

Task: Using the Creative Process [Figure 1], design a color wheel [Figure 2] using only objects that you can find from around your household. The Creative Process is a four-part process that includes brainstorming, planning, creating and reflecting on our work. A color wheel focuses on the Element of Art: Color and depicts primary and secondary hues in the accurate order of Red, Orange, Yellow, Green, Blue, Indigo, Violet.

Creative Process [Figure 1]	Color Wheel [Figure 2]
<ol style="list-style-type: none"> 1. Imagine: Use your imagination to brainstorm by asking questions, having conversations and recording ideas. 2. Experiment: Sketch out and arrange your ideas on paper as a plan. 3. Create: Assemble your plan and use your materials to create your artwork. 4. Refine & Reflect: Think about your success, maybe your failure. Determine what you would do differently or what turned out well. 	

Discussion: With someone in your household, reflect on your experience with the Creative Process and making your own original color wheel.

- How did brainstorming and planning out your idea help with your success?
- What materials did you end up deciding to use?
- Did they help you find success with your original plan?
- What aspects of your artwork do you like? Why?
- What aspects of your artwork would you refine, or change based on the process you went through? Why?



Social Studies - 8

Recently in eighth grade students began learning about early US History. In these at home learning opportunities you will focus on the founding of our US government. Some information may be review and some may be new. Feel free to use any resources you have (such as the internet or books) to explore the topics more each week. Each week will connect to the last as much as possible.

Introduction: In February of 1861, Jefferson Davis was named the President of the Confederate States of America. This event would lead to war between the states in April of 1861. The war would last four years and, in that time, would cause the death of 620,000 Americans, the destruction of land across the North and the South and a permanent change in the country. Ever since the end of the war, there have been efforts to memorialize it, including building monuments to Confederate leaders across the country.

Those monuments have recently become flash-points for protests and rallies about what the Confederacy means. In August of 2018, a racist group staged a rally at the statue of Robert E. Lee, a Confederate General, in Charlottesville, Virginia. The rally became violent and one person was killed when a car driven by one of the protesters was intentionally driven into the crowd.

That event has sparked a national discussion about where Confederate monuments should be placed and how the public should be educated about them. What is the appropriate place for the Civil War in American memory? How does learning about it help us understand what it means to be an American?

Reflect: Think about the terms NOSTALGIA and EMPATHY.

- What do those two words mean?
- Why do you think they are significant when it comes to the study and teaching of history?

Three Perspectives Over Confederate Monuments

Directions: You will now read three Perspectives on Remembering the War.

1. As you read, annotate (underline, star, make notes, etc.) parts of the texts that help you understand the controversy around the monuments.
2. After you read, summarize the issue around confederate monuments in one sentence

Perspective #1: United Daughters of the Confederacy: Founded in 1890, the United Daughters of the Confederacy has a goal of commemorating and memorializing the Confederacy and to tell the story of what happened in the South during the war. Their fundraising efforts paid for many of the confederate monuments now considered for removal. Their President, Patricia Bryson, made this statement in August of 2017.

The United Daughters of the Confederacy appreciates the feelings of citizens across the country currently being expressed concerning Confederate memorial statues and monuments that were erected by our members in decades past.

To some, these memorial statues and markers are viewed as divisive and thus unworthy of being allowed to remain in public places. To others, they simply represent a memorial to our forefathers who fought bravely during four years of war. These memorial statues and markers have been a part of the Southern landscape for decades...

We are saddened that some people find anything connected with the Confederacy to be offensive. Our Confederate ancestors were and are Americans. We as an Organization do not sit in judgment of them nor do we impose the standards of the 21st century on these Americans of the 19th century.

It is our sincere wish that our great nation and its citizens will continue to let its fellow Americans, the descendants of Confederate soldiers, honor the memory of their ancestors. Indeed, we urge all Americans to honor their ancestors' contributions to our country as well. This diversity is what makes our nation stronger.

Join us in denouncing hate groups and affirming that Confederate memorial statues and monuments are part of our shared American history and should remain in place.

