

Christina School District Assignment Board

Grade Level: 9th

Week of April 6th, 2020

	Monday	Tuesday	Wednesday	Thursday	Friday
ELA	<p>Read “The Legacy of Shakespeare” As you read underline/mark Shakespeare’s accomplishments.</p> <p>After you read, write a brief response explaining how Shakespeare’s contributions are still felt today?</p>	<p>Read the Text Analysis Workshop Parts 1. Read the models 1 and 2 pg. (1027) and answer the Close Read questions.</p>	<p>Read the Text Analysis Workshop Parts 2. Read the models 1 and 2 pg. (1029) and answer the Close read questions.</p>	<p>Read the Text Analysis Workshop Parts 3. Read the model pg. (1031) and answer the questions.</p>	
Math (IM1/Algebra 1)	<p><i>Intro to Quadratic Functions</i> Punkin’ Chunkin’ Activity: Complete parts a and b, and table and graph. (attached)</p>	<p>Review Concept Summary: Features of the Quadratic Function (attached), and complete Key Features of Quadratic Functions Worksheet 2 #1-3. (attached)</p>	<p>Complete Key Features of Quadratic Functions Worksheet 2 - Sorting Activity (attached). Reference Concept Summary if needed.</p>	<p>Complete CC Standards Practice - Week 1 #1-3. (attached) Reference Concept Summary if needed.</p>	
Science	<p>Continental Drift, Plate-Tectonics and Earthquakes (part 1): Read: “Continental Drift and Plate-Tectonics Theory”. Highlight, underline, or annotate to aid understanding. Complete “What are Plate Tectonics?” (1 page)</p>	<p>Continental Drift, Plate-Tectonics and Earthquakes (part 2): Read: “Earthquakes [part a]”. Highlight, underline, or annotate to aid understanding. Complete “What is Continental Drift?” (1 page)</p>	<p>Continental Drift and Plate-Tectonics (part 3): Read: “Earthquakes [part b]. Highlight, underline, or annotate to aid understanding. Complete “Effects of Plate Tectonics” (1 pages)</p>	<p>Plate Tectonics and Continental Drift (part 4): DO: Complete “Plate Tectonics Key Terms” and “How Does Plate Tectonics Affect Countries Around the World?” (2 pages)</p>	
Social Studies	<p>Geography 1a: Mental Maps Review Complete Activity 1 from the document titled, “Where Would You Like to Live in the World?”</p>	<p>Geography 1a: Mental Maps Review Complete Activity 2 from the document titled, “Where Would You Like to Live in the World?”</p>	<p>Geography 1a: Mental Maps Review Complete Activity 3 from the document titled, “Where Would You Like to Live in the World?”</p>	<p>Geography 1a: Mental Maps Review Complete Activity 4 from the document titled, “Where Would You Like to Live in the World?”</p>	

Christina School District Assignment Board

Name: _____ Class: _____

The Legacy of William Shakespeare

By Mia Hodorovich
2018

William Shakespeare (1564-1616) was an English Poet, playwright, and actor. Shakespeare wrote approximately 39 plays and over 150 sonnets and is widely considered the greatest writer in the English language. In this informational text, Mia Hodorovich discusses the legacy of Shakespeare and his popular work. As you read, take notes on how Shakespeare's contributions can still be felt today.

- [1] William Shakespeare is the most studied playwright in the world. All of his plays have been translated into every major language and are performed more frequently than those of any other playwright. He is considered the major author of Modern English literature, the standard to which all other writers are compared.

Despite having lived over 400 years ago, Shakespeare is one of the most popular writers in history. His influence lasts to this day, shaping how we communicate and inspiring the popular culture we consume. So how has Shakespeare managed to beat the test of time?



"Macbeth: First Folio" by Matt Riches@voodoojava is licensed under CC0

All the world's a stage

Shakespeare became popular during the rule of Queen Elizabeth I and produced most of his work between 1589 and 1613. During this time, London was experiencing a revitalization¹ of the arts. Few enjoyed as much acclaim as Shakespeare. He was a prolific² dramatist and poet. He produced about 39 plays and wrote over 150 sonnets in little over two decades.

His plays can typically be broken down into three categories. He wrote plays about historical figures, such as *Julius Caesar* and *Henry VI*. He wrote comedies, like *Much Ado About Nothing* and *A Midsummer Night's Dream*. These plays are called comedies because they contain happy endings, usually in the form of a wedding. Finally, he wrote tragedies, like *Romeo & Juliet* and *Hamlet*, which feature character deaths and tragic endings.

- [5] Shakespeare wrote not only plays but beautiful sonnets, as well. A sonnet is a type of poem that consists of 14 lines (three quatrains³ and one couplet)⁴ and follows a specific rhyme scheme. Many of his sonnets feature themes about love and beauty. He wrote these sonnets, as well as a good deal of his plays, in iambic pentameter. This form of writing contains five metric feet, in which each foot consists of an unstressed syllable followed by a stressed syllable. It mimics the rhythms of natural speech patterns in English, a feat which takes a great amount of careful writing skill.

1. the action of giving something new life or energy
2. **Prolific (adjective):** producing a great number of something

Brevity is the soul of wit

Shakespeare was an innovator⁵ of language. People quote his plays all of the time without realizing it. If you've ever heard someone say that "love is blind" or "all that glitters is not gold," they're quoting *The Merchant of Venice*. In fact, Shakespeare is credited with inventing over 1700 words and phrases. Do you know the joint that bends in the middle of your arm? Without Shakespeare, we wouldn't have the word for elbow!

Not only has Shakespeare shaped the English language but he's also had a hand in almost every form of popular culture. From books to music to modern theatre, Shakespeare has served as an inspiration. The popular TV series *Breaking Bad* is in part inspired by *Macbeth* — just as *House of Cards* takes cues from *Richard III*, and the show *Empire* has been compared to *King Lear*.

One reason his work has endured is because he wrote about universal themes. His storylines are dramatic and engaging. His dialogue is witty and poetic. He wrote tales of forbidden romance, of political intrigue, of murder and revenge. In their time, these plays were comparable to modern blockbusters. In fact, many films have been inspired by Shakespeare, such as *The Lion King* and *10 Things I Hate About You*.

Some are born great, some achieve greatness

Many people tend to think of Shakespeare as boring and outdated. His work is known for its complexity, and his plays are published with a lot of footnotes — sometimes even translations! Nevertheless, his contributions to language and culture are apparent today. It's hard to avoid his influence on language, literature, and popular culture. Shakespeare continues to inspire generations of readers, writers, actors, and audience members. In this way, his legacy lives on.

