



Dear 6<sup>th</sup> – 8<sup>th</sup> Grade Parents and Guardians:

While your students are home, we ask that you continue to partner with us in ensuring ongoing learning. Below is a list of activities we recommend your students complete on a daily basis.



**Reading (20 minutes)** - if you have access to online resources, your student can log into [Clever](#) to access district resources such as Pearson Realize, Compass Learning, and [Scholastic](#). Please encourage your student to choose stories or articles to read. If you have reading materials at home, feel free to use those as well. After students are done reading, have your students tell you what their article or story was about. Students may also complete hard copy Reading activities as well. Reading packet options are available [here](#).



**Writing (30 minutes)**- if you have access to online resources, please visit [Scholastic Story Starters](#) (6<sup>th</sup> grade only), [Story Jumpers](#), or [Story Board That](#) for fun and creative story starters and writing prompts. Have students use these prompts and tools to create their very own story. Students can also write... a story, their feelings, their thoughts about what they are reading, a letter, an information piece about something on which they are an expert. Writing packet options are available [here](#).



**Math (30 minutes)** - if you have access to online resources, your student can log into [Clever](#) to access Mathia. A Math [scavenger hunt](#) is provided to encourage your student to find the math that is all around them. Visit [IXL](#), [Khan Academy](#), and [Cool Math](#) for practice and fun Math games. Math packet options are available [here](#).



**Social Studies (20 minutes)** - if you have online access, your student can log into [Clever](#) to access district resources. You will also find articles in both English and Spanish at [Tweentribune](#). Have students to read and complete the quiz. Also visit [Education.com](#), [Newsela](#), and [IXL](#) for interactive Social Studies activities. Social Studies packet options are available [here](#).



**Science (20 minutes)** - if you have access to online access, your student can log into [Clever](#) to access district resources. Visit [Energy Kids](#) to learn more about energy as well as games and activities. Visit this [Optics 4 Kids](#) to learn about cool optical illusions and visit [Ask a Biologist](#) for virtual field trips and activities. Visit [YouTube videos](#) and [National Geographic Kids](#) to learn more about science. Science packet options are available [here](#).



**Exercise (60 minutes a day)** - regular exercise and movement is important to do every day. Movement helps you reduce stress, build strong bones and muscles, and helps you to be ready to learn! Try to get 60 minutes of physical activity every day. Visit [GoNoodle](#) for movement videos.



Estimados padres y tutores de 6º a 8º grado:

Mientras sus estudiantes estén en casa, le pedimos que continúe colaborando con nosotros para garantizar un aprendizaje continuo. A continuación, hay una lista de actividades que recomendamos que sus estudiantes completen diariamente.



**Lectura (20 minutos)** - Si tiene acceso a recursos en línea, su estudiante puede iniciar sesión en [Clever](#) para acceder a recursos del distrito como Pearson Realize, Compass Learning y [Scholastic](#). Por favor anime a su estudiante a elegir historias o artículos para leer. Si tiene materiales de lectura en casa, siéntase libre de usarlos también. Una vez que los alumnos hayan terminado de leer, pídeles que le cuenten de qué se trata su artículo o historia. Los estudiantes también pueden completar actividades de lectura impresas. Las opciones de paquetes de lectura están disponibles [aquí](#).



**Escritura (30 minutos)**- Si tiene acceso a recursos en línea, visite [Scholastic Story Starters](#) ( solo 6<sup>th</sup> grado), [Story Jumpers](#), o [Story Board That](#) para iniciadores de historias divertidas y creativas y mensajes de escritura. Haga que los estudiantes usen estas indicaciones y herramientas para crear su propia historia. Los estudiantes también pueden escribir ... una historia, sus sentimientos, sus pensamientos sobre lo que están leyendo, una carta, una información sobre algo en lo que son expertos. Las opciones de paquetes de escritura están disponibles [aquí](#).



**Matemáticas (30 minutos)** - Si tiene acceso a recursos en línea, su estudiante puede iniciar sesión en [Clever](#) para usar Mathia. Una búsqueda de matemáticas se puede encontrar en [scavenger hunt](#) para animar a su estudiante a encontrar las matemáticas que en todo su alrededor. Visite [IXL](#), [Khan Academy](#), y para practicar y divertirse con juegos matemáticos. Las opciones de paquetes matemáticos están disponibles [aquí](#).



**Estudios sociales (20 minutos)** - Si tienen acceso en línea, su estudiante puede iniciar sesión en [Clever](#) para acceder los recursos. Encontrarán artículos en inglés y español en [Tweentribune](#). Los estudiantes pueden leer y contestar las preguntas aquí. También visite [Education.com](#), [Newsela](#), y [IXL](#) para actividades interactivas. Las opciones de paquetes de estudios sociales están disponibles [aquí](#).










**Ciencias (20 minutos)** - Si tiene acceso a recursos en línea, su estudiante puede iniciar sesión en [Clever](#) para acceder los recursos. Visite [Energy Kids](#) para aprender más sobre energía, juegos y actividades. Visite [Optics for Kids](#) para aprender sobre ilusiones ópticas geniales y otras actividades. Visite [Ask a Biologist](#) para excursiones virtuales y actividades. Visite [YouTube videos](#) y [National Geographic Kids](#) para aprender más de ciencias. Las opciones de paquetes de ciencias están disponibles [aquí](#).










**Ejercicio (60 minutos diarios)** - es importante hacer ejercicio y movimiento regularmente todos los días. ¡El movimiento te ayuda a reducir el estrés, desarrollar huesos y músculos fuertes, y te ayuda a estar listo para aprender! Intente realizar 60 minutos de actividad física todos los días. Visite [GoNoodle](#) para videos de movimiento.









<p>Access these programs from Clever at <a href="https://www.clever.com/in/maywood89">https://www.clever.com/in/maywood89</a></p>	
	Lexia Core 5 has literacy activities with tracked progress and customized lessons. K-5; App available
	Raz-Kids has online leveled books from basic to advanced. Students can record themselves and take quizzes. K-5; English and Spanish; App available
	Imagine Español has Spanish literacy activities with tracked progress and customized lessons. K-3; Spanish
	Imagine Math has math activities with tracked progress and customized lessons. K-5
	Wonders/Maravillas includes literature, vocabulary, writing, and grammar activities K-5; English and Spanish; App available (separate sign-in required—email teacher if needed)
	World Book A world of learning at your fingertips. Explore important people, animals, maps, science, and activities. K-8; English and Spanish
	Edgenuity Pathblazer includes Math and Reading activities linked to standards. K-8; Limited School Access

If you need login assistance with login information, contact your teacher through [email](#).






## Additional Resource Links






<b>Reading</b>	
	<a href="https://classroommagazines.scholastic.com/support/learnathome.html">https://classroommagazines.scholastic.com/support/learnathome.html</a> Choose books, videos, and activities by grade levels
	<a href="https://www.thespanishexperiment.com/stories">https://www.thespanishexperiment.com/stories</a> Children's stories in Spanish
	<a href="https://www.storylineonline.net/">https://www.storylineonline.net/</a> Actors and Actresses read books with illustrations
	<a href="https://www.getepic.com/">https://www.getepic.com/</a> 1000's of award winning books. English and Spanish Signup required, free 30 days
	<a href="https://newsela.com/">https://newsela.com/</a> English; <a href="https://newsela.com/rules/spanish">https://newsela.com/rules/spanish</a> Spanish News articles written for students with quizzes and writing prompts for 3-8; English and Spanish
	<a href="https://www.tweentribune.com/">https://www.tweentribune.com/</a> Informational text at different grade levels
	<a href="https://stories.audible.com/start-listen">https://stories.audible.com/start-listen</a> Free audiobooks for PreK-High school students



<b>Online Magazines</b>	
	Time for Kids <a href="http://www.timeforkids.com">http://www.timeforkids.com</a>
	Scholastic News <a href="http://magazines.scholastic.com">http://magazines.scholastic.com</a> English <a href="https://classroommagazines.scholastic.com/spanish.html">https://classroommagazines.scholastic.com/spanish.html</a> Spanish
	Highlights Kids <a href="https://www.highlightskids.com/">https://www.highlightskids.com/</a>
	Sport Illustrated Kids <a href="http://www.sikids.com">http://www.sikids.com</a>
	National Geographic Kids <a href="http://kids.nationalgeographic.com">http://kids.nationalgeographic.com</a>



Writing	
	<a href="http://www.scholastic.com/teachers/story-starters/index.html">http://www.scholastic.com/teachers/story-starters/index.html</a> Story Starter ideas by grade level
	<a href="https://www.storyboardthat.com/">https://www.storyboardthat.com/</a> Digital story telling with backgrounds, characters, and text


Dual Language	
	<a href="https://l2trec.utah.edu/news/utahdliathome/spanish.php">https://l2trec.utah.edu/news/utahdliathome/spanish.php</a> Spanish and Dual language activities and resources

Math	
	<a href="https://www.coolmath4kids.com/">https://www.coolmath4kids.com/</a> K-5 Math games, lessons, brainteasers
	<a href="https://minds-in-bloom.com/math-scavenger-hun/">https://minds-in-bloom.com/math-scavenger-hun/</a> K-5 Math scavenger hunt ideas
	<a href="https://www.khanacademy.org/math">https://www.khanacademy.org/math</a> K-8 Practice early math through grade 8
	<a href="https://www.ixl.com/">https://www.ixl.com/</a> K-8 Practice early math through grade 8
	<a href="https://www.mathgames.com/math-games.html">https://www.mathgames.com/math-games.html</a> K-8 math games by grade and topic

