance to a foreign power (the Pope) than to the U.S. government.

Anti-Catholicism and Nativism

- The influx of Irish immigrants was met with a surge in nativism, a belief that immigrants pose a threat. Nativists in the 1840s and 1850s argued that Irish immigrants threatened the interests of the native-born Protestant population and the existing Anglo-American cultural values. The religious influence of Catholic immigrants was of particular concern for nativists at this time.
- The nativist "Know-Nothing" Party, which gained prominence in the mid-19th century, was strongly anti-Catholic and anti-immigrant. The party aimed to stop foreign influence, establish a longer naturalization period, and exclude immigrants from political office. Tensions between party members and immigrants often turned violent, resulting in a number of riots during the 1850s.
- In the late 19th and early 20th centuries, there was mass immigration from Europe and understandings of race shifted as immigrants were grouped into different "races". At the same time, events like Emancipation, Reconstruction and the Chinese Exclusion Act continued to contrast "white" and "nonwhite" populations.

QUESTIONS FOR THE BACKGROUND INFORMATION:

1. Explain why did the Irish emigrated to America.
2. What are the three main reasons the Irish were discriminated against?
3. What is *nativism* and why did it exist?
4. Explain the reason for the "Know-Nothing" Party.
5. What effect did the mass immigration from Europe have on America during the late 19th and early 20th centuries? Explain.

STEP 2:

- Examine and read through Document A and Document B. Answer the Guiding Questions (found on the bottom half of Document D) on a separate sheet of paper and answer the Graphic Organizer questions that correspond with Document A and Document B. (Graphic Organizer found at the end of this packet).
- Answer the "Central Historical Question: *Were the Irish considered "white" in the United States in the 19th century?*

STEP 3:

NOTE: Document C is a complicated cartoon that provides political commentary on the Democratic Party during the presidential election of 1868. However, it is not necessary for students to have a full understanding of everything presented in the cartoon or the election of 1868 to successfully evaluate the document for this lesson. The four figures represent the following: the figure on the left represents an Irish immigrant, the figure standing in the center represents a former Confederate, the figure on the right represents a northern businessman, and the figure on the ground (in the center) represents a disenfranchised African American. Additionally, make sure students read the document's title, text and the accompanying source notes BEFORE evaluating the cartoon.

- Examine and read through Document C and Document D. Answer the Guiding Questions and the Graphic Organizer questions that correspond with Document C and document D.
- Do you think you need to revise your answer to the Central Historical Question, *Were the Irish considered "white" in the United States in the 19th century?* If so, revise your answer in the Graphic Organizer.

STEP 4:

- Did your answer to the Central Historical Question, *Were the Irish considered "white" in the United States in the 19th century* between examining Documents A and B vs. Documents C and D? How and Why did they change or not change?
- What evidence do these documents present that the Irish were or were not considered white?

- Were the Irish considered white in the 19th century?
- What evidence supports the argument that they were considered white? What evidence supports the argument that they were considered racially distinct from other white people?
- What additional evidence would you need to make a case?
- What are some possible reasons that racial descriptions of the Irish were contradictory or fluctuating?

Sources:

Document A: New York Daily Times, New York, June 6, 1864. <https://archive.org/details/NYTimes-Apr-Jun-1854/page/n451>

Document B: Oppen, Frederick Burr, "Irish Declaration of Independence," Puck, May 9, 1883. <https://www.loc.gov/resource/ppmsca.28386/>

Document C: Nast, Thomas, "This is a White Man's Government," Harper's Weekly, September 5, 1868. <https://www.loc.gov/resource/cph.3c21735/>

Document D: Gold Hill Daily News, Gold Hill, Nevada, April 19, 1867. <https://chroniclingamerica.loc.gov/lccn/sn84022046/1867-04-19/ed-1/seq-2/>

Document A: The New York Daily Times (Modified)

This document is an excerpt from an article that appeared in the New York Daily Times on June 6, 1854 reporting on a riot involving Irish immigrants and nativists.

The Brooklyn Riot

We must confess the frequent occurrence of such disturbances as the riot in Brooklyn, has an **ominous** aspect to our mind. A Sunday rarely passes that our quiet streets are not disturbed by some collision between natives and foreigners.

The results are commonly broken heads, numerous cases for the police courts, and a more bitter feeling between the Irish Catholics and the Americans. It is a significant fact, that the former **rowdies** of the city—the lower fight-loving Irish— have for the last two years been uniformly beaten in these street **rows**.