Perspective #2: Mitch Landrieu: Mitch Landrieu was the Mayor of New Orleans, Louisiana in 2017 when four Confederate monuments were removed. The city had authorized their removal but had struggled to find a company who would do the work as those that bid on the contracts were receiving death threats. After the first monument was removed in the middle of the night, Mayor Landrieu made this speech.

The soul of our beloved City is deeply rooted in a history that has evolved over thousands of years; rooted in a diverse people who have been here together every step of the way — for both good and for ill. It is a history that holds in its heart the stories of Native Americans — the Choctaw, Houma Nation, the Chitimacha. Of Hernando De Soto, Robert Cavalier, Sieur de La Salle, the Acadians, the Islenos, the enslaved people from Senegambia, Free People of Colorix, the Haitians, the Germans, both the empires of France and Spain. The Italians, the Irish, the Cubans, the south and central Americans, the Vietnamese and so many more...

We should stop for a moment and ask ourselves — at this point in our history — after Katrina, after Rita, after Ike, after Gustav, after the national recession, after the BP oil catastrophe and after the tornado — if presented with the opportunity to build monuments that told our story or to curate these particular spaces... would these monuments be what we want the world to see? Is this really our story?

We have not erased history; we are becoming part of the city's history by righting the wrong image these monuments represent and crafting a better, more complete future for all our children and for future generations. And unlike when these Confederate monuments were first erected as symbols of white supremacy, we now have a chance to create not only new symbols, but to do it together, as one people. In our blessed land we all come to the table of democracy as equals. We have to reaffirm our commitment to a future where each citizen is guaranteed the uniquely American gifts of life, liberty and the pursuit of happiness.

Perspective #3: Holland Cotter: Holland Cotter is an art historian and art critic for the New York Times. He won the Pulitzer Prize, the highest honor one can receive for writing, in 2009. In this excerpt from an article he wrote in August of 2017, he is making an argument about what should happen to Confederate Monuments.

We Need to Move, Not Destroy, Confederate Monuments

As I say, my reasons are pragmatic. When you find yourself at a crime scene, you don't destroy evidence. You preserve it for prosecution. In the case of images like this, the prosecutor is history, and the trial may be a long one, stretching far into the future, with many witnesses called. Rush to judgment and drastic action should be resisted.

So what do we do with these images, as surely monuments to racism as any Confederate flag now? A preservationist might say, add an interpretive label and leave them in their intended context. But I think the point is to change that context, break its spell, rouse these things up from the slumber of false nostalgia, and wake ourselves up. Plus, if you move them, you can put something in their place, introduce new stories.

As to where they go: museums, existing or custom-built, urban and regional. There they might be placed in the equivalent of open storage, in conditions accessible but controlled, where they can be presented as the propaganda they are. For this to happen, though, museums will have to relinquish their pretense of ideological neutrality. They will have to become truth-telling institutions.

Our encyclopedic museums, like the Met, are giant warehouses filled with global objects designed to function exactly the way the Confederate images do: as instruments of ideological persuasion, with ethical messages we might well find repellent if we could read their visual symbols, that language above language. And we need to learn to be symbol readers with our eyes wide open in our own political moment of rapid-fire tweets and manufactured distraction. Museums can be training ground for that reading, though to be truly useful schools they must be willing to identify themselves as historical halls of shame as well as halls of fame.

Write to Reflect

Directions: Respond to the prompts below to wrap up your learning this week.