Science and Social Studies	
	BrainPop Jr <a href="https://jr.brainpop.com">https://jr.brainpop.com</a> BrainPOP Español <a href="https://esp.brainpop.com">https://esp.brainpop.com</a> BrainPop <a href="https://www.brainpop.com/">https://www.brainpop.com/</a> BrainPopELL <a href="https://ell.brainpop.com">https://ell.brainpop.com</a> Animated educational videos and activities on many school topics K-8; App available (Username: district89; Password: brainpop2)
	<a href="https://www.eia.gov/kids/">https://www.eia.gov/kids/</a> Information and games about energy
	<a href="https://www.optics4kids.org/illusions">https://www.optics4kids.org/illusions</a> Optical illusions
	<a href="https://blockly.games/">https://blockly.games/</a> Programming games for kids
	<a href="https://www.education.com/activity/social-studies/">https://www.education.com/activity/social-studies/</a> Social Studies activities by grade level

Health	
	<a href="https://www.gonoodle.com/">https://www.gonoodle.com/</a> Movement and mindfulness videos
	<a href="https://aha-nflplay60.discoveryeducation.com/families">https://aha-nflplay60.discoveryeducation.com/families</a> Fun activities, videos, and virtual field trips

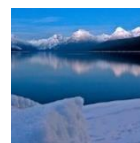
Art/Music	
	<a href="http://www.maywoodfinearts.org/?page_id=3043">http://www.maywoodfinearts.org/?page_id=3043</a> Take an online class with Maywood Fine Arts
	<a href="https://colormandala.com/">https://colormandala.com/</a> Color mandelas online

For Parents	
	<a href="http://www.parenttoolkit.com/">http://www.parenttoolkit.com/</a> English; <a href="http://www.parenttoolkit.com/home?lang=es">http://www.parenttoolkit.com/home?lang=es</a> Spanish Age level guides for academic, health, social emotional topics and video parenting guides English and Spanish

## Virtual Field Trips/Tours

Use Google Earth to explore our National Parks.

[Badlands National Park](#)  
[Death Valley National Park](#)  
[Denali National Park](#)  
[Everglades National Park](#)  
[Glacier National Park](#)  
[Grand Canyon National Park](#)  
[Great Smoky Mountain National Park](#)  
[Redwood National and State Parks](#)  
[Rocky Mountain National Park](#)  
[Yellowstone National Park](#)



Lesson ideas:

Choose a National Park. Record your observations, then choose to create one of the following:

- Design a travel brochure
- Write a newspaper article to describe the location and encourage travel there
- Create a map that shows the location of the national park

Zoos and Web Cams - Observe various zoo animals through web cams.

[Smithsonian's National Zoo](#)  
[San Diego Zoo](#)  
[Animal Planet Live](#)  
[National Aquarium](#): Black Tip Reef Sharks, Jellies, and Pacific Coral Reef Live  
[Seattle Aquarium](#): YouTube virtual field trip and lesson  
[Seattle Aquarium Live Cams](#)



Lesson ideas:

Visit and observe an animal of your choice. Complete one of the following:

- Observe the animal for one week. Record these observations and then write a journal about the animal and its habits.
- Create an informative poster about the animal.
- Describe the animal's habitat.

[Planetarium](#) - Explore over 60,000 stars, locate planets, and watch sunrises and solar eclipses. If you enter your location, and you can see all the constellations that are visible in the night sky in your corner of the world.

[NASA Commercial Crew Virtual Tours](#) - YouTube series containing virtual tours of training facilities. Learn how the astronauts train for space travel and life aboard the International Space Station.

[Smithsonian Latino Center](#) - Features live broadcasts of Latina writers and virtual exhibits around latino cultures. Includes a Latino Virtual Museum Bilingual Teacher Training Took Kit that is now available online and via iTunes U.

Tour various locations from around the world.

[The Great Wall of China](#)

[Pompeii](#)

[Ellis Island](#) - this site also includes some additional activities

Lesson ideas:

Write a journal entry from about a journey to this location.

Create a travel brochure.

Take a trip to Walt Disney World and go on a virtual ride of some of Disney's famous attractions.

[Space Mountain](#)  
[Splash Mountain](#)  
[Test Track](#)  
[Expedition Everest](#)  
[Rock n Roller Coaster](#)  
[Soarin'](#)  
[Seven Dwarfs Mine Train](#)  
[Rise of the Resistance](#)  
[Mickey and Minnie's Runaway Railway](#)  
[Slinky Dog Dash](#)  
[Millenium Falcon/ Smuggler's Run](#)



## Registro de actividades de aprendizaje electrónico semana 6 del 27 de abril al 30 de abril

Nombre \_\_\_\_\_ Grado \_\_\_\_\_

Maestro/a \_\_\_\_\_

Por favor escribe las actividades que completaste cada día.

	lunes	martes	miércoles	jueves	viernes
Ejemplo:	Imagine Math/Mathia Paquete de lectura Paquete de matemáticas Arte Experimento de Ciencia Raz-Kids Lexia	Paquete de lectura Paquete de matemáticas Raz-Kids Arte Imagine Math Lexia	Imagine Math/Mathia Escritura Paseo Virtual Leer un libro musica Brincar la cuerda/sentadillas Lexia Compass Learning	Imagine Math Paquete de lectura Paquete de matemáticas Estudios Social Video YouTube de ejercicio	
Actividades/ Tareas					

Firma de Padres \_\_\_\_\_ Fecha \_\_\_\_\_

## Student eLearning Activities Log Week 6 – April 27 - 30

Student Name \_\_\_\_\_ Grade \_\_\_\_\_

Teacher \_\_\_\_\_

Please write the activities you completed each day.

	<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>	<b>Friday</b>
Example:	Imagine Math/Mathia Reading packet Math packet Art project Science experiment Raz-Kids Lexia	Reading packet Math packet Raz-Kids Art Imagine Math	Imagine Math/Mathia Writing Virtual Tour Read a book Jumped Rope/Burpees Compass Learning	Imagine Math Reading packet Math packet Social Studies Music YouTube exercise video	
Activities/ Assignments					

Parent Signature \_\_\_\_\_ Date \_\_\_\_\_

Literary Analysis: Stage Directions (Setting and Character)

Practice

Stage directions are notes in a script that tell how a play should be performed. They help a reader imagine how a play would look and sound when performed onstage. Stage directions

- tell how the characters feel, move, and speak.
- describe scenery, lighting, and sound.
- are usually printed in italics and put in brackets, as shown below.

*[A woman stands at a kitchen sink, humming as she washes dishes. Evening sunlight slants through the windows. Offstage, a steady, continuous hammering sound is heard. Suddenly, there is a cry of alarm, followed by a loud thud and a comically extended clash and tinkle of breaking glass. The woman rushes off stage left, dishcloth still in her hand.]*

The stage directions above offer the following information about the story:

The **characters** on stage: a woman at a kitchen sink

The **movements** of the characters: washing dishes, rushing off stage

The **lighting**: slanting evening sunlight

The **sounds**: hammering, a cry, a thud, glass tinkling

Read the selection below. Then, answer the questions.

*[Darkness, pierced by a baby's crying. A door creaks open, a light clicks on: instantly the crying stops. The light reveals a sleepy man in pajamas standing in a nursery. He shuffles over to the crib, peers at the silent baby, and then returns to the door. He switches off the light. The crying begins immediately. He switches on the light; the crying stops. This happens three more times. Finally, the man leaves the light on. Silence. The man tiptoes out, closing the door.]*

1. What can you tell about the time and setting of the play from this passage?

\_\_\_\_\_

2. What are the most important elements of these stage directions? Circle the letter of the best answer.

- A. characters' costumes and actions
- B. characters' words and emotions
- C. lighting and sound effects
- D. details of setting



**Literary Analysis: Stage Directions (Setting and Character)****Assess**

Read the following stage direction. Then, answer the questions.

*[The set is a brightly lit, empty locker room. A door at center stage opens, letting in a muffled crowd noise and the sound of a band playing. Ten basketball players file in slowly. The door closes, cutting off all noise. The players are silent. They sag to their benches in postures of weariness. Some drape their heads in towels; others merely stare at the floor. No one moves to unlace or undress. The silence lengthens. Finally, someone begins to murmur, but a fist savagely bashes a locker door, producing a stunning metallic din that stops all words. It is still too soon to talk.]*

1. What information is included in these stage directions?
  - A. the characters' lines
  - B. the central theme
  - C. the characters' movements
  - D. the characters' costumes
  
2. What can you tell about the setting from this passage?
  - A. The setting is a fitness center, after a class workout.
  - B. The setting is a gymnasium, after a big victory.
  - C. The setting is a gymnasium, after a loss.
  - D. The setting is an auditorium, before a pep rally.
  
3. What do you learn about the characters from these stage directions?
  - A. how they feel about one another
  - B. how they feel about the outcome of the game
  - C. why they are in the locker room
  - D. how they will deal with reporters
  
4. To whom might these stage directions be most useful?
  - A. to a viewer of the play
  - B. to someone reading the play
  - C. to an actor in the play
  - D. to a reviewer of the play

## Answer Key

### Writing: Scene With Dialogue

#### Practice, p. 218

A 1. Harry's apartment

2. Harry and Charlie

3. The stage directions tell where each character is standing at the beginning of the scene— Harry is opening the door, and Charlie is entering the apartment.

4. Harry has been waiting for Charlie, who is late getting home. Harry is angry because Charlie's lateness may make them late for a game.

**B** Scenes should be written in correct dramatic form, with tag lines indicating each speaker. Setting should be clear, and bracketed stage directions should indicate how characters are to move and speak.

