Homework Packet for 9th & 10th Grade

Week 8

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 8
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:

EMBELLISH	EMBELLISH	ENTRENCH
EMINENT	EMINENT	ENUMERATE
EMPIRICAL	EMPIRICAL	ENUNCIATE
EMULATE	EMULATE	EPHEMERAL
ENCOMPASS	ENCOMPASS	EQUIVOCAL

TURN THE PAGE

Passage III

HUMANITIES: Passage A is adapted from the essay "Just This Side of Byzantium" by Ray Bradbury (©1975 by Ray Bradbury), which is the introduction to a later edition of Bradbury's 1957 novel *Dandelion Wine*. Passage B is adapted from *Dandelion Wine* (©1957 by Ray Bradbury).

Passage A by Ray Bradbury

I began to learn the nature of surprises, thankfully, when I was fairly young as a writer. Before that, like every beginner, I thought you could beat, pummel, and thrash an idea into existence. Under such treatment, of course, any decent idea folds up its paws, turns on its back, fixes its eyes on eternity, and dies.

It was with great relief, then, that in my early twenties I floundered into a word-association process in which I simply got out of bed each morning, walked to my desk, and put down any word or series of words that happened along in my head.

I would then take arms against the word, or for it, and bring on an assortment of characters to weigh the word and show me its meaning in my own life. An hour or two hours later, to my amazement, a new story would be finished and done. The surprise was total and lovely. I soon found that I would have to work this way for the rest of my life.

First I rummaged my mind for words that could describe my personal nightmares, fears of night and time from my childhood, and shaped stories from these.

Then I took a long look at the green apple trees and the old house I was born in and the house next door where lived my grandparents, and all the lawns of the summers I grew up in, and I began to try words for all that.

I had to send myself back, with words as catalysts, to open the memories out and see what they had to offer.

So from the age of twenty-four to thirty-six hardly a day passed when I didn't stroll myself across a recollection of my grandparents' northern Illinois grass, hoping to come across some old half-burnt firecracker, a rusted toy, or a fragment of letter written to myself in some young year hoping to contact the older person I became to remind him of his past, his life, his people, his joys, and his drenching sorrows.

Along the way I came upon and collided, through word-association, with old and true friendships. I borrowed my friend John Huff from my childhood in Arizona and shipped him East to Green Town so that I could say good-bye to him properly.

Along the way, I sat me down to breakfasts, lunches, and dinners with the long dead and much loved.

Thus I fell into surprise. I came on the old and best ways of writing through ignorance and experiment and was startled when truths leaped out of bushes like quail before gunshot. I blundered into creativity as any child learning to walk and see. I learned to let my senses and my Past tell me all that was somehow true.

Passage B by Ray Bradbury

The facts about John Huff, aged twelve, are simple and soon stated. He could pathfind more trails than anyone since time began, could leap from the sky like a chimpanzee from a vine, could live underwater two minutes and slide fifty yards downstream from where you last saw him. The baseballs you pitched him he hit in the apple trees, knocking down harvests. He ran laughing. He sat easy. He was not a bully. He was kind. He knew the names of all the wild flowers and when the moon would rise and set. He was, in fact, the only god living in the whole of Green Town, Illinois, during the twentieth century that Douglas Spaulding knew of.

And right now he and Douglas were hiking out beyond town on another warm and marble-round day, the sky blue blown-glass reaching high, the creeks bright with mirror waters fanning over white stones. It was a day as perfect as the flame of a candle.

Douglas walked through it thinking it would go on this way forever. The sound of a good friend whistling like an oriole, pegging the softball, as you horse-danced, key-jingled the dusty paths; things were at hand and would remain.

It was such a fine day and then suddenly a cloud crossed the sky, covered the sun, and did not move again.

John Huff had been speaking quietly for several minutes. Now Douglas stopped on the path and looked over at him.

"John, say that again."

"You heard me the first time, Doug."

"Did you say you were—going away?"

John took a yellow and green train ticket solemnly from his pocket and they both looked at it.

"Tonight!" said Douglas. "My gosh! Tonight we were going to play Red Light, Green Light and Statues! How come, all of a sudden? You been here in Green Town all my life. You just don't pick up and leave!"

"It's my father," said John. "He's got a job in Milwaukee. We weren't sure until today . . . "

They sat under an old oak tree on the side of the hill looking back at town. Out beyond, in sunlight, the town was painted with heat, the windows all gaping. Douglas wanted to run back in there where the town, by its very weight, its houses, their bulk, might enclose and prevent John's ever getting up and running off.

GO ON TO THE NEXT PAGE.

Questions 21–25 ask about Passage A.

21. When Bradbury claims, "Thus I fell into surprise" (line 46), he's most nearly referring to the:

- **A.** discovery that for him the secret to a creative outpouring was to use a word-association method to write fiction.
- **B.** long-forgotten experiences he would remember when he would talk with his childhood friends in person.
- **C.** realization that he wrote more effectively about his current experiences than about his past.
- **D.** several methods other writers taught him to help him write honest, authentic stories.

