

OAKLAND CUSD #5

ENGLISH III
APRIL 27-MAY 1, 2020

SABRINA KILE

Week of April 27-May 1, 2020

English III - Mrs. Kile

Hello English III! Please choose two assignments for this week from the 6 choices listed below. Please email me your completed assignments no later than Monday 5/4 at 12 pm. Please feel free to email me at any time with questions you may have. I will have office hours, where I am available to reply to emails immediately, on Monday, Tuesday, and Wednesday weekly from 1-3 pm. I will email your comments on your assignments as I receive them. You should not need any materials, other than paper and a pencil. Any worksheets that you choose to do can be done on notebook paper or emailed to me. Everyone also has the option to pick up and turn in assignments in the foyer at the front of Lake Crest (see Mr. Landeck's message on Facebook or the school website). I miss you all very much! Hang in there and stay home and stay safe! ---Mrs. Kile

Class	Choice 1	Choice 2	Choice 3	Choice 4	Choice 5	Choice 6 (Enrichment)
English III	Complete Lesson 23 Vocabulary Worksheet	Complete the worksheet titled, "Reading Comprehension: Aida: Verdi's Masterpiece" and answer the questions that follow.	Complete the worksheet packet titled, "Lesson 104: Writing Effective Sentences"	Create a journal entry (14 lines, name, date, and title) writing a letter to your future self about Covid-19. See the full prompt in the handout provided for choice 4.	Write a short story or poem about something that happened during your time at home. It needs to be at least 2 paragraphs (story) or 10 lines (poem).	Have a better idea? You could read something and write a reflection, or write a poem or short story, or make a video. Email me for approval.

LESSON 23 MUSIC

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The universality of music is demonstrated by the fact that every culture contains sounds arranged into pleasing or interesting patterns of one form or another. Though the shapes and styles may differ considerably, music has fascinated, entertained, and influenced its performers and listeners since time began. Whether used to accompany religious ceremony, to advertise a product, or to establish a strong, steady beat that makes work or marching easier, music has played an important role in the activities of all people. The words in this lesson will help you to understand some of the specialized terminology used in this appealing art form.

WORD LIST

a cappella
aria
cadence
crescendo
dissonance
libretto
motif
octave
sonata
staccato

DEFINITIONS

After you have studied the definitions and example for each vocabulary word, write the word on the line to the right.

1. **a cappella** (ä'kä-pĕl'ə) *adjective* Without musical accompaniment. *adverb* In a style marked by the absence of instrumental accompaniment. (From the Italian phrase *a cappella*, meaning "as in the chapel")

1. _____

Example The traveling expenses of the *a cappella* choir were low, since the cost of an orchestra could be omitted from its budget.

2. **aria** (är'ĕ-ə) *noun* a. An elaborate vocal piece sung by a single voice, as in an opera. b. A tune or melody. (From the Latin word *aer*, meaning "air")

2. _____

Example The famous opera *Aida* provides beautiful *arias* for the tenor lead.

3. **cadence** (kād'ns) *noun* The balanced, rhythmic flow or beat of poetry, oratory, dancing, or music. (From the Latin word *cadere*, meaning "to fall")

3. _____

Example The slow *cadence* of the drums intensified the somberness of the funeral procession.

4. **crescendo** (krə-shĕn'dō) *noun* A gradual increase, especially in the volume or intensity of sound in a musical passage. (From the Latin word *crescere*, meaning "to increase")

4. _____

Example Cynthia ended her violin solo with a screeching *crescendo* that sent the family cat scampering for cover.

5. **dissonance** (dĭs'ə-nəns) *noun* a. A harsh or disagreeable combination of sounds; discord. b. Lack of agreement, consistency, or harmony; conflict. (From the Latin *dis-*, meaning "apart," and *sonare*, meaning "to sound")

Related Word *dissonant adjective*

Example The *dissonance* created by my three-year-old brother's pounding on the piano keys gave me a headache.

6. **libretto** (lĭ-brĕt'ō) *noun* a. The text of an opera or other dramatic musical work. b. A book containing a libretto. (From the Latin word *liber*, meaning "book")

Related Word *librettist noun*

Example Richard Rodgers composed the music, and Oscar Hammerstein wrote the *librettos* for *The Sound of Music*, *The King and I*, and many other musical plays.

