

# 7th Graded Blizzard Bag Assessment # 2

Each seventh grader must complete the assignments listed below for Science, History, Language Arts, Math, and the Specials class that the student is currently taking THIS quarter. Please follow the directions for each assignment listed below. These assignments are due by April 18th.

## Mr. T. Ballinger - Science

BrainPOP login information

- Username: blanchesterms
- Password: wildcats

Go to <http://www.brainpop.com/science/ecologyandbehavior/autumnleaves/>

- Watch the video on Autumn Leaves
- Take the quiz on notebook paper

Go to <http://www.brainpop.com/science/ecologyandbehavior/symbiosis/>

- Watch the video on Symbiosis
- Take the quiz on same piece of notebook paper as Autumn Leaves

## Mr. K. Ballinger - History

BrainPOP login information

- Username: blanchesterms
- Password: wildcats

Go to <http://www.brainpop.com/socialstudies/ushistory/slavery/>

- Watch the video on the Slavery
- Take the quiz on notebook paper
- Click the Activities option under the video. Then go to the tab that says definitions and define the 10 vocabulary words from the video. You can either use a dictionary or go [www.dictionary.com](http://www.dictionary.com) to define the words
  - Put the definitions on the same paper as the quiz answers

If video links will not work then go to [www.brainpop.com](http://www.brainpop.com) and search for "Slavery."

## **Mrs. McCollister - Language Arts**

Open the file listed as “Mrs. McCollister Blizzard Bag 2” in the Blizzard Bag folder. Read the passage and answer the 6 questions on a separate sheet of paper and bring your paper to class.

The link below should take you to the “Mrs. McCollister Blizzard Bag 2” article. If it does not, manually look in the folder for the PDF file.

[https://drive.google.com/a/blan.org/file/d/0B\\_upNyOXzvuhVHZBT1U4T1FwbDQ/edit?usp=sharing](https://drive.google.com/a/blan.org/file/d/0B_upNyOXzvuhVHZBT1U4T1FwbDQ/edit?usp=sharing)

## **Mrs. Kees - Language Arts**

1. Go to [www.brainpop.com](http://www.brainpop.com)
2. In the search button at the top, type in Poetry.
3. Watch the video about Poetry.
4. Click on quiz and complete the quiz that correlates with the video.
5. Email your results or print off a hard copy of the quiz and turn in completed quiz.
6. Click on the activity section of the Brain Pop site. Create your own poem using the same structure in the activity. Email the poem (Keesa@blan.org) or write your poem on notebook paper.

## **Mr. Gottfried - Math**

Student will complete the 1 step inequality lesson on Khan Academy. You first need to start your account at <https://www.khanacademy.org/>. After you have created your account and logged in, you will receive a recommendation giving you the 1 step inequality lesson as an assignment.

## **Mr. Ballinger’s PE Blizzard Bag #2 Instructions**

Go to [www.brainpop.com](http://www.brainpop.com)

Log in

username: blanchesterm

password: wildcats

Watch the video on soccer

Click on Health, then Body Systems, then Circulatory System, watch the video

Take the quiz

Click Take the Quiz, then Classic Quiz, then answer the questions

Email Results

Click Email Your Results, enter your name and Mr. Ballinger's email (ballingerb@blan.org), send results

## **Mr. Greve - Physical Education**

BrainPOP login information

- Username: blanchesterm
- Password: wildcats

Go to <http://www.brainpop.com/socialstudies/culture/basketball/>

- Watch the video on the Basketball
- Take the 10 question quiz at the end of the video
- After the quiz, click on e-mail results
- Enter your name and then my e-mail - [grevet@blan.org](mailto:grevet@blan.org)
- Click the ok and you are finished.

If video links will not work then go to [www.brainpop.com](http://www.brainpop.com) and search for "Basketball."

## **Mrs. Miller - Music**

Open the "Lingo Quiz" that is in the Blizzard Bag folder. Complete the questions and bring back to class.

The following link should take you to the "Lingo Quiz." If it does not, manually search for it in the Blizzard Bag folder.

[https://drive.google.com/a/blan.org/file/d/0B\\_upNyOXzvuhOUtycEV5dUtKSmc/edit?usp=sharing](https://drive.google.com/a/blan.org/file/d/0B_upNyOXzvuhOUtycEV5dUtKSmc/edit?usp=sharing)

## **Mr. Wood - Band**

Open the "Rhythmic Equations" file in the Blizzard Bag. Complete the questions on the form provided in the bottom link below. The following link should take you to the file, if not, search for it manually in the Blizzard Bag.