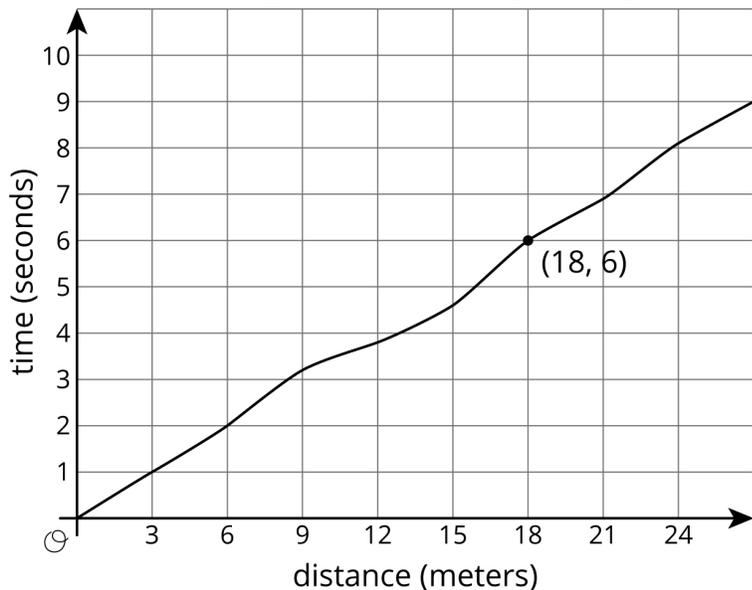
1. Think back on your first task, defining nostalgia and empathy as they relate to history. What would you like to add to your original definitions?
2. Respond to the following: "In The New York Times article, Holland Cotter says museums must become "truth telling institutions" in order to share Confederate monuments. What do you think he means by that? How do you think museums can be "truth-telling institutions"?"
3. Perspectives: Why is it important to study varying perspectives round historical issues?

8th Grade Math Resources

Function Graphs Summary (Source: <https://im.kendallhunt.com>)

Here is the graph showing Noah's run.

The time in seconds since he started running is a **function** of the distance he has run. For a situation to be a function, each input must have exactly one output.

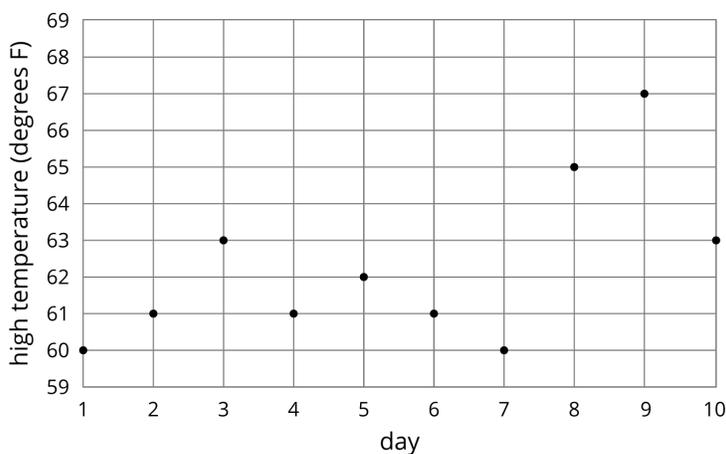


The point (18,6) on the graph tells you that the time it takes him to run 18 meters is 6 seconds. The input is 18 and the output is 6.

The graph of a function is all the coordinate pairs, (input, output), plotted in the coordinate plane. By convention, we always put the input first, which means that the inputs are represented on the horizontal axis and the outputs, on the vertical axis.

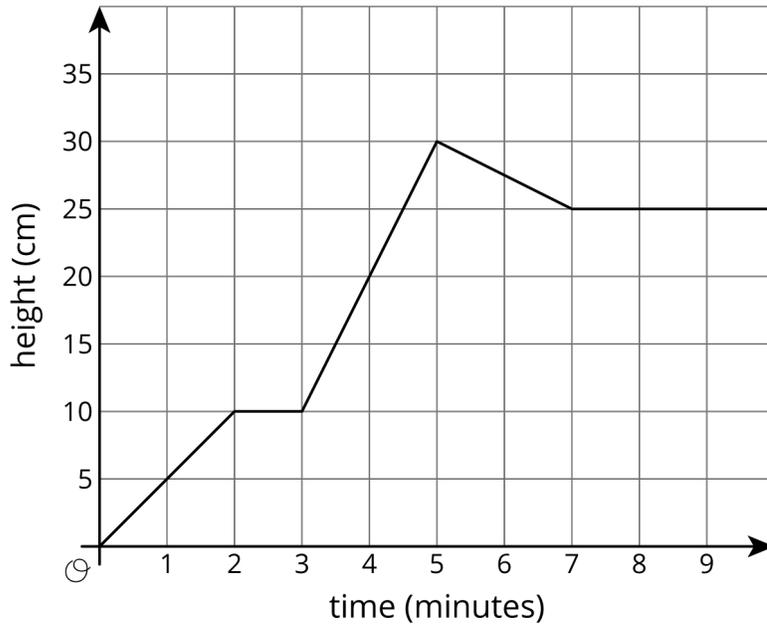
Practice (Source: <https://im.kendallhunt.com>)