7. **motif** (mō-tĕf') *noun* a. In a musical composition, a repeated significant phrase that identifies an idea or character. b. A recurring theme. (From the Latin word *movere*, meaning "to move")

Example A particular musical *motif* in the movie prepared the audience for the appearance of the villain.

8. **octave** (ŏk'tĭv, ŏk'tāv') *noun* a. The musical interval of eight full tones. b. Two notes, eight full tones apart, in which the frequency of vibration of the higher is double that of the lower. c. A tone that is eight full tones above or below another given tone. (From the Latin word *octo*, meaning "eight")

Example The keys of a piano span more than seven *octaves*.

9. **sonata** (sə-nā'tō) *noun* An instrumental musical composition, as for the piano, usually consisting of three or four movements, or parts, varying in key, mood, and tempo. (From the Latin word *sonare*, meaning "to sound")

Example Beethoven's "Moonlight *Sonata*" for piano starts with a beautifully slow first movement and ends with a third movement of breathtaking ferocity.

10. **staccato** (stə-kä'tō) *adjective* a. In music, cut short crisply; disconnected. b. Composed of short, sharp sounds or parts. (From the Italian word *staccare*, meaning "to detach")

Example The band ceased playing as the lead guitarist plucked his guitar in *staccato* fashion.

5. _____

6. _____
 USAGE NOTE: Either *librettos* or *libretti* is correct as the plural form of *libretto*.

7. _____

8. _____

9. _____

10. _____

EXERCISE 1 WRITING CORRECT WORDS

On the answer line, write the word from the vocabulary list that fits each definition.

1. A harsh or disagreeable combination of sounds; lack of agreement, consistency, or harmony 1. _____
2. The musical interval of eight full tones 2. _____
3. Without musical accompaniment 3. _____
4. Cut short crisply; composed of short, sharp sounds 4. _____
5. The text of an opera or other dramatic musical work 5. _____
6. The balanced, rhythmic flow or beat of poetry, oratory, dancing, or music 6. _____
7. An instrumental musical composition usually consisting of three or four movements that vary in key, mood, and tempo 7. _____
8. An elaborate vocal piece sung by a single voice 8. _____
9. A gradual increase in the volume or intensity of sound 9. _____
10. A repeated significant phrase that identifies a character or idea; a recurring theme 10. _____

EXERCISE 2 USING WORDS CORRECTLY

Each of the following questions contains an italicized vocabulary word. Choose the correct answer to the question, and write *Yes* or *No* on the answer line.

1. Would a symphony orchestra give an *a cappella* concert? 1. _____
2. As an overture reaches a *crescendo*, does the music become softer? 2. _____
3. Are *staccato* notes disconnected and sharp? 3. _____
4. Were Roman *arias* places where dance music was played? 4. _____
5. Does an *octave* consist of eight full tones? 5. _____
6. Does a *libretto* familiarize the audience with the plot of an opera? 6. _____
7. Might a flute *motif* be repeated throughout a concerto? 7. _____
8. Is *dissonance* pleasant to the ear? 8. _____
9. Is a *sonata* a long musical composition for two or more voices? 9. _____
10. Is *cadence* the rhythm of a piece of music? 10. _____

EXERCISE 3 CHOOSING THE BEST WORD

Decide which vocabulary word or related form best completes the sentence, and write the letter of your choice on the answer line.

1. Many church and synagogue choirs sing _____. 1. _____
 a. motifs b. a cappella c. librettos d. staccato
2. In preparation for attending our first opera, we read the _____ of Debussy's *Pelléas et Mélisande* and listened to the album. 2. _____
 a. motif b. sonata c. crescendo d. libretto

