Homework Packet for 9th & 10th Grade

Week 18

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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GRADES 9-10

VOCABULARY BUILDER
WEEK 18
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:

NEFARIOUS	NOXIOUS	OBSEQUIOUS
NIHILISM	NUANCE	OBSOLETE
NONCHALANT	OBDURATE	OBSTINATE
NOSTALGIC	OBJECTIVE	OBTUSE
NOTORIOUS	OBSCURE	OFFSET

TURN THE PAGE

Passage III

INFORMATIONAL: This passage is adapted from the article "Photography Changes How Cultural Groups Are Represented and Perceived" by Edwin Schupman (©2012 by The Smithsonian Institution).

The author of the passage is a citizen of the Muscogee (Creek) Nation of Oklahoma.

Using photographs as educational resources presents particular challenges and must be done with care. There is always more than face value in any photo, and historical photos of American Indians are no exception. Photography's rise in the late nineteenth century coincided with great change in American Indian communities—an era that capped over three hundred years of diseases, wars, cultural disruption, and land dispossession. As Indian people struggled to adapt to catastrophic changes to their old ways of living, photographers took thousands of studio portraits and made what they believed to be neutral ethnographic images of the "vanishing Indian." As Indian cultures bent under pressure to assimilate into mainstream America, photographers routinely captured images that compared the new "civilized" Indian to the tradition-bound "savages." Indian delegations that traveled to Washington, D.C., to defend tribal treaty rights were photographed in studios and in front of federal buildings. Photographers also accompanied government expeditions to the West where they documented traditional cultures, leading the way for tourists and commercial photographers who followed, carrying their cameras and preconceptions into Native American communities. These efforts generated a legacy of photographic images of American Indian people that can serve today as rich educational resources. But if used carelessly, they can also fuel romanticized and stereotypical perceptions of American Indians.

Consider some of the many photographs of Goyathlay, the Apache man who Mexicans named "Geronimo." He and other Chiricahua Apaches fought a protracted war from 1863 to 1886 against the United States for the right to live in their traditional homelands rather than on reservations.

The Chiricahua Apaches' fight for freedom captured the American imagination in the late nineteenth century. "Geronimo," especially, became a legendary figure and a media phenomenon whose legacy has lasted into the twenty-first century. He became synonymous with courage, daring, and savage ruthlessness. World War II paratroopers shouted his name as they jumped from airplanes into combat. Movies, television shows, comic books, popular songs, posters, T-shirts, and American cities have borne his image and name. One photo that shows Goyathlay and three other Chiricahuas in their camp just prior to surrendering to U.S. forces in 1886 documents a critical and difficult day for the people who had fought so diligently for their freedom.

In another well-known studio portrait, circa 1890, Goyathlay poses with a rifle. To late-nineteenth-century Americans, Geronimo was a dangerous enemy, yet at the same time a curiosity and romantic symbol of the "Wild West." This photo personifies the renegade image but, strangely, it was taken about two to four years after Goyathlay surrendered—while he was a prisoner of war. Why, then, was this photo taken? What meaning did it convey at the time? What must have been in Goyathlay's mind? What does the photo mean today? Is it loaded with historical truths or is it as empty as the prisoner's bullet chamber?

A few years later, Goyathlay was photographed again, this time in a more pastoral pose and place—holding a melon in a garden with his wife and three of their children. What was the meaning behind this photo? Did people of the time see it as a simple family photo, or did it personify the government's policy toward Indians at the time—subduing feared and hated warriors, "re-educating" them, and teaching them to farm in order to guide them toward a "better" way of life? Ironically, the Apaches had long farmed as part of the traditional life they fought so tenaciously to protect.

The educational potential of photographs is enormous. However, photographs are not objective; they can easily tell as many lies as truths. As much as any written document, they have to be read with care in order to be understood accurately in unbiased and non-stereotypical terms. Every photo of people contains history, culture, and context. To do justice to the subjects and their stories, it is crucial to fill in the information gaps. In addition to conducting background research, try putting yourself inside these photos—stand next to Goyathlay, his peers, his wife, and their children, and imagine their lives—you might begin to understand the world from their points of view. Framed with factual information and viewed empathetically, each photograph can reach its richest potential as a significant educational opportunity and resource.

