Homework Packet for Eleventh Grade

Week 26

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.

© *Reading is Fun!!* ©

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: _____

www.tucsoninternationalacademy.com
520-792-3255

VOCABULARY BUILDER
WEEK 26
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:

resolve revelry revere reverence rigorous	riposte rouse rudimentary sagacious salvage	sanguine satiate scope scrupulous scrutinize

TURN THE PAGE

READING

Passage I

LITERARY NARRATIVE: Passage A is adapted from the memoir *The Piano Shop on the Left Bank* by Thad Carhart (©2001 by T.E. Carhart). Passage B is adapted from the article "Me and My Violin" by Arnold Steinhardt (©2014 by Listen: Life with Classical Music).

Passage A by Thad Carhart

Even when Luc was busy and could not talk he always made me welcome and allowed me to wander around the inner sanctum of the back room on my own. When things were quieter, he seemed glad of the company and would tell me about the pianos that had just arrived. Our talks made real for me one of his fundamental beliefs, that each and every piano had completely individual characteristics, even if of the same manufacturer and age.

Sometimes he knew all the details, had even met the owners and talked about their instrument with them and knew intimately how they had treated it. Other times he knew nothing beyond what he could see, feel, or hear. Most often pianos came to him from auctions and charity sales, their history anonymous. But even then, like an expert in artifacts, he could deduce a great deal: whether a piano had been played much or little, whether it had been in an environment with the proper level of humidity (one of his cardinal rules), whether there had been children in the household, even whether it had recently been transported by ship. ("The worst thing you can possibly do to a piano," he told me more than once.) At these moments he was part detective, part archaeologist, part social critic.

His attitude about how people treated their pianos seemed to mirror his philosophy of life. While regretting the depredations worked by children on keyboards and strings, he regarded them as tolerable because the piano was at least used and, as he put it, *"au sein de la famille"* ("at the heart of the family"). It was more than just any piece of furniture, but it was that, too, and if drinks were spilled and stains bit into shiny finishes, it was the price one paid for initiating the young to a joy that should stem from familiarity rather than reverence.

Those who preserved their piano as an altar upon which the art of music was to be worshipped irritated Luc, but he was deeply respectful of serious musicians who used and depended upon their instrument for their livelihood.

Passage B by Arnold Steinhardt

Marc Lifschey, one of the greatest oboists of his era, told me that after retiring as a performer and teacher, he sold his oboe. On the face of it, giving up an instrument you no longer use seems perfectly reasonable, but nevertheless I was taken aback. Marc was not merely an excellent oboist; he was a great artist. Still, Marc didn't do it alone. He and his oboe did it together. Even in retirement, wouldn't Marc have some sort of lasting relationship with his oboe that transcended performing on it? Wouldn't he want to keep it if for no other reason than as a reminder of the magnificent music the two of them had made together?

Joseph Roisman, the distinguished first violinist of the Budapest String Quartet, seemed to be content to give up his beloved Lorenzo Storioni when he agreed to sell it to me after the Quartet retired. But when I finally met with him, he had second thoughts. "Steinhardt," he said to me plaintively, "I'll sell the violin to you some day, but for now I'm enjoying playing chamber music with my friends every Friday night." And that is exactly what he did until his death a year or two later.

Lifschey and Roisman dealt with retirement in different ways, but their stories made me wonder about not only what I'll do with my violin if and when I retire, but also about the very nature of a musician's day-to-day, year-to-year relationship with his instrument.

I began playing violin when I was six years old, and now I'm seventy-six. It has been an integral part of my life for the last seven decades. Does that make the violin my very close friend? Well, yes. Sometimes. The violin obviously can't speak with words, but when I ask something of it, the instrument can respond with an astonishing range of substance and emotion. This is friendship on a most exalted level.

There are other moments, however, when the violin stubbornly refuses to do my bidding—when it only reluctantly plays in tune, or makes the sound I want, or delivers the music's essence for which I strive. Then I have to cajole, bargain or adjust to its every

GO ON TO THE NEXT PAGE.

whim. Some friend; more like an adversary, you might say.

Or is the violin my partner? A woman once went backstage to congratulate the great violinist Jascha Heifetz after a concert. "What a wonderful sound your violin has, Mr. Heifetz!" she exclaimed. Heifetz leaned over his violin that lay in its open case, listened intently for a moment, and said, "Funny, I don't hear a thing." My violin also lies mute in its case without me—but, on the other hand, I stand mute on the concert stage without it.