3. Since Thelma could not reach high C, her teacher suggested that she sing the piece one _____ lower.
 - a. octave
 - b. crescendo
 - c. dissonance
 - d. aria
4. The _____ of Viennese composer Arnold Schoenberg's "Book of the Hanging Gardens" challenged traditional concepts of harmony.
 - a. libretto
 - b. cadence
 - c. dissonance
 - d. crescendo
5. The musician played the _____ notes of the song by crisply plucking the strings of his violin.
 - a. crescendo
 - b. staccato
 - c. octave
 - d. dissonant
6. The dramatic _____ in Beethoven's Fifth Symphony moves the piece smoothly from serenity to electrifying intensity.
 - a. crescendo
 - b. libretto
 - c. sonata
 - d. staccato
7. The Asian _____ in Puccini's *Madame Butterfly* contributes to the exotic character of the opera.
 - a. octave
 - b. a cappella
 - c. sonata
 - d. motif
8. In choosing his concert program, Leon Nadler rejected the Schubert _____ in favor of one by Mozart.
 - a. sonata
 - b. motif
 - c. crescendo
 - d. a cappella
9. In Beethoven's only opera, *Fidelio*, one of the loveliest _____ is sung by Leonore, who rescues her husband from unjust punishment.
 - a. librettos
 - b. octaves
 - c. arias
 - d. cadences
10. People always tap their fingers and toes to the _____ of John Philip Sousa's marches.
 - a. motifs
 - b. cadences
 - c. sonatas
 - d. arias

EXERCISE 4 USING DIFFERENT FORMS OF WORDS

Decide which form of the vocabulary word in parentheses best completes the sentence. The form given may be correct. Write your answer on the answer line.

1. During music appreciation the class listened to a Gregorian chant sung _____ by a group of monks. (*a cappella*)
2. Da Ponte was the _____ for Mozart's operas *Don Giovanni* and *The Marriage of Figaro*. (*libretto*)
3. Mrs. Xavier will not accept children as piano students until their hands are large enough to span an _____ on the keyboard. (*octave*)
4. The _____ were written for the lute but are played today on the guitar or mandolin. (*sonata*)
5. Eating at her desk, Shirley soon found herself chewing in time to the _____ taps of her neighbor's typewriter. (*staccato*)
6. The flower _____ of the bedspread was repeated in a wallpaper border and in the curtain tiebacks. (*motif*)
7. The badly tuned piano made only ugly, _____ noises. (*dissonance*)
8. The measured _____ of Walt Whitman's poetry are perfect for reading aloud. (*cadence*)
9. Opera singers are judged chiefly on their renditions of _____. (*aria*)
10. The rain and wind of the hurricane reached a _____ at midnight. (*crescendo*)

READING COMPREHENSION

Each numbered sentence in the following passage contains an italicized vocabulary word or related form. After you read the passage, you will complete an exercise.

AIDA: VERDI'S MASTERPIECE

Many music critics believe that Guiseppe Verdi, the foremost composer of Italian romantic opera, reached the height of his career with *Aida*. In this opera, perhaps more than in any of his twenty-five other musical-dramatic works, Verdi shows a mastery of theatrical effect, musical characterization, and richly expressive orchestration.

When the ruler of Egypt asked Verdi to compose a piece to celebrate the opening of the Suez Canal, Verdi decided to base the new opera on a true story uncovered in the archaeological explorations of a French Egyptologist. (1) Although he employed Antonio Ghislanzoni to write the Italian *libretto*, Verdi himself created the characterizations and composed the music in less than a year. Performed for the first time on December 24, 1871, at the new Cairo Opera House, *Aida* was an immediate critical and popular success.

(2) Unlike a symphony or a *sonata*, an opera consists of a dramatic story that is set to music and presented through song. The story of *Aida*, set in Egypt at the time of the pharaohs, concerns Aida, an Ethiopian princess enslaved by the Egyptians, the hero Radames, and the jealous Princess Amneris.

When Aida's father invades Egypt to rescue his daughter, his army is defeated by Radames. Radames is named to the Egyptian throne and receives permission to marry Princess Amneris, but he loves Aida. Aida betrays Radames by obtaining military secrets from him and escaping to help her father defeat the Egyptians. Radames is convicted as a

traitor and is sentenced to be sealed up in a cave. In the final scene of the opera, Aida returns to be entombed with Radames.

Despite the obvious dramatic appeal of the story, *Aida* is most often admired for the beauty and variety of Verdi's music. (3) The opera challenges its singers with lyrical solos, stirring duets, vigorous ensemble pieces, and one song that forces the soprano to shift her voice abruptly from one *octave* to another. (4) Verdi's musical contrasts, ranging from soft, delicate *a cappella* pieces to blaring military marches, captivate listeners.