21. Which of the following rhetorical techniques does the author repeatedly use in the passage as a means to engage the reader?

- **A.** Forthright attacks on what he labels as readers' misunderstanding of basic historical fact
- **B.** Open-ended questions and appeals directed to readers
- **C.** Direct quotations from past readers of his work that capture their responses to his ideas
- **D.** Descriptions of his own experiences as a citizen of the Muscogee (Creek) Nation of Oklahoma

22. It can most reasonably be inferred that the author's statements about the educational use of photographs apply to photographs taken during what time period?

F. Any time period since photographs were first taken
G. In the nineteenth century exclusively
H. Any time period prior to the digital age, but not beyond
J. Only in the ten years after photographers first joined government expeditions to the West

23. Which of the following words is most nearly given a negative connotation in the passage?

A. Educational (line 1)
B. Old (line 10)
C. Romanticized (line 28)
D. Traditional (line 34)

24. Which of the following actions referred to in the passage most clearly characterizes a hypothetical event rather than an actual event?

F. "Traveled to" (line 17)
G. "Defend" (line 18)
H. "Farmed" (line 72)
J. "Stand next to" (line 83)

25. Particular photographs of Goyathlay are referred to and described by the author to support his claim that:

A. accurately understanding a photograph depends on knowing the circumstances in which a photograph was taken.
B. photographs can be used to date events in the life of a legendary figure like Goyathlay.
C. anyone can control his or her public image by becoming more involved in the field of photography.
D. the merits of a photograph from the nineteenth century depend on who took the photograph.

26. The author most strongly suggests that one reason commercial photographers began to photograph Native American communities was that commercial photographers were:

F. instructed to do so by the US government.
G. devoted to creating educational resources about Native American communities.
H. committed to overcoming their preconceived ideas about the West.
J. influenced to do so by the photographers who had joined government expeditions to the West.

27. In the passage, the author notes that a strange aspect of the photo of Goyathlay with a rifle is that the photo was taken:

A. by an unknown photographer.
B. when Goyathlay was a prisoner of war.
C. with Goyathlay's permission.
D. by a US government photographer.

28. The author directly refers to which of the following aspects of the photograph of Goyathlay in a garden as being ironic?

F. Goyathlay was not a gardener but instead was in the midst of trying to stop the US government's attack on his people.
G. Goyathlay's people had long practiced farming, but the photo seemed to suggest that Goyathlay had learned farming from others.
H. People do not automatically think of Goyathlay as a man of peace.
J. For years it was assumed to be a photograph of someone other than Goyathlay.

29. The author indicates that for the sake of an unbiased interpretation, compared to reading written documents with care, reading photographs with care is:

A. significantly more important.
B. slightly more important.
C. just as important.
D. slightly less important.

30. In line 86, the word *framed* is used figuratively to describe:

F. the way background research can support the proper viewing of a photograph.
G. a common means of preserving a photograph.
H. a technique in which a photograph is displayed with factual information surrounding it.
J. the manner in which many photographs of Goyathlay are displayed in museums.

Rounding Decimals (C)

Round each decimal number to the nearest place indicated.

1. 7.6 _____ whole number

2. 8.20 _____ tenth

3. 3.76 _____ tenth

4. 2.78 _____ whole number

5. 3.66 _____ whole number

6. 0.44 _____ tenth

7. 7.17 _____ tenth

8. 0.0093 _____ thousandth

9. 7.1391 _____ thousandth

10. 0.45 _____ whole number

11. 5.72 _____ tenth

12. 4.245 _____ tenth

13. 3.134 _____ hundredth

14. 1.720 _____ hundredth

15. 9.379 _____ whole number

16. 9.7991 _____ tenth

17. 2.0781 _____ hundredth

18. 1.5 _____ whole number

19. 6.734 _____ whole number

20. 0.7 _____ whole number

GRADES 9-10

WEEK 18
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. Brad's class collected 320 cans of food. They boxed them in boxes of 40 cans each. How many boxes did they need?

2. Joey participated in a dance-a-thon. His team started dancing at 10 A.M.on Friday and stopped at 6 P.M. on Saturday. How many hours did Joey's team dance?

3. Callie's grandmother pledged $0.50 for every mile Callie walked in her walk-a-thon. Callie walked 9 miles. How much does her grandmother owe?

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.