1. In Passage A, the parenthetical information in line 19 and lines 21–23 mainly serves to:

- **A.** specify how Luc identified certain aspects of a piano's history.
- **B.** portray Luc as overly judgmental about piano transportation.
- **C.** describe the types of rules that visitors to Luc's shop were required to follow.
- **D.** indicate some of Luc's firm beliefs about piano care.

2. Based on the assertion in Passage A that Luc's "attitude about how people treated their pianos seemed to mirror his philosophy of life" (lines 25–26), which of the following statements would most nearly describe Luc's philosophy of life?

- **F.** It's better to live a full and imperfect life than not participate because something might go wrong.
- **G.** Life is a fragile gift that must be cherished and kept safe at all times.
- **H.** Living well is like playing the piano well; it requires dedication and practice.
- **J.** It's important not to take life's opportunities for granted because they may not come a second time.

3. As it is used in line 32, the phrase *bit into* most nearly means:

- **A.** pinched.
- **B.** ingested.
- **C.** marred.
- **D.** severed.

4. In the third paragraph of Passage B (lines 61–65), the author most clearly shifts from:

- **F.** making an argument against musicians selling their instruments to using evidence from his life to support that argument.
- **G.** introducing musicians he admires to explaining why he hopes people admire him as a musician.
- **H.** examining his own emotions about his violin to explaining why musicians must develop a partnership with their instruments.
- **J.** discussing the connection between other musicians and their instruments to pondering his own connection with his violin.

5. In Passage B, the statement that Lifschey "was not merely an excellent oboist; he was a great artist" (lines 44–45) can best be described as:

- **A.** a fact supported by details about Lifschey's career.
- **B.** a fact confirmed by experts quoted in the passage.
- **C.** an opinion that the author attributes to Lifschey's colleagues and students.
- **D.** an opinion that the author asserts but does not explain.

6. In Passage B, it can most reasonably be inferred that Heifetz's response to the woman who congratulates him is intended to point out that:

- **F.** the woman hears Heifetz's violin differently than Heifetz does.
- **G.** the woman isn't qualified to judge the quality of Heifetz's violin.
- **H.** Heifetz enjoyed the woman's humorous comment.
- **J.** Heifetz's violin doesn't make sounds by itself.

7. In Passage B, the author most directly indicates that the violin is sometimes an adversary by stating that it:

- **A.** lies mute in its case.
- **B.** makes him adjust to its whims.
- **C.** responds with a range of emotion.
- **D.** can't speak with words.

8. Compared to Passage A, Passage B is more directly focused on the:

- **F.** damage a musician can do to an instrument.
- **G.** characteristics of an instrument that give clues to its history.
- **H.** interdependence between musician and instrument.
- **J.** benefits of making instruments available to young children.

9. In contrast to the way the pianos are described in Passage A, the passage author's violin in Passage B is described as:

- **A.** exhibiting unique characteristics.
- **B.** having an active personality of its own.
- **C.** sustaining damage from careless children.
- **D.** being important to daily life.

10. Which of the following assertions about instruments is most strongly supported by details provided in both Passage A and Passage B?

- **F.** Familiarity with your instrument is an important part of the joy of playing music.
- **G.** Instruments should be revered and never treated like furniture.
- **H.** Selling your instrument shows disrespect for the music you have made together.
- **J.** Maintaining proper humidity levels is essential to preserving an instrument.

Adding/Subtracting 3-Digit Numbers (A)

Name: _____ Date: _____

Calculate each sum or difference.

7690 − 998	5190 − 976	2448 − 788	6435 − 499	8567 − 674
7454 + 462	3506 + 115	4079 + 211	3904 + 277	4194 − 426
1329 − 532	2733 + 664	1446 + 839	8433 + 479	4272 + 349
7863 + 997	3119 − 527	1912 − 186	4584 + 657	3065 + 969
4716 + 724	8976 + 638	4851 + 813	8518 + 231	1554 + 481

WEEK 26
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 national park keeps track of how many people per car enter the park. Today, 57 cars had 4 people, 61 cars had 2 people, 9 cars had 1 person, and 5 cars had 5 people. What is the average number of people per car? Round to the nearest person.

2. A large pipe dispenses 750 gallons of water in 50 seconds. At this rate, how long will it take to dispense 330 gallons?

3. The light on a lighthouse blinks 45 times a minute. How long will it take the light to blink 405 times?

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.