#### Assess, p. 219

**A**

1. at a school bus stop, in the early morning

2. Rhonda, Greg, and Ramon

3. Sample answer: Rhonda tries to grab the paper away from Ramon.

4. Sample answer: Ramon speaks sharply to Rhonda to show some anger.

5. Sample answer: Rhonda, Greg, and Ramon talk as they wait at the school bus stop one morning. Suddenly, Ramon finds a crumpled piece of paper on the ground and discovers that it is a treasure map showing Greg's backyard.

**B** Scenes should feature Rhonda, Greg, and Ramon and involve the treasure map. Scenes should be written in correct dramatic form, with tag lines indicating each speaker. Setting should be clear, and bracketed stage directions should indicate how characters are to move and speak

Name: \_\_\_\_\_ Class: \_\_\_\_\_

## Fourteen

By Alice Gerstenberg  
1920

*Alice Gerstenberg (1885-1972) was an American playwright, actress and activist. Gerstenberg was known for her experimental dramas exploring feminist themes. In this one-act drama, a woman hosting a dinner party encounters unforeseen obstacles. As you read, take notes on what Mrs. Pringle hopes to get out of the dinner party.*

### CHARACTERS

MRS. HORACE PRINGLE: *A woman of fashion.*

ELAINE: *Her debutante daughter.*

DUNHAM: *The butler or maid.*



*"Point Ellice House table setting" by David Abercrombie is licensed under CC BY-SA 2.0*

### Fourteen

- [1] *SCENE: The dining-room of a New York residence. A long table running from left to right, with a chair at each end and six chairs on each side, is set elaborately for fourteen. DUNHAM, the butler, is hovering over the table to give it a few finishing touches as MRS. PRINGLE comes in. She is a woman of fashion, handsome, and wears a very lovely evening gown. She is rather excitable in temperament but withal capable and executive, vivacious<sup>1</sup> and humorously charming. She enters in haste carrying a corsage bouquet of flowers and the empty box of paper from which she has unwrapped them.]*

MRS. PRINGLE: Dunham, I've just had word from Mr. Harper that he was called away to the bedside of a friend who is very ill. He sent me these flowers — it's a good thing he did. I don't approve of young men refusing dinner invitations at the very last minute.

DUNHAM: *[Relieving her.]* I'll take the box and paper, Mrs. Pringle.

MRS. PRINGLE: *[Looking at the table anxiously and then at her watch.]* It's too bad — after you've set it all so beautifully — and it's getting so late — some one might be coming any moment. How's cook?

- [5] DUNHAM: Cook's in a temper, as always, madam.

MRS. PRINGLE: I'm glad to hear it. She's like an actress — the better the temper, the better the performance. As long as she serves us a good dinner I don't care how much she swears. The rest of you can just keep out of her way. Where's Gustave?

1. **Vivacious (adjective):** attractively lively and animated

DUNHAM: I'm sorry to have to say it, madam, but there's such an awful blizzard out he's sweeping off the sidewalk.

MRS. PRINGLE: Oh! Dear me, yes! I should have ordered an awning!<sup>2</sup> But who expected a storm like this.

*[She glances out of the window. ELAINE, a young debutante<sup>3</sup> in evening gown comes running in with a bunch of place-cards.]*

[10] ELAINE: Here are the place-cards, mother, and the diagram. Shall I put them around?

MRS. PRINGLE: Yes, dear. Elaine, I'm going up to look after your father. He's so helpless about his ties. *[She starts to leave the room.]* Remove one plate, Dunham.

DUNHAM: Remove one plate, madam? Oh! Madam! It is a certainty! You wouldn't sit down with thirteen.

MRS. PRINGLE: *[Drawing back.]* Thirteen! Why, you're right — thirteen! We can never sit down with thirteen. That's all due to Mr. Harper's negligence.<sup>4</sup> Sick friend, nothing! He's just one of those careless men who never answer their invitations in time. His flowers, indeed, to make me forgive him — now look at the trouble he's put me to — thirteen! I wonder whom I could get to come in the last minute. Quick — Elaine — help me think.

*[She rushes to the telephone and looks madly through her list of acquaintances.]*

[15] ELAINE: There's always Uncle George.

MRS. PRINGLE: He never opens his head!

DUNHAM: Mr. Morgan, madam, he always tells a joke or two.

MRS. PRINGLE: Why, yes, Dunham — that's clever of you! Hello Central — Lakeview 5971 — at once, please — Elaine dear, your hair's much too tight — pull it out — pull it out — come here. *[In telephone.]* Mr. Morgan's Well, this is Mrs. Pringle speaking — from across the street. Yes. When Mr. Morgan comes in, please tell him to call me up right away. I want him to dine with us — in about ten minutes — you expect him? *[She pull's ELAINE'S hair out to make it look fluffier. ELAINE makes faces of pain, but her mother pays no attention.]* Have him call me right away. *[She hands up the receiver.]* Now if he shouldn't get it — then what'll I do?

ELAINE: Well, mother, I don't have to be at the table. It's your party, anyway. Everybody's married and older than I am.

[20] MRS. PRINGLE: *[Pointing to the table diagram in ELAINE'S hand.]* Didn't I put you next to Oliver Farnsworth? Millions! He's worth millions!

2. a roof-like shelter of canvas that extends over a doorway
3. an upper-class young woman making her first official appearance in society
4. **Negligence (noun):** failure to take proper care in doing something

ELAINE: Well, he won't be giving me any.

MRS. PRINGLE: Can't he marry you? Aren't you going to try to make a good match for yourself? I fling every eligible man I can at your head. Can't you finish the rest yourself?

ELAINE: It's no use, mother, your trying to marry me off to anyone as important as he is. He frightens me to death. I lose my tongue. I'm as afraid of him as I'd be afraid of the Prince of Wales!<sup>5</sup>

MRS. PRINGLE: The Prince of Wales! Oh! What wouldn't I give to have the Prince of Wales in my house! New York has lost its heart to him. I was just telling Mr. Farnsworth yesterday that I'd give anything to have the Prince here. I would establish my social position for life! And I've such a reputation for being a wonderful hostess. *[The telephone rings.]* Dear me! — the phone — Hello — Mrs. Sedgwick — Yes — this is Mrs. Pringle — What? No — Oh! Caught in a snow drift — can't get another car? *[She puts her hand over the telephone and speaks delightedly to ELAINE.]* Good! The widow can't come — that leaves us twelve — remove two plates, Dunham. *[DUNHAM removes two plates. and ELAINE changes the table-cards. MRS. PRINGLE continues into the telephone.]* Oh! That's a shame! I'm heartbroken. Oh! My dear, how can we get along without you! But have you really tried? Oh, I'm reduced to tears. Good-bye, dear. *[She hangs up the receiver, and takes it down again.]* Well, I'm glad she dropped out — Central — give me Lakeview 5971 — Dunham, with two less, you can save two cocktails and at least four glasses of champagne. *[Into the telephone.]* Has Mr. Morgan come in yet? Well, don't give him the message I telephoned before about crossing the street to Mrs. Pringle's for dinner. It's too late — you understand? *[She hangs up the receiver.]* Well, anyway, I've invited Clem, returned my indebtedness and saved my champagne besides —

[25] DUNHAM: The liquor is getting low, madam — what with prohibition<sup>6</sup> and entertaining so much —

ELAINE: *[In dismay.]* But, mother, if you only have twelve people, Father can't sit at the head of the table.

MRS. PRINGLE: But he has to sit at the head. It looks too undignified<sup>7</sup> when the man of the house is pushed to the side —

ELAINE: There's no other way. There must be a woman at each end —

MRS. PRINGLE: *[Distraught.<sup>8</sup>]* How absurd! I always forget. Of course twelve is an impossible number — *[She goes around the table looking at the place cards.]* I don't want to put any of these women at the head — there's Mrs. Darby — such a cat — I wouldn't give her the honor and Mrs. — *[The telephone rings.]* Answer it, Dunham.

[30] DUNHAM: Hello — Mrs. Pringle's residence — a message? Yes, sir — What, sir? — Mr. Darby — the doctor says your baby has the chicken-pox —

MRS. PRINGLE: Chicken-pox! Elaine!

ELAINE: Mother!

5. The Prince of Wales is the title granted to the heir to the throne of the United Kingdom. The Prince of Wales becomes King when the King or Queen of England leaves the throne.

6. the time from 1920 to 1933 when it was illegal to make or sell alcohol in the United States

7. **Undignified (adjective):** appearing foolish

8. **Distraught (adjective):** deeply upset and agitated

DUNHAM: Yes, sir. *[He hangs up the receiver.]* Mr. Darby sends his apologies — but owing to the transmutability of the disease, Mr. and Mrs. Darby feel obliged to regret and also their house-guests, Mr. and Mrs. Fleetwood—

MRS. PRINGLE: That's four out.

[35] ELAINE: Then you're only eight! Quick, the plates, Dunham —

*[She begins to remove chairs and gathers up silver and plates feverishly.<sup>9</sup> MRS. PRINGLE getting more and more distraught, helps. With so much unaccustomed help, DUNHAM gets confused and goes through many unnecessary motions; removes plates, breaks them, drops silver, aimlessly trying to hurry, his fingers all thumbs.]*

MRS. PRINGLE: Don't we know someone to invite the last minute —

ELAINE: The Hatwoods —

MRS. PRINGLE: They don't serve drinks when they entertain — I can't afford to invite them to drink mine —

[40] ELAINE: The Greens —

MRS. PRINGLE: She's not interesting enough.

