Homework Packet for Eleventh Grade

Week 27

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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VOCABULARY BUILDER
WEEK 27
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:

sedulous	skirt	sordid
sentinel	smug	specious
serene	solemn	spontaneous
simulation	solicitude	sporadic
skeptical	somber	spurious

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Passage II

INFORMATIONAL: This passage is adapted from the article "Notes from a Wedding" by Lauren Wilcox Puchowski (©2010 by Lauren Wilcox Puchowski).

It was never Kenney Holmes's intention to become a wedding singer. The grandson of West Indian immigrants, Holmes was raised in Gordon Heights, on Long Island, in what he calls "a small black community founded by like-minded thinkers," families of immigrants and Southern blacks who, as Holmes says, "didn't come here to fool around" and who handed down to their children their own keen sense of ambition.

"We grew up in that kind of atmosphere," he says, "of positive thinking, of getting educated, whether or not you had a degree."

Like any American boy in the 1950s and '60s, he was fascinated with popular music: He listened to the area's one radio station, which "mostly played Sinatra"; sometimes in the evenings, with a coat hanger stuck into the top of his portable radio, he could pick up a faint signal from WWRL, a rhythm and blues station in New York City. When he was a teenager, his brother brought home a guitar. "I was 16, it was a Sunday night," he says. "I sat down and played 'I Can't Get No Satisfaction.' I was addicted."

While he was not a virtuoso, he was, he discovered, good at making money at it. He learned three songs—"Satisfaction" by the Rolling Stones, "And I Love Her" by the Beatles, and "Shotgun" by Junior Walker and the All Stars—and formed a band. "We went out and sold it," he says. "We could play those three songs all night. We got pretty popular out on the island, playing battle of the bands, fire halls, high school proms, for $10 a night."

Still, a career as a musician was not what he, or his family, had had in mind. Over the next few years, he says: "I did everything I could not to be a guitar player. I went to college not to be a guitar player." Thinking he would be a psychiatrist, he took pre-med classes but didn't complete a degree. Along the way, he continued playing nightclubs and parties.

In his mid-20s, he visited his brother in Washington. Washington looked, to Holmes, like a good place to be an ambitious, career-minded black man, but it also had a thriving music scene in nightclubs and hotel lounges, and the next 15 years played out as a sort of tussle between his creative pursuits and his more business-driven impulses. Trying to work his way up in the music scene, he played five and six nights a week in nightclubs and wrote his own music. He started a recording studio called Sound Ideas, which trawled local talent for the makings of a hit song, but he found the pickings slim.

The club scene, after a long while, began to wear on him, as well. Unwilling to resign himself to the life of a starving artist, when an agent approached him in the early '90s about specializing in wedding and private parties, Holmes decided to try it.

It was a revelation. "I could make in one night what I used to make in five," he says. And "it changed the culture of what I was doing."

Holmes was well-suited for the role of event bandleader. His production skills helped him control his band's sound, and his familiarity with country, big-band and classical music made him popular with audiences who wanted, as he says, "a tango or a Viennese waltz," as well as Wilson Pickett.

Because business ebbs and flows with the seasons and the economy, Holmes has always kept a variety of sidelines, including a job driving a limousine for nine years to put his oldest daughter through a private high school and college. These days, at gigs, he hands out a stack of million-dollar "bills" printed with his image and his current enterprises: bandleader, commercial mortgage broker, hard money lender.

Holmes uses as many as eight musicians and two singers for weddings. He accepts turnover as a fact of running a band, but his current core lineup has, in the mercurial world of part-time performers, been fairly steady. Sam Brawner, the drummer, and Atiba Taylor, the sax player, have played with him for three and four years, respectively, and Bruce Robinson, the keyboardist, has played with him for 15.

This is perhaps partly because Holmes insists on making music. During performances, he lets his musicians take the lead and uses specialized, stripped-down tracks, called digital sequences, to set the tempo and fill in musical parts when necessary, ultimately preferring the messy alchemy of live music to something more canned. The musicians say that this is in contrast to other bandleaders they've worked for, who often rely heavily on recordings and use musicians more as visual props. Holmes's respect for the music endears him to his musicians. "These guys play from the heart," says Robinson. "They're not just trying to get through the gig."

