

BEARCAT DAY 18

WEDNESDAY, APRIL 15, 2020

**GRADE 7
ANDERSON COUNTY SCHOOLS**



ANDERSON COUNTY MIDDLE SCHOOL

7TH GRADE BEARCAT DAY 18

LANGUAGE ARTS	Perspective in Literature Read the first two acts of "Rikki Tikki Tavi" and answer the questions .
MATH	MEAN AND RANGE Review the video from yesterday. Today, you will complete practice problems for finding the mean and the range.
SCIENCE	ORGAN SYSTEMS (BEYOND THE BASICS) Read " Lesson 3: Beyond the Basics " and answer the questions in the article. Then complete, " Putting it All Together ".
SOCIAL STUDIES	Create Your Own Civilization: Art & Religion Today you will be working on art & religion for your civilization. Before you begin, review the notes on technology from the first day.
PE/HEALTH	FOCUSING ON FITNESS Exercise for 20-30 minutes. Write your activity on your log from Monday. Remember to Snap a picture of your log on Fridays and email it to brian.glass@anderson.kyschools.us .
LITERACY	ALICE IN WONDERLAND Read the passage and create the storyboard .

Rikki-Tikki-Tavi

by Rudyard Kipling (England, 1894)

This is Kipling's story of a heroic young mongoose that saves an English family from a pair of vengeful cobras. Originally from *The Jungle Book*, it gives young people an introduction to British-occupied India and young actors the opportunity to experiment with characterization. It's a good story for looking at "perspective." Consider incorporating flutes (recorders) into the beginning and end of the snake charmers' narration.



CAST OF CHARACTERS

Snake Charmer 1

Snake Charmer 2

Teddy: An English boy living in India

Alice: Teddy's mother

Big Man: Teddy's father

Rikki-Tikki-Tavi: A heroic mongoose

Darzee: A songbird

Deezar: Another songbird, Darzee's wife

Nag: A hooded king cobra

Nagina: Another hooded king cobra, Nag's wife

Chuchundra: The fearful muskrat

Chorus: Darzee and others

Vocabulary

bungalow
curiosity

roaming
stealthily

triumph
valiant

tuft
scuttled

brood
quivered

Scene 3: The Garden and Bungalow, at Night

- SNAKE CHARMER 1:** That night, Rikki went out in the dark and bumped into Chuchundra, the muskrat.
- CHUCHUNDRA**
(whimpering): *Errh*, please don't hurt me, Rikki-tikki!
- RIKKI:** Why would a snake-hunter hurt a muskrat?
- CHUCHUNDRA:** *Errh*, how am I to be sure some dark night Nag won't mistake me for you?
- RIKKI:** I will take care of Nag.
- CHUCHUNDRA:** *Errh*, but those who kill snakes get killed by snakes. Then what? Nag is everywhere, Rikki-tikki.
- RIKKI:** What do you mean by that?
- CHUCHUNDRA:** *Errh*, I mustn't tell you anything, but can't you hear, Rikki-tikki?
- SNAKE CHARMER 2:** Rikki listened. He could just catch the faintest *scratch-scratch* of a snake on brickwork.
- RIKKI:** That's Nag or Nagaina crawling into one of the bathrooms!
- SNAKE CHARMER 1:** Rikki stole off to the bathroom in the bungalow.
- SNAKE CHARMER 2:** At the bottom of the wall, there was a brick pulled out for the pipes. Rikki listened. On the other side, Nag and Nagaina were whispering.
- NAGAINA:** *Hiss*. Go in quietly. Remember that the Big Man is the first one to bite. Then we will hunt for Rikki-tikki together. *Hiss*...
- NAG:** *Hiss*. Are you sure there is something to be gained by attacking the people?
- NAGAINA:** When the house is emptied of people, Rikki will have to go away, and we will rule the garden. *Hiss*. When our eggs hatch, our young snakes will need room and quiet.
- SNAKE CHARMER 1:** Rikki tingled with rage. Then he saw Nag's head come stealthily through the hole.
- RIKKI** (aside): If I strike him here, Nagaina will know, but if I fight him on the open floor, the odds are in his favor. What am I to do?

1. How does the character of Rikki compare to the character of Chuchundra? How

(Short Answer)

- SNAKE CHARMER 2:** Nag waved to and fro, and then Rikki heard him drinking from the big water jar that was used to fill the bath. 2 How is the water jar a clue to the story's time setting?
- NAG:** Ah, that is good. *Hissss.* Now, I shall wait here till the Big Man comes in the morning. Nagaina, do you hear me? I shall wait here in the cool till daytime. Then I will strike. (Short Answer.)
- SNAKE CHARMER 1:** There was no answer from outside, so Rikki knew Nagaina had gone away.
- SNAKE CHARMER 2:** Nag hid by the water jar, but Rikki stayed still. After an hour, he began to move, muscle by muscle, toward the jar.
- RIKKI:** At last, Nag is asleep. I must aim for the head, and once I am there, I must not let go. O, Rikki!
- CHORUS:** *At the hole where he went in
Red-Eye called to Wrinkle-Skin.
Hear what little Red-Eye saith:
Nag, come up and dance with death!*
- RIKKI:** *Rikk-tikk-tikki!*
- SNAKE CHARMER 1:** Rikki jumped. He bit and held on. He was battered to and fro as a rat is shaken by a dog, but he did not let go.
- SNAKE CHARMER 2:** The noise of Rikki being thrown about the bathroom woke the family. The Big Man came in with his gun, but Nag was already dead.
- BIG MAN:** It's the mongoose again, Alice. The little chap has saved our lives now.
- RIKKI:** I must get some rest if I am to settle with Nagaina. She will be worse than five Nags, and there's no knowing when her eggs will hatch. 3 Why is Rikki worried about Nagaina's eggs hatching?

Scene 4: The Garden, the Next Morning

(Short Answer.)

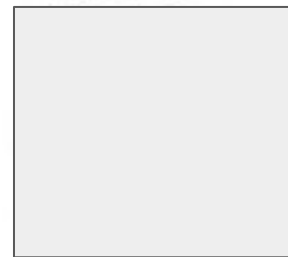
- SNAKE CHARMER 1:** In the morning, news of Nag's death was all over the garden. Darzee chirped a song of triumph at the top of his voice.
- DARZEE:** *Who hath delivered us, who?
Tell me his nest and his name.
Rikki, the valiant, the true,
Tikki, with eyeballs of flame...*
- RIKKI:** You silly tuft of feathers! Is this any time to sing?