[https://drive.google.com/a/blan.org/file/d/0B\\_upNyOXzvuhZzlwMUyYXBsaTg/edit?usp=sharing](https://drive.google.com/a/blan.org/file/d/0B_upNyOXzvuhZzlwMUyYXBsaTg/edit?usp=sharing)

Answer Form:

<https://docs.google.com/a/blan.org/forms/d/1YwTgRdGHR7PILb1PTTpcLctP5vC5l3-ozL6Quai8t8/edit>

## **Mrs. Vance - Art**

Google Picasso the artist facts. Then click on the Biography-facts, birthday, life story.

Answer these questions

1. What town, country and year was Picasso born?
2. He died what year?
3. He was the greatest and most influential artist of 20th century and creator of what art movement?

As with just about any activity or industry, Broadway has its own vocabulary, or "lingo."

## Players

### Producer

The person (or investment group) who puts up the money to get a show started. Every show needs to have financial backing before rehearsals can begin. Some producers like to have direct input with the show, working closely with the director and composer. Other producers think it best to stay in the background while the show is developing.

### Director

This is the person who makes all the decisions regarding the way actors deliver their lines and where they are positioned on stage. The director is responsible for all aspects of the show and works closely with the choreographer, composer, music director, and stage manager.

### Choreographer

A choreographer creates all the dances and teaches them to the cast. It is the choreographer's job to make sure the dances reflect the action and mood of a particular scene. She also works with the music director to assure the tempos of the songs are correct.

### Music Director

Once a show has started, the music director is in charge of the pace of the show. He conducts the orchestra and gives the actors/singers on stage their cues for entrances and cut-offs. The music director must pay close attention to the action and dialog on stage to make sure the orchestra starts at the proper times for songs and dances. It is up to the music director (along with the stage manager) to assure that each performance runs smoothly.

### Stage Manager

The stage manager is perhaps the most important "behind the scenes" person. She is responsible for making sure everyone involved in the show knows the rehearsal and performance schedule. Another part of the stage manager's job is to be sure that the actors have all the necessary props and costumes. She also serves as the main resource person during rehearsals and the run of the show, and works to make sure everyone connected with the production gets along and behaves professionally.

The stage manager also works closely with the director to assemble a list of cues that the stage manager will then "call" during each performance. For example, if an actor flips a light switch on stage, it is up to the stage manager to "call the cue." \*As the actor walks toward the switch the stage manager will tell the person running the lights something like, "light cue 37." As the actor touches the switch the stage manager says "go" and the lights on stage change, making it appear as though the switch on stage actually controlled the lights.

### House Manager

This person is responsible for everything that happens on the audience side of the curtain. In fact, the area where the audience sits is often referred to as "the house." The house manager is in charge of the ushers, ticket takers, box office workers, and even the theatre custodians. It's his job to make certain that everything the public sees and experiences before the show, at intermission, and after the show are pleasant and safe.

\*The stage manager and all technical people (lighting, scene change, sound, etc.) usually communicate using headphones.

# Terms

## **Book (or Libretto)**

This is the story, or script, of the show. All the dialog and stage directions are part of the book. Up until the 1940s the books of most Broadway shows merely provided a way for featured singers and dancers to get from one scene to the next. With *Show Boat* and, later, *Oklahoma* (along with several other influential shows) the book and the score began to work more closely together, forming a more cohesive whole. The person who writes the book is called the librettist.

## **Critic (or Reviewer)**

A critic is a person from a newspaper or television show that attends a Broadway show on opening night and then offers her opinion on the strengths and weaknesses of the show.

## **Production Number**

This is a segment of a show that “pulls out all the stops.” It usually includes a song featuring a soloist along with the chorus and an extended dance section featuring the ensemble.

## **Revue**

This is a show without any story and little or no dialog. In the 1900s, producer Florenz Ziegfeld created the *Follies*. These shows were revues that featured the most talented singers, dancers, and comedians of the time without any story linking them. His first *Follies* in 1907 launched Ziegfeld’s career and he would go on to be the most successful producer for the next two decades.

## **Straight Play**

This is a show with no songs or music.

# Awards

## **Tony Award**

Named for Antoinette Perry, the Tony Award is Broadway’s highest honor. A show might win a Tony for Best Musical, Best Costumes, or Best Scenic Design. Individual actors may also win Tony Awards for their performances.

## **Academy Award (or Oscar®)**

Academy Awards are given for outstanding achievement in a movie. It is included here because Broadway shows are frequently adapted to create movies. *West Side Story* and *The Sound of Music* are two examples, both of which won several Oscars. Also, many Broadway composers have written music for movies that were not Broadway shows first. For example, in 1942 Irving Berlin won an Academy Award for his song “White Christmas” from the movie *Holiday Inn*.