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3. a stanza of four lines, usually having alternate rhymes
 4. two lines that usually rhyme
 5. **Innovator (noun):** a person who introduces new ideas or methods

Text-Dependent Questions

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

1. PART A: Which statement best expresses the central idea of the text?
 - A. Shakespeare's popularity is growing once more as people realize that his plays can be adapted to address present day problems.
 - B. Despite Shakespeare's incredible storytelling abilities, many people avoid his work due to its advanced language and complex form.
 - C. Shakespeare's influence continues to be felt today because of his contributions to English and his timeless stories that can easily be re-envisioned for modern times.
 - D. Many films and television shows today took inspiration from Shakespeare, revealing how many modern stories are just recycled stories from the past.

2. PART B: Which detail from the text best supports the answer to Part A?
 - A. "William Shakespeare is the most studied playwright in the world. All of his plays have been translated into every major language and are performed more frequently than those of any other playwright." (Paragraph 1)
 - B. "He wrote these sonnets, as well as a good deal of his plays, in iambic pentameter. This form of writing contains five metric feet, in which each foot consists of an unstressed syllable followed by a stressed syllable." (Paragraph 5)
 - C. "Not only has Shakespeare shaped the English language but he's also had a hand in almost every form of popular culture. From books to music to modern theatre, Shakespeare has served as an inspiration." (Paragraph 7)
 - D. "Many people tend to think of Shakespeare as boring and outdated. His work is known for its complexity, and his plays are published with a lot of footnotes — sometimes even translations!" (Paragraph 9)

3. How do paragraphs 4-5 contribute to the author's depiction of Shakespeare's writing?
 - A. They suggest that Shakespeare was a better sonnet writer than playwright.
 - B. They reveal that few people read his original work today because of its complexity.
 - C. They stress how his sonnets and plays were more appealing to audiences from his time.
 - D. They emphasize the wide variety of Shakespeare's work and the extent of his skills.

4. How does the author's discussion of certain popular phrases and television shows help us understand Shakespeare's influence?
 - A. It shows that Shakespeare's work is influential enough to still affect the language we use and the shows that we watch.
 - B. It emphasizes how certain phrases and television shows are only popular because of their relationship to Shakespeare.
 - C. It shows how Shakespeare's original language and stories have been altered to the extent that we no longer consider them his.
 - D. It suggests that we wouldn't have witty phrases or engaging televisions if it weren't for Shakespeare's influence.

5. What is the relationship between Shakespeare's work and popular films and television shows today? Use details from the text in your answer.

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 the text, the author discusses the legacy of William Shakespeare and how his influence can still be felt today. What do you think are Shakespeare's most important contributions to modern day? Can you think of other writers from the past whose work has had a significant impact on popular culture today? If so, which ones?
2. In the text, the author discusses some of the films and television shows that have been inspired by William Shakespeare's work. Are you familiar with any of these shows? What themes do they address that you would consider universal or timeless?

Text Analysis Workshop

COMMON CORE

Included in this workshop:

RL 3 Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **RL 9** Analyze how an author draws on and transforms source material in a specific work. **RL 10** Read and comprehend dramas. **L 3** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. **L 6** Acquire and use accurately domain-specific words and phrases.

Shakespearean Drama

“If we wish to know the force of human genius,” the writer William Hazlitt once proclaimed, “we should read Shakespeare.” Though he wrote them over 400 years ago, Shakespeare’s 37 plays are arguably as popular today as they were in Elizabethan times; they still draw avid fans to packed theaters. Shakespeare’s comedies and histories remain crowd-pleasing classics, but his tragedies are perhaps his most powerful plays. One of Shakespeare’s most famous tragedies is *The Tragedy of Romeo and Juliet*, the story of two lovestruck teenagers from feuding families.

Part 1: Characteristics of Shakespearean Tragedy

A **tragedy** is a drama that ends in catastrophe—most often death—for the main characters. Shakespearean tragedies, however, offer more than just despair; they also include comic moments that counter the overall seriousness of the plot. Familiarize yourself with the characters and dramatic conventions of Shakespearean tragedy before you begin reading *Romeo and Juliet*.

CHARACTERS

Tragic Hero

- is the **protagonist**, or central character—the one with whom audiences identify
- usually fails or dies because of a character flaw or a cruel twist of fate
- often has a high rank or status; shows strength while facing his or her destiny

Antagonist

- is the force working against the protagonist
- can be another character, a group of characters, or something nonhuman, such as nature or society

Foil

- is a character whose personality and attitude contrast sharply with those of another character
- highlights both characters’ traits—for example, a timid character can make a talkative one seem even chattier



DRAMATIC CONVENTIONS

Soliloquy

- is a speech given by a character alone on stage
- lets the audience know what the character is thinking or feeling

Aside

- is a character’s remark, either to the audience or to another character, that others on stage do not hear
- reveals the character’s private thoughts

Dramatic Irony

- is when the audience knows more than the characters—for example, the audience is aware of Romeo and Juliet’s tragic demise long before the characters themselves face it
- helps build suspense

Comic Relief

- is a humorous scene or speech intended to lighten the mood
- serves to heighten the seriousness of the main action by contrast

MODEL 1: CHARACTER IN TRAGEDY

In this excerpt, Romeo—the young protagonist of the play and a member of the Montague family—complains to his cousin, Benvolio, about a problem that is plaguing him. What do you learn about Romeo’s personality?

COMMON CORE

RL 2 Provide an objective summary of a text. **RL 3** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

from Act One, SCENE I

Lines 153–161

Benvolio. Good morrow, cousin.

Romeo. Is the day so young?

Benvolio. But new struck nine.

Romeo. Ay me! sad hours seem long.

155 Was that my father that went hence so fast?

Benvolio. It was. What sadness lengthens Romeo’s hours?

Romeo. Not having that which having makes them short.

Benvolio. In love?

Romeo. Out—

160 **Benvolio.** Of love?

Romeo. Out of her favor where I am in love.

Close Read

1. What is Romeo experiencing that most readers could relate to?
2. What possible weakness or flaw does Romeo’s attitude hint at?

MODEL 2: SOLILOQUY

Through this soliloquy, readers gain access to the thoughts and feelings of Juliet, a Capulet and therefore a hated enemy of any Montague.

from Act Three, SCENE 2

Lines 20–31

20 **Juliet.** . . . Come, gentle night; come, loving, black-browed night;

Give me my Romeo; and, when he shall die,

Take him and cut him out in little stars,

And he will make the face of heaven so fine

That all the world will be in love with night

25 And pay no worship to the garish sun.

O, I have bought the mansion of a love,

But not possessed it; and though I am sold,

Not yet enjoyed. So tedious is this day

As is the night before some festival

30 To an impatient child that hath new robes

And may not wear them. . . .