I. The graph and the table show the high temperatures in a city over a 10-day period.



- What was the high temperature on Day 7?
- On which days was the high temperature 61 degrees?
- Is the high temperature a function of the day? Explain how you know.
- Is the day a function of the high temperature? Explain how you know.

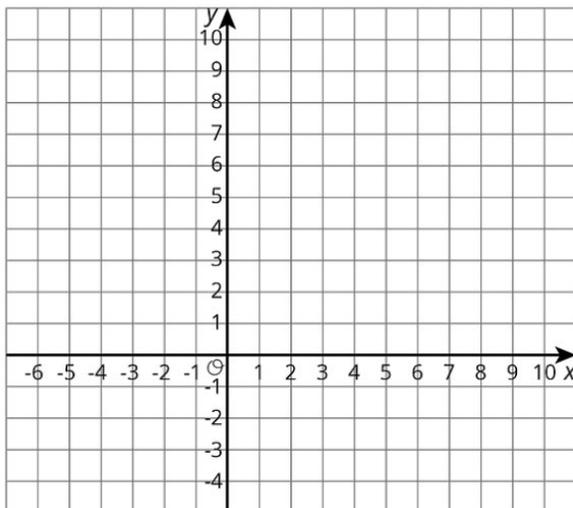
2. Jada fills her aquarium with water. The graph shows the height of the water, in cm, in the aquarium as a function of time in minutes. Invent a story of how Jada fills the aquarium that fits the graph.



3. **Graphing** (Source: <https://openupresources.org/math-curriculum/>)

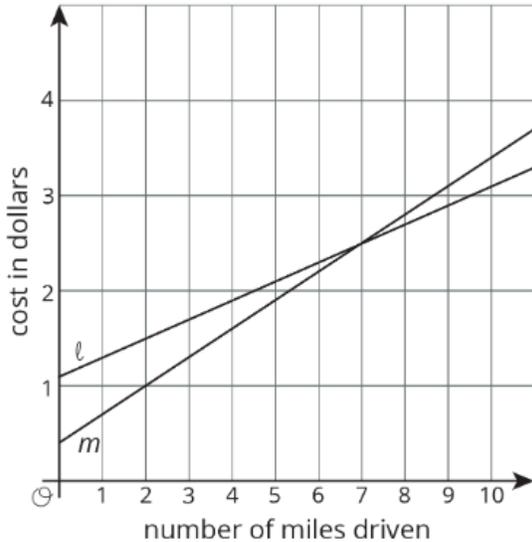
Use the equation $2m + 4s = 16$ to complete the table, then graph the line using s as the dependent variable.

m	0		-2	
s		3		0



4. **Linear Functions** (Source: <https://openupresources.org/math-curriculum/>)

Two car services offer to pick you up and take you to your destination. Service A charges 40 cents to pick you up and 30 cents for each mile of your trip. Service B charges \$1.10 to pick you up and charges c cents for each mile of your trip.



a. Match Service A and Service B to the lines ℓ and m in the graph shown. Explain how you know.

b. For Service B, is the additional charge per mile greater or less than 30 cents per mile of the trip? Explain how you know.

5. **Linear Function from Table** (Source: <https://openmiddle.com>)

Using the digits 1 to 9 at most one time each, fill in the boxes to create a table of values that represent a linear function.