ELAINE: Mr. Conley —

MRS. PRINGLE: He never makes a dinner call, even after all the times I have invited him.

ELAINE: Hester Longley —

[45] MRS. PRINGLE: *Not* at the same table with you and Oliver Farnsworth. She's far too pretty, too clever —

ELAINE: Where's our book? *[She runs her finger down the address book.]* The Tupperts?

MRS. PRINGLE: The Tupperts! Good Heavens, Elaine, six in the family.

ELAINE: That would get us back to fourteen; then father could sit at the head of the table.

MRS. PRINGLE: Well, try them. I'll rush and tell your father to hold up the drawing room — *[Exit left.]*

9. **Feverish** (*adjective*): feeling or showing extreme excitement or energy

[50] ELAINE: *[At the telephone.]* Ridgeway 9325 — This is Elaine Pringle — What Tupper am I speaking to? Oh, Ella, hello! — I hope you haven't finished your dinner — We had a party arranged here and the last moment everybody's been dropping out — the blizzard — Can't you flock your family around the corner and eat with us? Mother and I thought we knew you well enough to call you like this at the seventh hour. You would? Oh! fine! *[To DUNHAM.]* Six more plates, Dunham. *[In the telephone.]* What? — Oh — well — but — *[She hesitates, stutters, looks distressed, muffles the telephone.]* Dunham, get Mother quick. *[In the telephone as DUNHAM hurries out of the room.]* Yes — yes — of course *[not enthusiastically],* love it — why certainly — yes, my dear — all right. *[She hangs up the receiver and puts her hand to her head with an ejaculation of dismay.]* Great Caesar, now what have I done?

MRS. PRINGLE: *[Rushes in followed by DUNHAM.]* What's the matter — Elaine — what is —

ELAINE: Now I've done it! I've just done it — but I couldn't get out of it — I just couldn't — you weren't here — I always lose my head and bungle<sup>10</sup> things —

MRS. PRINGLE: But what — don't keep us waiting like this — what is it?

ELAINE: I invited Ella and the family and she accepted and then she said they had two house-guests — and would it be all right and of course I said it would and now we're — sixteen!

[55] DUNHAM: *[In dismay.]* Sixteen! But, madam, the table's not that long!

MRS. PRINGLE: Elaine! That's just like you — no tact<sup>11</sup> — no worldly wisdom — if I'd been at the phone I'd have politely said that my table —

ELAINE: But you weren't at the phone — you ought to attend to such messages yourself — you know I always lose my head —

DUNHAM: But the dishes, madam — and we only have fourteen squabs<sup>12</sup> —

ELAINE: I won't eat any —

[60] MRS. PRINGLE: But I must not be disgraced — we'll have to make the best of it — and insert another board — *[DUNHAM goes out. MRS. PRINGLE and ELAINE hurriedly remove part of the cloth.]*

ELAINE: But mother, I needn't sit at the table.

MRS. PRINGLE: *[Pointing to the chair authoritatively.]* You're going to sit right next to Oliver Farnsworth! Now I don't wish to hear another word about it.

ELAINE: But can't we squeeze them in without all the work of adding another board? If I move the plates and chairs closer —

MRS. PRINGLE: Have you forgotten that Mr. Tupper weighs something like two hundred and fifty pounds? And Mrs. Conley has no waist line? It can't be done! —

10. carry out a task clumsily

11. **Tact (noun):** skill and sensitivity in dealing with others or with difficult issues

12. the flesh of a young pigeon, served as a main course

[65] DUNHAM: *[Entering with table board.]* Cook is in a rage, madam — she says she has only prepared for fourteen.

MRS. PRINGLE: I can't help it — she'll have to prepare for *sixteen*. Tell her to open cans of soup and vegetables and —

DUNHAM: But the ice-cream forms and the gelatine molds —

ELAINE: I'll pretend I don't like them.

MRS. PRINGLE: And I'll pretend I'm on a diet —

[70] ELAINE: But I really wouldn't have to be at the table.

MRS. PRINGLE: Be still! *[She starts as the telephone rings.]* The telephone! *[Her hand to her head.]* Now what? Don't answer it! It's driving me mad — *[She goes herself as ELAINE and DUNHAM do not go.]* Hello — yes — This is Mrs. Pringle — Oh! yes — Jessica! — what! — the blizzard — your cold — too dangerous! *[She waves to DUNHAM not to put the board in the table. DUNHAM, ELAINE and MRS. PRINGLE are delighted and relieved but MRS. PRINGLE pretends otherwise over the telephone.]* Oh! Jessica — you poor dear — yes, your husband's right, it would be foolhardy — put on a mustard plaster — hot toddy — go to bed — so sorry! *[She hangs up the receiver.]* There — that's wonderful — now we are just fourteen —

ELAINE: But the cards are all wrong. Only six are coming who were invited originally. You'll have to make another diagram. How do you want them seated?

MRS. PRINGLE: Give it to me. *[She remains at the telephone table where there is a pad and a pencil and makes a new diagram.]*

ELAINE: Here are some fresh cards. *[She tears up the old cards, then goes back to help DUNHAM, who is having a maddening time with the table.]*

[75] MRS. PRINGLE: What a mess! I spent hours over that diagram! So much depends upon having guests seated harmoniously!<sup>13</sup> There's the front door-bell, Dunham — I told Annie to answer it for you — but go, peek into the drawing-room and tell me who it is — *[As DUNHAM goes out, the telephone rings. MRS. PRINGLE eyes it suspiciously.]* You murderous instrument! What have you to say? Now what? *Hello!* Who! Mr. Farnsworth! Mr. *Oliver Farnsworth?* No — you're his *secretary?* He's *what?* *Instructed* you to make his excuses! He had to leave for Boston at once on very important business — Oh! *[She hangs up the receiver without completing the conversation and hits the telephone in a temper, then rises and paces back and forth in a rage.]* How *dare* he! How *dare* he! The last moment like this! No regard for a hostess's feelings! No regard for the efforts she goes to provide an evening's enjoyment! And such a good dinner I planned — and he promised he would come — business! I don't believe it! He didn't want to exert himself — was afraid of freezing in the blizzard — as if he didn't have half a dozen limousines to carry him to the door — selfishness — downright rudeness — and worth millions — just a match for you, Elaine — and I was bound you should meet him and sit next to him at the table *[she tears up his card]*, and now I don't know when I can give you a chance like that again! I'm perfectly furious — I'll never speak to him again! I won't be treated that way —

13. **Harmonious** (*adjective*): marked by agreement in feeling, attitude, or action



ELAINE: [*Timidly.*<sup>14</sup>] Perhaps he really did have business and was called away —

MRS. PRINGLE: [*Not hearing her.*] And I one of the most important hostesses in this city — people clamoring to receive my invitations — all my affairs are a success. I insist that they shall be — I can't bear a failure — I won't have a failure — he was my most important guest — he's such a man's man — so important financially — every other man considers it an honor to meet him — and now not coming! I'm furious! Furious! — it's all this d----- blizzard!

ELAINE: Now I *will* have to stay away from the table. His not coming makes us thirteen again.

MRS. PRINGLE: [*In a temper.*] Go to bed — go up to the nursery! I'll send you milk and crackers!

[80] ELAINE: But, mother, it's not *my* fault that he had business out of town.

MRS. PRINGLE: Yes, it is! If you'd perk up a bit and not be so timid and make something of yourself, he would hear about your attractions from other men and be curious to meet you himself — Oh! What a family I have! No one to help me with my ambitions!<sup>15</sup> Go to bed! I certainly won't sit down to thirteen — go to bed — get out of my sight —

[*DUNHAM enters from left.*]

DUNHAM: It was Mr. Morgan, madam —

MRS. PRINGLE: Mr. Morgan! But I telephoned his maid to tell him *not* to come.

[85] DUNHAM: He couldn't have received the second message, madam, for I heard him explaining to Mr. Pringle how happy he was to receive your telephone invitation.

ELAINE: That makes you thirteen again — unless you don't want me to go to bed—

MRS. PRINGLE: Of course I don't want you to go to bed. We're back to where we started — fourteen, Dunham.

DUNHAM: I'll get the cocktails ready, madam. Annie told me there were several motors making their way through the snow. It's late now and cook's swearing about the dinner getting too dry — [*The telephone rings. ELAINE jumps.*]

ELAINE: I won't answer it.