(5) Musical contrast is also heard in the way in which Verdi effectively introduces each character with a musical *motif*. Aida's theme is the first melody heard in the overture; as the story unfolds it becomes more complicated. (6) Radames is represented by the *staccato* fanfare of trumpets and trombones. (7) The priestesses of Isis, who both crown and entomb

Radames, are introduced with *dissonant* semitones that have an archaic, mysterious, exotic flavor. Throughout the opera these themes are juxtaposed and blended to mirror the events and to unify action and emotion.

Building his scenes around a few emotionally charged confrontations, Verdi used music to reflect and intensify feelings. (8) For example, following Radames' trial, the music builds to a stirring *crescendo* as he is sentenced. (9) In the final scene, Aida sings a famous *aria* just before she enters the cave to join Radames. (10) Here the music has the same *cadence* as a sob or cry of sorrow, underscoring her conflicting emotions and the pathos of the situation.

Audiences love *Aida* because of its tragic story and its passionate music. The result of Guiseppe Verdi's subtle, artistic blending of music and drama is one of his most enduring operatic masterpieces.



READING COMPREHENSION EXERCISE

Each of the following statements corresponds to a numbered sentence in the passage. Each statement contains a blank and is followed by four answer choices. Decide which choice fits best in the blank. The word or phrase that you choose must express roughly the same meaning as the italicized word in the passage. Write the letter of your choice on the answer line.

1. Verdi employed Antonio Ghislanzoni to write the Italian _____.
 a. background b. translation c. setting d. text 1. _____
2. An opera is not like a symphony or a(n) _____.
 a. instrumental musical piece c. piece for solo voice
 b. choral composition d. single musical theme 2. _____
3. One song forces the soprano to shift her voice abruptly from one _____ to another.
 a. span of eight full tones c. tune 3. _____
 b. descending series of notes d. chord
4. Verdi's contrasts range from delicate _____ to blaring military marches.
 a. pieces without accompaniment c. choral pieces 4. _____
 b. ballads d. duets
5. Verdi introduces each character with a musical _____.
 a. alteration of a single theme c. repetition of chords 5. _____
 b. repeated significant phrase d. connection of melodies
6. Radames is represented by a _____ fanfare of trombones and trumpets.
 a. short, crisp c. slow, smooth 6. _____
 b. prolonged, repetitive d. fast, spirited
7. The priestesses are introduced with _____ semitones.
 a. liquid c. harsh-sounding 7. _____
 b. strange-sounding d. colorful
8. The music builds to a stirring _____ as Radames is sentenced.
 a. abrupt decrease of sound c. conclusion 8. _____
 b. gradual increase of sound d. interruption
9. Aida sings a famous _____ as she enters the cave.
 a. love song b. prayer c. elaborate solo d. finale 9. _____
10. The music has the same _____ as a cry of sorrow.
 a. words b. series of tones c. forcefulness d. rhythm 10. _____

PRACTICE WITH ANALOGIES

Directions On the answer line, write the vocabulary word or a form of it that completes each analogy.

See page 79 for some strategies to use with analogies.

1. PLATITUDINOUS : DEPTH :: _____ : originality (*Lesson 21*) 1. _____
2. MIMIC : MODEL :: _____ : hero (*Lesson 21*) 2. _____
3. ZOOLOGIST : ANIMALS :: _____ : plants (*Lesson 22*) 3. _____
4. NOVEL : LITERARY :: _____ : musical (*Lesson 23*) 4. _____
5. REFRAIN : SONG :: _____ : painting (*Lesson 23*) 5. _____
6. IMPROMPTU : REHEARSAL :: _____ : accompaniment (*Lesson 23*) 6. _____

Lesson 104

Writing Effective Sentences

When you tell a story out loud, you can raise or lower your voice to emphasize a passage. You can also control how fast you read, slowing down if you want to be solemn and speeding up if you want to show quick action. When you write, sentences do the work of your voice.

The hardest working sentence in a paragraph is the topic sentence. A **topic sentence** states the main idea of a paragraph. Write a clear, strong topic sentence. Use **supporting details** to develop the main idea. Supporting details prove, clarify, or give more information about the main idea. Emphasis and pace are determined by where you place the supporting details in the sentence and by the number of details you choose to include. Long sentences have a slower pace than short sentences. Change the pattern of a topic sentence to add emphasis to a word or group of words.