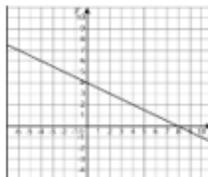
x	y
<input type="text"/>	<input type="text"/>

Answer Key

1. a. 60 degrees, b. Days 2, 4, 6, c. Yes! Every input (day has exactly one high temperature). d. No! Each input (high temperature) does not have exactly one output (day) – there would be different outputs for the same input.

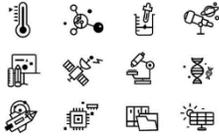
3.

m	0	2	-2	8
s	4	3	5	0



4. a. Service A = line m , Service B = line ℓ

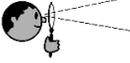
b. Less than 30 cents per mile since its line is not increasing as quickly as the line m



SCIENCE-8

Wonderings

Consider the information you see or hear in the news, your guardians talk about, what is happening around your neighborhood. Complete the table below with 3-5 things you remember seeing/ hearing what really caught your attention lately. How would you explain what you noticed? And what new wonderings do you have.

<p style="text-align: center;">See</p> <p style="text-align: center;">What did you observe?</p> 	<p style="text-align: center;">Think</p> <p style="text-align: center;">How can you explain what is happening?</p> 	<p style="text-align: center;">Wonder</p> <p style="text-align: center;">What questions do you have?</p> 
<p>Example: I noticed the birds sing more loudly in the morning.</p>	<p>Example: I think the bird singing could be connected to the temperature outside. If they are cold, they may sing to stay warm.</p>	<p>Example: I wonder how does the temperature of the air affect how loud a bird sings.</p>

If possible: Connect with your science teacher via email to share your wonder. The DMPS directory is located at <https://www.dmschools.org/directory/>

At-Home Physical Education

Name/Nombre _____

Log each time you participate in physical activity:

- Participate in a variety of activities: cardiovascular fitness, strength, endurance and flexibility (circle the fitness component)
 - **Example activities:** dancing, Pilates, walking, jogging, light weight training, body weight training
- Start with a warm-up and end with a cool down that includes stretching
- Try to get at least 30 minutes of physical activity each day

Day/Date DÍA/FECHA	Fitness Component COMPONENTE DE APTITUD	Physical Activity ACTIVIDAD FÍSICA	Intensity (low, moderate, high) INTENSIDAD	Time HORA
Day/Día 1 _____	Warm-up/Calentamiento			
	Cardio/Cardio			
	Strength Endurance/Fuerza resistente			
	Flexibility/Flexibilidad			
	Cooldown/Calmado			
Day/Día 2 _____	Warm-up/Calentamiento			
	Cardio/Cardio			
	Strength Endurance/Fuerza resistente			
	Flexibility/Flexibilidad			
	Cooldown/Calmado			
Day/Día 3 _____	Warm-up/Calentamiento			
	Cardio/Cardio			
	Strength Endurance/Fuerza resistente			
	Flexibility/Flexibilidad			
	Cooldown/Calmado			
Day/Día 4 _____	Warm-up/Calentamiento			
	Cardio/Cardio			
	Strength Endurance/Fuerza resistente			
	Flexibility/Flexibilidad			
	Cooldown/Calmado			
Day/Día 5 _____	Warm-up/Calentamiento			
	Cardio/Cardio			
	Strength Endurance/Fuerza resistente			
	Flexibility/Flexibilidad			
	Cooldown/Calmado			
Day/Día 6 _____	Warm-up/Calentamiento			
	Cardio/Cardio			
	Strength Endurance/Fuerza resistente			
	Flexibility/Flexibilidad			
	Cooldown/Calmado			
Day/Día 7 _____	Warm-up/Calentamiento			
	Cardio/Cardio			
	Strength Endurance/Fuerza resistente			
	Flexibility/Flexibilidad			
	Cooldown/Calmado			

Reflection/Reflexión-

1. My biggest challenges this week were... Mis mayores desafíos esta semana fueron...

2. How can improve on these challenges next week by... ¿Cómo puedo mejorar estos desafíos la próxima semana antes de el...?