In this disturbance in Brooklyn there were other factors than mere love of fighting, and there was a desperation and **peril** in the affair which entirely puts it out of the category of common city brawls. The fearful element of race and religion was **aroused**, and for that blood was shed.

The report spread among the ignorant Irish that the New York "Know-Nothings" were preparing an assault on the Catholic Church. It did not take long, of course, for some drunken Irishman to become upset, and a riot occurred.

It was the old hatred of the Saxon and the Celt; the bitter and undying hostility of opposing race and religion.

Source: *New York Daily Times*, New York, June 6, 1864.

Vocabulary

ominous: gloomy, threatening

rowdies: people acting in a disorderly, disruptive manner

rows: noisy disturbances, fights

peril: danger

aroused: provoked, prompted

Document B: Cartoon in Puck, 1883

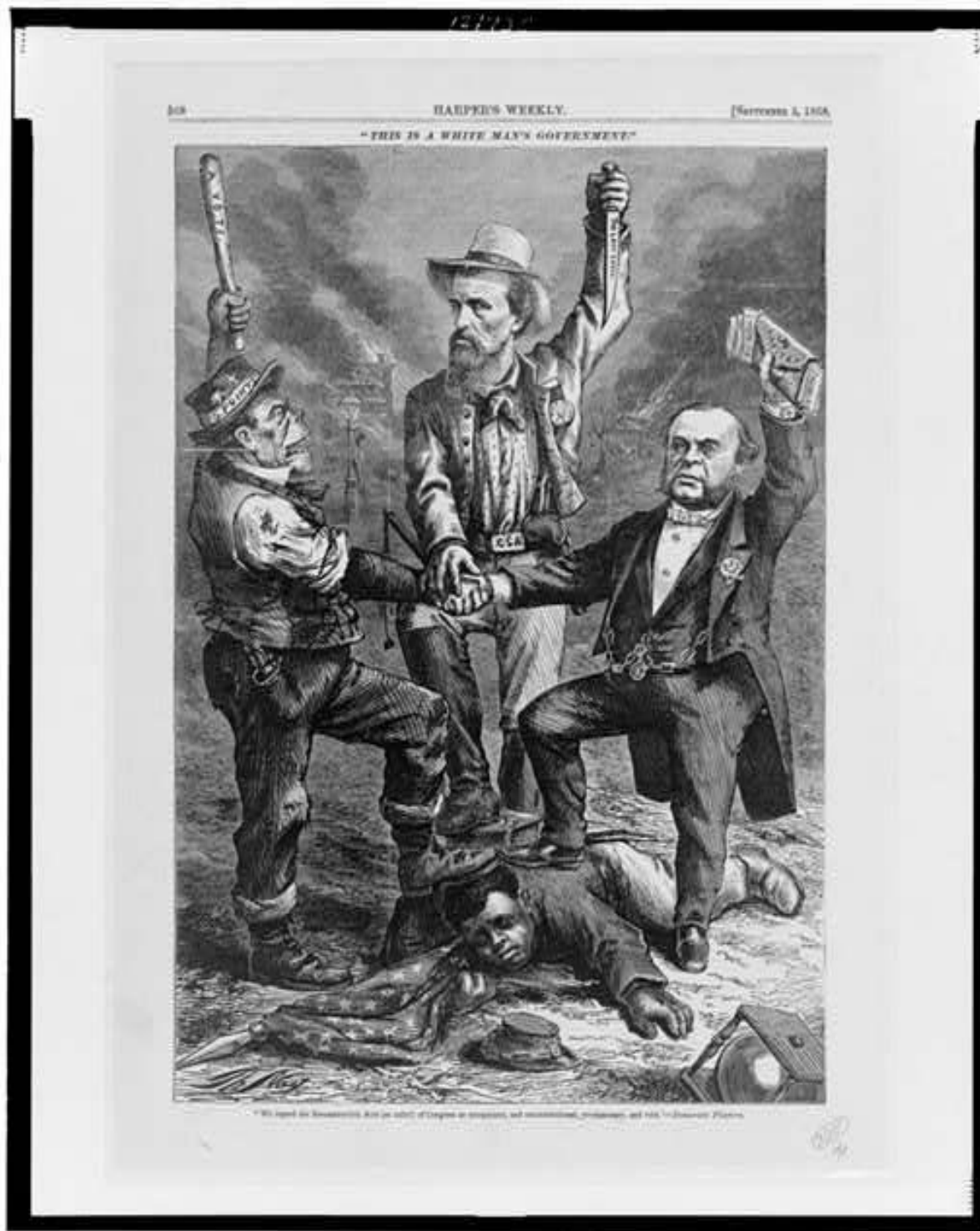
This illustration by Frederick Burr Opper was published in the magazine Puck on May 9, 1883. The figure on the right depicts an Irish woman, who is working as a domestic servant. Images like this, portraying the Irish as ape-like, were common at the time. The text at the bottom reads, "The Irish declaration of independence that we are all familiar with."