14. **Timid** (*adjective*): showing a lack of courage or confidence

15. **Ambition** (*noun*): a strong desire to do or to achieve something

[90] MRS. PRINGLE: I should say not — hello — what is it? [*Sharply.*] Yes — yes? Mrs. Tupper! Yes! Mrs. Tupper! But now you *must* come — we're prepared for you — yes — for eight of you — Your daughter told my daughter about your house-guests and we are delighted to have them — but now we're *set* for you — but every plate is set — but your daughter was quite right — it wasn't an imposition at all — but you *must* come now — of course my daughter had authority to invite the guests of — Oh — eight isn't at all a big number — there is room — the table is all set — but I beg of you — but my dear, you are *not* imposing — Oh! but how foolish of you to take that stand! Why my dear, my dear — [*She hangs up the receiver.*] Now, what do you think of that? Mrs. Tupper is perfectly furious at Ella for telling you about the house-guests, and says Ella has no tact; that nothing would induce her to bring eight when we invited six — so she's leaving Ella and Henry at home — only six are coming. Remove two plates, Dunham — we're twelve after all —

ELAINE: But if you leave it twelve, father *can't* sit at the *end* —

MRS. PRINGLE: [*Exhausted, harassed, angry, tempestuous.*<sup>16</sup>] I shall go mad! I'll never entertain again — never — never — people ought to know whether they're coming or not—but they accept and regret and regret and accept — they drive me wild. [*DUNHAM goes out.*] This is my last dinner party — *my very last* — a fiasco — an utter fiasco! A haphazard<sup>17</sup> crowd — hurried together — when I had planned everything so beautifully — now how shall I seat them — how shall I seat them? If I put Mr. Tupper here and Mrs. Conley there then Mrs. Tupper has to sit next to her husband and if I want Mr. Morgan there — Oh! It's impossible — I might as well put their names in a hat and draw them out at random — never again! I'm through! Through with society — with parties — with friends — I wipe my slate clean — they'll miss my entertainments — they'll wish they had been more considerate — after this, I'm going to live for myself! I'm going to be selfish and hard — and unsociable — and drink my liquor myself instead of offering it gratis<sup>18</sup> to the whole town!—I'm *through* — *Through* with men like Oliver Farnsworth! — I don't care how rich they are! How influential they are — how important they are! They're nothing without courtesy and consideration — business — off on train — nonsense — didn't want to come — didn't want to meet a sweet, pretty girl —didn't want to marry her — well, he's not good enough for you!—don't you marry him! Don't you dare marry him! I won't let you marry him! Do you hear? If you tried to elope<sup>19</sup> or anything like that, I'd break it off — yes, I would — *Oliver Farnsworth* will never get recognition from me! — He is beneath my notice! I hate Oliver Farnsworth!

[*DUNHAM enters with a note on a silver plate.*]

DUNHAM: A note from Mr. Farnsworth, madam —

[95] MRS. PRINGLE: A note from Mr. Farnsworth! [*She takes and opens it.*]

DUNHAM: Yes, madam, there are two strange gentlemen in the lower hall. They presented this letter. He said he was the secretary. All the other guests are upstairs in the drawing-room, madam, I counted twelve in all, including you and Mr. Pringle and Miss Elaine. But the two gentlemen downstairs, madam, are waiting for your answer — the one gentlemen's face looked very familiar, madam, but I just can't place him — although I'm sure I've seen his face somewhere —

16. characterized by strong and conflicting emotions

17. **Haphazard** (*adjective*): lacking any obvious principles of organization

18. without charge

19. to run away secretly in order to get married

MRS. PRINGLE: *[She has been reading the note and is almost fainting with surprise and joy.]* Seen his face — somewhere — Oh, my goodness! Elaine — It's the Prince of Wales!

DUNHAM: The secretary said you cut off the telephone or central disconnected you. He was about to tell you that Mr. Farnsworth knew that the blizzard had prevented His Highness from keeping an engagement way up town—

MRS. PRINGLE: The Prince of Wales sitting in my lower hall — waiting for me to ask him to dinner —

[100] ELAINE: Then we'll be thirteen again —

DUNHAM: There's the secretary, Miss, he is his bodyguard —

MRS. PRINGLE: *[Rising to the occasion.]* Certainly, the secretary, Elaine. We shall be fourteen at dinner — Serve the cocktails, Dunham — the guests may sit anywhere they choose. I shall bring the Prince in with *me!*

ELAINE: *[Following.]* But mother, wasn't it nice of Oliver Farnsworth to send a Prince in his place?

MRS. PRINGLE: Didn't I always say that Oliver Farnsworth was the most considerate of men?

[105] ELAINE: I think I shall *like* Mr. Farnsworth.

MRS. PRINGLE: Silly child! It is too late now to like Mr. Farnsworth. It's time now to like the Prince. *[Starting out.]* I always manage somehow to be the most successful of hostesses! Thank God for the blizzard!

## CURTAIN

*"Fourteen" by Alice Gerstenberg (1920) is in the public domain.*

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement expresses the theme of the drama?
  - A. Sometimes problems can lead to unexpected positive outcomes.
  - B. It's important to have faith, as problems will often sort themselves out.
  - C. Manners and etiquette used to be very important concerns.
  - D. How one presents themselves to society has a serious impact on the rest of their life.
  
2. PART B: Which detail from the text best supports the answer to Part A?
  - A. "Can't he marry you? Aren't you going to try to make a good match for yourself? I fling every eligible man I can at your head." (Paragraph 22)
  - B. "And I one of the most important hostesses in this city — people clamoring to receive my invitations — all my affairs are a success. I insist that they shall be — I can't bear a failure" (Paragraph 77)
  - C. "Of course I don't want you to go to bed. We're back to where we started — fourteen, Dunham." (Paragraph 87)
  - D. "[She has been reading the note and is almost fainting with surprise and joy.] Seen his face — somewhere — Oh, my goodness! Elaine — It's the Prince of Wales!" (Paragraph 97)
  
3. PART A: How does Mrs. Pringle use the dinner party as a way to improve her own social status, as well as the social status of her daughter?
  - A. She uses the dinner party to show off how beautiful her daughter is to society, in hopes of elevating both of their statuses.
  - B. She uses the dinner party to invite guests who will impress others and be interested in marrying her daughter.
  - C. She uses the dinner party to show people how much money she and her daughter have to spare.
  - D. She uses the dinner party to prove to people that she and her daughter are of high class, despite not having much money.
  
4. PART B: Which TWO quotes from the text best support the answer to Part A?
  - A. "It's too bad — after you've set it all so beautifully — and it's getting so late — some one might be coming any moment." (Paragraph 4)
  - B. "Aren't you going to try to make a good match for yourself? I fling every eligible man I can at your head. Can't you finish the rest yourself?" (Paragraph 22)
  - C. "I can't help it — she'll have to prepare for sixteen. Tell her to open cans of soup and vegetables and — " (Paragraph 66)
  - D. "And such a good dinner I planned — and he promised he would come — business! I don't believe it!" (Paragraph 75)
  - E. "he was my most important guest — he's such a man's man — so important financially — every other man considers it an honor to meet him — and now not coming! (Paragraph 77)
  - F. "We shall be fourteen at dinner — Serve the cocktails, Dunham — the guests may sit anywhere they choose. I shall bring the Prince in with me!" (Paragraph 102)

5. PART A: How does the presence of the Prince of Wales impact the resolution of the play?
- A. Mrs. Pringle's wish for the Prince to attend a dinner at her house comes true, and the dinner party turns out to actually have fourteen guests.
  - B. Dunham is rewarded for all of his hard work trying to ensure the dinner party is successful.
  - C. The Prince's appearance shows how worrying about appearances was beneficial to Mrs. Pringle.
  - D. The event emphasizes how much Mrs. Pringle cares about her daughter marrying a good man, and she encourages Elaine to marry Mr. Farnsworth.
6. PART B: Which section from the text best supports the answer to Part A?
- A. "All the other guests are upstairs in the drawing-room, madam, I counted twelve in all, including you and Mr. Pringle and Miss Elaine." (Paragraph 96)
  - B. "We shall be fourteen at dinner — Serve the cocktails, Dunham — the guests may sit anywhere they choose. I shall bring the Prince in with me!" (Paragraph 102)
  - C. "But mother, wasn't it nice of Oliver Farnsworth to send a Prince in his place?" (Paragraph 103)
  - D. "Didn't I always say that Oliver Farnsworth was the most considerate of men?" (Paragraph 104)

7. How does the dialogue in paragraph 24 contribute to the humor of the scene?

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8. How does the author develop Mrs. Pringle's point of view throughout the text?

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# ANSWER KEY >Fourteen

by Alice Gerstenberg • 1920

1. PART A: Which statement expresses the theme of the drama? RL.2
  - A. **Sometimes problems can lead to unexpected positive outcomes.**
  - B. It's important to have faith, as problems will often sort themselves out.
  - C. Manners and etiquette used to be very important concerns.
  - D. How one presents themselves to society has a serious impact on the rest of their life.
  
2. PART B: Which detail from the text best supports the answer to Part A? RL.1
  - A. "Can't he marry you? Aren't you going to try to make a good match for yourself? I fling every eligible man I can at your head." (Paragraph 22)
  - B. "And I one of the most important hostesses in this city — people clamoring to receive my invitations — all my affairs are a success. I insist that they shall be — I can't bear a failure" (Paragraph 77)
  - C. "Of course I don't want you to go to bed. We're back to where we started — fourteen, Dunham." (Paragraph 87)
  - D. **"[She has been reading the note and is almost fainting with surprise and joy.] Seen his face — somewhere — Oh, my goodness! Elaine — It's the Prince of Wales!" (Paragraph 97)**
  
3. PART A: How does Mrs. Pringle use the dinner party as a way to improve her own social status, as well as the social status of her daughter? RL.3
  - A. She uses the dinner party to show off how beautiful her daughter is to society, in hopes of elevating both of their statuses.
  - B. **She uses the dinner party to invite guests who will impress others and be interested in marrying her daughter.**
  - C. She uses the dinner party to show people how much money she and her daughter have to spare.
  - D. She uses the dinner party to prove to people that she and her daughter are of high class, despite not having much money.
  