3. My biggest successes this week were... Mis mayores éxitos esta semana fueron...

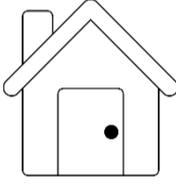
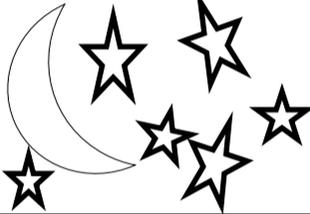
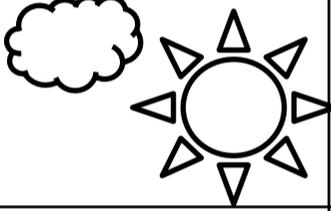
Starting with Spanish

See how much Spanish you already know!

Match each question with the best answer. Use last week's packet to help!

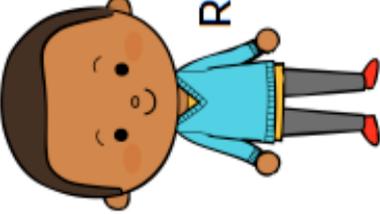
- | | |
|-------------------------|-----------------------|
| 1. ____ F ____ muchacho | A. says |
| 2. ____ muchacha | B. girl |
| 3. ____ dice | C. problem |
| 4. ____ observa | D. observes / watches |
| 5. ____ bueno | E. bad |
| 6. ____ malo | F. boy |
| 7. ____ problema | G. good |

New Vocabulary! Color the pictures below. Can you figure out what the words mean?

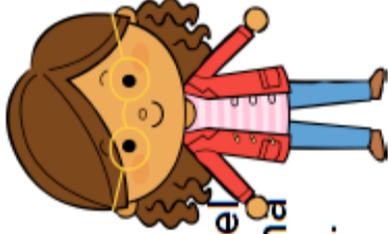
				
casa	noche	día	gato	perro

Silly Stories for Spanish Beginners

ISABEL Y RONALDO
Versión # 2



Este es Ronaldo.
Ronaldo es un muchacho.



Esta es Isabel.
Isabel es una muchacha.

Ronaldo le dice a Isabel, "¿Cómo te llamas?"
Isabel responde, "Me llamo Isabel, ¿y tú?"
Ronaldo dice, "Me llamo Ronaldo."
Isabel repite, "¡¿CÓMO te llamas!?"
Ronaldo dice, "Me llamo...Ronaldo..."
Isabel exclama, "¿iTe llamas Ronaldo?! ¡Mi papá se llama Ronaldo!"

1. In English, what does Isabel exclaim?
2. What is the meaning of these three phrases in English?:

- se llama
- ¿Cómo te llamas?
- me llamo

2

Developing Spanish Skills

Answer the questions below in English.

ISABEL Y RONALDO



Este es Ronaldo.
Ronaldo es un muchacho.
Ronaldo es inteligente, pero no es atlético.



Esta es Isabel.
Isabel es una muchacha.
Isabel es inteligente y ella es atlética.

Ronaldo dice a Isabel, «¡Buenos días! ¿Cómo te llamas?»

Isabel responde, «Me llamo Isabel, ¿y tú?»

Ronaldo dice, «Me llamo Ronaldo.»



Isabel repite, «¿¿CÓMO te llamas?!»

Ronaldo dice, nerviosamente, «Em...me llamo...Ronaldo...?»

Isabel exclama, «¿¡Ronaldo?! ¡Qué coincidencia! ¡Mi papá se llama Ronaldo!»

Ronaldo pausa y dice, «¿Tu papá es inteligente y atlético?»

Isabel responde, «Sí--mi papá es muy inteligente y atlético. ¡Mi papá es muy diferente a ti! ¡Adiós!»

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*Who are the two main characters? *Identify the phrase “What’s your name” in Spanish. *Who is athletic, the girl or the boy? *Use at least two words to describe the girl’s dad. *How does the boy feel? *What coincidence does the girl discover?