Close Read

1. What does the imagery in lines 20–25 reveal about Juliet’s feelings for Romeo?
2. Reread the boxed text. What is Juliet’s mood as she waits for Romeo? Point out specific words and details that reveal her state of mind.

Part 2: The Language of Shakespeare

Shakespeare's plays deal with experiences and emotions that are easy to relate to, but his language can be challenging for modern readers to decipher. However, once you get past the play's unfamiliar language, learn the rhythm of its poetry, and discover how to decode Shakespeare's allusions and puns, you will come to appreciate the romance, drama, and humor that await you.

BLANK VERSE

Shakespeare wrote his plays primarily in **blank verse**, the form of poetry that most resembles natural speech. Blank verse is made up of unrhymed lines of **iambic pentameter**, a type of meter that has five unstressed syllables (˘), each followed by a stressed syllable (ˊ). Read the following lines aloud, making sure to emphasize each stressed syllable:

Yet tell me not, for I have heard it all.

Here's much to do with hate but more with love.

While this pattern is the general rule, it is often broken. Variations in the rhythm prevent the play from sounding monotonous. Breaks in the pattern also help to emphasize important ideas or dramatic moments. As you read, pay close attention to places where characters speak in rhyming poetry instead of unrhymed prose.

ALLUSION AND WORD PLAY

An **allusion** is a reference, within a work, to something that the audience is expected to know. Shakespeare's audience was familiar with Greek and Roman mythology as well as the Bible, so he sprinkled references to these works throughout his plays. In this romantic tragedy, Shakespeare included allusions to Venus, the Roman goddess of love.

Shakespeare was also a master of clever **puns**, or jokes that result from multiple word meanings or rhyming sounds. In Act One, a depressed Romeo puns on two meanings of the word *light* when he offers to carry a torch: "Being but heavy, I will bear the light."

ELIZABETHAN WORDS TO KNOW

Chances are you don't need an Elizabethan glossary to figure out that *dost* means "does." Other words and expressions, however, can prove more of a challenge. Here is a list of words that you should expect to encounter often as you read:

'a: he.

an, and: if.

anon: soon; right away.

ought: anything.

coz: short for *cousin*; used to refer to relatives or close friends.

ere: before.

e'er: ever.

god-den: good evening.

God gi' go-den: God give you a good evening.

hence: from here.

hie: hurry.

hither: here.

marry: a short form of "by the Virgin Mary" and so a mild exclamation.

morrow: morning.

naught: nothing.

o'er: over.

prithee: pray thee, or please.

sirrah: a term used to address a servant.

soft: be still; quiet; wait a minute.

thither: there.

whence: where.

wherefore: why.

wot: know.

yond, yonder: over there.

MODEL 1: BLANK VERSE

The fact that Shakespeare wrote in verse should not intimidate you. Since iambic pentameter is fairly close to English speech patterns, it can be spoken naturally, without much awkwardness. Read the following excerpt aloud to get a feel for its rhythm.

from **Act Two, SCENE 2**

Lines 2–6

- But soft! What light through yonder window breaks?
 It is the East, and Juliet is the sun!
 Arise, fair sun, and kill the envious moon,
 5 Who is already sick and pale with grief
 That thou her maid art far more fair than she.

Close Read

1. Reread the excerpt, tapping your foot at each stressed syllable. How many stressed syllables are in each line?
2. Point out a place where the pattern breaks. One example has been boxed. What ideas are emphasized by these variations in rhythm?

MODEL 2: ALLUSION AND WORD PLAY

For a tragedy, *Romeo and Juliet* contains quite a bit of humor. In the first two acts, much of the comedy comes courtesy of Mercutio, who clowns around, trying to make his friend Romeo laugh. Look for several puns and an allusion in this comic conversation.

from **Act One, SCENE 4**

Lines 13–22

- Mercutio.** Nay, gentle Romeo, we must have you dance.
Romeo. Not I, believe me. You have dancing shoes
 15 With nimble soles; I have a soul of lead
 So stokes me to the ground I cannot move.
Mercutio. You are a lover. Borrow Cupid's wings
 And soar with them above a common bound.
Romeo. I am too sore enpierced with his shaft
 20 To soar with his light feathers, and so bound
 I cannot bound a pitch above dull woe.
 Under love's heavy burden do I sink.

Close Read

1. Identify the allusion in this excerpt, and describe the mental image it conjures up for you. Why do you think Shakespeare included this reference?
2. One example of a pun has been boxed. Find one other example and explain the play on words.

Part 3: Reading Shakespearean Drama

As you read *Romeo and Juliet*, you will encounter tools and strategies on every page. The following tips will show you how to make the most of them:

READING DRAMA

- Study the opening **cast of characters** to see who’s in the play.
- Read the **stage directions** to find out where a scene takes place as well as who’s on stage and what they’re doing. Stage directions in *Romeo and Juliet* are minimal, so you’ll sometimes have to infer what’s happening from the dialogue.
- Visualize the setting and the action by noting key details in the stage directions and the **synopsis** at the beginning of every scene.

STRATEGIES IN ACTION

KEY DETAILS IN A SYNOPSIS

Act One

SCENE 1 *A public square in Verona.*

As the scene opens, two young Capulet servants swagger across the stage, joking and bragging. When they happen to meet servants from the rival house of Montague, a quarrel begins that grows into an ugly street fight.

READING SHAKESPEAREAN TRAGEDY

- Keep track of the characters’ relationships, such as whether they are friends, relatives, or enemies. Also think about what role a character has—tragic hero, antagonist, foil, or comic relief. This will help you interpret his or her speech and actions.
- Note important character traits revealed through **dialogue**, **soliloquies**, and **asides** as well as the action. Consider whether the characters exhibit any flaws or weaknesses.
- Look for cause-and-effect relationships between events, especially those events that lead to the tragic outcome. Track them in a graphic like the one shown.

Cause

As part of a plan to cheer up Romeo, Benvolio and other Montagues bring him to a party that the Capulets are throwing.

Effect

At the party, Romeo sees Juliet for the first time and falls madly in love.

READING SHAKESPEARE’S LANGUAGE

- Use the **marginal notes** to help you figure out unfamiliar words and unusual sentence structures. In a chart like this one, record difficult lines and then rephrase them to read like modern speech.
- To help clarify their meaning, **paraphrase** passages and **summarize** events, ideas, and themes. Use your own words to retell what is happening and what it means, without including your own opinions.
- Just as when you read poetry, don’t automatically stop reading when you come to the end of a line. Look carefully at each line’s punctuation and consider the meaning of the complete sentence or phrase.