4. PART B: Which TWO quotes from the text best support the answer to Part A? RL.1
  - A. "It's too bad — after you've set it all so beautifully — and it's getting so late — some one might be coming any moment." (Paragraph 4)

- B. **“Aren’t you going to try to make a good match for yourself? I fling every eligible man I can at your head. Can’t you finish the rest yourself?” (Paragraph 22)**
- C. **“I can’t help it — she’ll have to prepare for sixteen. Tell her to open cans of soup and vegetables and — ” (Paragraph 66)**
- D. **“And such a good dinner I planned — and he promised he would come — business! I don’t believe it!” (Paragraph 75)**
- E. **“he was my most important guest — he’s such a man’s man — so important financially — every other man considers it an honor to meet him — and now not coming! (Paragraph 77)**
- F. **“We shall be fourteen at dinner — Serve the cocktails, Dunham — the guests may sit anywhere they choose. I shall bring the Prince in with me!” (Paragraph 102)**
5. PART A: How does the presence of the Prince of Wales impact the resolution **RL.5** of the play?
- A. **Mrs. Pringle’s wish for the Prince to attend a dinner at her house comes true, and the dinner party turns out to actually have fourteen guests.**
- B. Dunham is rewarded for all of his hard work trying to ensure the dinner party is successful.
- C. The Prince’s appearance shows how worrying about appearances was beneficial to Mrs. Pringle.
- D. The event emphasizes how much Mrs. Pringle cares about her daughter marrying a good man, and she encourages Elaine to marry Mr. Farnsworth.
6. PART B: Which section from the text best supports the answer to Part A? **RL.1**
- A. **“All the other guests are upstairs in the drawing-room, madam, I counted twelve in all, including you and Mr. Pringle and Miss Elaine.” (Paragraph 96)**
- B. **“We shall be fourteen at dinner — Serve the cocktails, Dunham — the guests may sit anywhere they choose. I shall bring the Prince in with me!” (Paragraph 102)**
- C. **“But mother, wasn’t it nice of Oliver Farnsworth to send a Prince in his place?” (Paragraph 103)**
- D. **“Didn’t I always say that Oliver Farnsworth was the most considerate of men?” (Paragraph 104)**
7. How does the dialogue in paragraph 24 contribute to the humor of the scene? **RL.5**
- Answers will vary; students should discuss how the dialogue that Mrs. Pringle has with Mrs. Sedgewick and the dialogue that she has with Elaine humorously contradict. For instance, when Mrs. Sedgewick reveals that she will be unable to come to dinner, Mrs. Pringle pretends to be saddened by the news, while telling Elaine and Dunham, “Good! The widow can’t come — that leaves us twelve — remove two plates, Dunham.” By making us aware of Mrs. Pringle’s true feeling about Mrs. Sedgewick’s cancellation, her exaggerated exclamations of distress become a source of comedy. While the audience and other characters in the play know that Mrs. Pringle is lying about her true feelings, Mrs. Sedgewick is left believing that they are genuine.**



8. How does the author develop Mrs. Pringle's point of view throughout the text? RL.6

Answers will vary; students should discuss how each time something goes wrong with Mrs. Pringle's dinner party, it emphasizes how important social events are to her, as well as how she appears to others. For instance, when the number of guests initially drops to twelve, Mrs. Pringle is upset that her husband might not be able to sit at the table because "It looks too undignified when the man of the house is pushed to the side" (Paragraph 27). Mrs. Pringle is intent on presenting a certain image of herself and her family to her guests. Next, students can discuss Oliver Farnsworth's decision not to attend dinner and Mrs. Pringle's response. When talking to Elaine, Mrs. Pringle states, "I was bound you should meet him and sit next to him at the table [she tears up his card], and now I don't know when I can give you a chance like that again" (Paragraph 75). This section emphasizes how much Mrs. Pringle hoped to elevate her daughter's social status, as well as her own, by setting her up with Farnsworth. Finally, students can discuss how despite Mrs. Pringle's anger and promise to swear off dinner parties, she is overjoyed when the Prince of Wales attends. She states, "We shall be fourteen at dinner – Serve the cocktails, Dunham – the guests may sit anywhere they choose" (Paragraph 102). Mrs. Pringle is no longer bothered by the number of guests or where they sit because a prince is now attending her dinner party. This shows how in the end, Mrs. Pringle's greatest concern is for social status, whether it's the social status of her guests or how their high social status will elevate her own.

5. PART A: How does the presence of the Prince of Wales impact the resolution of the play?
- A. Mrs. Pringle's wish for the Prince to attend a dinner at her house comes true, and the dinner party turns out to actually have fourteen guests.
  - B. Dunham is rewarded for all of his hard work trying to ensure the dinner party is successful.
  - C. The Prince's appearance shows how worrying about appearances was beneficial to Mrs. Pringle.
  - D. The event emphasizes how much Mrs. Pringle cares about her daughter marrying a good man, and she encourages Elaine to marry Mr. Farnsworth.
6. PART B: Which section from the text best supports the answer to Part A?
- A. "All the other guests are upstairs in the drawing-room, madam, I counted twelve in all, including you and Mr. Pringle and Miss Elaine." (Paragraph 96)
  - B. "We shall be fourteen at dinner — Serve the cocktails, Dunham — the guests may sit anywhere they choose. I shall bring the Prince in with me!" (Paragraph 102)
  - C. "But mother, wasn't it nice of Oliver Farnsworth to send a Prince in his place?" (Paragraph 103)
  - D. "Didn't I always say that Oliver Farnsworth was the most considerate of men?" (Paragraph 104)

7. How does the dialogue in paragraph 24 contribute to the humor of the scene?

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8. How does the author develop Mrs. Pringle's point of view throughout the text?

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# HOW TO USE THIS BOOK

*180 Days of Math for 5<sup>th</sup> Grade* offers teachers and parents a full page of daily mathematics practice activities for each day of the school year.

## Easy to Use and Standards-Based

These activities reinforce grade-level skills across a variety of mathematical concepts. The questions are provided as a full practice page, making them easy to prepare and implement as part of a classroom morning routine, at the beginning of each mathematics lesson, or as homework.

Every 5<sup>th</sup>-grade practice page provides 12 questions, each tied to a specific mathematical concept. Students are given the opportunity for regular practice in each mathematical concept, allowing them to build confidence through these quick standards-based activities.

Question	Mathematics Concept	NCTM Standards
1	Addition or Subtraction	Understands numbers, ways of representing numbers, relationships among numbers, and number systems; Understands the meanings of operations and how they relate to one another; Computes events and makes reasonable estimates
2	Multiplication	
3	Division	
4	Place Value or Number Sense	
5	Fractions, Decimals, and Percents	Works flexibly with fractions, decimals, and percents to solve problems; Compares and orders fractions, decimals, and percents efficiently; Understands the meaning and effects of arithmetic operations with fractions and decimals
6	Order of Operations and Patterns	Understands the meanings of operations and how they relate to one another
7	Algebra and Algebraic Thinking	Understands patterns, relations, and functions; Represents and analyzes mathematical situations and structures using algebraic symbols
8		
9	Measurement	Understands measurable attributes of objects and the units, systems, and processes of measurement; Applies appropriate techniques and formulas to determine measurements
10	Geometry	Uses visualization and spatial reasoning to solve problems; Analyzes characteristics and properties of two- and three-dimensional geometric shapes
11	Data Analysis/Probability	Selects and uses appropriate statistical methods to analyze data; Understands and applies basic concepts of probability
12	Word Problem/Logic Problem or Mathematical Reasoning	Solves problems that arise in mathematics and in other contexts; Applies and adapts a variety of appropriate strategies to solve problems

*Standards are listed with the permission of the National Council of Teachers of Mathematics (NCTM). NCTM does not endorse the content or validity of these alignments.*

NAME: \_\_\_\_\_

**DIRECTIONS**

Solve each problem.

1.  $100 - 69 = \underline{\hspace{2cm}}$

2. Double 38.

\_\_\_\_\_

3.  $6 \overline{)284}$

4. What is the place value of 5 in the number 3,562?

\_\_\_\_\_

5. Write 55% as a decimal.

\_\_\_\_\_

6.  $3 + 5 \times 8 - 2 \times 10 = \underline{\hspace{2cm}}$

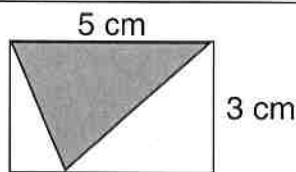
7. 10% of  is 12.

8. Find  $b$ .  $\frac{b}{9} = 24$

$b = \underline{\hspace{2cm}}$

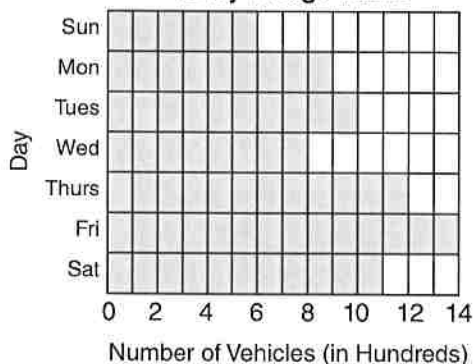
9. 2 quarts = \_\_\_\_\_ pints

10. Calculate the area of the shaded triangle.



11.

Daily Bridge Traffic



On which day were there 800 vehicles?

\_\_\_\_\_

12. Which three-dimensional figure has 6 rectangular faces and 8 vertices?

\_\_\_\_\_

**SCORE**

1. (Y) (N)

2. (Y) (N)

3. (Y) (N)

4. (Y) (N)

5. (Y) (N)

6. (Y) (N)

7. (Y) (N)

8. (Y) (N)

9. (Y) (N)

10. (Y) (N)

11. (Y) (N)

12. (Y) (N)

\_\_\_\_ / 12

**Total**

NAME: \_\_\_\_\_

**DIRECTIONS**

Solve each problem.