Native and Heritage Speakers of Spanish

ÓPERA DESDE UN BALCÓN noticias desde *El mundo en tus manos*

19 de marzo: Begoña Alberdi es una soprano famosa. Ella vive en Barcelona, España. Alberdi ha actuado **casi 300 veces** en el Gran Teatro del Licio. El Liceo (o ‘el Gran Teatre del Liceu, en catalán) es el teatro de ópera más prestigioso de Barcelona y uno de los más importantes del mundo. Actualmente, Alberdi no puede actuar en el Liceu. Alberdi, como el resto de los españoles, **se está quedando** en casa para prevenir la transmisión del COVID-19.

Una noche de marzo, Alberdi **sorprendió** a sus vecinos. Esa noche, la soprano no **salió** de su casa, pero sí salió a su balcón. En pijama, ella **empezó a** cantar *O mio babbino caro*, un aria de la ópera italiana *Gianni Schicchi*. **Hacía frío** y **llovía**, pero Alberdi vio cómo sus **vecinos encendieron las luces** de sus balcones. Poco a poco, sus vecinos salieron a **escuchar** el canto de Alberdi.

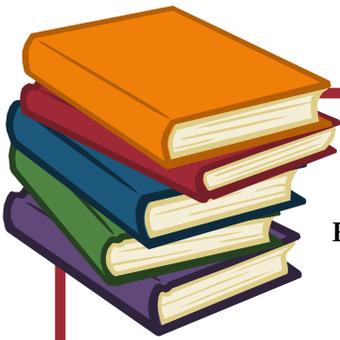
casi 300 veces almost 300 times
se está quedando is staying
sorprendió surprised
salió went out
empezó a began to
hacía frío it was cold

llovía it was raining
vecinos neighbors
encendieron las luces turned on
the lights
escuchar to listen to

Para ver el canto
visitar:

https://youtu.be/jlui_3jnISA





ENGLISH/LANGUAGE ARTS: GRADE 8

Reading Closely for Textual Details: “We Had to Learn English”

Over the next few weeks, we will be exploring a series of related texts, images, and multi-media. They are connected but you will need to use your close reading skills to determine what those connections are. We will examine texts and ask you to analyze their Central Idea and how supporting details help develop it.

Learning Goal/s:

- Students learn what it means to read a text closely by attending to and analyzing textual details.
- Students analyze visual-based texts.

Introduction: Why do we ask questions?

There are many jobs that require close reading and guiding questions. A musician might ask herself, “How do the sounds of the various instruments work together?” A crime scene investigator might ask, “What evidence suggests how the perpetrator came and went from the scene?” These more general questions lead the experts to then ask specific questions directly related to the object of investigation. For example, the general question concerning the perpetrator’s coming and going might lead the investigator to notice a set of muddy footprints. She then might ask, “What are the size and type of the shoes that left these muddy footprints?” Experts ask these questions so that they clearly understand what they are studying and can clearly communicate their understanding to others.



Brainstorm at least two other jobs where you need guiding questions to get more information.

Looking Closely for Details: Image Investigation

Step 1. First Impressions – Create a chart of 2 rows and 3 columns. Examine the 2 images. Record your first impressions in the 1st column. **What stands out to you as you examine each image?**

Step 2. Refer to the Guiding Questions Handout on the following page to develop image specific questions. What questions do you have about each image? Write a specific question for each image that would help guide your understanding of what is happening in the 2nd column of your chart.

Step 3. Construct a Caption – Write a short title/caption that summarizes what the image is about in the 3rd column.



Ellis Island Great Hall



Ellis Island Dining Hall

READING CLOSELY FOR DETAILS: GUIDING QUESTIONS

Get To Know the Tool: As we read and examine each text, use the following handout to help focus your thinking. The questions in each row are general but can help direct you to key evidence in the image or text. Look over this handout as we'll be using it several times.

APPROACHING TEXTS

Reading closely begins by considering my specific purposes for reading and important information about a text.

I am aware of my purposes for reading:

- Why am I reading this text?
- In my reading, should I focus on:
 - ⇒ The content and information about the topic?
 - ⇒ The structure and language of the text?
 - ⇒ The author's view?

I take note of information about the text:

- What is the title?
- Who is the author?
- What type of text is it?
- Who published the text?
- When was the text published?