DARZEE:	<i>Give him the Thanks of the birds, Bowling with tail-feathers spread! Praise him with nightingale-words, Nay, I will praise him instead.</i>
RIKKI:	Are you listening to me, Darzee?
DARZEE:	Nag is dead! He will never eat our babies again.
RIKKI:	That's true enough, but what about Nagaina?
DARZEE:	Nagaina called for Nag, but the Big Man tossed him upon the rubbish heap. Let us sing about the great, the red-eyed Rikki-tikki!
	<i>Who hath delivered us, who? . . .</i>
RIKKI:	Stop singing a minute, Darzee. You're safe enough in your nest there, but it's war for me down here.
DARZEE:	For the great, the beautiful Rikki-tikki's sake I will stop. What is it, O Killer of the Terrible Nag?
RIKKI:	Where does Nagaina keep her eggs?
DARZEE:	In the melon bed. She hid them there weeks ago.
RIKKI:	Fly off to the stables and pretend your wing is broken, and let Nagaina chase you away. I must get to the melon bed, and if I went there now she'd see me.
SNAKE CHARMER 2:	Darzee was a feather-brained fellow, but his wife knew that cobra's eggs meant young cobras later on, so she flew off to trick Nagaina.
SNAKE CHARMER 1:	When Deezar found Nagaina, she fluttered in front of the snake and cried out.
DEEZAR:	Oh, my wing is broken! The boy in the house threw a stone at me and broke it.
SNAKE CHARMER 2:	Then she fluttered more desperately than ever.
NAGAINA:	<i>Hiss.</i> You warned Rikki-tikki when I would have struck him. You've chosen a bad time to be lame.
DEEZAR:	The boy broke it with a stone!
NAGAINA:	Before night, the boy will lie very still. <i>Hiss.</i> What is the use of running away? I am sure to catch you. Little fool, look at me!
SNAKE CHARMER 1:	Darzee's wife knew better, for a bird who looks at a snake's eyes gets so frightened that she cannot move.

4.

Is this story realistic or unrealistic? How do you know?

- A. Realistic because it's set in a real place and there are real animals in it.
- B. Unrealistic because even though it's in a real place and has real animals, the animals act in ways real animals would not.



- SNAKE CHARMER 2:** Deezar fluttered along the ground, piping sorrowfully, and the snake quickened her pace.
- SNAKE CHARMER 1:** Once Rikki heard them going up the path, he raced to find Nagaina's eggs.
- RIKKI:** I am not a day too soon. The minute these hatch, they could each kill a man or a mongoose!
- SNAKE CHARMER 2:** A few minutes later, he heard Deezar screaming.
- DEEZAR:** Rikki-tikki, I led Nagaina down the path, and she has gone into the bungalow, and—oh, come quickly—she means to strike!
- SNAKE CHARMER 1:** Rikki took the last egg in his mouth and scuttled to the house.

Grade 7 Day 18 ELA

Scene 5: The Bungalow and Garden

- SNAKE CHARMER 1:** Inside the bungalow, the family was just gathering for breakfast.
- TEDDY:** What are we having today, Mother? Something delightful, I hope.
- ALICE:** Isn't everything delightful in India? Especially after such a scare!
- BIG MAN:** Teddy, don't move!
- ALICE:** What is it?
- BIG MAN:** There's a cobra under Teddy's chair. Stay still, Teddy. Whatever you do, don't move!
- NAGAINA:** *Hiss.* Yes, stay still, son of the Big Man that killed Nag. If you move, I strike, and if you do not move, I strike. Oh, foolish people who killed my Nag!
- SNAKE CHARMER 2:** It was then that Rikki entered the room.
- RIKKI:** Turn around, Nagaina. Turn and fight!
- NAGAINA:** All in good time. I will settle my account with you shortly. *Hiss.* Look at your friends, Rikki-tikki. They are afraid. If you come a step nearer, I strike.
- RIKKI:** Look at your eggs in the melon bed. Go and look, Nagaina.

SNAKE CHARMER 1: The big snake turned half round and saw the one egg Rikki had brought with him.

NAGAINA: *Ah-h!* Give it to me.

RIKKI: What price for a snake's egg? For a young king cobra? For the last, the very last of the brood?

SNAKE CHARMER 2: Nagaina spun clear round, forgetting everything for the sake of the one egg.

SNAKE CHARMER 1: Teddy's father shot out a big hand, caught Teddy by the shoulder, and dragged him across the table, out of reach of Nagaina.

RIKKI: Tricked! Tricked! Tricked! *Rikk-tikk-tikk!* The boy is safe, and it was I—I who caught Nag by the hood last night in the bathroom.

SNAKE CHARMER 2: Then he began to jump, all four feet together, his head close to the floor.

RIKKI: It was over before the Big Man came. I did it. *Rikk-tikk-tikki!* Come, Nagaina, come and fight with me.

NAGAINA: Give me the egg! *Hiss.* Give me the last of my eggs, and I will go away.

RIKKI: Yes, you will go away, and you will never come back: Fight, widow! Fight!

CHORUS: *Eye to eye and head to head,
This shall end when one is dead;
Turn for turn and twist for twist—
Hah! The hooded Death has missed!*

SNAKE CHARMER 1: Rikki-tikki was staying just out of reach of Nagaina's bite, his little eyes like hot coals.

RIKKI: *Rikk-tikk-tikki!*

SNAKE CHARMER 2: Again and again she struck, each time coming within a whisker of Rikki.

RIKKI: *Rikk-tikk-tikki!*

SNAKE CHARMER 1: The egg still lay on the floor, till at last Nagaina snatched it in her mouth and flew like an arrow down the path with Rikki-tikki right behind her.

TEDDY: There, Father, the snake has gone into that hole! Rikki's little white teeth were clenched on her tail, and he went down with her!



BIG MAN:

We can only hope he survives. Very few mongooses care to follow a cobra into its hole. In the dark, they never know when it might open out and give the cobra room to turn and strike.

ALICE:

Oh, how very awful!

SNAKE CHARMER 2:

The family watched and listened, but for a long time all was silent down the hole.

DARZEE:

It is all over for Rikki-tikki! We must sing his death song, for Nagaina has surely killed him underground. Valiant Rikki-tikki is dead!

SNAKE CHARMER 2:

Darzee cleared his throat and bowed his head when, suddenly, the grass by the hole quivered.

TEDDY:

Here he is! Here is our Rikki at last!

ALICE:

Why, hooray! Our mongoose has done it again!

RIKKI:

It is all over. Nagaina will never come out again.

SNAKE CHARMER 1:

This set everyone in the garden singing.