You can draw attention to the subject by moving it to the end of the sentence. For example, "Over the horizon rose a ship's mast." This sentence would also be correct with the subject stated first: "A ship's mast rose over the horizon." Notice that whether the subject comes first or last, its verb remains the same.

The action verb is in the **active voice** when the subject of a sentence performs the action. When the action is performed on the subject, the action verb is in the **passive voice**. Use the passive voice when you do not want to emphasize the subject or when you do not know who is performing the action.

► **Exercise 1** Combine the four sentences into an effective topic sentence, or write a topic sentence accompanied by one or more supporting details.

- a. Many youngsters go without food.
- b. This happens every day.
- c. We should help them.
- d. They are very needy.

Because many youngsters go without food each day, we should help feed needy children.

1. a. We will perform the play on Friday.
- b. We need more rehearsals.
- c. It will be a huge hit if we rehearse.
- d. People will talk about it for weeks afterwards.

Name _____ Class _____ Date _____

- 2. a. Elephants are enormous.
- b. They are also very gentle.
- c. They will pluck a peanut right from your hand.
- d. The elephants at the zoo fascinate me.

- 3. a. My favorite skater took the ice.
- b. She had an excellent routine.
- c. The jumps were amazing.
- d. I was excited.

- 4. a. You are very negative.
- b. That behavior is unpleasant.
- c. You may lose friends over this.
- d. Stop being negative.

- 5. a. Ernie sells hot dogs.
- b. He is weird, yet lovable.
- c. Everyone in town knows and likes him.
- d. He is part of what makes our town interesting.

- 6. a. The night was hot.
- b. The night was wet.
- c. Our air conditioner broke.
- d. We were miserable that night.

- 7. a. The balls fly.
- b. The players stumble.
- c. The pace of volleyball is very fast.
- d. Volleyball is very exciting.

Name _____ Class _____ Date _____

- 8. a. Jules Verne lived in the nineteenth century.
- b. He wrote *20,000 Leagues Under the Sea*.
- c. The book has sold well to this day.
- d. It predicted the use of submarines.

- 9. a. I went to the football game.
- b. The home team won.
- c. The score was close.
- d. The game went into overtime.

- 10. a. Tyrannosaurus rex was the largest meat-eating dinosaur.
- b. It stood eighteen feet tall.
- c. It lived during the Cretaceous period.
- d. Only a small number of Tyrannosaurus fossils have been found.

► **Exercise 2** Explain whether the verb voice used in the sentence is the best choice. If the verb voice needs to be changed, rewrite the sentence.

The pie was eaten by Chen. Chen ate the pie.

- 1. The dance contest was won by Sabrina. _____
- 2. The money was stolen from the register. _____
- 3. The rival teams were evenly matched. _____
- 4. The actors were given scripts by the director. _____
- 5. The actors auditioned for the director. _____
- 6. This ticket must be presented at the door. _____
- 7. The dog was covered with mud. _____

- 8. The dog frolicked in the mud. _____
- 9. That portrait was painted by Koto. _____
- 10. The design was approved by Ana. _____

WRITING PROMPTS (/QUARANTEENSPROMPTS?
CATEGORY=WRITING+PROMPTS)

Time Capsule: Write a Letter to your Future Self

Words Alive (/quaranteensp prompts?author=5755c7a360b5e95b95425272)
· March 27, 2020 (/quaranteensp prompts/time-capsule-write-a-letter-to-
your-future-self)

This is an unprecedented time — and one you'll want to remember when you get older. Write a letter to your future self 10 years from now. Here are some ideas of what to include:

- How is your life different from this time last month?
- What is the hardest thing about staying home?
- Has anything been a pleasant surprise in having to be at home more?
- What technology has helped you the most?
- What is the best book you have read?
- What is the best movie / TV show you have watched? 11-1-2020
- Have you done any hobbies, crafts or learned a new skill?
- Any unique family activities?
- Finally, have you learned anything new about yourself? Your family? Your community?

Be sure to save the letter somewhere safe to read later!