11. The main purpose of the passage is to:

- **A.** explain why Holmes's musical tastes gradually changed over time.
- **B.** describe how Holmes's hectic professional life affects his personal life.
- **C.** highlight the different instruments Holmes mastered in becoming a famous musician.
- **D.** document how Holmes eventually became an enterprising bandleader.

12. One theme of the passage is that:

- **F.** one's previous experiences and pursuits can be useful in achieving success.
- **G.** talent is the most important factor in achieving success in both business and music.
- **H.** recognizing one's limitations is necessary in overcoming one's failures.
- **J.** pursuing one's dreams should take precedence over more practical matters.

13. Which of the following events referred to in the passage occurred last chronologically?

- **A.** Taylor joined Holmes's band.
- **B.** Brawner joined Holmes's band.
- **C.** Holmes started driving a limousine.
- **D.** Holmes started Sound Ideas.

14. Based on the passage, the residents of Gordon Heights in the 1950s and 1960s would best be described as:

- **F.** artistic and sophisticated.
- **G.** driven and optimistic.
- **H.** friendly and easygoing.
- **J.** generous and dependable.

15. The main purpose of the third paragraph (lines 13–22) is to:

- **A.** indicate why Holmes preferred rhythm and blues to Sinatra songs.
- **B.** establish that Holmes's parents disapproved of his interest in music.
- **C.** reveal that Holmes was considered a musical prodigy.
- **D.** describe what inspired Holmes to start playing music.

16. The main idea of the fourth paragraph (lines 23–31) is that:

- **F.** Holmes was better at playing music than he was at promoting his band.
- **G.** Holmes's band was able to earn money despite having a limited repertoire.
- **H.** Holmes's band became a national phenomenon despite the band members' lack of musical talent.
- **J.** Holmes would have had more success early on if he had taken the time to learn more songs.

17. Based on the passage, the main reason Holmes eventually preferred playing music at weddings and private parties to playing music in clubs was that:

- **A.** he could play a wider variety of music at weddings and private parties.
- **B.** audiences at weddings and private parties were easier to please.
- **C.** weddings and private parties were more profitable.
- **D.** weddings and private parties required less travel.

18. The main idea of the eleventh paragraph (lines 73–80) is that:

- **F.** Holmes often has to alter his musical style based on which band members are available to play a gig.
- **G.** Holmes typically needs more band members to play at weddings than he needs to play at private parties.
- **H.** Holmes's core lineup of band members has been relatively consistent for a business with a high turnover rate.
- **J.** Holmes's core lineup of band members is constantly changing because Holmes expects his musicians to travel long distances.

19. It can most reasonably be inferred from the passage that Holmes's band members like playing music with Holmes in part because, in contrast to other band leaders, Holmes:

- **A.** is familiar with big band, classical, and country music.
- **B.** allows band members to showcase their talents during gigs.
- **C.** played music in the Washington club scene for fifteen years.
- **D.** uses sophisticated elements like digital sequences during gigs.4

20. In the passage, the phrase *something more canned* (lines 86–87) most nearly refers to:

- **F.** sound effects.
- **G.** music videos.
- **H.** improvised music.
- **J.** recorded music.

Adding/Subtracting 3-Digit Numbers (B)

Name: _____ Date: _____

Calculate each sum or difference.

9382 − 324	7208 + 431	4765 − 178	9742 + 416	3710 + 470
3831 − 880	4680 − 533	7682 − 428	5645 + 641	9371 + 986
4336 − 797	4103 + 348	5408 + 851	6561 + 670	4891 + 666
3376 + 287	3531 − 449	8591 + 691	5672 + 248	5330 − 538
1275 − 804	1827 − 144	3382 − 761	6316 + 370	5639 − 403

WEEK 27
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. Sharon wants to make 25 half-cup servings of soup. How many ounces of soup does she need?

2. Justin weighed 8 lb 12 oz when he was born. At his two-week check-up, he had gained 8 ounces. What was his weight in pounds and ounces?

3. One inch equals 2.54 centimeters. The dimensions of a table made in Europe are 85 cm wide by 120 cm long. What is the width of the table in inches? Round to the nearest tenth of an inch.

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.