CHORUS:

*Give him the Thanks of the birds,
Bowing with tail-feathers spread!
Praise him with nightingale-words,
Nay, I will praise him instead.*

SNAKE CHARMER 2:

Rikki-tikki had a right to be proud of himself—but he did not grow too proud.

SNAKE CHARMER 1:

And he kept that garden as a mongoose should keep it, with tooth and jump and spring and bit, till never a cobra dared show its head inside the walls.

CHORUS:

*Who hath delivered us, who?
Tell me his nest and his name.
Rikki, the valiant, the true,
Tikki, with eyeballs of flame!*

5.

What is the theme of this story?

- A. Snakes are bad and should be avoided at all costs.
- B. It is always good to plan ahead.
- C. Sometimes you have to have courage to protect others.
- D. Be sure to praise those you admire.

Bearcat Day 18- Mode and Range

* Required

1. Email address *

2. First Name *

3. Last Name *

Mode: 7:28 mark to the end



[http://youtube.com/watch?](http://youtube.com/watch?v=B1HEzNTGeZ4)

[v=B1HEzNTGeZ4](http://youtube.com/watch?v=B1HEzNTGeZ4)



[http://youtube.com/watch?](http://youtube.com/watch?v=7DtWXEPB_AI)

[v=7DtWXEPB_AI](http://youtube.com/watch?v=7DtWXEPB_AI)

Question 1

4. What is another way to describe mode? *

1 point

Mark only one oval.

- The highest number in a data set
- The lowest number in a data set
- The difference in the highest and lowest numbers in a data set
- The number that occurs the most in a data set

Question 2

5. What is the range of a set of data? *

1 point

Mark only one oval.

- The highest number in a data set
- The lowest number in a data set
- The difference in the highest and lowest numbers in a data set
- The number that occurs the most in a data set

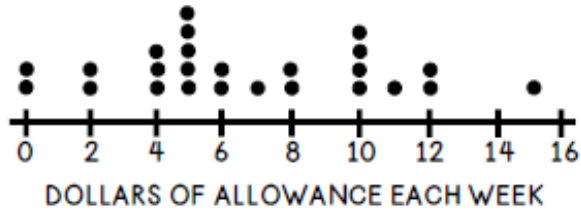
Question 3

Grade 7 Day 18 Math

P3/4

6. What is the mode of the set of data below? *

1 point



Question 4

7. Aubrey said the mode of the set of data below was 9 and 15. Addison said there was no mode. Who was right? *

1 point

9, 6, 15, 18, 11, 21, 19, 9, 10, 20, 14, 8, 12, 15

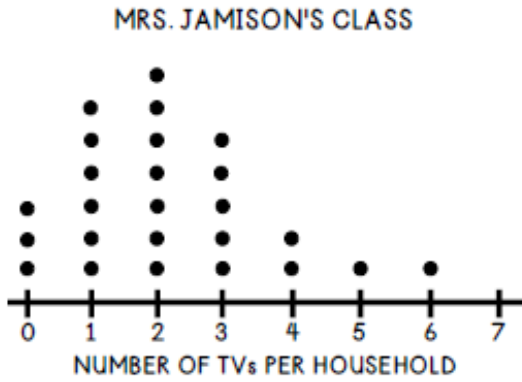
Mark only one oval.

- Aubrey
- Addison
- Both
- Neither

Question 5

8. What is the range of TV's per household in Mrs. Jamison's Class? *

1 point



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KEY CONCEPTS

cell ✓

tissue ✓

organ ✓

organ system ✓

organism ✓

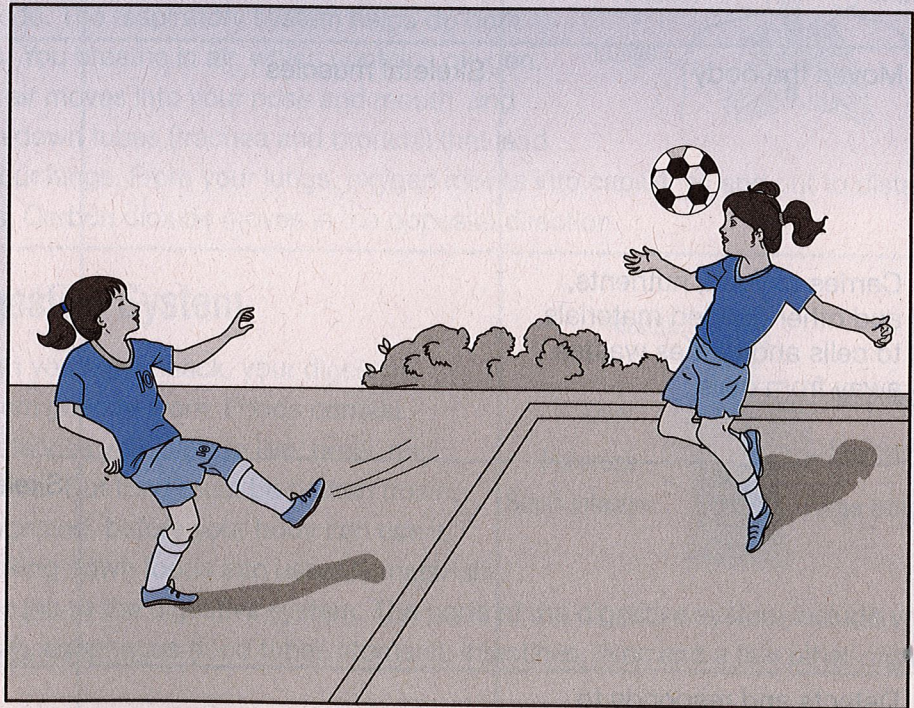


THINK LIKE A SCIENTIST

You finish your snack, rest awhile, and are ready to run a few soccer drills. You grab a soccer ball, join your teammates, and head out onto the field.

One of your teammates kicks a hard drive right toward you. You've seen this kind of shot before, so you brace yourself and get ready. Then, at just the right moment, you jump and block it with your head. After you block the shot, you realize that you did it without really thinking about what you were doing. You saw the ball, and you reacted. You didn't remember thinking about which way you would have to move or how long to wait before changing position.

You used your eyes, brain, muscles, and bones—but all these organs are not part of the same organ system. How did your body's systems work together to help you block the ball?