Text	What It Really Says	What It Means
"O Romeo, Romeo! wherefore art thou Romeo?" <i>Juliet, Act Two, Scene 2, line 33</i>	"Why are you Romeo?"	Why do you have to be a Montague, an enemy of my family?

MODEL: READING SHAKESPEAREAN DRAMA

This fight scene takes place in a public square in Verona, the city in which the play is set. Sampson and Gregory, servants of the Capulets, have gotten into a heated argument with Abram and Balthasar, servants of the Montagues. Use the strategies you learned on the preceding page and what you already know about tragedy to analyze this episode.

from **Act ONE, SCENE I**

Lines 51–67

[Enter Benvolio, nephew of Montague and first cousin of Romeo.]

Gregory [aside to Sampson]. Say “better.” Here comes one of my master’s kinsmen.

Sampson. Yes, better, sir.

Abram. You lie.

55 **Sampson.** Draw, if you be men. Gregory, remember thy swashing blow.

[They fight.]

Benvolio. Part, fools! [beats down their swords]

Put up your swords. You know not what you do.

[Enter Tybalt, hot-headed nephew of Lady Capulet and first cousin of Juliet.]

Tybalt. What, art thou drawn among these heartless hinds?

60 Turn thee, Benvolio! look upon thy death.

Benvolio. I do but keep the peace. Put up thy sword, Or manage it to part these men with me.

Tybalt. What, drawn, and talk of peace? I hate the word

As I hate hell, all Montagues, and thee.

65 Have at thee, coward!

[They fight.]

[Enter several of both houses, who join the fray; then enter Citizens and Peace Officers, with clubs.]

Officer. Clubs, bills, and partisans! Strike! beat them down!

Citizens. Down with the Capulets! Down with the Montagues!

51–52 Gregory notices that Tybalt, a Capulet, is arriving.

59–65 Tybalt does not understand that Benvolio is trying to stop the fight. He challenges Benvolio.

59 heartless hinds: cowardly servants.

63 drawn: with your sword out.

65 Have at thee: Defend yourself.

66 bills, and partisans: spears.

Close Read

1. First, read through this excerpt. Then describe the setting, characters, and action you visualized as you read. Cite details from the dialogue and stage directions that helped you form a mental image.
2. What is Benvolio trying to do when Tybalt enters? Support your answer.
3. Using the marginal notes as necessary, paraphrase Tybalt’s speech in the boxed lines. Why does Tybalt hate Benvolio so much?
4. How would you characterize Tybalt on the basis of this excerpt? In what way is he different from Benvolio? Cite details from the text to support your answer.

Part 4: Analyze the Text

Apply the skills you've learned in this workshop as you analyze a longer excerpt from the beginning of the tragedy. This scene takes place at a costume party hosted by the Capulets. Disguised by their masks, Romeo and other Montagues have crashed the party. The important moment that follows—when Romeo notices Juliet from across the room and falls in love at first sight—sets the course of tragic events in motion.

from **Act ONE, SCENE 5**
Lines 14–62

[Maskers *appear with* Capulet, Lady Capulet, Juliet, *all the* Guests, *and* Servants.]

Capulet. Welcome, gentlemen! Ladies that have their toes

- 15 Unplagued with corns will have a bout with you.
Ah ha, my mistresses! which of you all
Will now deny to dance? She that makes dainty,
She I'll swear hath corns. Am I come near ye now?
Welcome, gentlemen! I have seen the day
20 That I have worn a visor and could tell
A whispering tale in a fair lady's ear,
Such as would please. 'Tis gone, 'tis gone, 'tis gone!
You are welcome, gentlemen! Come, musicians, play.
A hall, a hall! give room! and foot it, girls.

[*Music plays and they dance.*]

- 25 More light, you knaves! and turn the tables up,
And quench the fire, the room is grown too hot.
Ah, sirrah, this unlooked-for sport comes well.
Nay, sit, nay, sit, good cousin Capulet,
For you and I are past our dancing days.
30 How long is't now since last yourself and I
Were in a mask?

Second Capulet. By'r Lady, thirty years.

Capulet. What, man? 'Tis not so much, 'tis not so much!

14–27 Capulet welcomes his guests and invites them all to dance. At the same time, like a good host, he is trying to get the party going. He alternates talking with his guests and telling the servants what to do.

17–18 *She that . . . corns:* Any woman too shy to dance will be assumed to have corns, ugly and painful growths on the toes.

20 *visor:* mask.

28–38 Capulet and his relative watch the dancing as they talk of days gone by.

Close Read

1. Choose a passage with several unfamiliar or Elizabethan words. Paraphrase the passage, using the marginal notes and the word list on page 1024 as necessary.
2. Consider Capulet's behavior toward his guests and his treatment of his servants. How would you describe Capulet? Support your answer with details from the text.

'Tis since the nuptial of Lucentio,
Come Pentecost as quickly as it will,
35 Some five-and-twenty years, and then we masked.

Second Capulet. 'Tis more, 'tis more! His son is elder,
sir;
His son is thirty.

Capulet. Will you tell me that?
His son was but a ward two years ago.

Romeo [*to a Servingman*]. What lady's that, which
doth enrich the hand
40 Of yonder knight?

Servant. I know not, sir.

Romeo. O, she doth teach the torches to burn
bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear—
45 Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand
And, touching hers, make blessed my rude hand.
50 Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night.

Tybalt. This, by his voice, should be a Montague.
Fetch me my rapier, boy. What, dares the slave
Come hither, covered with an antic face,
55 To flier and scorn at our solemnity?
Now, by the stock and honor of my kin,
To strike him dead I hold it not a sin.

Capulet. Why, how now, kinsman? Wherefore storm
you so?

Tybalt. Uncle, this is a Montague, our foe;
60 A villain, that is hither come in spite,
To scorn at our solemnity this night.

Capulet. Young Romeo is it?

Tybalt. 'Tis he, that villain Romeo.

33 nuptial: marriage.

39–40 Romeo has spotted Juliet across the dance floor and is immediately entranced by her beauty.

44–45 Ethiop's ear: the ear of an Ethiopian (African); **for earth too dear:** too precious for this world.

52–57 Tybalt recognizes Romeo's voice and tells his servant to get his sword (**rapier**). He thinks Romeo has come to make fun of (**flier**) their party.

Close Read

- Reread the boxed text. How is the pattern of Romeo's smitten speech different from the pattern of earlier lines in this scene?
- Reread lines 52–57. What does Tybalt want to do to Romeo? Explain what has made Tybalt so enraged.
- Tybalt is just one of many antagonists working against Romeo and Juliet. Cite details that reveal Tybalt's searing hatred of Romeo.
- Given what you know about the characters' personalities, what do you think might happen next between Romeo and Tybalt? Support your prediction with evidence.