**SCORE**

1. (Y) (N)

1. 
$$\begin{array}{r} 180 \\ + 97 \\ \hline \end{array}$$

2. (Y) (N)

2. Calculate the product of 40 and 60.

\_\_\_\_\_

3. (Y) (N)

3.  $7 \overline{)276}$

4. (Y) (N)

4.  $80,000 + 7,000 + 400 + 60 + 1 =$

\_\_\_\_\_

5. (Y) (N)

5. Write  $\frac{7}{10}$  as a percentage.

\_\_\_\_\_

6. (Y) (N)

6. Complete the table. Then write the conversion rule for meters to kilometers.

Meter	4,000		6,500	
Kilometer		5.25		7.75

10. (Y) (N)

11. (Y) (N)

12. (Y) (N)

\_\_\_ / 12

**Total**

8. Find  $c$  when  $c + 7.6 = 12$ .

$c =$  \_\_\_\_\_

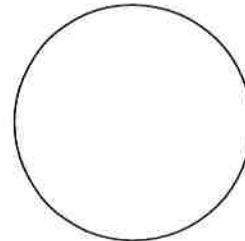
9. Find the area of a triangle with a base of 6 inches and a height of 11 inches

\_\_\_\_\_

10. How many equal angles are there inside a regular hexagon?

\_\_\_\_\_

11. Draw a spinner that has twice as much probability of landing on a 1 than a 2 or 3.



12. When Tracy works out, she likes to ride her bike twice as long as she runs. If she runs for 35 minutes, what is the total amount of time her workout will take?

\_\_\_\_\_

NAME: \_\_\_\_\_

**DIRECTIONS** Solve each problem.

1.  $325 - 39 = \underline{\hspace{2cm}}$

2.  $30 \times 70 = \underline{\hspace{2cm}}$

3. What is the quotient when 679 is divided by 9?  
  
\_\_\_\_\_4. Round 67,104 to the nearest ten thousand.  
  
\_\_\_\_\_5. Write  $2\frac{5}{6}$  as an improper fraction.  
  
\_\_\_\_\_

6. Insert parentheses to make the equation true.

$$3 + 5 \times 8 - 2 \times 10 = 44$$

7.  $18 + \square = 40$

8. Find  $m$ .  $15m = 120$

$m = \underline{\hspace{2cm}}$

9. How many grams are in 3.25 kilograms?  
  
\_\_\_\_\_10. What is one possible shape of the cross-section of a cone?  
  
\_\_\_\_\_11. Steve, Mark, Melissa, Joe, and Mary are in a group. They randomly line up at the door. What is the probability that a person whose name has exactly three letters lines up first?  
  
\_\_\_\_\_

12. Complete the multiplication table.

$\times$	20		40	50		70
6					360	
	180					
			280			
8		240				

**SCORE**

1. (Y) (N)

2. (Y) (N)

3. (Y) (N)

4. (Y) (N)

5. (Y) (N)

6. (Y) (N)

7. (Y) (N)

8. (Y) (N)

9. (Y) (N)

10. (Y) (N)

11. (Y) (N)

12. (Y) (N)

\_\_\_\_ / 12

Total

NAME: \_\_\_\_\_

**DIRECTIONS** Solve each problem.

**SCORE**

1. (Y) (N)

1.  $290 + 64 = \underline{\hspace{2cm}}$

9.  $3 \text{ yards} = \underline{\hspace{2cm}} \text{ feet}$

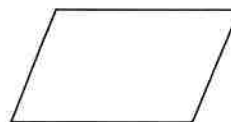
2. (Y) (N)

2.  $(-17) \times (-20) = \underline{\hspace{2cm}}$

10. Complete the chart for the shape.

3. (Y) (N)

3.  $7 \overline{)467}$



4. (Y) (N)

4. Is 42,358 an even number?

Name the figure.	
How many sides?	
How many angles?	
Does it have symmetry?	
Is it a plane shape or a solid shape?	

6. (Y) (N)

\_\_\_\_\_

11. **Time Spent on Homework**

7. (Y) (N)

5.  $\frac{7}{8} - \frac{3}{8} = \underline{\hspace{2cm}}$

Day	Minutes
Monday	52
Tuesday	45
Wednesday	30
Thursday	45
Friday	0

8. (Y) (N)

6. Insert parentheses to make the equation true.

What was the total number of hours and minutes spent on homework this week?

9. (Y) (N)

$3 + 5 \times 8 - 2 \times 10 = 303$

10. (Y) (N)

7.  $\square - 58 = 106$

11. (Y) (N)

8. Write the expression for 25 less than  $x$ .

12. (Y) (N)

12. Each member of a class of 24 students drinks a pint of milk for lunch. How many total gallons of milk do the students drink?

\_\_\_ / 12

Total

NAME: \_\_\_\_\_

**DIRECTIONS**

Solve each problem.

1. 
$$\begin{array}{r} 236 \\ - 19 \\ \hline \end{array}$$

2. Multiply 145 by 20.

\_\_\_\_\_

3.  $546 \div 8 =$  \_\_\_\_\_

4. Write the ordinal number for fifty-one.

\_\_\_\_\_

5. Find the sum of  $1\frac{1}{6}$  and  $\frac{1}{3}$ .

\_\_\_\_\_

6. Write the next number in the sequence. 3,064; 3,014; 2,964;

\_\_\_\_\_

7.  $30 \times \square = 600$

8. Find  $f$ .  $12f = 108$

$f =$  \_\_\_\_\_

9. Calculate the volume of a rectangular prism that has side lengths of 6 cm, 4 cm, and 2 cm.

\_\_\_\_\_

10. Is a  $145^\circ$  angle *obtuse*, *reflex*, or *straight*?

\_\_\_\_\_

11. What is the mode of this set of data?

601, 611, 621, 611, 631

\_\_\_\_\_

12. I am part of a whole. I am greater than one-tenth but less than 13%. My denominator is 8. What number am I?

\_\_\_\_\_

**SCORE**

1. (Y) (N)

2. (Y) (N)

3. (Y) (N)

4. (Y) (N)

5. (Y) (N)

6. (Y) (N)

7. (Y) (N)

8. (Y) (N)

9. (Y) (N)

10. (Y) (N)

11. (Y) (N)

12. (Y) (N)

\_\_\_\_ / 12

Total



# ANSWER KEY *(cont.)*

## Day 131

- 124
- 455
- $92\frac{3}{5}$
- 4 thousands or 4,000
- $\frac{9}{12}$  or  $\frac{3}{4}$
- 1
- 7
- 11
- 1:01 A.M.
- rhombus
- 

Family	Milk	Juice	Water
Kims	3	1	4
Bergs	4	2	4

- 33 marbles

## Day 132

- 188
- 320
- $38\frac{1}{7}$
- $1,000,000 + 300,000 + 50,000 + 600 + 7$
- $\frac{21}{8}$
- Number of Sides: 20, 30, 40, 50;  
Rule: Multiply the number of decagons by 10 to get the number of sides.
- $5b + 20$
- 20
- 6
- reflected
- 3 equal sections labeled with 1, 2, and 3.
- 17 hours and 30 minutes

## Day 133

- 217
- 150
- 57
- 45,000
- 84%
- 64
- 97
- 41
- 14 m
- cylinder
- $\frac{3}{6}$  or  $\frac{1}{2}$
- 25%

## Day 134

- 77
- 150
- $57\frac{2}{3}$
- 7 or -7
- 5
- 88
- 65
- $4x - 84$
- 50 km per hour
- triangular prism; 5; 6; stack; solid
- $\frac{3}{11}$
- Answers may vary.  
Possible answer:  $\frac{7}{15}$

## Day 135

- 28
- 300
- $70\frac{7}{8}$
- 3,975
- 18
- 3,246
- 70
- 0.1
- $500 \text{ cm}^3$
- $180^\circ$
- 501
- \$4.00

## Day 136

- 130
- 2,400
- 66
- positive number
- 4
- 40
- $4\frac{1}{4}$
- $g - 49$
- 09:26
- yes
- yes
- \$6.00

## Day 137

- 294
- 120
- $115\frac{1}{2}$  or 115.5
- 1, 3, 9, 27
- $\frac{11}{4}$
- 14
- 518
- $q = 192$
- 3,900 g
- 12 edges
- $\frac{6}{11}$
- 1, 2, 3, 5, 6, 10, 15, 30

## Day 138

- 114
- 2,000
- 48
- 12, 14, 15, 16, 18
- $\frac{8}{3}$
- 8
- 5
- $52 - 13h$
- 24 months
- 5 sides
- $\frac{28}{35}$  or  $\frac{4}{5}$
- 1 cup

## Day 139

- 317
- 1,200
- $153\frac{2}{3}$
- no
- 3.58
- 15
- 60
- 14
- 9.3 km
- 2.28 m
- 50 times
- 9 people

## Day 140

- 101
- 36,000
- 132
- 1,248
- 5
- 1,860
- $\frac{5}{10}$  or  $\frac{1}{2}$
- 8
- 3 cm
- reflex
- \$105
- $12 \div 4 + 3 = 6$ ;  
 $15 \div 5 + 3 = 6$

## Day 141

- 31
- 76
- $47\frac{1}{3}$
- hundreds
- .55
- 23
- 120
- 216
- 4
- $7.5 \text{ cm}^2$
- Wednesday
- rectangular prism

# ANSWER KEY *(cont.)*

## Day 142

- 277
- 2,400
- $39\frac{3}{7}$
- 87,461
- 70%
- Chart: Meter:  
5,250; 7,750  
Kilometer: 4; 6.5  
Rule: Divide the meter value by 1,000 to get the kilometer.
- $18a + 36$
- 4.4
- $33 \text{ in.}^2$
- 6 angles
- half section for 1, quarter section for each 2 and 3
- 1 hour, 45 minutes