Organ Systems Interact

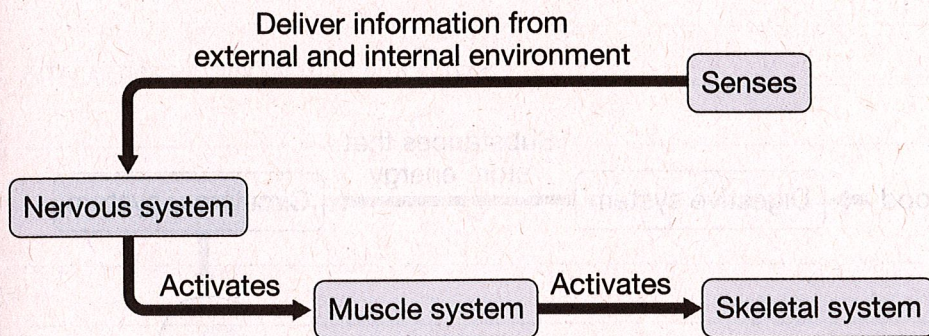
To block the ball, you first had to see where it was going. Light reflecting off the ball entered your eyes. The light formed an image on the back of your eyes. Cells and nerves back there changed the image into electrical signals. The signals traveled over nerves to your brain. Your brain then interpreted the signals so you could understand them. Without thinking, you got a message like this: *The ball is moving rapidly toward a point above my head.*

Now new signals sped from your brain to the muscles of your neck, shoulders, arms, and legs. These signals made some of the muscles in your legs contract. This made the bones in your lower leg snap straight at your knee joint. And you leaped upward. As you leaped, muscles in your arms contracted. And your arms spread out to give you balance.

Now you were off the ground. Muscles in your neck contracted, thrusting your head forward. At just the right moment, your head and the ball collided.

You blocked the ball because three of your organ systems instantly cooperated. The cells, tissues, and organs of your nervous system detected and interpreted the motion of the ball. Then your nervous system sent signals to your muscular system. Your muscular system then activated the bones of your skeletal system.

If any one of these systems had failed, you would not have blocked the ball. The diagram below shows how your nervous system interacts with your muscular and skeletal systems in response to information from your senses.



Other systems in your body cooperated in your blocking the ball, too. For example, you needed energy to leap and block the ball. Where did the energy come from?

KEY CONCEPTS

cell ✓

tissue ✓

organ ✓

organ system ✓

organism ✓

KEY CONCEPTS

cell ✓

tissue ✓

organ ✓

organ system ✓

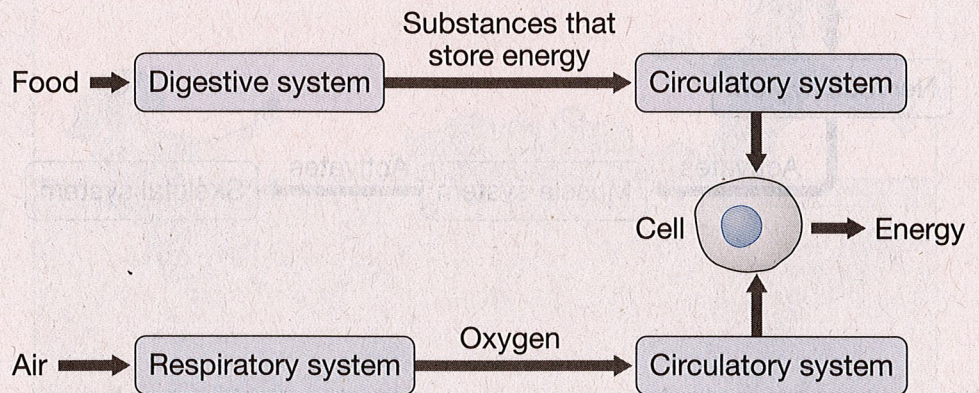
organism ✓

Energy is released in your body when certain substances combine with oxygen in your cells. The substances come from the foods you eat, like peanut-butter sandwiches. Those substances are trapped in the food. But they are of no use to you while they are trapped. Your digestive system frees them. It lets them enter your blood vessels. From there, the substances go to all the cells in your body.

But now the substances must combine with oxygen. How does oxygen get to the substances? Your respiratory and circulatory systems take care of that. Your body takes in oxygen with each breath of air. About one-fifth of air is made up of oxygen gas. The oxygen passes into your lungs. Then it passes out through the lungs' walls and into the tiny blood vessels called capillaries. There the oxygen is picked up by the red blood cells of your circulatory system.

Pressure produced by your pumping heart sends the red blood cells to all the cells in your body, including the muscles cells of your legs, arms, and neck. In the muscle cells, the oxygen and substances from food combine. Energy is released. That's the energy you needed to leap and block the ball.

So at least five body systems had to cooperate to let you perform an action that probably took less than a second.



P4/6



EXPLORE

Select two organ systems. Identify the function of each system and the main organs of each. Then describe how the two systems interact, or work together.

FIRST ORGAN SYSTEM: _____

FUNCTION: _____

MAIN ORGANS: _____

SECOND ORGAN SYSTEM: _____

FUNCTION: _____

MAIN ORGANS: _____

INTERACTIONS BETWEEN THE TWO SYSTEMS: _____

INQUIRY SKILLS

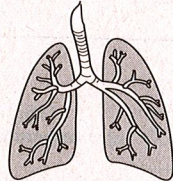



comparing and contrasting ✓

classifying ✓

analyzing ✓

communicating ✓

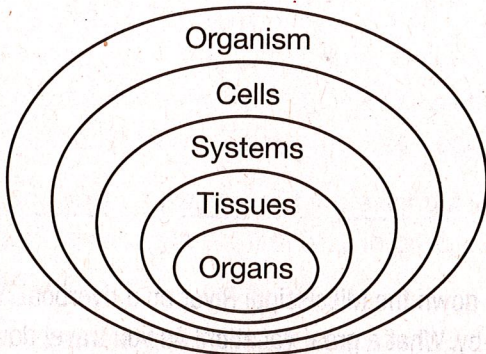
You are now ready to show you understand the key concepts covered in this topic. Read each question. Circle the letter of the best answer.