Punkin' Chunkin' Activity

Think About This Situation

The current distance record for Punkin' Chunkin' is over 4,000 feet. Such a flight would take the pumpkin very high in the air, as well.

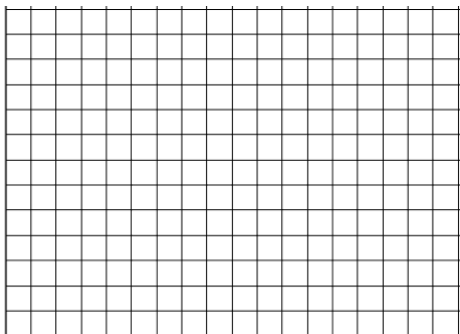
a Which of these graphs is most likely to fit the pattern relating pumpkin height to time in flight? Explain your choice.

b What pattern would you expect to find in data tables relating pumpkin height to elapsed time?

If a pumpkin is initially dropped from a height of 100 feet, and follows the model for gravity of any free-falling object so that d , the distance fallen, related to time by the function $d = 16t^2$ (time in seconds and distance in feet), complete the table to show estimates for the pumpkin's distance fallen and height above ground between 0 and 3 seconds. Then graph it.

Pumpkin Drop

Time t (seconds)	Distance Fallen d (feet) $d = 16t^2$	Height Above Ground, h (feet) $h = 100 - d$
0	0	100
0.5	4	$100 - 4 = 96$
1	16	$100 - 16 = 84$
1.5		
2		
2.5		
3		



CONCEPT SUMMARY Features of the Quadratic Function $f(x) = ax^2$



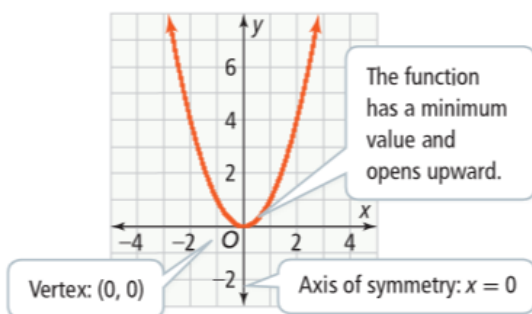
Concept
Summary



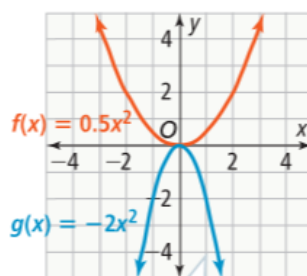
Assess

$$f(x) = x^2$$

GRAPHS



$$f(x) = ax^2$$



When $a < 0$, the parabola opens downward.

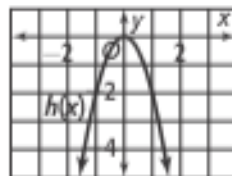
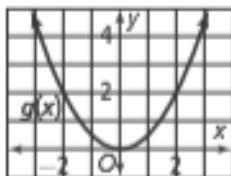
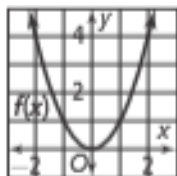
WORDS

The function $f(x) = x^2$ is the same as $f(x) = 1x^2$. It is the quadratic parent function. The function decreases over the interval $x < 0$ and increases over the interval $x > 0$.

When $0 < |a| < 1$, the graph of $f(x) = ax^2$ is wider than the graph of $f(x) = x^2$. When $|a| > 1$, graph of $f(x) = ax^2$ is narrower than the graph of $f(x) = x^2$.

Key Features of Quadratic Functions Worksheet 1

1. Determine whether each statement about the graphs f , g , and h are true or false.



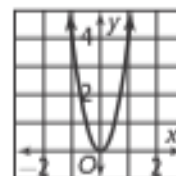
The vertex of each graph is at $(0, 0)$. _____

Graphs f and h have a minimum value. _____

Graph h has a negative value for a . _____

Graphs g and h have the same axis of symmetry. _____

2. Sasha wrote statements shown at the right and labeled them as true or false. She labeled two statements incorrectly. Identify these two statements and write the correct description or label.



a. Since $a > 0$, the graph opens upward. TRUE

b. Since $|a| > 1$, the shape of the parabola is wider than the quadratic parent function. TRUE

c. The vertex of the parabola is $(0, 0)$. TRUE

d. The axis of symmetry is the line $x = 0$. FALSE

3. Jose wants to graph the functions $f(x) = 0.25x^2$ and $g(x) = 1.25x^2$. Complete Jose's work on identifying key features of these graphs.

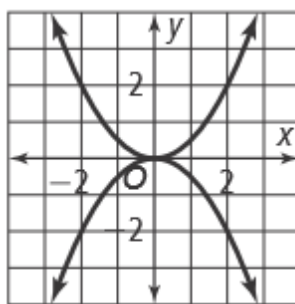
Key Feature	$f(x) = 0.25x^2$	$g(x) = 1.25x^2$
Vertex	$(0, 0)$	
Axis of Symmetry	$x = 0$	
Direction Parabola Opens	upward	
Narrower or Wider Than $f(x) = x^2$	narrower	
Endpoints Over Interval $2 \leq x \leq 6$	$(2, 1); (6, 9)$	
Rate of Change Over Interval $2 \leq x \leq 6$	$f(x) = \frac{9-1}{6-2} = 2$	

Key Features of Quadratic Functions Worksheet 2

Your task is to group functions according to their common attributes.

- Twelve different quadratic functions are shown in the middle of the page.
- Find 4 sets of 3 functions that have common characteristics based on the Set Description. Some functions can be used more than once.
- Fill in your results at the bottom of the page and then check each set using a graphing calculator.

1. Example exercise: In the graph below, what do the functions have in common when you compare them to $f(x) = 0.5x^2$?



2. $y = 0.8x^2$

3. $y = -x^2$

4. $y = -\frac{1}{8}x^2$

5. $y = -8x^2$

6. $y = 4x^2$

7. $y = 9x^2$

8. $y = 11x^2$

9. $y = \frac{1}{2}x^2$

10. $y = 2.5x^2$

11. $y = \frac{3}{2}x^2$

12. $y = 3x^2 + 18x + 29$

13. $y = 2.5x^2$

Set I: wider than $f(x) = 0.95x^2$

Set II: narrower than $g(x) = -4x^2$

Set III: opens downward

Set IV: increases over the interval $x < 0$

CC Standards Practice Week 1

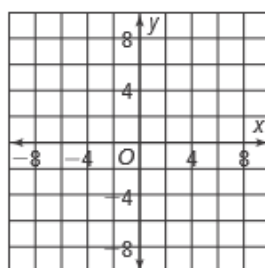
Selected Response

1. What is the vertex of the parabola with equation $y = 4x^2 + 3$?

(A) (3, 4)
(B) (4, 3)
(C) (3, 0)
(D) (0, 3)

Constructed Response

2. a. Graph the equation $y = 2x^2 - 8$.

