Homework Packet for Eleventh Grade

Week 16

Name _____

Week Starts on / Due on _____]____]__

Each week you are to complete your homework packet and turn it on the day the teacher assigns. Part of the homework is reading 45 minutes a day. This can be done in after school care and they can read to a younger sibling or an adult as well. Weekend reading is encouraged, each week students can get credit for reading on Saturday and/or Sunday. Reading each day is very important to help each student get better at this skill.

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Weekly Home Reading Record

Day	Reading Material	Amount of Time	How many pages
Weekend			
Monday			
Tuesday			
Wednesday			
Thursday			

Total Reading Time: Hours _____ Minutes _____

Student Signature: _____

Date: _____

Parents Signature: _____

Date: _____

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Grade 11

VOCABULARY BUILDER
WEEK 16
Daily Activity

Monday : Write out the definition of the vocabulary word and the source where you found it. (*note do not use wikipedia*) and break the word down in Syllables.
Example: ABSTRUSE: 2 Syllables , **ab-struse and it sounds like ab-stroos.**

Tuesday : Write a sentence with the vocabulary word (different than the definition of the vocabulary word).

Wednesday : Write a paragraph with the vocabulary word (different than the definition and the sentence with the vocabulary word).

Thursday : Write a 3 to 5 paragraph essay with all the vocabulary words (different than the definition, and sentences you used with the vocabulary word)

Friday : **Turn in all of your work.**

This week's vocabulary words are:

MAGNANIMOUS	MANDATE	MEEKNESS
MAGNITUDE	MAUDLIN	MEMENTO
MALEVOLENT	MAXIM	MENTOR
MALICIOUS	MEAGER	MERCURIAL
MALLEABLE	MEDIATE	MERE

TURN THE PAGE

READING

Passage I

PROSE FICTION: This passage is adapted from the novel *The Ground Beneath Her Feet* by Salman Rushdie (©1999 by Salman Rushdie).

Art Deco is an architectural and decorative style that was popular in the first half of the twentieth century.

When you grow up, as I did, in a great city, during what just happens to be its golden age, you think of it as eternal. Always was there, always will be. The grandeur of the metropolis creates the illusion of permanence. The peninsular Bombay into which I was born certainly seemed perennial to me. Malabar and Cumballa hills were our Capitol and Palatine, the Brabourne Stadium was our Colosseum, and as for the glittering Art Deco sweep of Marine Drive, well, that was something not even Rome could boast. I actually grew up believing Art Deco to be the "Bombay style," a local invention, its name derived, in all probability, from the imperative of the verb "to see." *Art dekho*. Lo and behold art. (When I began to be familiar with images of New York, I at first felt a sort of anger. The Americans had so much; did they have to possess our "style" as well? But in another, more secret part of my heart, the Art Deco of Manhattan, built on a scale so much grander than our own, only increased America's allure, made it both familiar and awe-inspiring, our little Bombay writ large.)

In reality that Bombay was almost brand-new when I knew it; what's more, my parents' construction firm of Merchant & Merchant had been prominent in its making. In the ten years before my own coming into the world, the city had been a gigantic building site; as if it were in a hurry to become, as if it knew it had to provide itself in finished condition by the time I was able to start paying attention to it . . . No, no, I don't really think along such solipsistic lines. I'm not over-attached to history, or Bombay. Me, I'm the under-attached type.

But let me confess that, even as a child, I was insanely jealous of the city in which I was raised, because it was my parents' other love. They loved each other (good), they loved me (very good), and they loved her (not so good). Bombay was my rival. It was on account of their romance with the city that they drew up that weekly rota (list) of shared parental responsibilities. When my mother wasn't with me—when I was riding on my father's shoulders, or staring, with him, at the fish in the Taraporewala Aquarium—she was out there with *her*, with Bombay; out there bringing her into being. (For of course construction work never stops completely, and supervising such work was Ameer's particular genius. My mother the master builder. Like her father before her.) And when my father handed me over to her, he went off, wearing his local-history hat and a khaki jacket full of pockets, to dig in the foundations of building sites for the secrets of the city's past, or else sat hatless and coatless at a designing board and dreamed his lo-and-behold dreams.

Maps of the early town afforded my father great joy, and his collection of old photographs of the edifices and *objets* of the vanished city was second to none. In these faded images were resurrected the demolished Fort, the "breakfast bazaar" market outside the Teen Darvaza or Bazaargate, and the humble mutton shops and umbrella hospitals of the poor, as well as the fallen palaces of the great. The early city's relics filled his imagination as well as his photo albums. It was from my father that I learned of Bombay's first great photographers, Raja Deen Dayal and A. R. Haseler, whose portraits of the city became my first artistic influences, if only by showing me what I did not want to do. Dayal climbed the Rajabai tower to create his sweeping panoramas of the birth of the city; Haseler went one better and took to the air. Their images were awe-inspiring, unforgettable, but they also inspired in me a desperate need to get back down to ground level. From the heights you see only pinnacles. I yearned for the city streets, the knife grinders, the water carriers, the pavement moneylenders, the peremptory soldiers, the railway hordes, the chess players in the Irani restaurants, the snake-buckled schoolchildren, the beggars, the fishermen, the moviemakers, the dockers, the book sewers, the loom operators, the priests. I yearned for life.