- A group of tissues that work together to perform a task is called a(n)
 - organism.
 - cell.
 - body.
 - organ.
- Which phrase describes a cell?
 - a tissue
 - the smallest unit of a living thing
 - a living thing that has organ systems
 - a group of tissues that makes up the heart
- Which organ is part of the respiratory system?
 - stomach
 - heart
 - trachea
 - spinal cord
- An individual with all the systems it needs to support its life is a(n)
 - organ.
 - organism.
 - cell.
 - tissue.
- Which word identifies an organ system of the human body?
 - intestinal
 - spinal
 - heart
 - skeletal
- Which organ pictured is part of the respiratory system?
 - 
 - 
 - 
 - 

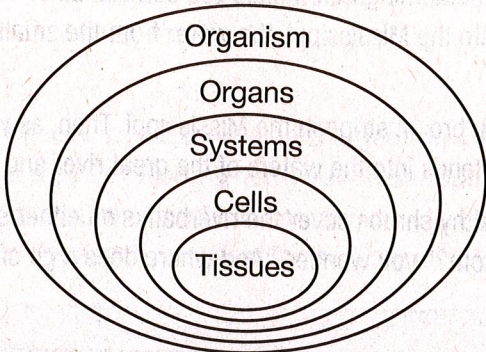
p6/6

7. Which diagram shows the correct sequence of organization in the body from simplest to most complex?

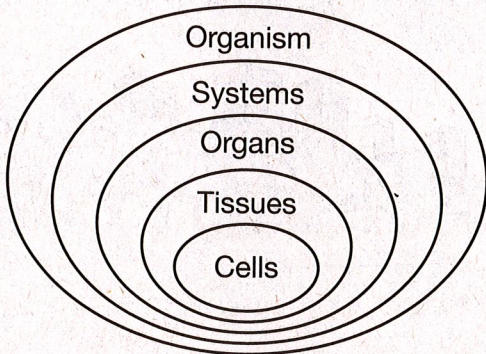
A.



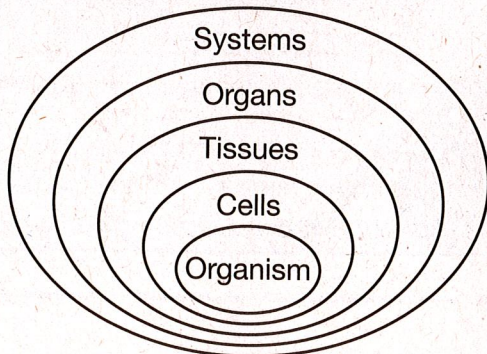
B.



C.



D.



8. Which are the last systems to react when you kick a soccer ball?

- A. digestive and skeletal
- B. muscular and skeletal
- C. muscular and circulatory
- D. nervous and skeletal

9. To which organ system do veins and arteries belong?

- A. circulatory
- B. nervous
- C. digestive
- D. respiratory

10. Which system works most closely with the respiratory system?

- A. the digestive system
- B. the nervous system
- C. the circulatory system
- D. the skeletal system

Grade 7 Day 18 Social Studies

Create Your Own Civilization: Art & Religion

P/1

Today you will be looking at art and religion in your civilization. Before you begin, please look back at your notes on art and religion from the first day of this project.

Art:

1. Art is developed as part of a civilization's culture; It makes the civilization unique. Art can include things like paintings, drawings, architecture, dancing, literature, and more. For this part of the assignment I would like for you to focus on **architecture** for your civilization. As you can see from the pictures below, different civilizations have different architectural structures and designs. For example:

- a. The Victorian design had towers, small chimneys, and big bay windows
- b. The Georgian designs had two chimneys, a center door, and was only usually two rooms wide.
- c. The Tudor design (similar to the middle ages) showed wooden beams on the outside of the houses.

For this part of the assignments, I would like for you to design a house that reflects your civilization. When designing your house, think of what the outside of your house will look like, what makes it stick out? However you decide to design your house, make sure it is unique for you and your civilization.

- ❑ Please label the special aspects of your house (like the Victorian and Georgian photos). You should have at least **three** things that make your house unique.



Religion:

2. Religion makes a civilization unique because it distinguishes the beliefs of one group from another. For this section, please write a paragraph that includes the following:

- a. What will the main religion of your civilization be (you can use a religion that already exists, or make one up specifically for your people)?
- b. Will there be freedom of religion in your civilization, or will everyone be asked to believe the same thing?
- c. How will you as a leader deal with those who do NOT want to believe in the specific religion (please be sensible and courteous)?
- d. Remember to use complete sentences, proper punctuation, and good grammar.

Characteristics of Tudor houses

- Tudor houses are made from a wooden framework of beams.
- The timber beams on Tudor houses are uneven because they were cut by hand rather than by machine.
- The wooden beams can be seen on the outside of Tudor houses.



Alice is beginning to get very tired of sitting by her sister on the bank and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, “and what is the use of a book,” thought Alice, “without pictures or conversations?”

Suddenly a white rabbit with pink eyes ran close by her. There was nothing so very remarkable in that; nor did Alice think it was so very much out of the way to hear the rabbit say to itself, “Oh dear! Oh dear! I shall be too late!” But when the rabbit actually took a watch out of his waistcoat pocket, Alice started to her feet. She ran across the field after it and was just in time to see it pop down a large rabbit hole under the hedge. In another moment down went Alice after it.

The rabbit hole went straight on like a tunnel for some way and then dipped down, so suddenly that Alice found herself falling down what seemed to be a very deep well. Either the well was very deep, or she fell very slowly, for she had plenty of time to look about her. She looked at the sides of the well and noticed that they were filled with cupboards and bookshelves; here and there she saw maps and pictures hung upon pegs. Down, down, down Would the fall never come to an end?

She felt that she was dozing off, and had just begun to dream, when suddenly thump!! Down she came Upon a heap of sticks and dry leaves. Before her was another long passage, and the White Rabbit was still in sight, hurrying down it. She was close behind it when she turned the corner, but the rabbit was no longer to be seen. She found herself in a long, low hall. Suddenly she came upon a little three-legged table. She found a little bottle on it with the words *DRINK ME* printed on it. Alice ventured to taste it, and finding it very nice, she very soon finished it off. “What a curious feeling!” Said Alice. “I must be shutting up like a telescope.”

And so it was indeed she was now only 10 inches high. Soon her eye fell on a little glass box that was lying under the table. She opened it in a very small cake, on which the words *EAT ME* were marked in currants. So she set to work and very soon finished off the cake.

“Curiouser and curiouser!” cried Alice. “Now I'm opening out like the largest telescope that ever was.”

Just at that moment her head struck against the roof, in fact, she was now more than 9 feet high. Poor Alice! She sat down and began to cry.