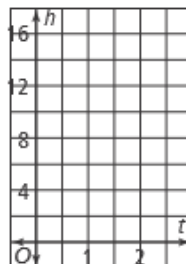


- b. Find the solutions to $2x^2 - 8 = 0$.

Extended Response

3. You throw a ball into the air from a deck. The ball's height h , in feet, after t seconds can be modeled by the function $h(t) = -16t^2 + 16t + 12$.

- a. After how many seconds will the ball hit the ground? Solve by factoring and by sketching a graph.



- b. Interpret the key features of the graph and how they relate to this situation.

Continental Drift and Plate-Tectonics Theory:

According to the theory of continental drift, the world was made up of a single continent through most of geologic time. That continent eventually separated and drifted apart, forming into the seven continents we have today. The first comprehensive theory of continental drift was suggested by the German meteorologist Alfred Wegener in 1912. The hypothesis asserts that the continents consist of lighter rocks that rest on heavier crustal material—similar to the manner in which icebergs float on water. Wegener contended that the relative positions of the continents are not rigidly fixed but are slowly moving—at a rate of about one yard per century.

According to the generally accepted plate-tectonics theory, scientists believe that Earth's surface is broken into a number of shifting slabs or plates, which average about 50 miles in thickness. These plates move relative to one another above a hotter, deeper, more mobile zone at average rates as great as a few inches per year. Most of the world's active volcanoes are located along or near the boundaries between shifting plates and are called plate-boundary volcanoes. However, some active volcanoes are not associated with plate boundaries, and many of these so-called intra-plate volcanoes form roughly linear chains in the interior of some oceanic plates. The Hawaiian Islands provide perhaps the best example of an intra-plate volcanic chain, developed by the northwest-moving Pacific plate passing over an inferred “hot spot” that initiates the magma-generation and volcano-formation process. The peripheral areas of the Pacific Ocean Basin, containing the boundaries of several plates, are dotted by many active volcanoes that form the so-called Ring of Fire. The Ring provides excellent examples of plate-boundary volcanoes, including Mt. St. Helens.

Earthquakes [part a]: We think of earthquakes as disasters, and rightly so when they occur in populated areas; but they are also a part of nature – a result of the movement of the earth's crust. Over the past thirty years, scientists have developed the study of *plate tectonics*, working to explain the connection between movements in the earth's crust and phenomena such as volcanoes and earthquakes. Advances in plate tectonics have allowed scientists to predict where these events are likely to occur, and thanks to the work of American seismologist Charles Richter, scientists also have a way of measuring the magnitude of any given earthquake.

Charles Richter determined that the seismic waves emitted from an earthquake could be used to estimate its magnitude, and he developed a calibrated system for measuring these waves from earthquakes in California. From his research, Richter determined that the larger the earthquake, the larger the amplitude of ground motion at a given distance from the quake. His equation for magnitude is shown here:

$$R(x) = .67 \cdot \log(.37x) + 1.46$$

In this equation, x equals the energy of an earthquake in kilowatt-hours and $R(x)$ equals the magnitude of that earthquake on the Richter scale. Since this equation uses logarithms, the difference in strength between earthquakes on either ends of the scale can be immense. For example, an earthquake of magnitude 3 on the Richter scale is roughly 31 times more powerful than one of magnitude 2. However, an earthquake of magnitude 7 is roughly 29 *million* times stronger than one of magnitude 2. As you can see, this scale easily accounts for either extreme. An earthquake of less than 3.5 can be recorded, but is not generally felt. Quakes under 6.0 can result in slight damage to well-constructed buildings, but major damage to poorly constructed ones. Quakes from 7.0-7.9 are considered major, and result in serious damage over large areas, but quakes of 8.0 magnitude or greater can cause serious damage over areas extending hundreds of kilometers.

Earthquakes [part b]: But where does this natural phenomenon come from? The rigid outer shell of the earth's crust is called the *lithosphere*. The lithosphere is divided into a series of seven major plates. These plates "float" on top of the upper layer of mantle, called the *aesthenosphere*. Keep in mind that these plates include not only the continents, but also the ocean floors. As new crust is continuously generated by the welling up of volcanic material through great rifts in the ocean floor, the pressure from this new material causes the plates to shift and knock into one another.

Since the movement of plates across the earth's surface only amounts to millimeters per year, it is hard to tell when the strain in any particular zone will reach the breaking point, causing an earthquake or other seismic event. When an earthquake does occur, however, it creates two types of energy: *deformation*, which is static and results in permanent displacement of the ground; and *seismic waves*, which are dynamic sound waves radiating through the ground from the quake itself. The seismic waves are divided into two different types: *P waves*, which shake the ground in the direction they are moving; and *S waves*, which shake the ground perpendicularly, or transverse to the *P waves*. The ratio of speed of *P* to *S* waves is constant, so scientists can time the delay between them and estimate the distance of a given earthquake from their observation site. To do this, they simply multiply the time of *S-P* by a factor of 8 km/s to get the approximate distance in kilometers.

What is plate tectonics?

Lesson Review

PART A Complete the following.

1. What are tectonic plates? _____
2. About how many tectonic plates have been identified? _____
3. On what part of Earth do the tectonic plates float? _____
4. State the theory of plate tectonics in your own words. _____

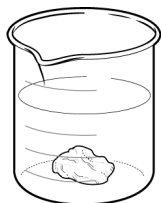
PART B Read each statement. If the statement refers to continental drift, write C in the space provided. If the statement refers to seafloor spreading, write S in the space provided.

- _____ 1. Earth's lithosphere is made up of separate plates.
- _____ 2. The continents have moved during Earth's history.
- _____ 3. New ocean floor is formed at the mid-ocean ridges.
- _____ 4. The continents were once part of one giant landmass.
- _____ 5. Old crust is pushed into the mantle at subduction zones.

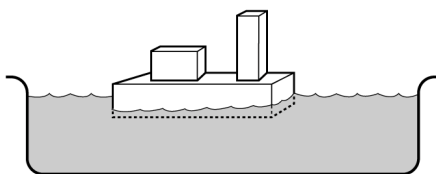
Skill Challenge

Skills: *interpreting a model, synthesizing information*

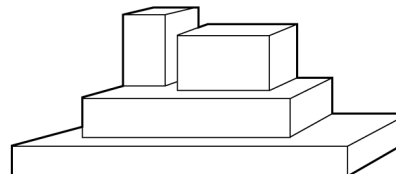
Place a check mark beneath the diagram that would be best to use to help explain plate tectonics to someone.



a. _____



b. _____



c. _____

Explain your choice. _____

What is continental drift?