Source: "Irish Declaration of Independence," Puck, May 9, 1883

Document C: Cartoon in Harper's Weekly, 1868

This illustration is titled "This is a white man's government" and the text on the bottom of the page reads "We regard the Reconstruction Acts (so called) of Congress as usurpations, and unconstitutional, revolutionary, and void. -Democratic Platform." The Reconstruction Acts of 1867-68 dealt with the reorganization of the South after the end of the Civil War and with protecting freedmen's citizenship and voting rights. The acts faced strong opposition from Democrats. The U.S. presidential election of 1868, the year this cartoon was published, was the first election during Reconstruction.



Source: Thomas Nast, "This is a White Man's Government," Harper's Weekly, September 5, 1868.

Document D: Gold Hill Daily News

This document is an excerpt from an article that ran in a Nevada newspaper on April 19, 1867, reporting on opposition to Chinese immigration. In the late 19th century, hostility towards Chinese immigrants was high, particularly on the West Coast. Irish Americans were often involved in anti-Chinese violence and many pushed for exclusion of Chinese immigrants.

What have the Irish to do with this question any more than the native American, the German, the French or the Italian laborer? It is a question which comes home to every white man who has become or has declared his intention to become a citizen of this country. The question is whether we will prefer white laborers from Europe who comprise different branches of the great Caucasian race, or shall we encourage Chinese immigrants, a people whose morals, habits, language and religion are so dissimilar to our own and **repugnant** to our taste, that we can never can and never ought to **amalgamate** with them.

Source: Gold Hill Daily News, Gold Hill, Nevada, April 19, 1867.

Vocabulary

repugnant: repulsive

amalgamate: mix, join

GUIDING QUESTIONS: On a separate sheet of paper, answer the following questions.

Document A Guiding Questions (USE DOCUMENT A TO ANSWER THESE QUESTIONS)

- 1) According to the article, who was the fight between? What caused the fight?
- 2) What elements made it different from other city riots? (paragraph 3)
- 3) How are the Irish described in the document? Provide 2 examples.
- 4) What do these descriptions suggest about how the Irish were thought of at the time?
- 5) What does this article suggest about the Know-Nothing party?
- 6) What are possible reasons that they targeted Catholics?

Document B Guiding Questions (USE DOCUMENT B TO ANSWER THESE QUESTIONS)

- 1) The woman on the right is supposed to be Irish. Describe what she looks like and how she is acting. What job does she hold?
- 2) Based on this cartoon, what were stereotypes about Irish women at the time? Consider both the text and the image.

Document C Guiding Questions (USE DOCUMENT C TO ANSWER THESE QUESTIONS)

- 1) How does the Irish figure in this cartoon compare to Document B?
- 2) How does the Irish figure compare to the other figures?
- 3) What are the figures in the picture doing?
- 4) What do the image, title, and text of the cartoon suggest about the racial hierarchy at the time?

Document D Guiding Questions (USE DOCUMENT D TO ANSWER THESE QUESTIONS)

- 1) Where was this article published? How does its place of publication make it different from Documents A-C?
- 2) According to the article, which group of immigrants is considered different or “dissimilar?”
- 3) Read through the article once more. Circle key words and phrases you think are used to describe the Irish in terms of race. How do the racial distinctions in this document compare to those in Document A? (Are they more broad? Or more narrow?)
- 4) What do you think might account for this difference? Who might have been this article’s intended audience?

Irish in the U.S. in the 19th Century Graphic Organizer

Round One:

	Were the Irish considered “white” in the United States in the 19 th Century?	What evidence does this document provide to answer the question?
Document A		
Document B		
Hypothesis 1: Were the Irish considered “white” in the United States in the 19 th century?		

Irish in the U.S. in the 19th Century Graphic Organizer

Round Two:

	Were the Irish considered “white” in the United States in the 19 th Century?	What evidence does this document provide to answer the question?
Document C		
Document D		
Hypothesis 2: Were the Irish considered “white” in the United States in the 19 th century? (Revise your hypothesis from Documents A-B based on the information from Documents C-D).		