## **Grammy Award**

Grammy Awards are given for outstanding achievement in the recording industry. Occasionally a song (or songs) from a Broadway show might be released as a single or as part of an album. For example, Andrew Lloyd Webber won a Grammy in the Broadway Cast recording category for the musical *Cats*.

## **Emmy Award**

Sometimes composers and lyricists known for their work on Broadway write music for a television show. This was the case in 1957 when Richard Rodgers and Oscar Hammerstein II wrote the music and lyrics for a live telecast of *Cinderella*, starring Julie Andrews in the title role. They both earned Emmy Awards for their work on this television show.

## **Pulitzer Prize**

This prize was created by newspaper giant Joseph Pulitzer in his 1904 will. After his death in 1912, the money Pulitzer set aside in that will helped establish a Pulitzer Prize Board. They have been presenting awards in 21 categories, including journalism, books, plays, poetry, and music, since 1917.

Winning a Pulitzer Prize surpasses most any other honor a show might win, for the Pulitzer signifies the highest level of achievement. In 1944, Richard Rodgers and Oscar Hammerstein II received a Pulitzer Prize for *Oklahoma*. They won another Pulitzer in 1950 for *South Pacific*. More recently, Stephen Sondheim was awarded a Pulitzer for his show *Sunday in the Park with George*.

# "The Lingo" Multiple Choice

Circle the answer that best describes the Broadway lingo listed below.

## 1. Stage Manager

- A. Helps finance (pay for) the production of a show.
- B. Attends to all the "behind the scenes" details of a show.
- C. Sells tickets before a show.

## 2. Straight play

- A. A show with no music.
- B. A show where everybody stands in a line.
- C. A show with no jokes.

## 3. Music Director

- A. Rehearses and conducts the orchestra.
- B. Makes sure the singers have all their music.
- C. Writes all the music for a show.

## 4. House Manager

- A. Paints the outside of the theatre.
- B. Keeps track of all the actors' props.
- C. Is responsible for everything on the audience's side of the curtain.

## 5. Times Square

- A. A section of New York City where watches are sold.
- B. Birthplace of composer Irving Berlin.
- C. The heart of the theatre district, just north of 42nd Street.

## 6. Producer

- A. Works with ticket takers and box office people.
- B. Makes arrangements to pay for the production of a show.
- C. The lead actor or dancer.

## 7. Book

- A. The story or plot of a show.
- B. Another name for the program people get when they enter the theatre.
- C. What you need to do when a show ends to get out quickly.

## 8. Director

- A. The person responsible for all aspects of a show.
- B. The person who directs the orchestra.
- C. The person who directs traffic outside a theatre.

## 9. Revue

- A. Someone who writes about shows.
- B. A show with no plot or story.
- C. The back part of the theatre.

## 10. Tony Award

- A. An award given to a movie musical.
- B. A special award given to Tony Danza for his role in *Fame*.
- C. An award that may be earned by an outstanding Broadway show.

## 11. Choreographer

- A. Creates and teaches all the dances in a show.
- B. Charts the seating area for the audience.
- C. Helps the theatre custodians with their chores.

## 12. Production Number

- A. The number of cast members the producer will hire.
- B. The time it takes from the first rehearsal to the first performance of a show.
- C. A song-and-dance segment of a show that "pulls out all the stops."



## Grade 7 Mini-Assessment – excerpt from *Nature by Design*

Today you will read an excerpt from *Nature by Design*. You will then answer several questions based on the text. I will be happy to answer questions about the directions, but I will not help you with the answers to any questions. You will notice as you answer the questions that some of the questions have two parts. You should answer Part A of the question before you answer Part B.

Take as long as you need to read and answer the questions. If you do not finish when class ends, come see me to discuss the ways you may have additional time.

Now read the passage and answer the questions. I encourage you to write notes in the margin as you read the passages.