Lesson Review

PART A Complete the following.

1. Explain continental drift in your own words. _____

2. Who was Alfred Wegener? _____

PART B Place a check mark beside each statement that supports continental drift.

- _____ 1. Alfred Wegener named a giant landmass Pangaea.
- _____ 2. There are seven continents.
- _____ 3. *Mesosaurus* fossils are found in Africa and South America.
- _____ 4. Canada, the United States, and northern Europe have similar climates.
- _____ 5. Mountain ranges on different continents seem to match.
- _____ 6. Rocks along the edges of one continent match those along the edge of another continent.
- _____ 7. The continents are surrounded by water.
- _____ 8. The coastlines of South America and Africa seem to fit together like jigsaw-puzzle pieces.

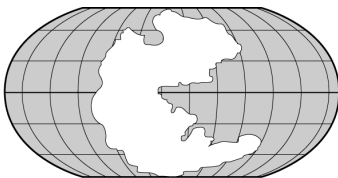
Skill Challenge

Skills: sequencing, inferring

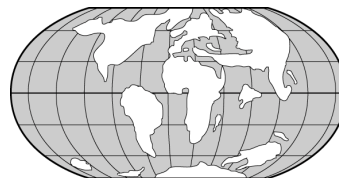
Place the drawings of the way Earth looked in the correct order based upon continental drift. Write the number of years ago in the space provided. Use these labels: *225 million years ago*, *180 million years ago*, *100 million years ago*, *50 million years ago*, and *present*.



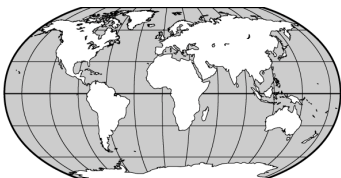
1. _____



2. _____



3. _____



4. _____



5. _____

What are some effects of plate tectonics?

Lesson Review

PART A Complete the following.

1. What is the name of the large fault in California? _____
2. What is a hot spot? _____
3. What is a magma chamber? _____
4. Name three features on Earth's surface that can be formed by plate tectonics activity. _____

PART B Match the event or feature of Earth to what caused it.

- | | |
|---|-------------------------------------|
| _____ 1. two tectonic plates sliding past each other | a. eruption of Mount St. Helens |
| _____ 2. two tectonic plates carrying continents colliding | b. San Francisco earthquake of 1906 |
| _____ 3. underground magma chambers forming at subduction zones | c. the Hawaiian Islands |
| _____ 4. hot spots forming in a tectonic plate | d. the Himalayas |

Skill Challenge

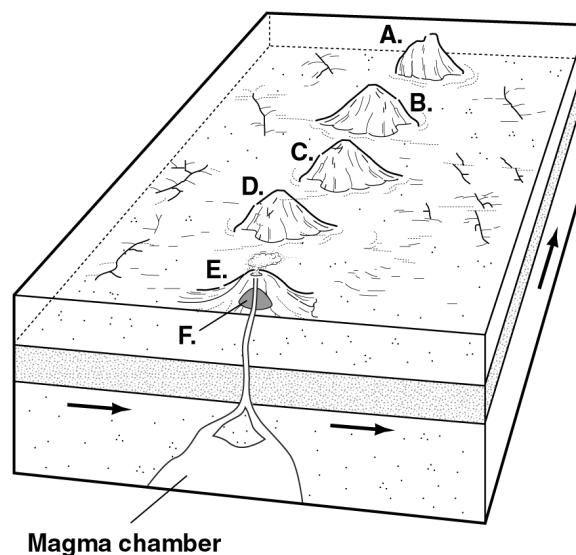
Skills: modeling, analyzing, inferring

Study the diagram. Then, answer the questions that follow.

1. At what point is the hot spot located? _____

2. Which volcano is oldest—A, B, C, D, or E?

3. a. Which volcano is active? _____
b. Which volcanoes are inactive? _____
4. Label the location where rocks in the crust melt.



Key Term Review: Plate Tectonics

In the spaces provided, write the term that best fits each description. Unscramble the letters in brackets [____] to spell a feature of Earth's surface. Write the name of the feature in the space provided at the bottom of the page. Then, describe the feature in one or two sentences.

1. Deep crack in the Mid-Atlantic Ridge _____ [____] _____
2. Underground pocket of molten rock _____ [____] _____
3. Process that forms new ocean floor _____ [____] _____
[____] _____
4. Theory that Earth's landmasses were once a single landmass that broke apart and eventually moved into the positions they are in today _____ [____] _____
5. Theory that Earth's crust is broken into plates that float on the upper part of the mantle
_____ [____] _____ [____] _____
6. A place where two plates meet _____ [____] _____
7. Deep canyon on the ocean floor ____ [____] _____
8. Place where old crust is pushed down into a trench _____ [____] _____ [____] _____
9. Large piece of the solid part of Earth _____ [____] _____
10. Place where magma reaches the surface within a tectonic plate _____ [____] _____
11. Giant landmass from which today's continents were formed _____ [____] _____
12. Movement of a gas or liquid caused by changes in temperature
_____ [____] _____
13. Underwater mountain chain _____ - _____ [____] _____

Topic: _____

Explanation: _____

THE **Big** IDEA

Integrating Geography

How does plate tectonics affect countries around the world?

Lesson Review

Use reference materials to answer the following questions.

1. What kind of boundaries surround the Caribbean plate? _____
2. The Great Rift Valley is on what kind of boundary? _____
3. Which kind of boundary is closest to the Alps? _____

Skill Challenge

Skills: *inferring, synthesizing*

Complete the following.

1. The island of Surtsey in Iceland was formed by plate tectonics. How did plate tectonics create this island? _____

2. If a geographer were studying the San Andreas fault, what might he or she say about the ways of the people living near the fault? _____

3. Plate movements have brought dramatic changes to the land and seafloor over the Earth's lifetime. Name some of these changes and how they affect our lives. _____

Where would you like to live in the World?

Standard Benchmark	Geography 1a: Students will demonstrate mental maps of the world and its sub-regions which include the relative location and characteristics of major physical features, political divisions, and human settlements.
Grade Band	9
Vocabulary	Map, mental maps

A **mental map** is a person's internalized picture of a part of the Earth's surface. It contains our knowledge of the relative position of places as well as their physical environments and cultural characteristics. People have several mental maps at different scales.