“You ought to be ashamed of yourself,” said Alice, “a great girl like you, to go on crying like this!” But she went on all the same, shedding gallons of tears, until there was a large pool around her. After time she heard a little patterning a feet in the distance. It was the White Rabbit returning, with a pair of white kid gloves in one hand and a large fan in the other. Alice felt so desperate that she was ready to ask for help of anyone, so when the rabbit came near her, she began in a low, timid voice, “If you please sir...” The rabbit dropped the white kid gloves and the fan, and scurried away into the darkness. Alice took up the fan and gloves, and as the hall was very hot, she kept fanning herself all the time she went on talking, “Dear, dear! How queer everything is today!” She looked down at her hands and was surprised to see that she had put on one of the rabbits little white kid gloves while she was talking. “How can I have done this?” she thought. I must be growing small again. She got up and found that she was now about 2 feet high. The cause of this was that was the fan she was holding, and she dropped it hastily. “That was a narrow escape!” said Alice. As she said these words her foot slipped, and in another moment she was to her chin and saltwater: the pool of tears that she had wept when she was nine feet high. “I wish I hadn't cried so much!” said Alice as she swam about. I shall be punished for it now, I suppose, by being drowned in my own tears! Alice went on and swam to the shore. Poor Alice felt lonely and low-spirited. And a little while later, she heard a little patterning of footsteps in the distance. It was the White Rabbit,

trying slowly back again and looking anxiously about as if it has lost something. She heard it muttering to itself, "The Duchess! The Duchess! She'll get me executed, I sure as ferrets are ferrets! Where can I have dropped them?" Alice guessed in a moment, it was looking for the fan and the pair of white kid gloves. They were nowhere to be seen. Soon the rabbit noticed Alice and called out to her, "Run home this moment and fetch me a pair of gloves and a fan!", and Alice was so frightened that she ran off at once in the direction it pointed to.

She came up on a neat little house, on which was a bright brass plate with the name W. Rabbit. She went in and found her way to a tidy little room with a table in the window, and on it a fan and tiny kid white gloves. She took up the fan and gloves and was just going to leave the room, when her eye fell upon a little bottle. There was no label this time, but nevertheless she uncorked it and put it to her lips. "I do hope it'll make me grow large again, from quite tired of being such a little thing!" It did so indeed. But before she had drunk half the bottle, she found her head pressing against the ceiling. She hastily put the bottle down. Saying "That's quite enough-- I hope I shan't grow anymore!"

Alas! It was too late to wish that! She went on growing and very soon had to kneel down on the floor. Still she went on growing and as a last resource, put one arm out of the window, and one foot up the chimney. After a few moments she heard a voice outside. "Fetch me my gloves this moment!" Presently the Rabbit came up to the door and tried to open it. But as the door opened in word, and Alice's elbow was pressed hard against it, that attempt proved a failure. Alice heard the rabbit say to itself, "Then I'll go round and get in at the window."

"*That you won't*", thought Alice, and after she heard the rabbit under the window, she suddenly spread out her hand and made a snatch in the air. She did not get a hold of anything, but she heard a little shriek and a fall, and a crash of broken glass. After a minute or two Alice heard the rabbit say, "A barrowful will do." "*A barrow full of what?*" thought Alice. The next moment a shower of little pebbles came rattling in at the window. Alice noticed, with some surprise, that the pebbles were all turning into little cakes, and a bright idea came into her head. She swallowed one of the cakes, and was delighted to find that she began shrinking. As soon as she was small enough to get through the door, she ran off as hard as she could and soon found herself safe in a thick wood.

Alice looked all around her at the flowers in Blades of grass. There was a large mushroom growing near her, about the same height as herself. She stretched herself on tiptoe and peeped over the edge of the mushroom, and her eyes immediately met those of a large blue caterpillar quietly smoking a long hookah. The caterpillar I dressed her in a languid, sleepy voice, "Who are you?" Alice replied rather shyly, "I hardly know, sir. I can't remember things as I used to and I don't keep the same size for ten minutes!"

"What size do you want to be?" it asked.

"Well, I should like to be a little larger, sir", said Alice. 3 inches is such a wretched height to be."

"It is a very good height indeed!" said the Caterpillar, rearing itself upright as it spoke (it was exactly three inches high). The Caterpillar got down off the mushroom and crawled away, remarking as it went, "One side will make you grow taller, and the other side will make you grow shorter." Alice remained looking thoughtfully at the mushroom, trying to make out which were the two sides of it. As it was perfectly round, she found this is a very difficult question. She stretched her arms around it and broke off a bit of the edge with each hand.

"And now which is which?" She said, and nibbled a little of the right hand bit. The next moment she felt a blow underneath her chin: it had struck her foot! Her chin was pressed so closely against her

foot, there was hardly room to open her mouth; but she did it at last and managed to swallow a morsel of the left hand bit.

“My head’s free at last!” said Alice in a tone of delight, which changed into alarm. All she could see when she looked down was an immense length of neck that seemed to rise like a stock out of a sea of green leaves that lay far below. As there seemed to be no chance of getting her hands up to her head, she tried to get her head down to them and was delighted to find that her neck would bend about easily and any direction. A sharp hiss made her draw back in a hurry. A large pigeon had flown into her face. Alice crouched down among the trees as well as she could. She remembered that she still held the pieces of mushroom and set to carefully nibbling at one, and then the other until she had succeeded in bringing herself down to her usual height. It was so long since she had been anything near the right size that it felt quite strange at first, but she got used to it in a few minutes.

She came up on a place with a little house in it about 4 feet high. “Whoever lives there,” thought Alice, “it’ll never do to come upon them this size. Why I should frighten them out of their wits!” So she began nibbling at the right-hand bit again until she had brought herself down to 9 in. Suddenly a footman came running out of the woods (judging by his face only she would have called him a fish) and rapped loudly at the door. It was opened by another footman, with a round face and large eyes like a frog. The fish footman began by producing a letter, saying in a solemn tone, “For the Duchess. An invitation from the Queen to play croquet.” Then they both bowed low and their curls got entangled together. When the fish footman was gone, Alice went timidly up to the door and knocked. At that moment the door open, and a large plate came skimming out and broke to pieces against one of the trees.

The door led right into a large kitchen, which was full of smoke. The Duchess was sitting on a stool, nursing a baby; the cook was leaning over the fire, stirring a large cauldron, which seemed to be full of soup. “There’s certainly too much pepper in the soup!” said Alice. There was certainly too much of it in the air. Even The Duchess sneezed occasionally; and as for the baby, it was sneezing and howling alternately without a moment’s pause. The only two creatures in the kitchen that did not sneeze were they cook in the large cat that was sitting on the hearth and grinning from ear-to-ear.

“Please tell me,” said Alice a little timidly, “why does your cat grin like that?”

“It’s a Cheshire Cat”, said The Duchess. “Pig!”

She said the last word with such sudden violence that Alice jumped; but she saw that it was addressed to the baby. The cook took the cauldron of soup off the fire and at once set to work throwing everything within her reach at The Duchess and the baby. “Oh, please mind what you’re doing!”, cried Alice.