Excerpt from *Nature by Design*, by Bruce Brooks

- 1 One evening, when I was about five, I climbed up a ladder on the outside of a rickety old tobacco barn at sunset. The barn was part of a small farm near the home of a country relative my mother and I visited periodically; though we did not really know the farm's family, I was allowed to roam, poke around, and conduct sudden studies of anything small and harmless. On this evening, as on most of my jaunts, I was not looking for anything: I was simply climbing with an open mind. But as I balanced on the next-to-the-top rung and inhaled the spicy stink of the tobacco drying inside, I *did* find something under the eaves—something very strange.
- 2 It appeared to be a kind of gray paper sphere, suspended from the dark planks by a thin stalk, like an apple made of ashes hanging on its stem. I studied it closely in the clear light. I saw that the bottom was a little ragged, and open. I could not tell if it had been torn, or if it had been made that way on purpose—for it was clear to me, as I studied it, that this thing had been *made*. This was no fruit or fungus. Its shape, rough but trim; its intricately colored surface with subtle swirls of gray and tan; and most of all the uncanny adhesiveness with which the perfectly tapered stem stuck against the rotten old pine boards—all of these features gave evidence of some intentional design. The troubling thing was figuring out who had designed it, and why.
- 3 I assumed the designer was a human being: someone from the farm, someone wise and skilled in a craft that had so far escaped my curiosity. Even when I saw wasps entering and leaving the thing (during a vigil I kept every evening for two weeks), it did not occur to me that the wasps might have fashioned it for themselves. I

assumed it was a man-made “wasp house” placed there expressly for the purpose of attracting a family of wasps, much as the “martin hotel,” a giant birdhouse on a pole near the farmhouse, was maintained to shelter migrant purple martins who returned every spring. I didn’t ask myself why anyone would want to give wasps a bivouac<sup>1</sup>; it seemed no more odd than attracting birds.

- 4 As I grew less wary of the wasps (and they grew less wary of me), and as my confidence on the ladder improved, I moved to the upper rung and peered through the sphere’s bottom. I could see that the paper swirled in layers around some secret center the wasps inhabited, and I marveled at the delicate hands of the craftsman who had devised such tiny apertures for their protection.
- 5 I left the area in the late summer, and in my imagination I took the strange structure with me. I envisioned unwrapping it, and in the middle finding – what? A tiny room full of bits of wool for sleeping, and countless manufactured pellets of scientifically determined wasp food? A glowing blue jewel that drew the wasps at twilight, and gave them a cool infusion of energy as they clung to it overnight? My most definite idea was that the wasps lived in a small block of the fine cedar that the craftsman had drilled full of holes, into which they slipped snugly, rather like the bunks aboard submarines in World War II movies.
- 6 As it turned out, I got the chance to discover that my idea of the cedar block had not been wrong by much. We visited our relative again in the winter. We arrived at night, but first thing in the morning I made straight for the farm and its barn. The shadows under the eaves were too dense to let me spot the sphere from far off. I stepped on the bottom rung of the ladder—slick with frost—and climbed carefully up. My hands and feet kept slipping, so my eyes stayed on the rung ahead, and it was not until I was secure at the top that I could look up. The sphere was gone.
- 7 I was crushed. That object had fascinated me like nothing I had come across in my life; I had even grown to love wasps because of it. I sagged on the ladder and watched my breath eddy around the blank eaves. I’m afraid I pitied myself more than the apparently homeless wasps.

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<sup>1</sup> Bivouac: A place to camp

- 8 But then something snapped me out of my sense of loss: I recalled that I had watched the farmer taking in the purple martin hotel every November, after the birds left. From its spruce appearance when he brought it out in March, it was clear he had cleaned it and repainted it and kept it out of the weather. Of course he would do the same thing for *this* house, which was even more fragile. I had never mentioned the wasp dwelling to anyone, but now I decided I would go to the farm, introduce myself, and inquire about it. Perhaps I would even be permitted to handle it, or, best of all, learn how to make one myself.
- 9 I scrambled down the ladder, leaping from the third rung and landing in the frosty salad of tobacco leaves and windswept grass that collected at the foot of the barn wall. I looked down and saw that my left boot had, by no more than an inch, just missed crushing the very thing I was rushing off to seek. There, lying dry and separate on the leaves, was the wasp house.

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## QUESTIONS

1. The following question has two parts. Answer Part A and then answer Part B.

**PART A:** In paragraph 1, what does the reader learn about the young boy's character that has the greatest influence on the events of the passage?

- A. He is an intelligent person.
- B. He has no fear of strange places.
- C. He is content to be alone.
- D. He has a lot of curiosity.

**PART B:** Which detail from the passage best supports the answer to Part A?

- A. "This was no fruit or fungus."
- B. "The troubling thing was figuring out who had designed it, and why."
- C. "We arrived at night, but first thing in the morning I made straight for the farm and its barn."
- D. "I sagged on the ladder and watched my breath eddy around the blank eaves."