## Day 143

- 286
- 2,100
- $75\frac{4}{9}$
- 70,000
- $\frac{17}{6}$
- $(3 + 5) \times 8 - 2 \times 10 = 44$
- 22
- 8
- 3,250 g
- circle or triangle
- $\frac{1}{5}$
- 

$\times$	20	30	40	50	60	70
6	120	180	240	300	360	420
9	180	270	360	450	540	630
7	140	210	280	350	420	490
8	160	240	320	400	480	560

## Day 144

- 354
- 340
- $66\frac{5}{7}$
- yes
- $\frac{4}{8}$  or  $\frac{1}{2}$
- $3 + 5 \times (8 - 2) \times 10 = 303$
- 164
- $x - 25$
- 9
- parallelogram; 4; 4; no; plane shape
- 2 hours 52 minutes
- 3 gallons

## Day 145

- 217
- 2,900
- $68\frac{1}{4}$  or 68.25
- 51st
- $1\frac{3}{6}$  or  $1\frac{1}{2}$
- 2,914
- 20
- 9
- $48 \text{ cm}^3$
- obtuse
- 611
- $\frac{1}{8}$

## Day 146

- 487
- 200
- $29\frac{4}{5}$  or 29.8
- no
- $\frac{3}{5}$
- 144
- 4
- $700 - 100p$
- $56 \text{ m}^2$
- hexagon
- Spinner A
- 16 steps

## Day 147

- 483
- 1,800
- $9\frac{5}{8}$
- 1, 2, 3, 4, 5, 6, 10, 12, 15, 20, 30, 60
- $2\frac{2}{3}$
- 29
- 4
- 4
- 7.5 liters
- 4 vertices
- $\frac{4}{7}$
- 2, 4

## Day 148

- 322
- 1,500
- 20.5 or  $20\frac{1}{2}$
- 156,790
- 45
- 5
- 13
- $10b + 78$
- 110 miles
- no
- Box B
- 873.48

## Day 149

- 126
- 720
- $49\frac{1}{2}$  or 49.5
- 9, 18, 27
- 72
- 45
- 6
- 200
- $250 \text{ cm}^3$
- yes
- 6 dozen cookies or 72 cookies
- 168 trading cards

## Day 150

- 98
- 600
- 38
- 6 digits
- $1\frac{7}{100}$
- 176
- 39
- $-2x - 6$
- 3,800 m
- straight
- 45
- 60 minutes

## Day 151

- 43
- 204
- 50
- 8 ones or 8
- $1\frac{1}{10}$
- 11
- 
- 110
- $48 \text{ cm}^3$
- line E
- 41.86 or 41.9
- 9 runs

## Day 152

- 323
- 125
- 60
- $400 + 60 + 1$
- 4
- Output: 15, 20, 25;  
Rule: Multiply the input by 5 to get the output.
- 30
- $m \div 34$  or  $\frac{m}{34}$
- 10:47
- $360^\circ$
- half circle for 1, quarter circle for each 2 and 3
- 6 miles

# America's Wars

This text has been provided courtesy of the Department of Veterans Affairs, Office of Public Affairs



## WORLD WAR I (1917 - 1918)

Total Servicemembers (Worldwide).....	4,734,991
Battle Deaths.....	53,402
Other Deaths in Service (Non-Theater).....	63,114
Non-mortal Woundings.....	204,002
Living Veterans.....	0



## WORLD WAR II (1941 - 1945)

Total Servicemembers (Worldwide).....	16,112,566
Battle Deaths.....	291,557
Other Deaths in Service (Non-Theater).....	113,842
Non-mortal Woundings.....	670,846
Living Veterans.....	1,711,000



## KOREAN WAR (1950 - 1953)

Total Servicemembers (Worldwide).....	5,720,000
Battle Deaths.....	33,739
Other Deaths (in Theater).....	2,835
Other Deaths in Service (Non-Theater).....	17,672
Non-mortal Woundings.....	103,284
Living Veterans.....	2,275,000



## VIETNAM WAR (1964 - 1975)

Total Servicemembers (Worldwide).....	8,744,000
Battle Deaths.....	47,434
Other Deaths (in Theater).....	10,786
Other Deaths in Service (Non-Theater).....	32,000
Non-mortal Woundings.....	153,303
Living Veterans.....	7,391,000



**GULF WAR**  
(1990 - 1991)

Total Servicemembers (Worldwide).....	2,322,000
Battle Deaths.....	148
Other Deaths (in Theater).....	235
Other Deaths in Service (Non-Theater).....	1,565
Non-mortal Woundings.....	467
Living Veterans.....	2,244,583



**WAR ON TERROR**  
(2001 - PRESENT)

The War on Terror, including Operations Iraqi and Enduring Freedom, is an ongoing conflict. For the most recent statistics, please visit the following Department of Defense Website:

[https://www.dmdc.osd.mil/dcas/pages/casualties\\_gwt\\_combined.xhtml](https://www.dmdc.osd.mil/dcas/pages/casualties_gwt_combined.xhtml)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

1. Which of America's wars lasted from 1941 to 1945?

- A. World War I
- B. World War II
- C. the Korean War
- D. the Vietnam War

2. The text includes images and lists along with the names and years of some of America's wars. What is the second item in each list?

- A. Battle Deaths
- B. Other Deaths in Service (Non-Theater)
- C. Non-mortal Woundings
- D. Living Veterans

3. Each list includes the number of "Total Servicemembers (Worldwide)." Based on the information in the lists, what can you infer about the servicemembers?

- A. The servicemembers were all people who died while serving in the armed forces during a war.
- B. The servicemembers were all people who were wounded while serving in the armed forces during a war.
- C. The servicemembers were all people who served in the armed forces during a war.
- D. The servicemembers were all people who survived a war.

4. Look at the information provided about the Korean War and the Vietnam War. Based on this evidence, what comparison can be made between the numbers of deaths in these wars?

- A. There were more battle deaths in the Korean War than in the Vietnam War.
- B. There were fewer battle deaths in the Korean War than in the Vietnam War.
- C. There were more non-theater deaths in the Korean War than in the Vietnam War.
- D. There were the same number of non-theater deaths in the Korean War as in the Vietnam War.

5. What is this text mostly about?

- A. non-mortal woundings in World War I
- B. non-theater deaths in service during the Gulf War
- C. the War on Terror, including Operations Iraqi and Enduring Freedom
- D. America's wars and the people who have served in them

6. Look at the information provided about World War I. Based on this information, what does the phrase "non-mortal woundings" probably mean?

- A. people who were wounded and died as a result
- B. people who were wounded but did not die as a result
- C. people who fought in World War I but were never wounded
- D. people who were unable to fight in World War I

7. Read this sentence from the text:

"The War on Terror, including Operations Iraqi and Enduring Freedom, is an ongoing conflict."

How could this sentence be rewritten?

- A. The War on Terror, which includes Operations Iraqi and Enduring Freedom, is an ongoing conflict.
- B. The War on Terror, that includes Operations Iraqi and Enduring Freedom, is an ongoing conflict.
- C. The War on Terror, although including Operations Iraqi and Enduring Freedom, is an ongoing conflict.
- D. The War on Terror, unless including Operations Iraqi and Enduring Freedom, is an ongoing conflict.

8. Look at the image accompanying the information about the Vietnam War. What does this image show? Include at least three pieces of information in your answer.

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9. What can you infer from this image about the Vietnam War? Support your answer with evidence from the image.

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10. Explain whether the images in "America's Wars" are important to understanding the text. Support your answer with evidence from the images, text, or both.

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- B. non-theater deaths in service during the Gulf War
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6. Look at the information provided about World War I. Based on this information, what does the phrase "non-mortal woundings" probably mean?

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- B. people who were wounded but did not die as a result**
- C. people who fought in World War I but were never wounded
- D. people who were unable to fight in World War I

7. Read this sentence from the text:

"The War on Terror, including Operations Iraqi and Enduring Freedom, is an ongoing conflict."

How could this sentence be rewritten?

- A. The War on Terror, which includes Operations Iraqi and Enduring Freedom, is an ongoing conflict.**
- B. The War on Terror, that includes Operations Iraqi and Enduring Freedom, is an ongoing conflict.
- C. The War on Terror, although including Operations Iraqi and Enduring Freedom, is an ongoing conflict.
- D. The War on Terror, unless including Operations Iraqi and Enduring Freedom, is an ongoing conflict.

8. Look at the image accompanying the information about the Vietnam War. What does this image show? Include at least three pieces of information in your answer.

**Suggested answer:** Answers may vary but should reflect the image. For example: The image shows three soldiers running through a field. There is water on the ground, and mist or smoke in the air. There appear to be trees in the distance.

9. What can you infer from this image about the Vietnam War? Support your answer with evidence from the image.

**Suggested answer:** Answers may vary as long as they are supported by the image. For example: The image suggests that the Vietnam War took place in a wet environment with many plants. The field in which the soldiers are running, the water on the ground, and the trees in the distance support this inference.

10. Explain whether the images in "America's Wars" are important to understanding the text. Support your answer with evidence from the images, text, or both.

**Suggested answer:** Answers may vary but should be supported by the images, text, or both. For example, some students may argue for the importance of the images. The images help readers picture the wars mentioned. They show readers what soldiers in the wars looked like. The images show some of the weapons, equipment, and vehicles used in the wars. They also show the environment in which the wars took place. All of that information is important to understanding the wars themselves.

Other students may argue against the importance of the images. The facts provided by the text do not depend on the images. Readers would still learn how many servicemembers there were in World War II without an image. The same goes for all the other statistics in the text.