22. Passage A indicates that Bradbury believes all beginning writers think that they can:

- **F.** learn the nature of surprises.
- **G.** force an idea into creation.
- **H.** use one word as a catalyst for a story.
- **J.** become a good writer through experiment.

23. Bradbury's claim "I would then take arms against the word, or for it" (line 12) most strongly suggests that during his writing sessions, Bradbury would:

- **A.** attempt to find the one word that for him was the key to understanding John Huff.
- **B.** often reject a word as not being a catalyst for meaningful writing.
- **C.** deliberately choose to write only about a word that inspired his fears.
- **D.** feel as though he were struggling to find a word's significance to him.

24. In the seventh paragraph of Passage A (lines 30–37), Bradbury explains his habit, over many years as a writer, of almost daily:

- **F.** looking at and writing about objects from his childhood that he had saved.
- **G.** wishing he had kept more letters from his childhood to trigger his memories.
- **H.** driving past his grandparents' property, hoping to notice something that would remind him of his past.
- **J.** thinking about his grandparents' property, hoping to remember something that would bring his past into focus.

25. Passage A explains that when writing about the character John Huff, Bradbury had:

- **A.** placed John in a town in Arizona, where Bradbury himself had grown up.
- **B.** included John in stories about a town in Arizona and in stories about Green Town.
- **C.** "moved" John to a town other than the town in which the real-life John Huff had grown up.
- **D.** "borrowed" John to use as a minor character in many of his stories.

Questions 26 and 27 ask about Passage B.

26. In the first paragraph of Passage B (lines 52–63), the narrator describes John Huff in a manner that:

- **F.** emphasizes John's physical strength and intelligence, to indicate John's view of himself.
- **G.** exaggerates John's characteristics and actions, to reflect Douglas's idolization of John.
- **H.** highlights John's reckless behavior, to show that Douglas was most fond of John's rebelliousness.
- **J.** showcases John's talents, to make clear why both children and adults admired John.

27. Within Passage B, the image in lines 74–76 functions figuratively to suggest that:

- **A.** John's leaving on a stormy night was fitting, given Douglas's sadness.
- **B.** John's disappointment about moving was reflected in his mood all day.
- **C.** the mood of the day changed dramatically and irreversibly once John shared his news.
- **D.** the sky in Green Town became cloudy at the moment John told Douglas he was moving.

Questions 28–30 ask about both passages.

28. Both Passage A and Passage B highlight Bradbury's use of:

- **F.** a first person omniscient narrator to tell a story.
- **G.** satire and irony to develop characters.
- **H.** allegory to present a complex philosophical question.
- **J.** sensory details and imaginative description to convey ideas.

29. Based on Bradbury's description in Passage A of his writing process, which of the following methods hypothetically depicts a way Bradbury might have begun to write the story in Passage B?

- **A.** Taking notes while interviewing old friends after first deciding to write a story about two boys
- **B.** Forming two characters, determining that he would like to tell a story about loss, and then beginning to write a scene
- **C.** Writing down the words *train ticket* and then spending an hour writing whatever those words brought to his mind
- **D.** Outlining the plot of a story about two boys that would end with one boy leaving on a train

30. Elsewhere in the essay from which Passage A is adapted, Bradbury writes:

> Was there a real boy named John Huff?
>
> There was. And that was truly his name. But he didn't go away from me, I went away from him.

How do these statements apply to both the information about Bradbury's approach as a storyteller provided in Passage A and the story of John Huff provided in Passage B?

F. They reveal that Bradbury believed that to surprise readers is a fiction writer's most important task.
G. They reinforce that Bradbury used his life experiences to create fiction but also altered those experiences as he pleased.
H. They prove that Bradbury felt such pain over leaving John that he had to reverse events to be able to write the story.
J. They indicate that Bradbury rarely used his life experiences to create fiction.

4-Digit by 2-Digit Division (D)

Name: _____ Date: _____

Calculate each quotient.

$28\overline{)3682}$	$38\overline{)8484}$	$62\overline{)7066}$
$17\overline{)3842}$	$68\overline{)8387}$	$41\overline{)8753}$
$44\overline{)7205}$	$27\overline{)7362}$	$48\overline{)4483}$

GRADES 9-10

WEEK 8
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 mechanic needs 12 gallons of a 50% antifreeze solution. There is a container of 40% antifreeze solution and another of 70% antifreeze solution. How many gallons of each antifreeze solution are needed?

2. Del Mountain Fruit Company is testing a new sugar syrup for canned peaches. Their food technician mixed 9 gallons of a sugar solution with 6 gallons of a 90% sugar solution to make an 84% sugar solution. What is the percent concentration of the first solution?

3. By definition an alloy is a mixture of metals. How many mg of an alloy containing 45% nickel must be combined with 6 mg of pure nickel (100% nickel) to form an alloy containing 78% nickel?

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.