**2. What is the organizational structure of paragraphs 2, 3, 4, and 5?**

- A. Paragraphs 2 and 4 describe what the boy saw; paragraphs 3 and 5 describe what the boy thought about.
- B. Paragraphs 2 and 4 describe the wasp house; paragraphs 3 and 5 describe a bird house.
- C. Paragraphs 2 and 4 describe how the wasps build a house; paragraphs 3 and 5 describe why they build a house.
- D. Paragraphs 2 and 4 describe what the boy understood; paragraphs 3 and 5 describe what the adult man now understands.

**3. In paragraph 2, how does the author's use of the phrase "like an apple made of ashes" contribute to the meaning of the passage?**

- A. The phrase helps explain the color and weight of the wasp house.
- B. The phrase helps explain the size and shape of the wasp house.
- C. The phrase helps explain how the wasp house was attached to the barn.
- D. The phrase helps explain why the boy found the wasp house interesting.

**4. Why does it seem logical to the narrator that a human being made the wasp house? Choose two reasons that are found in the passage.**

- A. The wasp house has been designed and built in a complicated way.
- B. The center of the wasp house remains an unseen mystery.
- C. The people on the farm put out a birdhouse to attract birds.
- D. The ladder takes people close to where the wasp house is hanging.
- E. The wasp house has been placed near the top of the barn.
- F. The wasps become used to having a nearby visitor watching them.

5. The following question has two parts. Answer Part A and then answer Part B.

**PART A: Which statement best expresses two central ideas of the passage?**

- A. A young boy explores a neighbor's farm, and he sees a wasp house.
- B. A young boy is feeling bored, and he tries to imagine what the inside of a wasp house looks like.
- C. A young boy looks at a wasp house, and he begins to understand how wasps are like birds.
- D. A young boy is fascinated by a wasp house, and he theorizes about its origin and purpose.
- E. A young boy cannot find a wasp house, and he decides that someone has put it away.

**PART B: Which detail from the passage provides the best support for the answer to Part A?**

- A. Although the narrator does not know the family living next to his country relative very well, they let him walk around their farm.
- B. The narrator becomes more comfortable near the wasps, and the wasps become used to having the narrator observing them.
- C. The compact shape, the color changes on the surface, and the sticky stem holding it in place convince the narrator that the wasp house hadn't just grown but someone had made it.
- D. Although the narrator's visit to his country relative ends in late summer, he does not forget about the wasp house.
- E. The narrator feels better about not finding the wasp house after he remembers that the farmer always took his birdhouse inside for the winter.

6. The following question has two parts. Answer Part A and then answer Part B.

**Part A: How does the young boy feel when he first discovers that the wasp house is gone?**

- A. He is very relieved that someone may have moved the wasp house to a safer place.
- B. He is hopeful that the wasps will build another house the next year.
- C. He is extremely disappointed that the wasp house is missing.
- D. He is worried that the wasps do not have a home.

**Part B: Which three quotations from the passage best support the answer to Part A?**

- A. "I was crushed"
- B. "That object had fascinated me"
- C. "like nothing I had come across in my life"
- D. "I had even grown to love wasps"
- E. "I sagged on the ladder"
- F. "I pitied myself"
- G. "the apparently homeless wasps"

# Rhythmic Equations I

Combine all note values to complete the following rhythmic equations:

Examples:  $\text{♪} + \text{♪} = 2$   
 $\text{♪} + \text{♪} = 3$

Rhythmic Values:  $\text{♪} = 1$   
 $\text{♪} = 2$   
 $\text{○} = 4$

1.  $\text{♪} + \text{♪} =$

9.  $\text{♪} + \text{○} + \text{♪} + \text{♪} =$

2.  $\text{♪} + \text{♪} =$

10.  $\text{♪} + \text{♪} + \text{○} + \text{♪} =$

3.  $\text{♪} + \text{♪} + \text{♪} =$

11.  $\text{♪} + \text{♪} + \text{♪} + \text{♪} =$

4.  $\text{♪} + \text{♪} + \text{♪} =$

12.  $\text{○} + \text{♪} + \text{♪} + \text{♪} =$

5.  $\text{♪} + \text{♪} + \text{♪} =$

13.  $\text{♪} + \text{♪} + \text{♪} + \text{♪} =$

6.  $\text{♪} + \text{○} + \text{♪} =$

14.  $\text{♪} + \text{○} + \text{♪} =$

7.  $\text{♪} + \text{♪} + \text{♪} =$

15.  $\text{♪} + \text{♪} + \text{○} + \text{♪} =$

8.  $\text{♪} + \text{○} + \text{♪} =$

16.  $\text{♪} + \text{○} + \text{○} + \text{♪} =$