QUESTIONING TEXTS

Reading closely involves:

- 1) initially questioning a text to focus my attention on its structure, ideas, language and perspective then
- 2) questioning further as I read to sharpen my focus on the specific details in the text.

I begin my reading with questions to help me understand the text and I pose new questions while reading that help me deepen my understanding:

Structure:

- How is the text organized?
- How has the author structured the sentences, lines, paragraphs, scenes or stanzas?

Topic, Information and Ideas:

- What information/ideas are presented at the beginning of the text?
- What stands out to me as I first examine this text?
- What information/ideas are described in detail?
- What do I learn about the topic as I read?
- How do the ideas relate to what I already know?
- What do I think this text is mainly about?

Language:

- What words or phrases stand out to me as I read?
- What words and phrases are powerful or unique?
- What do the author's words cause me to see or feel?
- What words do I need to define to better understand the text?
- What words and phrases are repeated?

Perspective:

- Who is the intended audience of the text?
- What is the author's/narrator's stance or attitude about the topic or theme?
- How does the author's language show his/her perspective?
- What is the author's personal relationship to the topic or themes?

ANALYZING DETAILS

Reading closely involves analyzing and connecting the details I have found through my questioning to determine their meaning, importance, and the ways they help develop ideas across a text.

I analyze the details I find through my questioning:

Patterns across the text:

- What does the repetition of words or phrases in the text suggest?
- How do details, information, characters or ideas change across the text?
- How do the text's structure and features influence my reading?

Meaning of Language:

- How do specific words or phrases impact the meaning of the text?
- What words or phrases are critical for my understanding of the text?

Importance:

- Which details are most important to the overall meaning of the text?
- Which sections are most challenging and require closer reading?

Relationships among details:

- How are details in the text related in a way that develops themes or ideas?
- What does the text leave uncertain or unstated? Why?

Reading Closely for Details: Text #2

You will be reading an account by Jacob Riis depicting immigrants as they depart from Ellis Island into their new life. Riis was a photographer and reporter who is famous for documenting how the poor lived.

Step 1. As you read, use the Guiding Questions handout from our Image Investigation and locate the "*Topic, Information, and Ideas*" section. These questions will help focus your reading.

As you read, think about the question: What information or ideas does this text present?

Step 2. Return to the Guiding Questions Handout. Preview the document. Review the questions listed under "*Language*". Re-read the passage and mark details you notice that about the words or phrases that stand out.

Step 3. Construct an objective summary of the text focusing on the Central Idea and supporting details.

Description of Immigrants leaving Ellis Island, Jacob Riis (1903)

The railroad ferries come and take their daily host straight from Ellis Island to the train, ticketed now with the name of the route that is to deliver them at their new homes, West and East. And the Battery boat comes every hour for its share. Then the many-hued procession - the women are hooded, one and all, in their gayety shawls for the entry - is led down on a long pathway divided in the middle by a wire screen, from behind which come shrieks of recognition from fathers, brothers, uncles, and aunts that are gathered there in the holiday togs of Mulberry or Division Street. The contrast is sharp; an artist would say all in favor of the newcomers. But they would be the last to agree with him. In another week the rainbow colors will have been laid aside, and the landscape will be poorer for it. On the boat they meet their friends, and the long journey is over, the new life

begun. Those who have no friends run the gauntlet of the boarding-house runners, and take their chances with the new freedom, unless the missionary or "the society" of their people holds out a helping hand. For at the barge-office gate Uncle Sam lets go. Through it they must walk alone.



Riis photo of arrivals at Ellis Island

Objective Summaries:

An objective summary of a text...

- ...is short (5-7 sentences)
- ...identifies the central idea and supporting details
- ...does not include the opinions of the person writing it
- ...answers the question "What is the text about?"



Glossary:

Many-hued – a hue is a shade of a color	Gayety – same as gaiety (but here used as an adjective to describe); bright in appearance, joyful	Shrieks – shouts, usually in a shrill voice
Togs – clothing; garments	Gauntlet – line or series of people who pose some sort of ordeal	Boarding-house – lodging house where meals are provided