“Here! You may nurse it a bit, if you like! I must go and get ready to play croquet with the queen”, and she hurried out of the room. The cook threw a frying pan after her as she went, but it just missed. Alice caught the baby with some difficulty, as it was a queer shaped little creature. The poor thing was snorting like a steam engine and kept doubling itself up and straightening itself out again, so she carried it out into the open air.

The little thing grunted, and Alice looked very anxiously into its face. It had a very turned up nose, much more like a snout than a real nose; also, its eyes were getting extremely small for a baby. The things sobbed again (or grunted, it was impossible to say which). This time there could be no mistake about it; it was a pig. So she set the little creature down and felt quite relieved to see it trot away quietly Into the woods.

“It would have made a dreadfully ugly child,” she was just sating to herself when she was a little startled by seeing the Cheshire Cat sitting on a bough of a tree. The Cat only grinned when it saw Alice. “Cheshire Puss,” she began rather timidly, “would you tell me, please, which way I ought to go from here?”

“That depends a good deal on where you want to get to,” said the Cat. “In *that* direction lives a hatter, and in *that* direction lives a March Hare. Do you play croquet with the Queen today?”

“I should like it very much ,” said Alice, “but I haven’t been invited yet.”

“You’ll see me there,” said the Cat, and it vanished quite slowly, beginning with the tail and ending with the grin. “Well! I’ve often seen a cat without a grin,” thought Alice, “but a grin without a cat...!”

She had not gone much further before she came in sight of the house of the March Hare. There was a table set out under a tree in the front of the house, and the March Hare and the Hatter were having tea at it: a doormouse was sitting between them, fast asleep.

“No room! No room!” they cried when they saw Alice coming.

“There’s plenty of room!” said Alice indignantly, and she sat down in a large armchair at one end of the table. The Hatter was the first to break the silence.

“What day of the month is it?” he said, turning to Alice. He had taken his watch out of his pocket, and was looking at it on easily and holding it to his ear. Alice considered a little and said, “The 4th.”

“Two days wrong!” Sighed the Hatter. Alice had been looking over his shoulder with some curiosity. “What a funny watch!” she remarked. “It tells the day of the month and doesn’t tell the time.”

Said the Hatter, “Half past one, time for dinner!”

“I only wish it was,” the March Hare said to itself in a whisper.

“We quarreled last March.” replied the Hatter (pointing with his teaspoon at the March Hare); it was at the great concert given by the Queen of Hearts, and I had to sing;

“Twinkle, Twinkle, little bat!

How I wonder what you’re at!

Up above the world you fly,

Like a tea tray in the sky.

Well I had hardly finished the first verse,” said the Hatter, “when the Queen bawled out, ‘He’s murdering the time! Off with his head!’”

“How dreadfully savage!” exclaimed Alice.

“Suppose we change the subject,” said Alice, I don’t think--”

“Then, you shouldn’t talk,” said the Hatter.

This piece of rudeness was more than Alice could bear she got up in disgust and walked off. Either of the others took the least notice of her going. The last time she saw them, they were trying to put the Dormouse into the teapot. “I’ll never go there again!” said Alice, as she picked her way through the wood. “It’s the stupidest tea-party I ever was at in all my life!” Just as she said this she noticed that one of the trees had a door leading right into it. “That’s very curious!” She thought. And in she went.

She found herself in a beautiful garden, among bright flower beds and cool fountains. A large rose tree stood near the entrance of the garden. The Roses growing on it were white, but there were three gardeners at it, busily painting them red. Alice thought this was a very curious thing, and just as she came up she heard one of them say, “Look out now 5! don’t go splashing paint over me like that!”

“Would you tell me, please,” said Alice, “why you are painting those roses?”

2 began in a low voice, "Why, you see, miss, this here ought to have been a red rose tree, and we put a white one in by mistake. And if the Queen was to find out, we should all have our heads cut off."

At that moment Five called out "The Queen, The Queen!" and the three gardeners threw themselves flat upon their faces.

First came ten soldiers, all shaped like the three gardeners; next the 10 courtiers. After these came the loyal children, the little deers jumping merrily along hand-in-hand. Next came the guest, and among them Alice recognized the White Rabbit. Then followed by the Knave of Hearts, and the last of all came the King and Queen of hearts. The procession came opposite Alice, and the queen said severely, "Who is this? What is your name, child?"

"My name is Alice, so please Your Majesty," said Alice very politely, but she added to herself, "Why, they're only a pack of cards. I needn't be afraid of them!"

"And who are these?" said the Queen, pointing to the three gardeners who were lying in front of the tree. "How should I know?" said Alice, surprised at her own courage.

The Queen turned crimson with fury and began screaming, "Off with her head! "Off--"

"Nonsense!" Said Alice, and the Queen was silent.

The King laid his hand upon her arm and timidly said "Consider, my dear: she is only a child!"

"I see!" said the Queen. "Can you play croquet?" "Yes!" shouted Alice.

"Come on, then! Get to your places!" shouted the Queen. People began running about in all directions, tumbling up against each other. However, they got settled down in a minute and the game began. Alice thought she had never seen such a curious croquet ground and her life. The Croquet balls were live hedgehogs, and the mallets live flamingos. The soldiers had to double themselves up and stand on their hands and feet to make the arches. Alice was beginning to feel uneasy. She was looking for some way to escape, and wondering whether she could get away without being seen, when she noticed a curious appearance in the air. She made it out to be a grin and said to herself, "it's the Cheshire Cat; now I shall have somebody to talk to."

"How are you getting on?" said the Cat as soon as there was mouth enough for it to speak with. In another moment the whole head appeared, and Alice began an account of the game, feeling very glad she had someone to listen to her.

I don't think they play at all fairly," Alice began "and they all quarrel so dreadfully, one can't hear oneself speak."

The Cat's head began fading and disappeared entirely. "Let's go on with the game," the Queen said, and Alice slowly followed her back to the croquet ground. All the time they were playing, the queen never left off quarreling with the other players and shouting, "Off With His Head" or "off with her head!" Those whom she sentenced were taken into custody by the soldiers. By the end of half an hour all the players except the king, the queen, and Alice were under sentence of execution. Then the Queen, quite out of breath said to Alice, "Have you seen the Mock Turtle yet?"

"No," said Alice. "I don't even know what a Mock Turtle is."

"It's the thing Mock Turtle Soup is made from," said the Queen. "Come on, then, and he shall tell you his history."

As they walked off together Alice heard the King say in a low voice to the company generally, "You are all pardoned."

"Come, that's a good thing!" she said to herself. They very soon came upon a gryphon lying fast asleep in the sun.

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“Up, lazy thing,” said the Queen, “and take this young lady to see the Mock Turtle. I must go back and see after some executions I ordered.”