When I said this to my father he showed me photos, still lives of storefronts and piers, and told me I was too young to understand. "See where people lived and worked and shopped," he clarified, with a rare flash of irritation, "and it becomes plain what they were like." For all his digging, Vivvy Merchant was content with the surfaces of his world. I, his photographer son, set out to prove him wrong, to show that a camera can see beyond the surface, beyond the trappings of the actual, and penetrate to its flesh and heart.

GO ON TO THE NEXT PAGE.

1. The passage as a whole can primarily be characterized as the narrator's:

A. explanation of the relationship the narrator and his parents had with the city of Bombay.
B. description of important buildings and locations in Bombay.
C. argument for Bombay's prominence in the world of architecture.
D. concerns about the emotional environment in which the narrator was raised.

2. The narrator describes the photos by Bombay's first great photographers as primarily inspiring the narrator to:

F. turn away from a career in photography.
G. create grand panoramas of the new Bombay.
H. produce images that his father would add to his collection.
J. photograph subjects that depict everyday life on Bombay's streets.

3. In lines 25–31, the narrator muses over, then rejects, the notion that:

A. Merchant & Merchant played an important role in the building of Bombay.
B. he started paying attention to Bombay at a young age.
C. his anticipated birth was one of the causes of the rush to finish the building of Bombay.
D. Bombay had been a gigantic building site in the years before he was born.

4. In lines 32–43, the narrator uses which of the following literary devices to describe Bombay?

F. Alliteration
G. Allusion
H. Personification
J. Simile

5. Which of the following statements best captures how the narrator's parents balanced their parental duties with their work at the construction company?

A. The narrator's mother did the majority of the work at the construction company, while the narrator's father took care of the narrator.
B. The narrator's parents traded off responsibility for taking care of the narrator and working at the construction company.
C. The narrator's father worked at his designing board, while the narrator's mother took the narrator along to building sites.
D. The narrator's parents both worked at the construction company, while the narrator stayed home with a babysitter.

6. As it is used in line 9, the word *sweep* most nearly means:

F. overwhelming victory.
G. wide-ranging search.
H. complete removal.
J. broad area.

7. In the context of the passage, the primary function of lines 6–10 is to:

A. compare architectural landmarks in Bombay to those elsewhere.
B. help illustrate how the term "art deco" was derived.
C. contradict the idea that Bombay was in its golden age when the narrator was a child.
D. provide examples of "Bombay style" architecture in Rome.

8. The narrator as a child viewed the work his parents did for Merchant & Merchant with a strong sense of:

F. joy; the work provided the family with enough money to live extravagant lives.
G. fear; the narrator knew his parents were often so exhausted they were careless about safety.
H. jealousy; the work pulled the narrator's parents away from him and directed their attention to the city.
J. respect; his parents were known for their quality workmanship throughout the city.

9. As it is used in line 38, the phrase *drew up* most nearly means:

A. extended.
B. prepared.
C. approached.
D. straightened.

10. In the last paragraph, the narrator's father shows the narrator the photos of storefronts and piers in order to:

F. teach the narrator about the commercial progress the people who work in Bombay have made.
G. convince the narrator that Dayal and Haseler were Bombay's first great photographers.
H. clarify his claim that his photo collection was not about modern-day Bombay but rather about the early twentieth century.
J. illustrate that photos of places can reveal as much about the people who spent time there as photos of the people themselves.

4-Digit by 2-Digit Division (B)

Name: _____ Date: _____

Calculate each quotient.

$61\overline{)6857}$	$82\overline{)2637}$	$38\overline{)7366}$
$24\overline{)6764}$	$77\overline{)6371}$	$62\overline{)7145}$
$43\overline{)5036}$	$22\overline{)8242}$	$84\overline{)2844}$

WEEK 16
Use R.A.C.E. Strategy for Math

Example:
Joshua has 32 donuts. He organizes them in boxes. Each box holds 12 donuts. How many boxes of donuts will Joshua have?

R (Restate the question) in your own words	Joshua will have ____ boxes of donuts.
A (Answer the question)	Joshua will have 3 boxes of donuts.
C (Cite the evidence)	I will determine how many boxes of 12 are required to fit all the donuts by dividing the number of donuts (32) by the number that can fit in each box (12). If I need part of a box I will round the solution up to the nearest whole number. 32 ÷ 12 = 2.666 Rounded up is 3
E (Explanation)	Joshua will have 3 boxes of donuts. I determined how many boxes of 12 are required to fit all the donuts by dividing the number of donuts (32) by the number that can fit in each box (12). Since I needed slightly more than two boxes, I rounded my solution to the nearest whole number.

WORD PROBLEMS

1. A speed boat travels 100 miles in 2 hours 30 minutes. What is the average speed of the boat in miles per hour (calculated to the nearest hour)?

2. The wheels of a car have a radius 15 inches and are rotating at 800 rpm. What is the speed of the car in miles per hour (rounded to the nearest mile)?

3. Theresa's dad is seven times as old as she is. 10 years from now Dad will be three times as old as Theresa. How old are they now?

TURN THE PAGE



QUESTION 1

R (Restate the question) in your own words	
A (Answer the question)	
C (Cite the evidence)	
E (Explanation)	

QUESTION 2

R (Restate the question) in your own words	
A (Answer the question)	
C (Cite the evidence)	
E (Explanation)	

QUESTION 3

R (Restate the question) in your own words	
A (Answer the question)	
C (Cite the evidence)	
E (Explanation)	

MAKE SURE THAT ALL YOUR WORK IS COMPLETED BEFORE YOU TURN IT IN.