ACTIVITY 1:

Directions: Pick a place and answer the questions below.

Wilmington, Delaware or Rehoboth Beach, Delaware

- What images or words come to mind for this place? On a separate sheet of paper, either draw a picture or list the words.
- Now draw an outline of the state of Delaware on the same sheet of paper from above.

Your answers above are your perception of a place or a part of your mental map! Usually our mental maps of places we live have the most details.

- How accurate was your outline of Delaware?

ACTIVITY 2:

Answer the following questions on the same sheet of paper you used for previous questions:

- **What makes a place desirable to visit?**
- **What makes a place desirable to live for a long time?**
- (your answers could include weather and climate, access to mountains or beaches, large country with big cities or small country with not a lot of people, etc.) ***Try to come up with at least Five characteristics of a place.***

ACTIVITY 3:

Directions: Use your list above (what makes a place desirable to live) to rank the countries of North and South America using the (1-5) scale below. You should be able to identify some characteristics just by looking at a physical map. You can use Google Maps to help identify where each of the countries are located.

Where would you like to live in the World?

Rate the Countries in North and South America Using the Rating Below



___ Argentina	___ Antigua and	___ Grenada
___ Bolivia	___ Barbuda	___ Guatemala
___ Brazil	___ Bahamas	___ Haiti
___ Chile	___ Barbados	___ Honduras
___ Colombia	___ Belize	___ Jamaica
___ Ecuador	___ Canada	___ Mexico
___ Guyana	___ Costa Rica	___ Nicaragua
___ Paraguay	___ Cuba	___ Panama
___ Peru	___ Dominica	___ United States of
___ Suriname		America (USA)
___ Uruguay		
___ Venezuela		

1. Which countries had the highest (most desirable) ratings?

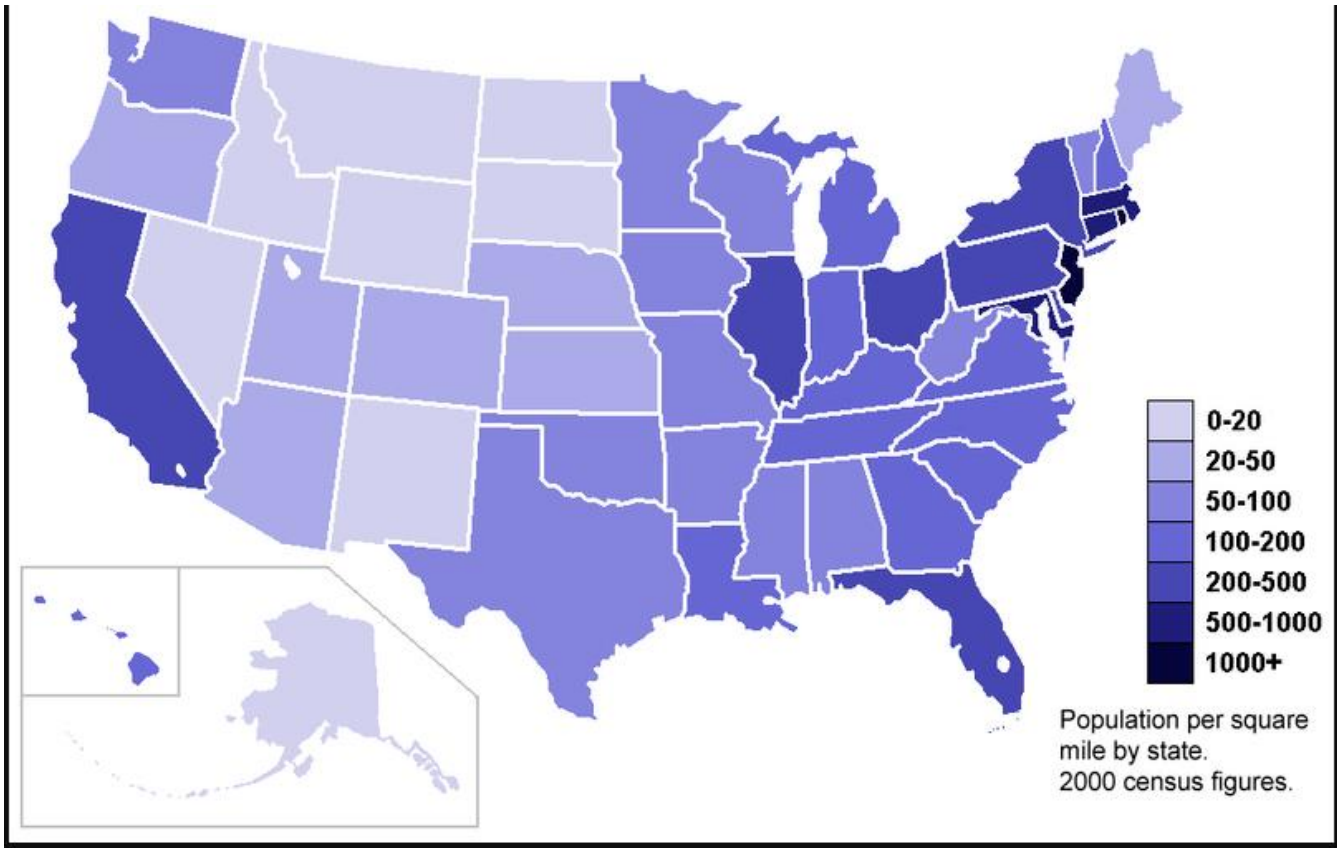
2. Which countries had the lowest (least desirable) ratings?

ACTIVITY 4:

Create a map using your, Where Would You Like to Live? worksheet ratings. You will be creating a **choropleth map**. A choropleth map is a representation of data, such as population, over a specific area using colors or patterns to represent types or intensity of data. The choropleth map below colors US states with high population density in darker colors, and states with lower population densities in lighter colors.

Where would you like to live in the World?

Choropleth Map:



Directions:

- You can either use the map of North and South America (on page 4) or you can create your map using this website: <https://mapchart.net/americas.html>
- [Here](#) is a tutorial. If you use this website, include your map below.
- FOR YOUR RATINGS (of desirable countries to live – from above):
- Create a color gradation. Choose a light color for the lowest rated countries and a dark color for the highest rated countries. Create a legend for your map.
- Color each country with the color that represents its ranking. Title your map “[Your Name]’s Country Preference Map.”

After you completed your creation of a Choropleth Map (on page 4), answer the following questions:

1. What patterns do you see on the map?
2. How can you explain those patterns? (ex. Countries I have already visited tend to be more desirable).

Where would you like to live in the World?