The gryphon sat up and rubbed its eyes. “It’s all her fancy, that: they never executes nobody, you know. Come on!”

They had not gone far before they saw the Mock Turtle sitting, sad and lonely, on a ledge of rock. Alice pitied him deeply. “This young lady,” said the Gryphon, “want to know your history?”

“I’ll tell it,” said the Mock Turtle in a deep, hollow tone. “Once I was a real turtle. When we were little, we went to school in the sea.”

“I’ve been to a day school too,” said Alice. “We learned French and music. How many hours a day did you do lessons?”

“Ten hours the first day,” said the Mock Turtle, “nine the next, and so on.”

“That’s the reason they’re called lessons,” the Gryphon remarked, “because they lessen from day to day.”

The mock-turtle sighed deeply. He looked at Alice and tried to speak, but for a minute sobs choked his voice. “You may not have lived much under the sea” (“I haven’t,” said Alice) “So you have no idea what a Lobster Quadrille is!”

“No, indeed,” said Alice. “What sort of dance is it?”

“Would you like to see a little of it?” said the Mock Turtle.

“Very much indeed,” said Alice.

They began solemnly dancing round and round Alice, every now and then treading on her toes when they passed too close, and waving their forepaws. The Mock Turtle sighed deeply and began to sing, in a voice sometimes choked with sobs, when a cry of, “The trial’s beginning!” was heard in the distance.

“Come on!” cried the Gryphon, and taking Alice by the hand, it hurried off.

“What trial is it?” Alice panted as she ran, but the Gryphon only ran faster.

The King and Queen of Hearts were seated on their throne with a great crowd assembled around them. The Knave was standing before them in chains, and near the King was the White Rabbit, with a trumpet in one hand and a scroll in the other. In the middle of the Court was a table with a large dish of tarts up on it. It made Alice quite hungry to look at them--“I wish they’d get the trial done,” she thought, “and hand round the refreshments!”

“Herald, read the accusation!” said the King.

The White Rabbit blew on the trumpet and unrolled the scroll, and read as follows

*“The Queen of Hearts, she made some tarts,
All on a summer day;
The Knave of Hearts, he stole those tarts,
And took them quite away!”*

“Consider your verdict,” the King said to the jury.

“Not yet! Not yet!” the Rabbit hastily interrupted. “There’s a good deal more to come before that!”

“Call the first witness,” said the King.

The first witness was the Hatter.

“Take off your hat,” the King said.

“It isn’t mine,” said the Hatter.

“Stolen!” the King exclaimed. “Give your evidence and don’t be nervous, or I’ll have you executed on the spot.”

Just at this moment Alice felt a very curious sensation. She was beginning to grow larger again. The miserable Hatter went down on one knee. “I’m a poor man, Your Majesty,” he began. “You’re a very poor speaker,” said the King; “if that’s all you know about it, you may go.”

“And take his head off outside,” the Queen added to one of the officers, but the Hatter was out of sight before he officer could get to the door.

“Call the next witness!” said the King.

Alice watch the White Rabbit, feeling very curious to see what the next witness would be like. Imagine her surprise when the White Rabbit read out, at the top of his shrill little voice, the name: Alice. “Here!” cried Alice, forgetting how large she had grown in the last few minutes, and she jumped up in such a hurry that she tipped over the jury box, upsetting all the jury men.

“Oh I beg your pardon!” she exclaimed, and began picking them up as quickly as she could. The King called out, “Silence!” and read out from his book, “Rule 42. *All persons more than a mile high to leave the court.*” Everyone looked at Alice.

“I’m not a mile high,” said Alice.

“You are,” said the King.

“Nearly two miles high,” added the Queen.

“Why, there they are!” said the King triumphantly, pointing to the tarts on the table.

“Nothing can be clearer than *that!* Let the jury consider their verdict.”

“No, no!” said the Queen. “Sentence first--verdict afterward.”

“Nonsense!” said Alice.

“Hold your tongue!” said the Queen, turning purple. “I won’t!” said Alice.

“Off with her head!” the Queen shouted. Nobody moved.

“Who cares for you?” said Alice (she had grown to her full size by this time). “You’re nothing but a pack of cards!”

At this the whole pack rose up into the air and came flying down upon her. she gave me a little scream and tried to beat them off, and found herself flying with her head in the lap of her sister, who was gently brushing away some leaves that had flooded down upon her face.

“Wake up Alice dear,” said her sister. “Why, what a long sleep you’ve had!”

“Oh, I’ve had such a curious dream!” said Alice, and she told her sister all these strange adventures. When she had finished, her sister kissed her and said, “It was a curious dream, dear, but now it’s getting late.” So Alice got up and ran off, thinking while she ran what a wonderful dream it had been.

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Day 18: Storyboard

What is a storyboard?

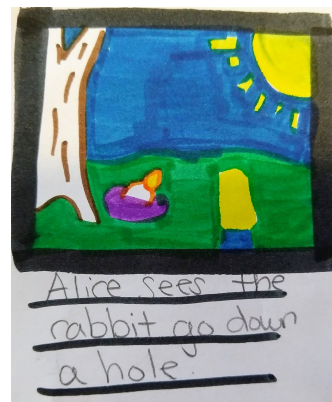
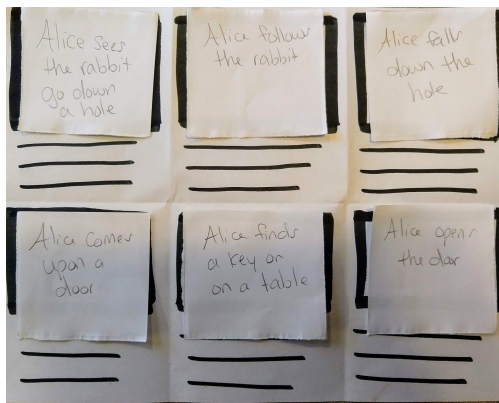
A storyboard is a type of graphic organizer that helps plan out a story. Storyboards are sequential drawings that tell a story. This is accomplished by breaking the story into small parts that move in order from one part of the story to the next.

Your Storyboard:

Using the attached template create your own storyboard focusing on a part of Alice in Wonderland.

Directions:

1. Choose your scene. Pick a part of the story that you enjoy and would like to retell through illustration on your storyboard.
2. Decide how you are going to lay out your scene sequentially on your storyboard. Make a plan for how the story will be laid out on the storyboard.
3. Illustrate a part of the story in each of the sections. Be sure that your story moves in order from left to right, as if reading.
4. Lastly, below each scene that you have created describe what is happening.



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Storyboard Examples:

