

FRANÇAIS
PISTES DE TRAVAIL POUR DES RÉVISIONS
PRÉPARER L'ENTRÉE EN 3ème

I – FIXER LES NOTIONS VUES PENDANT L'ANNÉE

1) Les genres de texte

LITTÉRAIRES		NON LITTÉRAIRES	
Les récits : roman, nouvelle, conte....	Exemples traités en classe : - Séquence « interroger le réel »	Articles de presse	Exemples traités en classe : -Séquence sur l'information
Le théâtre : comédie, tragédie, farce...	Exemples traités en classe : Séquence « Individu et société : confrontation de valeurs » + <i>Le Cid</i> de Corneille.	Articles de dictionnaire	Exemples traités en classe: Vocabulaire hors séquence
La poésie : En vers libre, sonnet, fable...	Exemples traités en classe: -Séquence « Dire l'amour »		

2) Les types de texte

TYPE DE TEXTE	LES ENJEUX	LES CARACTÉRISTIQUES
Narratif	Raconter une histoire	<ul style="list-style-type: none"> • Les temps du récit : imparfait, passé simple, plus-que-parfait • Des verbes d'action : courir, voyager... • Des indicateurs temporels : hier, demain, sept jours plus tard...
Descriptif	Faire imaginer et visualiser un personnage, un paysage ou un objet	<ul style="list-style-type: none"> • Les temps des verbes : présent ou imparfait • Des verbes d'état : être, avoir, paraître... • Des adjectifs qualificatifs : rouge, grand, calme, terrifiant... • Des indicateurs spatiaux : ici, là-bas, en haut...
Argumentatif	Donner son opinion, convaincre	<ul style="list-style-type: none"> • Le schéma argumentatif (thèse-argument-exemple) • Les temps du discours : présent, passé composé, futur • Des verbes d'opinion : penser, affirmer, estimer, trouver... • Lexique subjectif, valorisant ou dévalorisant • Connecteurs logiques : d'abord, ensuite, enfin, car, donc...
Explicatif	Faire comprendre	<ul style="list-style-type: none"> • Les temps des verbes : présent à valeur de vérité générale • Vocabulaire scientifique • Texte structuré : n°, titre,... • Des connecteurs logiques : d'abord, ensuite, car, donc...

POUR UN TEXTE ARGUMENTATIF

1) Les caractéristiques d'un texte argumentatif

Un **texte argumentatif** vise à **convaincre**. Pour être efficace, il obéit à une présentation, une organisation et un contenu précis, afin de répondre à une intention particulière.

L'organisation du texte argumentatif.

- **Des paragraphes**

Le texte argumentatif est organisé en paragraphes qui correspondent généralement au développement d'une idée.

- **Des mots de liaison, des connecteurs logiques**

Le texte argumentatif est fortement marqué par la présence de mots de liaison appelés **connecteurs logiques**. Ceux-ci soulignent :

l'ordre de présentation des idées (*d'une part, d'autre part, d'abord, ensuite, enfin...*) ; les relations qui s'établissent entre les idées (*et, donc, par conséquent, à cause...*) ; les liens qui unissent les idées et les exemples qui les illustrent (*ainsi, par exemple..*).

Les procédés du texte argumentatif

- **L'utilisation d'arguments**

Ce sont les idées qui expriment le raisonnement de celui qui argumente pour prouver la justesse de son opinion ou pour combattre une opinion contraire.

- **L'utilisation d'exemples**

Des exemples viennent appuyer les arguments en les illustrant par des cas ou des événements particuliers. Ils peuvent parfois aussi remplacer un argument.

2) Le thème et la thèse

Le thème.

Le thème est l'énoncé du sujet abordé dans le texte, le sujet traité. Pour connaître le thème traité, il faut se poser la question : « De quoi le texte parle-t-il ? » Le thème se trouve généralement exprimé au début du texte.

La thèse.

- **Définition**

La thèse est l'opinion elle-même, l'idée défendue par l'émetteur sur le sujet traité

II - RÉVISER QUELQUES POINTS D'ÉTUDE DE LA LANGUE

(Se référer aux cahiers d'exercices supplémentaires. Réviser les exercices effectués en classe et effectuer ceux qui n'ont pas été abordés)

CONJUGAISON

A réviser
- Revoir le présent de l'indicatif (fichier CDF p 26-27)
- Revoir l'imparfait de l'indicatif (fichier CDF p 34-35)
- Revoir le passé simple de l'indicatif (fichier CDF p 36-37)
- Revoir les temps composés/ accord du participe passé (fichier CDF p 46-47 + P 58-59)
- Revoir le futur de l'indicatif (fichier CDF p 28-29)
- Revoir le conditionnel (fichier CDF p 42-43)
- Les valeurs des temps (fichier CDF p 36-37)

ORTHOGRAPHE

A réviser
- Revoir les accords sujet/verbe

GRAMMAIRE

A réviser
- Types et formes de phrase (fichier CDF p 118)
- Phrases simples et complexes (fichier CDF p 70-71)

- La ponctuation
- Les propositions dans la phrase complexe. (fichier CDF p 72-87)
- Discours direct/indirect (fichier CDF p 112-113)
- La forme passive (fichier CDF p 54-55)

VOCABULAIRE

A réviser
- Les différents lexiques étudiés cette année (se référer au Cahier Vocabulaire par les exercices)
- Le champ lexical
- Les figures de style

L'élève peut s'entraîner en effectuant des exercices des « Cahier de Français » et « Vocabulaire par les exercices » n'ayant pas été abordés cette année. Ce sont des fichiers qu'ils conserveront et qu'ils n'échangeront pas, de toute façon, lors de la bourse aux livres.

III – SUGGESTIONS POUR LIRE ET POUR ECRIRE

QUELQUES LIVRES + l'actualité dans la presse écrite

- *Le petit chose* d'Alphonse Daudet
- *Les femmes savantes* de Molière

On recommande également la lecture régulière de la presse écrite.

ACTIVITÉ D'ÉCRITURE

Rédige un carnet de voyage où tu décris les lieux visités et les personnes que tu rencontres. Mais aussi tu peux évoquer tes émotions, ce que tu ressens. Ce carnet de voyage peut être illustré de photos, de dessins, de billets d'avion ou de tickets d'entrée dans un musée par exemple.

Il serait très intéressant d'écrire tous les jours, ou du moins plusieurs fois par semaine, un court texte.

QUELQUES ŒUVRES CINÉMATOGRAPHIQUES

Bruno Gebrael, professeur de français, restera en contact avec ses élèves pendant les vacances pour leur conseiller des films, documentaires et reportages divers télévisés. Double objectif : bain de langue et culture générale (cinématographique, historique,

géographique, historique...). Il s'agit là d'un point essentiel des ***Vacances apprenantes*** voulues par le ministère français de l'Education nationale.

Nom et prénom:

MATHS EN ÉTÉ

De la 4^{ème} à la 3^{ème}

Pourquoi ce devoir de vacances ?

Chers élèves, Chers parents.

Certains parmi vous se posent les questions suivantes : pourquoi un devoir de vacances en maths pour l'été ? Est-il obligatoire ? Doit-on le remettre à la rentrée ? Sera-t-il noté ? etc...

En aucun cas, je considère ce travail comme devoir, car je comprends que c'est l'été, et qu'il faut se reposer pour bien démarrer la prochaine année académique en septembre.

Ce travail n'est autre qu'une révision de ce qui a été donné durant cette année. Par suite, il est trop conseillé de résoudre les exercices proposés mais à titre personnel. Donc, il ne doit pas être rendu à la rentrée.

Par contre, dans le but de donner aux élèves, surtout à ceux qui ont fait ce travail, un PUSH, la première évaluation juste après la rentrée sera entièrement prise de cette fiche.

Bonnes vacances et bon travail.

Surtout, reposez-vous bien.

Cordialement, Elie Chebli.

1. Réduire les écritures suivantes.

$$A = (3\sqrt{7} - 1)(3\sqrt{7} + 1) - 60$$

$$C = (\sqrt{5} - 2)(\sqrt{5} + 2) + 2\sqrt{3} - 1$$

$$D = \sqrt{2}(\sqrt{2} - \sqrt{2}) + \sqrt{3}(5 - \sqrt{2}) + 3 - 4\sqrt{3}$$

2. Calculer les nombres suivants.

$$M = \sqrt{6 + \sqrt{6 + \sqrt{6 + \sqrt{9}}}}$$

$$N = \sqrt{13 + \sqrt{7 + \sqrt{3 + \sqrt{1}}}}$$

3. Effectuer et donner la réponse sous la forme la plus simple.

a) $\frac{1+x}{1-x} + \frac{1-x}{1+x}$

b) $x + y + \frac{x^2 - y^2}{x - y}$

4. Donner la réponse sous la forme la plus simple.

$$\frac{1}{(a-3)(a-4)} + \frac{1}{(a-4)(2-a)}$$

5. Calculer.

$$A = \sqrt{4^2 + 3^2 + (2\sqrt{6})^2}$$

6. Simplifier les nombres suivants.

$$A = \frac{a^2 \times (a^2 b)^3 \times b}{(a^2 b^2)^5 \times (b^2)^3}$$

$$B = \frac{(ab)^4 \times (a^3 b^0)^5}{a \times (b^2)^3 \times a^3}$$

7. Tracer un angle $X\hat{O}Y$ et placer un point A sur sa bissectrice. Par le milieu I du segment $[OA]$, on trace la perpendiculaire d à cette bissectrice. Cette perpendiculaire coupe $[OX)$ et $[OY)$ respectivement en B et C .

1- Montrer que les triangles OIB et OIC sont superposables. Que représente alors I pour le segment $[BC]$?

2- Quelle est la nature du quadrilatère $OABC$?

3- Quelle est la nature de $OBAC$ lorsque $X\hat{O}Y = 90^\circ$?

8. Tracer un trapèze $ABCD$ de bases $[AB]$ et $[CD]$ tel que $AB = 4 \text{ cm}$ et $CD = 6 \text{ cm}$.

Placer le point I milieu du $[AD]$ et tracer la droite d passant par I parallèlement à (AB) . d coupe (BD) en K , (AC) en L et (BC) en J .

a) Montrer que les points K , L et J sont les milieux respectifs de $[BD]$, $[AC]$ et $[BC]$.

b) Calculer les distances IK , LJ , IL , KJ et IJ .

c) Peut-on affirmer que $[LK]$ et $[IJ]$ ont le même milieu ? Justifier.

9. On considère les deux polynômes.

$$f(x) = (x+2)^2 - (2x+4)(x-5) \text{ et } g(x) = (x+2)(2x+1) - (x-3)(x+2) - 6x - 12$$

- Factoriser $f(x)$ et $g(x)$.
- Déduire une factorisation de $f(x) + g(x)$ et de $f(x) - g(x)$.
- Trouver x dans chaque cas :
 - $f(x) + g(x) = 0$
 - $f(x) = g(x)$

10. On considère le polynôme.

$$f(x) = (2x+3)^2 - 4\left(\frac{x}{2}-1\right)^2$$

- Développer, réduire et ordonner $f(x)$.
- Factoriser $f(x)$.
- Choisir la forme la plus convenable de $f(x)$, et calculer les nombres :
 $f(0)$, $f(-5)$ et $f(-1)$

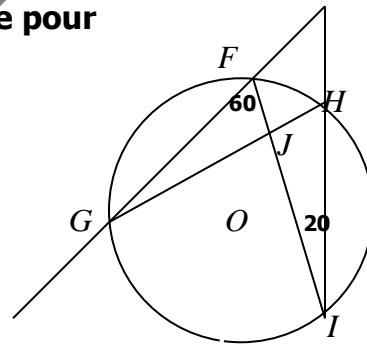
11. Soit un cercle L de centre O et de rayon 4 cm et soit A un point tel que $OA = 7 \text{ cm}$.

Tracer le cercle de diamètre $[OA]$ qui coupe L en T et T' .

- Montrer que AT et AT' sont tangentes à L .
- Calculer AT et AT' à 1 mm près.

12. Utiliser les informations de la figure suivante pour calculer les angles :

$\hat{I}EJ$, $\hat{I}JG$, $\hat{E}HG$ et $\hat{E}FI$.



13. Tracer un cercle $L(O, R)$. Soit A et B deux points de L tel que $\hat{A}OB = 120^\circ$.

- Calculer les angles formés par les tangentes en A et B et la corde $[AB]$.
- Calculer la longueur du petit arc \widehat{AB} si $R = 6 \text{ cm}$.

14. Un triangle ABC est inscrit dans un cercle de centre O tel que : $\hat{A} = 60^\circ$ et $\hat{B} = 80^\circ$.

Calculer $\hat{A}OB$, $\hat{B}OC$, et $\hat{A}OC$.

15. Résoudre les inéquations suivantes et représenter les solutions sur un axe.

a) $(x+3)^2 < x^2 - 9$

b) $(x+1)(3-x)+5 \leq 4-x^2$

c) $\frac{x}{3} + \frac{1}{4} > x + \frac{1}{2}$

d) $\frac{x+3}{4} + 1 < x + \frac{x+1}{2}$

16. Tracer un triangle ABC . Soit I le milieu de $[AB]$, J celui de $[AC]$ et G le centre de gravité du triangle ABC .

a) Construire E et F , les images respectives de B et C par la translation du vecteur \overrightarrow{GA} .

b) Montrer que E et F sont les symétriques de G par rapport à I et J respectivement.

c) Quelle est l'image de E par la translation de vecteur \overrightarrow{BC} ? Justifier.

17. Tracer un triangle ABC de hauteur $[AH]$.

a) Construire l'image de ABC par la translation de vecteur \overrightarrow{AH} .

b) B' et C' sont les images de B et C , par cette translatio. Montrer que l'aire du triangle

$$ABC \text{ est } A = \frac{BB' \times B'C'}{2}.$$

c) Dédurre que A est la somme des aires des deux triangles $B'HB$ et $C'HC$.

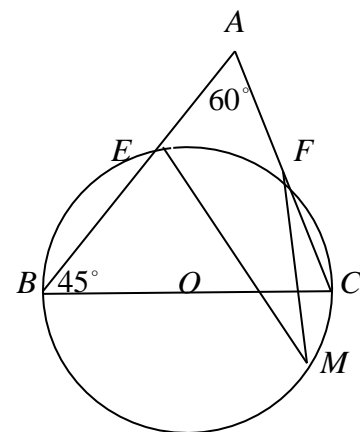
18. Dans le cercle L , $[BC]$ est un diamètre,

$\hat{A}BC = 45^\circ$ et $\hat{B}AC = 60^\circ$.

Calculer les angles :

$\hat{A}CB$, $\hat{C}OF$, $\hat{E}OF$ et $\hat{E}MF$.

.....



19. Le tableau ci-dessous représente le nombre de paires de chaussures vendues en un mois dans un magasin en fonction de la pointure (dimensions des chaussures).

Pointure	35	36	37	38	39	40	41	42	43	44	45
Nombre de paires de chaussures	15	20	28	22	15	23	30	32	15	0	1

- 1- Quel est le nombre de paires de chaussures vendues pendant ce mois ?
Quel est l'effectif total de cette étude ?
- 2- Lina a remarqué que l'effectif cumulé de la pointure 38 est 85. Que signifie cela ?
- 3- Que peut-on dire des effectifs cumulés des valeurs 43 et 44 ? de leurs fréquences cumulées ?

20. Effectuer:

a) $\frac{x-4+\frac{4}{x}}{x+\frac{9}{x}+6} \div \frac{1-\frac{2}{x}}{1+\frac{3}{x}}$

b) $\frac{\frac{x}{y}+\frac{y}{x}+2}{x-y} \div \frac{\frac{x+y}{x}+\frac{x+y}{y}-2}{\frac{x}{y}+\frac{y}{x}}$

21. Si on ajoute la valeur 17 à un nombre et on multiplie le résultat par 7, on aura un nombre supérieur à 63.

Déterminer les valeurs possibles de ce nombre.

22. Tracer un triangle ABC.

- a) Construire le point E , symétrique de A par rapport à B . (B est le milieu de $[AE]$).
- b) Construire le point F , image de B par la translation de vecteur \overrightarrow{CB} .
- c) Pourquoi $\overrightarrow{AC} = \overrightarrow{FE}$?
- d) Si le triangle ABC est rectangle en B , Quelle sera la nature du quadrilatère $ACEF$?

Arabe Langue Maternelle (ALM)

أَلَصَّفُ الْأَسَاسِيَّ الثَّامِنِ

مَلَفُ الْعَطَلَةِ الصَّيْفِيَّةِ

٢٠٢٠/٢٠١٩

هذه الكفايات أساسية لكل مترقّع إلى الصفّ التاسع، لذا من الضروريّ مراجعتها قبل البدء بالإجابة عن أسئلة النصوص

الكفايات

في النوع و النمط

❖ النوع الأدبيّ يحدّد هويّة النّصّ، فنسأل عنه ب : ما هو هذا النّصّ ؟

أمّا الأنواع فكثيرة و أبرزها :

- الفنّ القصصيّ و أنواعه : القصة، الأقصوصة، الرواية، الحكاية الأسطوريّة، الحكاية الخرافيّة،

الحكاية الغرائبيّة، الحكاية الواقعية، الحكاية الشعبيّة، السيرة، أدب الرحلة.

- أدب التّرسل (رسالة إخوانيّة / طلبيّة) .

- الخطبة .

- المقالة (أدبيّة ذاتيّة / علميّة موضوعيّة) .

- القصة: تُعدّ القصة فرعاً من فروع الأدب تأتي على شكل نثر، أو شعر، يُعبّر عنها بأسلوب

السرد، أو الحكاية، حيث يمكن أن تحتوي على أحداث وهمية، أو حقيقية تحمل هدفاً، أو مصلحة

معينة، وتكون غايتها الترفيه عن القارئ، أو السامع، أو تقديم الإرشاد، والنصح، والموعظة.

- أدب السيرة: فنّ أدبيّ يتناول حياة إنسان ما أو مرحلة معيّنة من حياته، ويوثّقها بالتواريخ

والأحداث، ويتداخل فيها النمطان السرديّ والوصفيّ، ولها نوعان: السيرة الذاتية (ضمائر المتكلّم)

والسيرة الغيريّة (ضمائر الغائب).

- أدب الرحلة: فنّ أدبيّ يتناول بالسرد أحداث رحلة ما، وبالوصف مشاهدات الشخصيات أو الراوي

خلال الرحلة، باستخدام النمطين السرديّ والوصفيّ.

- الحكاية الخرافية أو المثل الخرافي: فن أدبي سرديّ ابطاله من الحيوانات أو النباتات أو الأشياء الناطقة، وتكون رموزاً لشخصيات في المجتمع الإنساني، كما تهدف إلى الإصلاح الاجتماعي عبر الحكم التي تتوخى إيصالها عبر الأحداث.

❖ النّص من حيث الأسلوب نوعان :

- تواصلية إبلاغيّ يهدف إلى إيصال المعلومة بقالب لغويّ سهل وواضح ، بعيداً من الزّخرفة اللّغويّة .

- أدبيّ بلاغيّ يعتمد فيه صاحبه ، إلى جانب إيصال المعنى ، على التّتميق و الزّخرفة ، بحيث تكون لغته لغةً أدبيّةً بليغةً تفوق لغة النّصّ التّواصلية صعبّة .

❖ النّمط أسلوب كتابيّ يحدّد بنية النّصّ الهندسيّة، فنسأل عنه : بأيّ بنية كُتِبَ النّصّ ؟ وما

هي مؤشّرات بنيته المُعتمدة ؟

- الأنماط خمسة :

أ- النّمط الخبريّ التّفسيريّ

تحديده: طريقة في التّعبير تتناول بالشرح بحثاً في موضوع ما بهدف التّفسير و التّوضيح و الإبلاغ .

وظائفه: الوظيفة الإفهاميّة والإخباريّة إذ يتركز الكلام على المرسل إليه ، و الوظيفة المرجعيّة إذ

يتركز الكلام على الموضوع.

مؤشّراته :

١- استخدام أدوات الرّبط الدّالة على :

أ- الأسباب: لام التّعليل ، لأنّ ، لكي، بما أنّ ، سببه...

ب- التّناج : لذلك ، من هنا ، هكذا ، لذا ، إذا ...

ج- التّعارض : لكن ، إلّا أنّ، غير أنّ ، بل ، خلافاً لذلك...

٢- استخدام أفعال المضارعة الدّالة على الحقائق.

٣- استخدام الجمل الخبرية وغياب الأسلوب الإنشائي.

٤- تنظيم المعلومات في مقاطع منسقة، أو معنونة، أو في فقرات مرقمة...

٥- استخدام حقل معجمي خاص بالموضوع .

٦- ندرة الصور البيانية واستعمالها لوظيفة توضيحية .

٧- التزام الكاتب الموضوعية والحياد التام .

ملاحظة : الموضوعية عكس الذاتية وهي، أي الموضوعية، التزام الكاتب الحقائق وإيراد المعلومات بعيداً من ميوله الخاصة .

ب- النمط البرهاني :

(ملاحظة: هذا النمط ليس من مسؤوليتكم ولكن وضعته من أجل الاحتفاظ بالمعلومات للعام المقبل)

تحديده :

هو طريقة تعبير تقوم على الدفاع عن رأي، هدفها الإقناع بالحجج و بالبراهين .

وظيفة الكلام فيه :الإقناعية الإفهامية إذ يتركز الكلام على المرسل إليه، والتعبيرية الانفعالية إذ يتركز الكلام على ذات المرسل.

مؤشرات :

١- وجود إشكالية. (الإشكالية هي سؤال لا إجابة نهائية له بعد/سؤال له أكثر من إجابة واحدة)

٢- حضور المرسل عبر ضمائر المتكلم .

٣- استخدام الأسلوب الإنشائي الى جانب الأسلوب الخبري .

٤- المؤشرات الدالة إلى النتيجة والسبب والتعارض .

٥- الأدوات الدالة إلى المقارنة : أسوة بـ، على مثال، على غرار، كمثل ...

٦- استخدام المضارع الدال على اللازمية إحياءً بالواقعية .

٧- تضمينات تحمل الأحكام القيميّة (بدون شكّ، بالتأكيد، حكمًا...) .

٨- أساليب المبالغة والسخرية والتوازن والتكرار الاستهلاكي .

بناؤه : (للمطالعة)

١- عرض إشكالية الموضوع (الطريجة و ما يدعمها) .

٢- الصياغة النقدية (دحض طريجة الآخر) .

٣- الصياغة الجدلية (فريضة و حججها + نقيض الفرضية و براهينها + خلاصة استنتاجية) .

٤- الاستقراء (نزوع من الخاصّ الى العامّ : هذا النهر مياهه حلوة وهذا و ذلك...إذا مياه الأنهر حلوة)

٥- الاستنباط (نزوع من العامّ إلى الخاصّ : مياه الأنهر حلوة ما يعني أنّ مياه العاصي والليطاني والفرات والتيل حلوة) .

٦- برهان الشبه (الأضرار المسوسة في الفم كالفساد في المجتمع) .

٧- القياس (كلّ إنسان زائل وبما أنّ يوسف إنسان، فهو زائل) .

ج- النمط الوصفيّ

تحديده : هو استحضار شيء، أو مكان، أو حيوان، أو إنسان عبر التصوير اللغويّ أو الرّسم بالكلمات . أمّا ركناه الأساسيان فهما الواصف و الموصوف .

وظيفة الكلام فيه : الشاعرية الجمالية إذ يتركز الكلام على جمالية اللّغة والإخبارية إذ يتركز الكلام على إيصال الصورة .

أنواعه :إستنادًا الى الواصف :

١- وصف موضوعي أو نقلي أو تقريري (حيث يُبقي الواصف مشاعره على الحياد / كالصّورة الفوتوغرافيّة)

٢- ذاتي أو وجداني أو تأملي أو فنيّ (حيث يُشرك الوصّاف مشاعره / كلوحة الرّسام)

إستنادًا الى الموصوف :

١- خارجي (تصوير الموصوف من الخارج كما تلتقطه الحواسّ)

٢- داخلي (تصوير الموصوف من الدّاخل : أخلاقه، تصرّفاته ، سلوكه ...)

مؤشّراته :

١- كثرة النّعوت والأخبار والصفّات والأحوال.

٢- كثرة الجمل الاسميّة للدّلالة على سكونيّة الموصوف / الموصوف الثّابت.

٣- إستعمال الفعل المضارع في الوصف المتحرّك إحياءً للموصوف .

٤- إنتشار أسماء الذات في الوصف الموضوعي (الأسماء الدّالة على كلّ ما هو ملموس) .

٥- إنتشار أسماء المعنى والصّور البيانيّة في الوصف الدّاتي (الأسماء الدّالة على كلّ ما هو محسوس غير ملموس) .

٦- إنتشار روابط المكان والزّمان (ظروف المكان و الزّمان) .

٧- إنتشار حقول معجميّة خاصّة بالحواسّ .

د- النّمط السّردّي :

تحديده :

هو نمط الفن القصصي وإن توزّع على أنماط أخرى، إذ نجده في المقالات والرسائل ... وهو يعنى بسرد الأحداث.

وظيفة الكلام فيه : الإخبارية إذ يتركز الكلام على إيصال المعلومة .

مؤشراته :

١- الإطار المكاني والزمني .

٢- غلبة أفعال الماضي .

٣- سيطرة الجمل الخبرية .

٤- كثرة الجمل الفعلية .

٥- وجود شخصيات : أبطال (شخصيات محورية) - رئيسة (لها تأثير مباشر في الأحداث / مساعدة أو معاكسة) - ثانوية (لا تؤثر مباشرة في الأحداث) .

٦- وجود راوٍ : راوٍ داخلي يشارك في الأحداث كشخصية / راوٍ خارجي يراقب الأحداث / راوٍ + شخصية + ضمير متكلم = سيرة ذاتية .

٧- وجود حبكة القصة : (الترسيم السردية)

- الوضع الأول .
- العنصر المبدل الطارئ .
- التفاعلات و ردات الفعل وصولاً إلى التأزم .
- الأحداث المؤدية إلى الحلّ و الحلّ .
- الوضع الأخير/ النهائي .

الزّمان في الفنّ القصصي :

١- الصّاعد : و فيه تتسلسل الأحداث بدءاً من الوضع الأولي وصولاً إلى الوضع النهائي .

٢- الهابط : يبدأ السرد معه انطلاقاً من الوضع النهائي هبوطاً إلى الوضع الأول .

٣- المتقطع : زمن لا ضابط له ولا يتقيد بتسلسل معين .

٤- الاسترجاع : العودة بالزمن إلى أحداث سابقة / تذكر الأحداث .

٥- الاستباق : توقع أحداث لاحقة .

٦- الحذف الزمني : تغييب مرحلة زمنية لعدم وقوع حدث فيها يؤثر في السرد .

٧- الوقفة الزمنية : وتكون لصالح الوصف أو الخطاب .

وظائف الخطاب في القصة :

١- الكشف عن نفسيات الشخصيات .

٢- الإيهام بالواقعية .

وظائف الوصف في القصة :

١- تحديد الإطارين المكاني والزمني .

٢- الكشف عن شكل الشخصيات وطباعها .

٣- الإيهام بالواقعية .

ه- النمط الإيعازي :

تحديده :

يُعنى بإعطاء إرشادات و توجيهات أو بإصدار أوامر أو بالنهي عن فعل ما...

وظيفة الكلام فيه : الإفهامية والتبهيية إذ يتركز الكلام على المرسل إليه .

مؤشراته :

- ١- غلبة الجمل الطلبيّة .
- ٢- إنتشار الجمل الإنشائيّة .
- ٣- إنتشار ضمائر المتكلّم و المخاطب .
- ٤- إستعمال عبارات الوجوب و الاقتضاء : (ينبغي ، يجب أن، عليه أن ، من الملزم ...)
- ٥- إستعمال المضارع المجهول في إعطاء التّوجيهات .

المقالة

- ١- تعريفها : هي بحث موجزّ وقصير في موضوع أو في جزء منه، تعكس أسلوب الكاتب، ويُحافظ فيها على الأقسام الثلاثة الكبرى: المقدّمة وجسم المقالة والخاتمة.
- ٢- نوعاها:
 - النوع الأوّل: المقالة العلميّة الإبلاغيّة التي تهدف إلى نقل المعلومات والشرح والتفسير. (التركيز يكون على المضمون)
أمّا مؤشّراتها فهي:
 - أ- لغة بسيطة سهلة بعيدة من التعقيد
 - ب- إلتزام الكاتب الحياد والموضوعيّة
 - ج- إستعمال النمط التفسيريّ الإخباريّ
 - د- تجنّب إستعمال الصور البيانيّة
 - النوع الثاني: المقالة الأدبيّة البلاغيّة: (التركيز يكون على الشكل)
- أمّا مؤشّراتها فهي:
 - أ- لغة جماليّة فنيّة تميل إلى الصعوبة
 - ب- وجود الكاتب عبر رأيه الشخصيّ وضمير المتكلّم

ج- إستعمال كافة الأنماط بخاصة البرهاني، وباستثناء النمط التفسيري.

د- إستخدام الصور البيانية.

ملاحظة

- ١- تُنسب المقالة إلى موضوعها : إقتصادية، إجتماعية، بيئية، سياسية...
- ٢- تكون المقالة صحافية عندما يكون مصدرها صحيفة أو جريدة أو مجلة.

بنية المقالة

- بنية المقالة العلمية الموضوعية التفسيرية :
 - المقدمة :
 - تمهيد الموضوع : انتقال من العام إلى الخاص .
 - عرض الموضوع استفهاماً . (طرح الأسئلة التي سيتوسع بها الكاتب في جسم المقالة)
 - جسم المقالة :
 - الإجابة عن أسئلة المقدمة المطروحة والدخول في تفاصيل الأفكار بتسلسل سليم .
 - التقيّد بمعلومات حقيقية موضوعية .
 - إضافة معلومات ملائمة للموضوع المطروح .
 - الخاتمة :
 - استنتاج و خلاصة عامة .
 - طرح اشكالية تفتح الموضوع المعالج على أفق جديد . (طرح سؤال عن الكلمة الموضوع لم يعالج في جسم المقالة)
- ❖ ملاحظة : الحفاظ على الحياد التام .

● بنية المقالة البرهانية :

- المقدّمة :
- تمهيد الموضوع : انتقال من العامّ إلى الخاصّ .
- عرض الموضوع استفهامًا . (طرح الأسئلة التي سيتوسّع بها الكاتب في جسم المقالة)
- جسم المقالة :
- عرض الرّأي أي الفرضيّة والتوسّع في الدفاع عنها بهدف الإقناع .
- الدّفاع عن الرّأي بالبراهين لإثباته .
- الخاتمة :
- تأكيد الفرضيّة استنتاجًا .
- طرح إشكاليّة جديدة من وحي الإشكاليّة المعالجة يفتح الموضوع على أفق جديد .
- ❖ ملاحظة : على كاتب المقالة البرهانيّة أن يتسم أسلوبه بالذاتيّة .

الكتابة القصصيّة السردية

- ١- قراءة الموضوع المطروح قراءة معمّقة .
 - ٢- تأطير الحكاية (مكان ، زمان ، شخصيّات) .
 - ٣- ملاحظة عناصر الحكاية .
 - ٤- ملاحظة تداخل الأنماط : إدراج ٣٠٪ من الوصف من أصل النّص القصصيّ (المكان ، الشخصيّات ، الأحداث ...) / توظيف الحوار حيث يجب لخدمة السرد .
 - ٥- الحفاظ على تسلسل منطقيّ للأحداث صعودًا أو هبوطًا .
 - ٦- المحافظة على شروط الأداء و الترتيب .
- تصميم مقترح :
 - المقدّمة :
 - الوضع الأوّل (مكان، زمان، شخصيّات، الحال الأولى للشخصيّات)
 - ❖ ملاحظة : تركيز على وصف الأمكنة و بعض ملامح الشخصيّات الدّاخلية والخارجية
 - صلب الموضوع :

- العنصر الطارئ
- التفاعلات و ردّات الفعل وصولاً إلى التآزم
- الأحداث المؤدّية إلى الحلّ و الحلّ
- ❖ ملاحظة : توظيف الوصف في خدمة السرد في عمليّة تصاعد الأحداث ، كذلك توظيف الحوار في حال كان ذلك مطلوباً .
- الخاتمة :
- الوضع النهائي
- ❖ ملاحظة : التّركيز على وصف الحال التي آلت إليها الشّخصيات

الجملة الخبرية و الجملة الإنشائية

أ. الجملة الخبرية : هي ما صحّ أن ينسب الي قائلها الصدق أو الكذب سواء طابق الكلام الواقع أم لم يطابقه

مثاله : ذهب التلميذ الى المدرسة (في هذه الجملة يصحّ تصديق قائلها أو تكذيبه)

• فائدة الخبر :

- إفادة المخاطب حكماً يجهله : مثاله : زارني مدير المدرسة (لمخاطب يجهل أمر الزيارة)
- لازم الفائدة : أي إعلام المخاطب أنّ المتكلّم عالم بما يعلمه المخاطب قبله : مثاله : زارك مدير المدرسة .

ب. الجملة الإنشائية : هي الجملة التي لا يصحّ القول عن قائلها إنّه صادق أو كاذب .

مثاله : اذهب أيّها التلميذ الى المدرسة (في هذه الجملة الطلبيّة لا مجال للكلام على صدق

أو كذب

(لدى قائلها)

ب-١: الجملة الإنشائية نوعان :

- طلبية : وهي ما استدعى بها المتكلم حصول الشيء ، و أدواتها :
 - الأمر : مثاله : قم وامش
 - النهي : مثاله : لا تقل إلا الحق
 - الاستفهام : مثاله : ما المال الذي معك ؟
 - التمني : مثاله : ليتني أستطيع إيقاف النزاع بين اللبنانيين .
 - النداء : مثاله : يا أيها الغائب عد .
 - الترجي : مثاله : لعلك تزورني غداً .

- غير الطلبية : وهي ما لم يُستدعَ بها المطلوب . وتكون أكثر ما تكون في :
 - التّعجب : مثاله : ما أبهى هذه العروس !
 - القسم : مثاله : والله إنك لبطل .
 - "كم" الخبرية : مثاله : كم في الكتب من فوائد .
 - أفعال المدح والذم : نعم الصداقة ، بئس الكذب .

البيان والبديع (الصور البيانية والمحسنات البديعية)

الصور البيانية:

أ- التشبيه:

- تعريفه: يقوم على اشتراك طرفين في صفة واحدة.
- أركانه أربعة: المشبّه والمشبّه به وأداة التشبيه (رابط لغوي) ووجه الشبه (رابط معنوي).
- أنواعه:

١- التشبيه التام أو المرسل هو التشبيه الحاضر بأركانه الأربعة، نحو:

الوطنُ ليس كالفندقِ نغادره حين يتوقّف عن خدمتنا

- المشبّه: الوطن
- المشبّه به: الفندق

- أداة التشبيه: الكاف
- وجه الشبه: تقديم الخدمات

٢- التشبيه المؤكّد (أداة التشبيه محذوفة)، نحو:

الوطنُ ليس فندقًا نغادره حين يتوقّف عن خدمتنا

- المشبّه: الوطن
- المشبّه به: الفندق
- أداة التشبيه: محذوفة
- وجه الشبه: تقديم الخدمات

٣- التشبيه المجمل (وجه الشبه محذوف)، نحو:

الوطنُ ليس كالفندق

- المشبّه: الوطن
- المشبّه به: الفندق
- أداة التشبيه: الكاف
- وجه الشبه: محذوف

٤- التشبيه البليغ (حذف أداة التشبيه ووجه الشبه)، نحو:

الوطنُ ليس فندقًا

- المشبّه: الوطن
- المشبّه به: الفندق
- أداة التشبيه: محذوفة
- وجه الشبه: محذوف

وظيفة التشبيه:

- تجميل الأسلوب وتوضيح صورة المشبه أو حالته.

ب- الاستعارة:

- تعريفها: صورة بيانية هي في الأصل تشبيه حُذِف منه أو المشبه أو المشبه به، وكما يدلّ إسمها تقوم الاستعارة على إستعارة فعل أو صفة أو عنصر من مستعار منه، وإعطائه إلى مستعار له لا يملكه أصلاً، نحو:

- يرقص قلبي فرحاً (التشبيه أصلاً هو: يرقص قلبي كصبيّة ...)

- أركان الاستعارة:

- المستعار منه (هو المشبه به أصلاً): محذوف نستنتجه (الصبيّة)

- المستعار له (المشبه): قلبي

- المستعار (الرابط بينهما): الفرح

- نوعاها:

- المكنية (المشبه به محذوف)

- التصريحية: (المشبه محذوف)

- للاستعارة وظيفتان أساسيتان إلى جانب الارتقاء بالأسلوب إلى المستوى الفني:

١- الوظيفة التشخيصية: معاملة العاقل معاملة غير العاقل، نحو: إبتسمت أزهار الربيع

٢- الوظيفة التجسيمية: إعطاء ما لا جسم له جسم، نحو: قرع الحزن باب قلبي.

ج- الكناية:

- صورة بيانية تقوم على جملة أو عبارة تحتل معنيين أحدهما تعيني (حقيقي) وآخر تضميني (

مجازي) ويُراد منها المعنى التضميني، نحو: أبي يده ممدودة للجميع (كناية عن الاستعداد

الدائم للمساعدة)

نوعاها:

- كناية عن صفة، نحو: سلّم سلاحه (إستسلم/كناية عن الاستسلام)
 - كناية عن موصوف: السمّ الأبيض (كناية عن الموصوف الملح)
- المحسنات البديعيّة:

من المحسنات البديعيّة التي من وظائفها الأساسيّة الارتقاء بالأسلوب الكتابي إلى المستوى الفني:

١-الطباق: تعارض لفظين في المعنى، نحو: الخير / الشرّ
من وظائفه:

- إظهار التعارض
- الشمولية (دخل المهرجان الصغار والكبار)

٢-المقابلة: تعارض عبارتين (طباق مرّكب)، نحو: ظهر الخير و إختفى الشرّ

- الوظيفة الإيقاعيّة إلى جانب إظهار التعارض أو الشموليّة
- ٣-الجناس: تقارب كلمتين لفظاً واختلافهما معنًى، نحو: مال (إنحى)/ مال (نقود)
- الوظيفة إيقاعيّة

٤-التكرار اللفظي، نحو: دخل الثائر الثائر

- الوظيفة إيقاعيّة وتأكيد المعنى
- التكرار المعنويّ، نحو: غادرت البلاد، سافرت
- الوظيفة: تأكيد المعنى

٥-السجع: توافق مقاطع صوتيّة في نهاية الجمل، نحو: نريد وطنًا نشعر فيه بالأمان،

وطنًا لا كالأوطان، يحفظ قيمة الإنسان ...

- الوظيفة إيقاعيّة

٦-التوازن والتوازي: تكرار نسق جملي على أساس توافق أو تعارض في المعنى،

نحو: "ويل لأمة تلبس مما لاتنسج ، وتأكل مما لاتزرع ، وتشرب مما لاتعصر" ..

- الوظيفة إيقاعيّة

من أدوات الربط المنطقي في اللغة العربية

أدوات الربط	الوظيفة
<p>- واو العطف(الواو): تفيد الجمع دون الترتيب الزمني (السماء صافية والنهر رائع).</p> <p>- فاء العطف(ف): وتفيد الجمع والترتيب (دخلت المطبخ فبدأت أطبخ).</p> <p>- ثم: حرف عطف ويفيد الجمع والترتيب مع التراخي (أكملت واجباتي ثم ذهبت مع أمي إلى السوق).</p> <p>- أو: وهي تستخدم للشك (وصلت قبله أو بعده لا أنكر)، وللتخيير بين شيئين وتأتي إذا كانت صيغة الجمل فيها فعل أمر (قل خيراً أو اصمت).</p> <p>- أم: تستخدم في تحديد أحد الأمرين والجملة الأولى تبدأ بهمزة الاستفهام (أتناولت طعامك أم تركته).</p>	<p>العطف والجمع</p>
<p>أدوات التفسير وتعليل السبب</p> <p>- أي</p> <p>- الفاء</p> <p>- اللام</p> <p>- فقد</p>	<p>التفسير وتعليل السبب</p>

- بسبب

- بفضل

- نظرًا لـ

- نظرًا لأنَّ

- لأنَّ

أمثلة على ذلك:

أسهر كثيراً؛ فطريقي إلى النجاحٍ طويلٌ.

ساعدتُ كبيرَ السنِّ؛ أي أشفقتُ عليه.

الاستدراك والتعارض

- لكنَّ

- لكنَّ

- بل

- بيد أن

- إلا أن

- غير أن

- على الرغم من

أمثلة على ذلك:

- لكنَّ: ذهبْتُ باكراً **لكن** وصلت متأخراً.

- لكنَّ: رأيت المباراة **لكنَّ** المسافة بعيدة.

- رغم أنه ثري غير أنه لا يتبرع للفقراء .

- على الرّغم من شدة ألمي سأتابع دربي .

الإضافة والمصاحبة

- أيضًا .

- كذلك .

- بالإضافة إلى .

- وإلى جانب .

- وعلاوة على ذلك .

- كما أنّ .

- رغم .

الاستنتاج

- لذلك

- هكذا

- وعلى هذا .

- وعلى ذلك .

- ونتيجة لهذا .

- ونتيجة لذلك .

- نتيجة لـ .

- ولهذا .

- وبذلك .

- ومن هنا .

- ومن ثمّ .

- وبناء عليه .

- ولهذا كله .

الحمامة المطوقة

١- زعموا أن صيادا نصب شبكته، ونثر عليها الحب، وكمّن قريبا منها، فلم يلبث إلا قليلا، حتى مرّت به حمامة، اسمها المطوقة، وكانت سيّدة الحمام، ومعها حمام كثير. فعميت، هي وصاحباتها، عن الشرك، فوقعن على الحب يلتقطنه، فعلقن في الشبكة كلهن، وأقبل الصياد فرحا ومسرورا. فجعلت كل حمامة تتلجج في حبالها، وتلتمس الخلاص لنفسها.

٢- قالت المطوقة: لا تتخاذلن في المعالجة، ولا تكن نفس إحدائكن أهم إليها من نفس صاحبتها، ولكن نتعاون جميعنا، ونطير كطائر واحد، فينجو بعضنا ببعض.

٣- فجمعن أنفسهن، ووثبن وثبة واحدة، فعلقن الشبكة جميعهن بتعاونهن، وعلون بها في الجوّ، ولم يقطع الصياد رجاءه منهن، وظنّ أنهن لا يتجاوزن إلا قريبا حتى يقعن. فالتفت المطوقة، فرأت الصياد يتبعهن، فقالت للحمام: هذا الصياد جاد في طلبكن، فإن نحن أخذنا في الفضاء، لم يخف عليه أمرنا، ولم يزل يتبعنا. وإن نحن توجهنا إلى العمران، خفي عليه أمرنا وانصرف. وبمكان كذا جرد هو أخ، فلو انتهينا إليه، قطع عنا هذا الشرك. فعلقن ذلك، ويئس الصياد منهن، وانصرف. فلما انتهت الحمامة المطوقة إلى الجرد، أمرت الحمام أن يقعن، فوقعن.

٤- وكان للجرد مئة جحر، أعدّها للمخاوف. فنادته المطوقة باسمه، فأجابها الجرد من جحره: من أنت؟ قالت: أنا خليلتك المطوقة. فأقبل إليها الجرد وأخذ في قرص العقد التي فيها المطوقة. فقالت له المطوقة: ابدأ بقطع عقد سائر الحمام، وبعد ذلك، أقبل على عقدي. فأعادت عليه ذلك مرارا، وهو لا يلتفت إلى قولها. فلما أكثرت عليه القول، وكررت، قال لها: لقد كررت القول عليّ، كأنك ليس لك في نفسك حاجة، ولا لك عليها شفقة. فقالت: إني أخاف، إن أنت بدأت بقطع عقدي، أن تملّ وتكسل عن قطع ما بقي. وعرفت أنّك، إن بدأت بهنّ قبلي، وكنت أنا الأخيرة، لم ترض، أن أبقى في الشرك. قال الجرد: هذا مما يزيد الرغبة فيك، والمودة لك.

٥- ثم إنَّ الجردَ أخذَ في قرضِ الشَّبْكَةِ، حتَّى فرغَ منها. فانطلقتِ المطوَّقةُ، وحمأُها معها.

ابن المقفَّع (كليلة ودمنة)

الأسئلة:

في فهم النصِّ

١- أعطِ مترادفاتٍ للكلمات التالية:

" كَمَنَّ - أقبَلَ - تتلجَّجُ - جُر - ولم يقطع الصيَّادُ رجاءَهُ "

٢- عيِّن الراوي والشخصيَّات في هذا النصِّ.

٣- النصُّ حكاية خرافيَّة، أعطِ ثلاثة مؤشِّرات إلى ذلك.

٤- اطلع مؤشِّرات النمط السردِيّ مستندًا إلى الشواهد (المؤشِّر لا قيمة له دون شاهد)

٥- أطلع عناصر الحكمة السردِيَّة بأسلوبك.

٦- " قالتِ المطوَّقةُ "

وردت هذه الصورة البيانيَّة في المقطع الأوَّل: اذكر نوعها وأركانها، شارحًا ومحدِّدًا وظيفتها.

٧- أضبط أواخر الكلمات في المقطع الرابع من " وكان ... المطوَّقة".

٨- أدرس شخصيَّة البطلَّة بثلاثة صفات رابطًا الصفة بالسلوك.

٩- أطلع العبرة (الحكمة/الدرس) من هذه الحكاية الخرافيَّة مبديًا رأيك، بخمسة أسطر.

تصميم الإجابة:

أوَّلًا: تلخيص العبرة (سطر)

ثانيًا: شرحها (سطران)

ثالثًا: إبداء الرأي وتعليقه (ثلاثة أسطر)

في التعبير الكتابي

أكتب حكايةً خرافيةً تظهرُ فيها أهميّة التواصل الاجتماعيّ، مستخدمًا عبارات النص المذيّلة بخطّ، من ثلاثين سطرًا. (إعتمد جدول معايير التقييم)

معايير تقييم التعبير الكتابي في السرد القصصي	
أضع رمز X أمام الهدف المحقق	
أ- المقدّمه (الوضع الأوّل)	رسم الإطار المكاني والزمني باستخدام الوصف.
	رسم الشخصية الرئيسيّة باستخدام الوصف.
ب- صلب الموضوع (مراحل الحكّة السردية)	العنصر المُبدّل.
	التفاعل وردّات الفعل.
	التأزم / العقده.
	الحلّ.
	إستخدام الوصف بِخاصّة الداخليّ من أجل الكشّف عن مشاعر الشخصيات.

	إِسْتِخْدَامُ الْحَوَارِ، إِنْ كَانَ مَطْلُوبًا، لِلكَشْفِ عَمَّا تُفَكِّرُ فِيهِ الشَّخْصِيَّاتِ.	
	الْوَضْعُ النَّهَائِيُّ.	ج- الخاتمة (الوضع النهائي)
	إِسْتِخْدَامُ الْأَفْعَالِ الْمَاضِيَةِ وَالْجُمَلِ الْفِعْلِيَّةِ.	د- في اللغة
	الِإِتْبَاهُ عَلَى كِتَابَةِ الْهَمْزَةِ وَالتَّاءِ.	
	إِسْتِخْدَامُ عَلامَاتِ الْوَقْفِ الْمُنَاسِبَةِ كَالْفَوَاصِلِ وَالتَّقْطِ، وَعَلامَةِ الْإِسْتِفْهَامِ وَالتَّعْجُبِ فِي الْحَوَارِ.	
	وَضْعُ عُنْوَانٍ لِلنَّصِّ (العنوانة).	ه- في الشكل
	تَرْكُ فَرَاغٍ مُرَبَّعِينَ فِي بَدَايَةِ كُلِّ قِسْمٍ.	
	تَنْظِيمُ الْأَفْكَارِ فِي فِقْرِ.	
	تَرْكُ فَرَاغٍ سَطْرَيْنِ بَيْنَ الْمُقَدِّمَةِ، وَصُلْبِ الْمَوْضُوعِ، وَالْخَاتِمَةِ	

التنمر

١- التنمر المدرسي، التسلط، الاستقواء أسماء مختلفة لظاهرة سلبية، نشأ مفهومها الحديث، في الغرب، وبدأت تغزو مدارسنا بفعل تأثيرات العولمة، ووسائل الإعلام، ووسائل التواصل الاجتماعي. ويكفي الاطلاع على الإحصاءات العلمية الخاصة بهذه الظاهرة للوقوف على خطورتها. فما هو التنمر؟ وما هي أبرز تأثيراته السلبية؟ وكيف يمكن الحد منه؟

٢- عرف "دان ألويس"، الباحث التروحي، التنمر المدرسي بأنه أفعال سلبية متعمدة، يقوم بها تلميذ أو أكثر، تهدف إلى إلحاق الأذى النفسي أو الجسدي بتلميذ آخر بصورة متكررة. وقد يكون ذلك بالكلمات، كالتهديد والشتم والإغاظ، أو بالاحتكاك الجسدي؛ كالضرب والدفع والركل، أو ربما كان على صعيد العلاقات بين المراهقين؛ من خلال: عزل الشخص عن المجموعة، ورفض الاستجابة لرغبته وتجاهله، ونشر الأكاذيب والإشاعات المسيئة إليه، وبناء جدران عالية بينه وبين زملائه، وما إلى ذلك.

٣- ما أسوأ التنمر! فآثاره سيئة وعديدة، فالشخص المتنمر عليه، قد يلجأ إلى العنف رغبة في الانتقام، وتتحول شخصيته من شخصية ودودة طيبة إلى شخصية عدوانية، وفي هذه الحال، قد يصبح هو نفسه من المتنمرين.

ولا يخفى ما يعانيه هؤلاء من مشاكل نفسية؛ كالاكتئاب والقلق والاضطراب، والعصبية الحادة، والإحساس بالوحدة، والانعزال عن المجتمع، وقد يُصابون باضطرابات في النوم وفي فقدان الشهية.

٤- وهذه الظاهرة لا تنعكس آثارها في الضحية فحسب، بل يتعدى تأثيرها إلى المتنمر نفسه، فقد

أظهرت الدراسات أن المتميزين أنفسهم، هم أكثر عرضة للفشل في حياتهم، ولارتكاب الجرائم في سن مبكرة.

٥- يجب اتخاذ عدد من الإجراءات لمعالجة ظاهرة التمر؛ وفي قائمتها: تربية الأطفال تربية سليمة، وتعزيز ثقة المراهق بنفسه، بعيداً من العنف، وتأمين جو عائلي دافئ يجمع بين الأهل وأبنائهم، إضافة إلى سياسة حازمة تتبناها المدرسة لمعاقبة كل من يسلك هذا التصرف، ويفضل إخضاع المتميز والمتعرض للتمر كإيهما للعلاج النفسي، ومساعدتهما في تقوية ثقتيهما بنفسيهما.

٦- أيها المتميز، ينبغي عليك أخذ مسألة التمر على الآخر على محمل الجد. ابتعد عما يجردك من إنسانيتك، ولا تظلم نفسك والآخرين، ولا تتعام عن حقيقة أنك مشارك فعلي في تدمير حياة إنسان.

سواء الدويكات

- بتصرف -

الأسئلة:

في فهم النص

١- إشرح المصطلحات التالية:

" التمر - ظاهرة سلبية - العولمة - هذه الظاهرة "

٢- وثق النص:

التوثيق يقوم على استخراج العنوان واسم المؤلف والمصدر

٣- أطلع الكلمة الموضوع وست مفردات تنتمي إلى حقلها المعجمي.

(الكلمة- الموضوع هي الكلمة الأكثر تواترًا في النصّ، وحولها تدور الأفكار، كما ينتشر لها حقل معجمي على مساحة النصّ.)

(يتألف الحقل المعجمي لكلمة، من الكلمة ذاتها، والضمائر العائدة إليها، ومترادفاتها ومشتقاتها، وما يدلّ عليها)

٤- عيّن نوع النصّ معللاً.

٥- أظهر الأقسام الكبرى للنصّ معنويًا. (ضع عنوانًا لكلّ قسم)

- المقدمة:

- جسم الموضوع:

- الخاتمة

٦- عيّن نمط النصّ مستندًا إلى المؤشرات والشواهد:

٧- أطلع إشكالية النصّ من المقدمة.

٨- "أيّها المتنمّر، ينبغي عليك أخذ مسألة تنمرك على الآخر على محمل الجدّ. ابتعد عما يجردك من إنسانيتك، ولا تظلم نفسك والآخرين، ولا تتعام عن حقيقة أنك مُشارك فعليّ في تدمير حياة إنسان."

إشرح ما ورد في المقطع السادس مبدئيًا رأيك بستّة أسطر.

أولًا: شرح الفكرة (سطران)

ثانيًا: إبداء الرأي (ثلاثة أسطر)

ثالثًا: خلاصة

٩- أعرب ما دونه خطّ في النصّ إعراب كلمات:

١٠- " بناء جدرانٍ عاليةٍ بيئهً وبينَ زملائه."

إشرح المعنى التضميني لهذه الكناية (الكناية صورة بيانية يُراد منها المعنى المجازي)

أمنية في تشرين

١- كان ذلك اليوم أول أيام تشرين، حين بدأت فيه الغيوم الداكنة تتوج الهضاب حول القرية، وراحت الأشجار في الكروم والبساتين تتعري من أوراقها.

تشرين... لا أذكر اسمه إلا ويستيقظ في داخلي مشهد المدرسة. وشعرت بعصاة تعض صدري، وتتغلغل في حنايا نفسي.

إن هذا الشعور يُعاودني كلما لمحت الأوراق الصفراء تترنح مغلوبة على أمرها، وتدوسها الأقدام. أهذا مصيرنا يوماً؟!

٢- أطلت الشمس، مترددة، من وراء جبل حرمون، وغصت نفسي بحزن صامت ناعم، يغلف شغفي بأن أكون تلميذة، أحمل كتبي ودفاتري وأقلامي، لأبني بها عمارة غدي.

وفجأة، تهادى صوت أمي إلى سمعي، لقد اعتدت هذا الصوت في كل لحظات عمري: أسرع يا منى، قبلي سميراً. أنسيت أنه ذاهب إلى المدرسة؟

كنت أتمنى لو أرافقه إلى المدرسة الكبيرة، حيث أغرق في بحار أحلامي، وأشبع نهماً يأكل قلبي، ومجاعة تنهش أعصابي. إلا أن أسواراً عالية متينة من تقاليد ومفاهيم كانت تحول دون ذلك.

٣- علموها بتخسروها! هذا ما كانت تردده حنة على مسمع أمي في كل صباح. وحتى "مرسال"، أحب صديقاتي إلي. فغرت فاهها حين جلست أحدثها عن طموحي:

- ولكن، ماذا يقول الناس؟ أتذهبن إلى المدينة، وتعيشين فيها وحداً مثل الشباب؟ لا شك أنك (تمزحين) يا منى... ولم أفهم كيف تجول هذه الأفكار في رأس مرسال؟ كيف أفنعوها حتى باتت ترى بأعينهم، وتنطق بألسنتهم؟

٤- إقتربت من سمير أطبع على خده قبلة الوداع، وأهمس في أذنه: ليتني معك يا أخي! وانطلقت العربية، تحمله بعيداً عنّا، وتحمل نُنقاً من ذاتي تطايرت تُرافقه على طريق أتوق إلى سلوكها.

٥- وعدت إلى الواقع، على صوت أمي: مرسال في انتظارك قرب العين. سنساعدنا اليوم في قطاف الكرم. ووصلت مرسال في تلك اللحظة: "لم أشأ أن أسبقك، يا منى، فجنبت أرافك من هنا".

ثم اقتربت تهمس في أذني: "راجي سيقطف الكرم اليوم". ابتسمت، وأنا أكتشف سرّ اندفاع "مرسال"

باكرًا إلى مساعدتنا.

٦- وفي الدار، كان والدي قد أعدَّ كلَّ شيءٍ: حَزَمَ صَحَّارَتَيْنِ من الخشبِ فوقَ ظهرِ الحمار، وهَيَّأَ لنا السَّلاسلَ، في حين تأخَّرتُ أمِّي بعضَ الوقتِ، رَينَما تنتهي من إعدادِ "الزَّوادة".

إميلي نصرالله "طيور أيلول"

- بتصرّف -

الأسئلة:

في فهم النصّ

١- عيّن المرسل والمرسل إليه مستندًا إلى الضمائر.

٢- مما تشكو وتعاني الكاتبة في هذا النصّ؟

٣- أيجوز اعتبار النصّ جزءًا من سيرة ذاتية؟ علّل إجابتك؟

٤- يهيمن النمط الوصفي الذاتي على القسم الأوّل من النصّ.

أطلع مؤشّراته مع الشواهد.

٥- أطلع من النصّ: ثلاث استعارات وقم بدراسة مفصّلة لواحدة منها.

٦- أطلع من النصّ:

أ- خطابًا مباشرًا

ب- خطابًا غير مباشر

ج- جملةً فيها أداة ربط تفيد التأكيد (إستخرج الجملة وضع دائرة حول الأداة)

د- جملةً فيها أداة ربط تفيد التعارض (إستخرج الجملة وضع دائرة حول الأداة)

٧- "علموها بتخسروها!"

وردت هذه العبارة في مطلع القسم الأوّل، إشرحها مبدئيًا رأيك بها، بخمسة أسطر.

٨- أضبط بالحركات أواخر الكلمات في المقطع التالي: "إنّ هذا الشعور يُعاوِدُنِي كلّما لمحت

الأوراق الصفراء تترنّح مغلوبة على أمرها، وتدوسها الأقدام. أهذا مصيرنا يومًا؟! أطلّت الشّمس،

متردّدة، من وراء جبل حرمون، وغصّت نفسي بحزن صامت ناعم، يغلف شغفي بأن أكون تلميذة،

أحمل كتبي ودفاتري وأقلامي، لأبني بها عمارة غدي."

في التعبير الكتابي:

صفّ وصفًا فنيًا وجدانيًا، مشهّدًا طبيعيًا في فصل الخريف مستعينًا بعباران النصّ الملوّنة بالأصفر:

أ- عنون النصّ

ب- إستعمل مؤشّرات النمط الوصفيّ الذاتي:

أكثر من استعمال نعوت، والصفات، والجمل الاسميّة، والصور البيانيّة (بخاصّة التشبيه والاستعارة)

ج- قسّم النصّ إلى ثلاثة مقاطع.

د- إستعمل علامات الوقف

هـ- إنتبه إلى قواعد اللّغة العربيّة

النص الرابع:

من عصفورة إلى صياد

أيها الصياد،

١- أكتبُ إليك هذه الرسالة، لعلها تحرك شيئاً في داخلك، أو تكون أغنية حبٍ معطرةً بنسيم الحقول وعبق الأزاهير.

أيها الصياد،

٢- لو نظرت حولك لوجدت الجمال الطبيعي يتدقُّ من كلِّ جانبٍ. ألا تسمع همسات الطبيعة

الناعمة التي تتدقُّ لتتكامل في مشهدٍ لطيفٍ مؤنسٍ؟! ألا ترى بأنني (أشارك الطبيعة بشيءٍ من

جمالها؟!) ألا ترى بأن الكون (يستفيق على ألحاني)، فيعودُ سأمُهُ أنسا و**صفاءً**؟! ألا ترى الأطفال

يستمتعون برؤيتي متقلّة هنا وهناك وهناك، فيأخذون شيئاً من طموجي و سموي؟!

٣- أدر طرْفَكَ نحو الحقولِ ترني ألون الطبيعة بنكهتي الخاصة، وأسرخ بين النسائم حاملةً أشواق

الورودِ وأغنيات السنابلِ واكتحال الأمسياتِ بعطر الشفق!

٤- خذُ الجمال الذي أرسمُهُ في الجوّ زقزقةً و طيراناً وتحليفاً فوق النسيم، ودعني أرسمُ عالمي الذي

يحيا فوق ارتعاش النسيم. دعني أسبح بحمد خالقي، وأقطف رضا السماء! دعني تسبيحةً للفجر

وأنشودةً للصباح، وابتسامةً دائمةً على ثغور الأطفال!

أيها الصياد،

٥- ألا تثيرُ رحمتك وشفقتك رؤيتي مُدماً بين يديك؟! ألا يحنُّ قلبك لصغاري الذين لا يجدون من

يُطعمهم ويُدفئ عشمهم بعدي؟!

٦- لماذا لا تعرفُ سوى لغة القتل والتخريب والفتك؟! و لماذا لا تحاولُ أن ترى الجمال في عرسِ

الطبيعة، فيكتمل مشهدُ الجمال؟!

عصفورة

داوود مهنا

" رسائل ملونة بتصرف "

الأسئلة:

في فهم النصّ:

١- عيّن المرسل والمرسل إليه وموضوع المرسلة.

٢- عيّن نوع النصّ معللاً إجابتك.

٣- أدرس كلاً من شخصيّة العصفورة، وشخصيّة الصياد بثلاث صفات، رابطاً الصفة بالسلوك.

٤- أكثرت العصفورة من استعمال الجمل الإنشائية في المقطع الثاني:

" ألا تسمع همساتِ الطّبيعةِ النَّاعمةِ التي تتدفقُ لتتكامَل في مشهدٍ لطيفٍ مؤنسٍ؟! ألا ترى بأنّني (أشاركُ الطّبيعةَ بشيءٍ من جمالِها؟!) ألا ترى بأنَّ الكونَ (يستقيقُ على الحاني)، فيعودُ سأمُهُ أنسا ووصفاءً؟!"

أ- أطلع منه ما يدلّ على الاستفهام الإنكاريّ شارحاً وظيفته (التعبير عن أي نوع من المشاعر؟)

٥- " خذُ الجمالَ الذي أرسُمُهُ في الجوّ زقزقةً و طيراناً وتحليفاً فوق النّسيم، ودعني أرسُمُ عالمي الذي يحيا فوق ارتعاشِ النّسيم. دعني أسبّحُ بحمدِ خالقي، وأقطفُ رضا السّماء! دعني تسبيحاً للفجرِ وأنشودةً للصّباح، وابتساماً دائمةً على ثغورِ الأطفال!"

أ- إشرح الأفكار الواردة في هذا المقطع معبراً عن رأيك، بستّة أسطر.

٦- أعرب، في النصّ، ما دونه خطّ إعراب كلمات وما بين قوسين إعراب جمل. (المقطع ٢)

٧- " تكونُ أغنيّةٌ حبّ معطرةٌ بنسيمِ الحقولِ وعبقِ الأزاهير. "

ما نوع الصورة البيانيّة في هذه العبارة؟ وما هي أركانها؟ إشرحها مبيّناً وظيفتها.

٨- أطلع مؤشرات النمط الإيعازي من النصّ، مع الشواهد.

٩- اختر عنواناً آخر للنصّ، معللاً اختيارك.

فُرُوضُ الْعُطْلَةِ الصَّيْفِيَّةِ



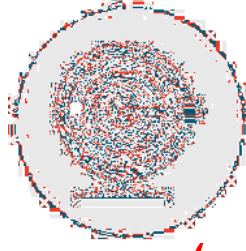
اسم التلميذ(ة): _____

الصَّفُّ: _____

ملف من إعداد: جنى مكرم بيوض.

السنة الدراسية: 2020.

الأهداف اللغوية



1. في القراءة والفهم (فهم المكتوب)



- قراءة الحروف المدروسة، مع الأصوات الطويلة والأصوات القصيرة.

- قراءة كلمات تحتوي على الحروف المدروسة.

2. في الكتابة (التعبير الكتابي)

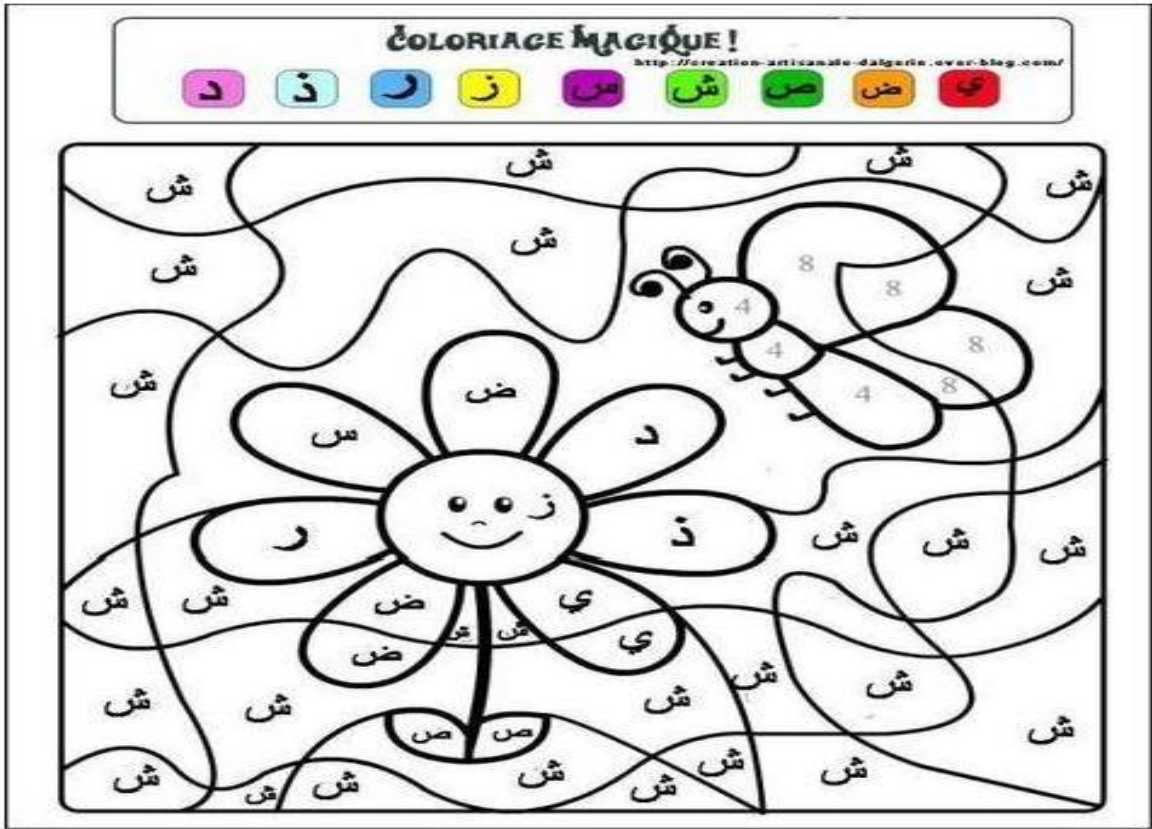


- تلوين الحروف المدروسة، مع الأصوات الطويلة والأصوات القصيرة.

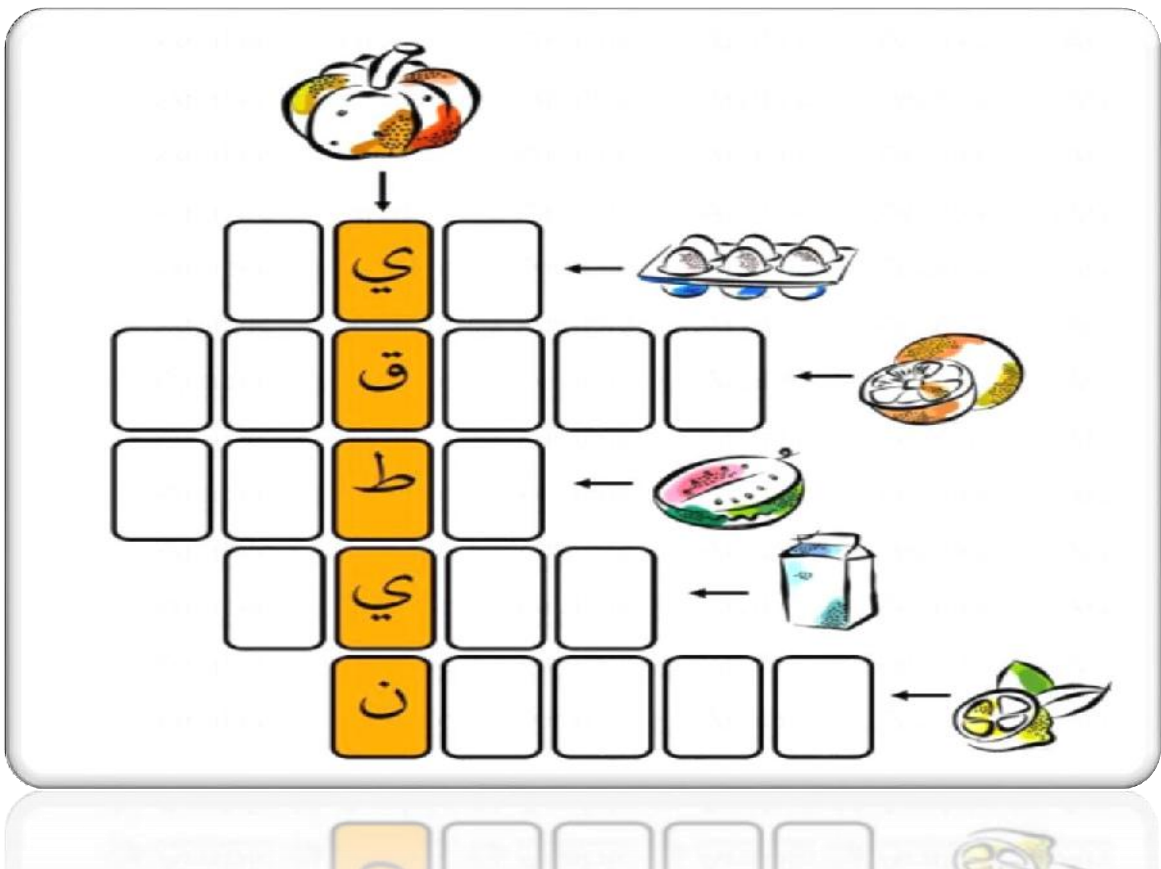
- تمييز أشكال الحروف في مختلف مواقعها في الكلمة.

- كتابة كلمات من دون قلب أمكنة الحروف و/أو إبدالها.

.1



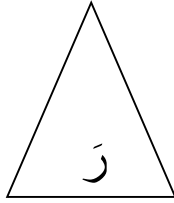
.2



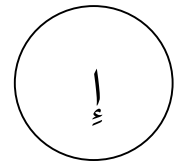


+

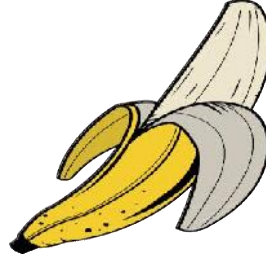
رَ



دُ



.3



إِبْرِيْق

زَهْرَة

مَوْزَة

دُبَّ



+

صَوْت قَاصِر



صَوْت طَوِيل



.4

تَو

تِ

تِي

تَا

بِ

تِ

بَو

تِي

تِ

بَا

تِ

آ



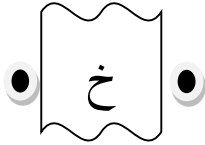
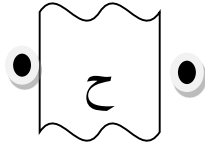
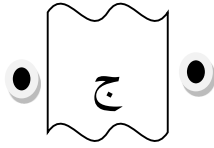
.5 +



حَلِيب



خِيَار



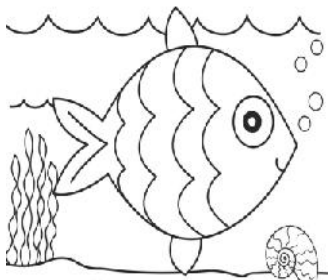
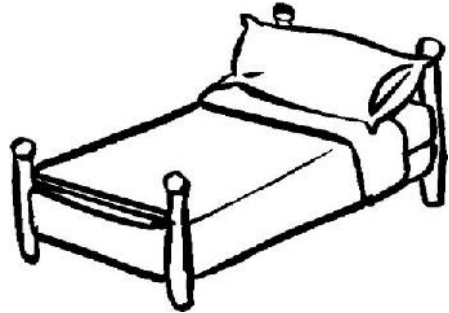
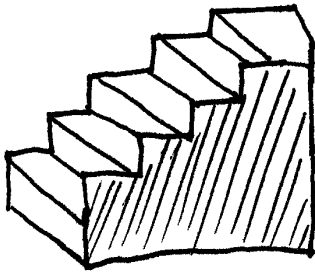
جَبَل



خَسَّ

.6

أَوَّل	وَسْط	آخِر
		س

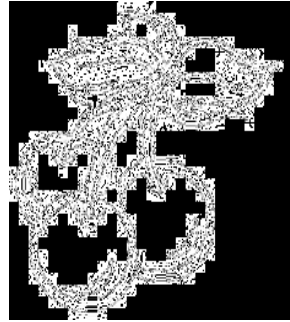
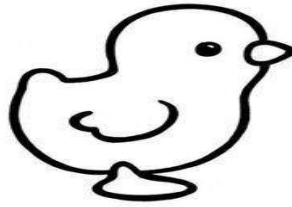
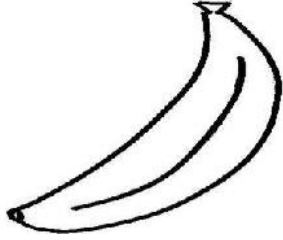
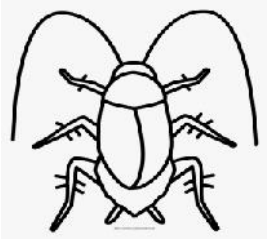


.7

أول	وسط	آخر
ض		

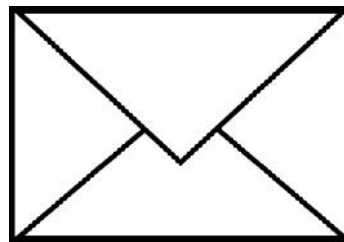


أول	وسط	آخر
ص		



الحرف الأول في الكلمة

.8



ص ط

ظ ذ

ط ت

9. ع ع غ ع ع غ ع ع غ

ع ع غ ع غ ع ع ع ع ع

ع ع ح ع غ ح ع ع غ ع ع

ع ع غ ع ع غ ع ع غ ع ع

10. ف ق ك ل ن +    

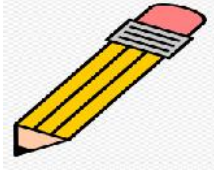
ف ق ك ل ن ف ق ك ل ن
ك ل ن ف ق ك ل ن



11. + +



قَ + مَ + رَ = _____



قَ + لَ + مَ = _____



رَ + كَ + ضَ = _____



رَ + قَ + صَ + ثَ = _____



صَ + وَ + صَ = _____



طَ + رَ + يَ + قَ = _____



12. [?] +



وَرْدَةٌ

		رَ	
--	--	----	--



هَرَّةٌ

هَ	رَ	
----	----	--



أَمِيرٌ

أَ	يَ		رَ
----	----	--	----

فُروضُ العُطلةِ الصَّيفيَّةِ



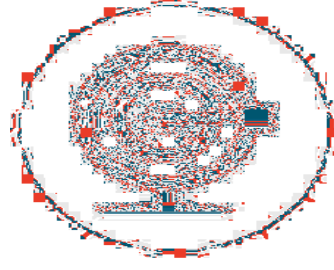
اسمُ التِّلْمِيذِ(ة): _____

الصَّفُّ: _____

مَلَفٌ مِّنْ إِعْدَادِ: جنى مكرم بيوض.

السَّنَةُ الدَّرَاسِيَّةُ: 2020.

الأهداف اللغوية



1. في القراءة والفهم (فهم المكتوب)

- قراءة نصّ مع مراعاة معايير القراءة الصحيحة.
- الإجابة عن أسئلة مباشرة وغير مباشرة متعلقة بالنصّ المقروء.
- ربط المرادفات.
- اختيار الإجابة الصحيحة من متعدّد.
- ملء المخطّطات البيانية.

2. في الكتابة (التعبير الكتابي)

- نسخ جمل وكتابتها إملاءً.
- كتابة كلمات وجمل.
- تصريف الفعل المضارع مع الضمائر كافة.
- إجراء بحث وكتابة نتائجه.



اقتراح أبي أن تقوم العائلة برحلة إلى "سد القرعون"، على أن نترك هواتفنا
 الخلوية في البيت لكي نتمكن من الجلوس معًا والتحدث. لم تعجبني الفكرة،
 غير أنني وافقت لأنني لم أمض يومًا مع والدي منذ وقت طويل. وعندما أخبرته
 أنني أخشى الصجر خلال الرحلة، اقترح أن نلهم بطائرة ورقية نصنعها بأنفسنا.
 وقد هرع لمساعدتي على البحث عن كيفية إعدادها في "يوتيوب". وبعد أن
 صنعنا طائرتنا، جعلناها تحلق في السماء، ففرحنا كثيرًا. حينها، أدركت أن
 الهاتف بما فيه من تطبيقات، لا يصنع في نفوسنا سعادة حقيقية.

د. بسام عيسى

عن قصة "شاهدته على يوتيوب" - دار نيولاين

1. أَقْرَأُ النَّصَّ وَأَنْسَخُهُ.
2. أُجِيبُ عَنِ الْأَسْئَلَةِ التَّالِيَةِ:
 - أ. أُحَدِّدُ نَوْعَ النَّصِّ.
 - ب. أُحَدِّدُ الْمَوْضُوعَ الْعَامَّ.
 - ج. فِي رَأْيِكَ، مَا هَدَفُ الْكَاتِبِ مِنْ كِتَابَةِ هَذِهِ الْقِصَّةِ؟
 - د. لِمَاذَا اقْتَرَحَ الْأَبُ أَنْ يَتْرَكَ أَفْرَادَ الْعَائِلَةِ هَوَاتِفَهُمْ فِي الْبَيْتِ؟
 - هـ. كَيْفَ تَمَكَّنَ الْوَالِدُ وَابْنُهُ مِنْ مَعْرِفَةِ كَيْفِيَّةِ صُنْعِ الطَّائِرَةِ الْوَرَقِيَّةِ؟
 - و. مَاذَا أُدْرِكَ الْكَاتِبُ فِي نِهَائَةِ الرَّحْلَةِ؟
3. أَسْتَخْرِجُ مِنَ النَّصِّ: مُرَادِفًا لِكَلِمَةِ "أَخَافُ" وَمُرَادِفًا لِكَلِمَةِ نَتَسَلَّى " وَمُرَادِفًا لِكَلِمَةِ "أَسْرَعُ".
4. أَكْتُبُ الْجُمْلَةَ مِنَ "اقْتَرَحَ" إِلَى ... "بِأَنْفُسِنَا" (إِمْلَاءً وَنَسْحًا).
5. أَسْتَخْرِجُ مِنَ النَّصِّ اسْمًا مُفْرَدًا مُؤَنَّثًا يَنْتَهِي بِتَاءٍ مَرْبُوطَةٍ، وَأَضَعُهُ فِي جُمْلَةٍ مُوسَّعَةٍ مِنْ تَأْلِيفِي.
6. أَسْتَخْرِجُ مِنَ النَّصِّ جُمْلَةً فِعْلِيَّةً مَنْفِيَّةً بِ "لَا" وَأَكْتُبُهَا.
7. أُؤَلِّفُ جُمْلَةً مَنْفِيَّةً بِ "لَا"، وَأَكْتُبُهَا.

8. أَصْرَفُ الْفِعْلِ "يَصْنَعُ" فِي جُمْلَةٍ "هُوَ يَصْنَعُ طَائِرَتَهُ الْوَرَقِيَّةَ" مَعَ الضَّمَائِرِ كَافَّةً.

هُوَ هُمَا هُمُ

هِيَ هُمَا هُنَّ

أَنْتَ أَنْتَمَا أَنْتُمْ

أَنْتِ أَنْتَمَا أَنْتِنَّ

أَنَا نَحْنُ نَحْنُ

9. أَخْتَارُ كَلِمَةً مِنَ النَّصِّ، وَأَضَعُهَا فِي جُمْلَةٍ مُوسَّعَةٍ وَمُتْرَابِطَةٍ مِنْ تَأْلِيفِي.

أَسْتَعِينُ بِأَدَاةِ الرَّبْطِ التَّالِيَةِ: بَعْدَ ذَلِكَ.

من أنا ؟



أنا أنقل كلامك كما تتطوق به، بالحرف واللفظة. أنا لست الببغاء، ولا

الجارّة الثرثارة التي يشتكي منها أهل الحيّ جميعاً.

أنا أسرع من كلّ هؤلاء، وأسرع من الأصوات، بل ومن الكلام الذي

أحمّله. بسرعة الضوء أعمل، ومن دون أن أ حذف أو أبديل عبارة واحدة تدخل

أذني. بالموجات أعيش أنا، وأنا بالموجات أشتغل ! لا. لا، أخطأت. لست

البحر لا، ولا النهر، ولست "الراديو" أو التلفاز.

سأسهّل الحلّ عليك قليلاً: من معاملة الناس لنا، نبدو أشبه باللعب؛

حمّنا خفيف، وألواننا عديدة، وأشكالنا منوعة.

وُلدت ذات يومٍ من أيام سنة 1876. والدي كان إنكليزيّاً يُدعى "الكسندير

غراهام بل"، وكان في الأصل يبحث عن طرقٍ لمخاطبة الصمّ، لكنّه، ولحسن

حظّي، اهتدى مُصادفةً إلى آلة يتخاطبُ بها من لهم آذانٌ تسمع.

أَبِي لَمْ يُسَمِّنِي "غَرَاهَامَ" عَلَى اسْمِ أَبِيهِ، لَكِنَّهُ سَجَّانِي لَدَى دَائِرَةِ

الِاخْتِرَاعَاتِ، وَدَعَانِي هَاتِفًا.

يَبْدُو أَنَّكَ عَرَفْتَ أَحْيَرًا مَنْ أَنَا.

(بِتَصَرِّفِ)

مِنْ كِتَابِ "أَزَاهِيرِ وَأَلْوَانِ"

1. أَضَعُ إِشَارَةَ X أَمَامَ الْجَوَابِ الصَّحِيحِ:

_ أَنَا أَنْقُلُ كَلَامَكَ كَمَا تَنْطِقُ بِهِ:

_____ بِالْحَرْفِ وَالصَّوْتِ

_____ بِالْحَرْفِ وَاللَّفْظَةِ

_____ بِالنَّبْرَةِ وَاللَّفْظَةِ

_ وُلِدْتُ ذَاتَ يَوْمٍ مِنْ أَيَّامِ سَنَةِ:

1676 _____

1867 _____

1876 _____

_ والدي كان:

ألمانيًا _____

إنكليزيًا _____

روسيًا _____

_ سجّلني والدي لدى دائرة الاختراعات ودعاني:

مكبرًا للصوت _____

آلة تسجيل _____

هاتفًا _____

2. ما كان السبب الحقيقي وراء أبحاث "الكسندر بل" ؟ وإلى أين أوصلته هذه

الأبحاث؟

3. أملأ الفراغ بالكلمة المناسبة:

أنا أسرع من كل هؤلاء، وأسرع من _____، بل ومن الكلام الذي

أخمله. بسرعة _____ أعمل، ومن دون أن أخدم أو أبذل _____

واحدة تدخل أذني. بالموجات أعيش. لست البحر لا، ولا النهر، ولست "الراديو"

أو التلفاز. أنا _____.

4. أَجْرِي بَحْثًا مُتَعَلِّقًا بِالْمُخْتَرِعِ " أَلِكْسَنْدَرِ بِلْ "، أَجِيبُ مِنْ خِلَالِهِ عَنِ الْأَسْئَلَةِ

التَّالِيَةِ:

- مَتَى وُلِدَ ؟ وَأَيْنَ ؟
- أَيْنَ نَشَأَ ؟
- مَاذَا دَرَسَ ؟ وَأَيْنَ ؟
- مَا هِيَ أَهْمُ إِنْجَازَاتِهِ ؟
- مَتَى تُوفِّيَ ؟ وَكَيْفَ ؟



لائحةُ تحقّق

كَلَا	نَعَم	المعايير
		1- كتبتُ الأسئلة التي أريدُ طرَحها.
		2- كتبتُ المعلومات التي جمعتها (الإجابات عن الأسئلة)، بجُمَلٍ صحيحةٍ من حيث الصياغة والمضمون.
		3- ذكرتُ مصدر المعلومات.
		4- طبقتُ القواعد الإملائية.
		5- طبقتُ القواعد اللغوية.
		6- وضعتُ علامات الوقف.
		7- كتبتُ بخطٍّ واضحٍ ومرتبٍ.
		8- رتبتُ المعلومات وصنفتُها من خلال الجداول والمخططات البيانية (لائحة، خطّ زمني، شبكة سيرة غيرية، إلخ).
		9- دعتُ المشروعَ بصورٍ عن الشخصية.
		10- قرأتُ نتائجَ بحثي لمعلمتي، وشرحتها لها بلغةٍ سليمة.

فُرُوضُ العُطَلَةِ الصَّيْفِيَّةِ



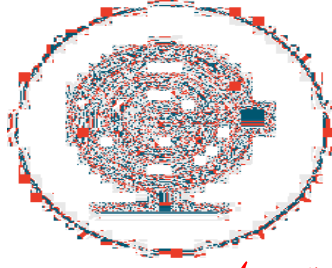
اسمُ التَّلْمِيذِ(ة): _____

الصَّفُّ: _____

مَلَفٌ مِّنْ إِعْدَادِ: جنى مكرم بيوض.

السَّنَةُ الدَّرَاسِيَّةُ: 2020.

الأهداف اللغوية



1. في القراءة والفهم (فهم المكتوب)

- قراءة نصّ مع مراعاة معايير القراءة الصحيحة.
- تحديد نوع النصّ.
- تحديد الموضوع العامّ.
- تحديد معاني العبارات / الكلمات.
- الإجابة عن أسئلة مباشرة وغير مباشرة متعلّقة بالنصّ المقروء.
- ملء المخطّطات البيانيّة.

2. في الكتابة (التعبير الكتابي)

- نسخ جملٍ وكتابتها إملاءً.
- كتابة كلماتٍ وجملٍ.
- تصريفُ الفعلِ المضارع مع الضمائر كافّة.
- إجراء بحثٍ وكتابة نتائجهِ.



ما أكثر التطبيقات التي بات من الممكن إنزالها على هاتفنا الخلوي! لقد
 شغلت وقتي كله ليلًا ونهارًا منذ بداية العطلة الصيفية. أمل كثيرًا حين لا أفتح
 (واتس أب) لأخاطب زملائي، خصوصًا أننا أنشأنا مجموعة للدراسة، نتبادل
 فيها الأحاديث والطرف. وبعد إغلاق هذا التطبيق، تسبقتني يدي إلى (إنستغرام)
 حيث أطلع على ما فيه من صور تجسد أجمل اللحظات، أو ربما أروع المشاهد
 الطبيعية. وبعد جولة شاملة فيه أنقل إلى (فايسبوك) لأشارك أصدقائي
 مناسباتهم وتعليقاتهم.

وفي يوم، اقترح أبي أن تقوم العائلة برحلة إلى "سد القرعون"، على أن
 نترك هواتفنا الخلوية في البيت لكي نتاح لنا فرصة الجلوس معًا والتحدث. في
 البداية، لم ترق لي الفكرة، فأنا غير معتاد على الإنقطاع عن هاتفي ورفقائي
 نهارًا كاملًا؛ غير أنني وافقت، لأنني لم أمض يومًا مع والدي منذ وقت طويل.

وَعِنْدَمَا أَخْبَرْتُ أَبِي أَنَّي أَخْشَى الضَّجَرَ خِلَالَ الرَّحْلَةِ، اقْتَرَحَ أَنْ نَلْهَوْ بِطَائِرَةٍ
وَرَقِيَّةٍ نَصْنَعُهَا بَأَنْفُسِنَا.

وَقَدْ هَرَعَ لِمُسَاعَدَتِي عَلَى الْبَحْثِ عَنِ كَيْفِيَّةِ إِعْدَادِهَا فِي (يُوتِيُوبِ)،
لَأَنَّي لَمْ أَكُنْ أَعْرِفُ مِنْ أَيْنَ نَحْصُلُ عَلَى هَذِهِ الطَّائِرَةِ. وَبَعْدَ أَنْ صَنَعْنَا طَائِرَتَنَا
بِالْقُرْبِ مِنْ بُحَيْرَةِ "الْقَرَعُونَ"، جَعَلْنَاهَا تُحَلِّقُ فِي السَّمَاءِ، وَكَانَ دَيْلُهَا يَتَمَائِلُ فِي
الْهَوَاءِ بِنَشْوَةٍ تَتَّبَعُ مِنْ تَرَأْفِصِهِ، فَشَعَرْنَا بِشَغَفٍ وَسُرُورٍ. لَقَدْ كَانَ حَقًّا يَوْمًا رَائِعًا،
عَرَفْتُ مِنْ خِلَالِهِ أَنَّ الْإِنْطِوَاءَ عَلَى شَاشَةٍ صَغِيرَةٍ، نَكْتُبُ عَلَيْهَا كُلَّ مَا يَقَعُ فِي
خَاطِرِنَا مِنْ تَعْلِيقاتٍ سَخِيفَةٍ، لَا يَصْنَعُ فِي نُفُوسِنَا سَعَادَةً كَبِيرَةً كَالسَّعَادَةِ الَّتِي
نَشْعُرُ بِهَا بِصُحْبَةِ عَائِلَتِنَا، وَنَحْنُ نَقُومُ بِأَعْمَالٍ نُحِبُّهَا.

د. بسام عيسى

عن قصة "شاهدته على يوتيوب" - دار نيولان

1. أَقْرَأُ النَّصَّ وَأَنْسَخُهُ.

2. أُجِيبُ عَنِ الْأَسْئَلَةِ التَّالِيَةِ:

أ. أَحَدِّدُ نَوْعَ النَّصِّ.

ب. أَحَدِّدُ الْمَوْضُوعَ الْعَامَّ.

ج. في رأيك، ما هدف الكاتب من كتابة هذه القصة؟

د. لماذا اقترح الأب أن يترك أفراد العائلة هواتفهم في البيت؟

هـ. كيف تمكن الوالد وابنه من معرفة كيفية صنع الطائرة الورقية؟

و. ماذا أدرك الكاتب في نهاية الرحلة؟

3. ما معنى الكلمات / العبارات التالية: تتاح لنا فرصة - لم ترق لي - نشوة -

شغف.

4. أكتب الفقرة من "وفي يوم" إلى "... بأنفسنا" (إملاءً ونسخاً).

5. أصرف الفعل "يصنع" في جملة "هو يصنع طائرته الورقية" مع الضمائر

كافة.

6. أملأ الفراغ بشكل الهمة المناسب:

رُفقا...ي	رُفقا...	عا...لة	سما....
هوا...	را...ع	انطوا...	طا...رة

7. أرتب الجمل بحسب تسلسلها المنطقي والزمني (من 1 إلى 4)، وأعيد

كتابتها في فقرة.

أفترَحَ أبي أن تقوم العائلة برحلة إلى "سدّ القرعون"، على أن نترك هواتفنا الخلوية في البيت.
وعندما أخبرته أنني أخشى الضجر خلال الرحلة،
لكي تتاح لنا فرصة الجلوس معاً والتحدث.
أفترَحَ أن نلهو بطائرة ورقية نصنعها بأنفسنا.

المعلمة		المتعلم (ة)			
نوعاً ما	لا	نعم	نوعاً ما	لا	نعم
					قرأت الجمل وفهمتها.
					رتبت الجمل بحسب تسلسلها المنطقي والزمني.
					تركت فراغاً في بداية الفقرة.
					نسخت الجمل بخط مرتب.
					انتبهت إلى القواعد الإملائية أثناء النسخ.
					راعيت علامات الوقف.



وُلِدَ إلياس الخوري في ولاية "ماساتشوستس" في أميركا عام 1928، مِنْ والدَيْنِ لُبْنَانِيِّينِ مُهَاجِرَيْنِ، فِي عَائِلَةٍ مُؤَلَّفَةٍ مِنْ خَمْسَةِ أَطْفَالٍ، كَانَ هُوَ أَصْغَرَهُمْ. ظَهَرَتْ عَلَى "إلياس" عِلْمَاتُ الذِّكَاةِ وَالتَّفَوُّقِ الْمُبَكِّرِ، فَعَمِلَتِ الْعَائِلَةُ وَأَرْهَقَتْ نَفْسَهَا لِإِيصَالِهِ إِلَى أَهَمِّ الْمُنَاسَاتِ الْأَكَادِمِيَّةِ "أم آي تي" حَيْثُ حَصَلَ عَلَى الدُّكْتُورَاهِ، وَهُوَ فِي الثَّانِيَةِ وَالْعِشْرِينَ مِنْ عُمُرِهِ. وَفِي الثَّامِنَةِ وَالْعِشْرِينَ أَصْبَحَ بروفسورًا فِي جَامِعَةِ "هارفرد".

دَرَسَ هَذَا النَّابِغَةُ اللُّغَاتِ وَالْآدَابَ وَالْعُلُومَ الطَّبِيعِيَّةَ وَالْكِيمِيَاءَ، فَضْلًا عَنِ الْعُلُومِ الْهَنْدَسِيَّةِ، فَسَاعَدَتْهُ ثِقَاتُهُ الْمُتَنَوِّعَةُ فِي تَقْدِيمِ أَكْثَرِ مِنْ مِئَةِ مُرَكَّبِ كِيمَاوِيٍّ أَسَاسِيٍّ، بِدِيلِ لِمَوَادِّ طَبِيعِيَّةٍ يَحْتَاجُهَا جِسْمُ الْإِنْسَانِ. وَهَكَذَا صِرْنَا تَقْرِيبًا لَا نَجِدُ

دواءً حديثاً في العالمِ إلا وتدخلُ فيه إنتاجاتُ البروفسور "خوري"، حتَّى أُطلقَ عليه
لقبُ "البطلِ الشَّعبيِّ للقرنِ العشرين". كما حصلَ عام 1990 على جائزة نوبل
للكيمياءِ تقديراً لإنجازاتهِ العلميَّةِ.

كانَ "إلياس الخوري" يُعتَبَرُ أنَّ التَّربِيَّةَ هي المفتاحُ لحلِّ مشاكلِ لبنانَ
والمنطقةِ العربيَّةِ، لذلكَ سعى إلى توظيفِ أمواله في مؤسَّساتٍ تَرْبويَّةٍ وعلميَّةٍ.

(بتصرُّف)

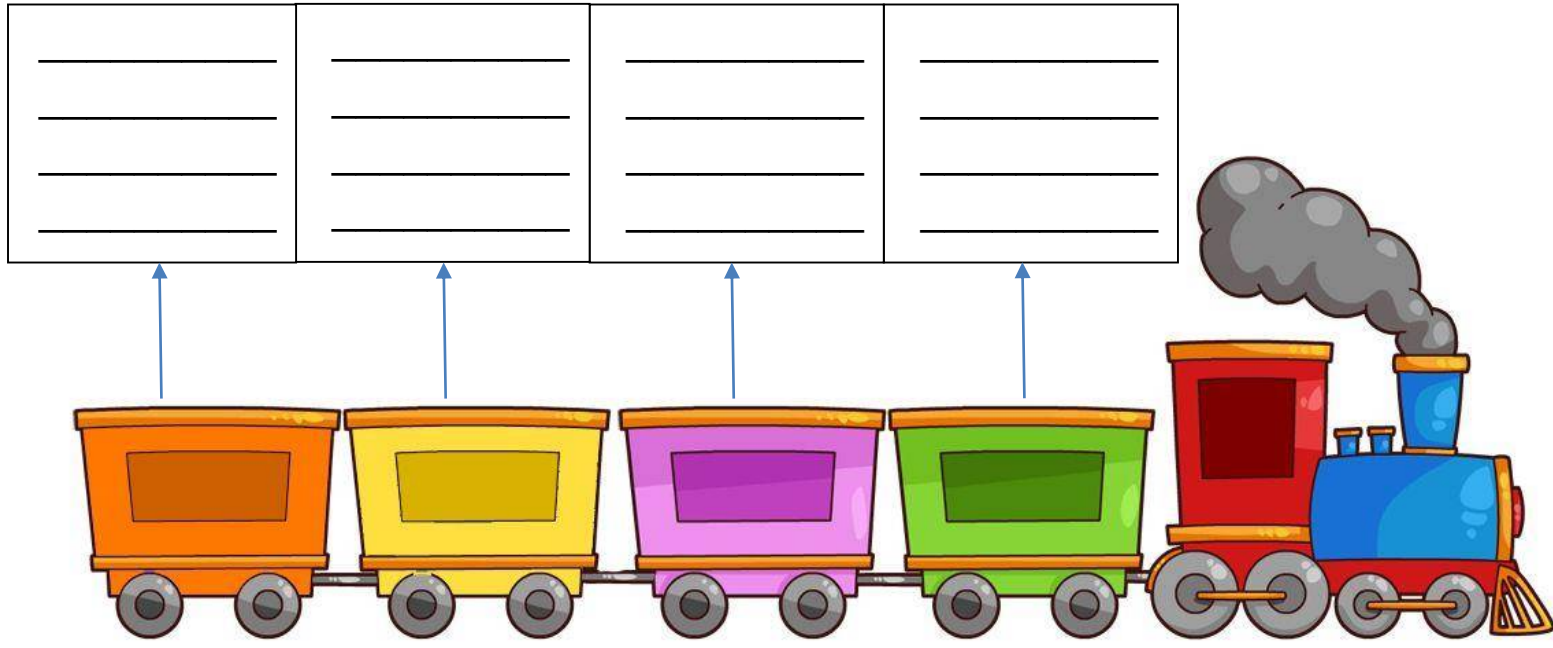
وفيق العجوز - عن مجلة "أجنحة الأرز"

1. أقرأ النَّصَّ وأنسخه.

2. أجيب عن الأسئلة التَّالِيَّة:

أ. ما هو نوع النَّصِّ؟

ب. أملأ القطارَ الزَّمَنِيَّ بما يُناسِبُ:



ج. لَمَ سَاعَدَتِ الْعَائِلَةُ "إِلْيَاسَ الْخُورِيِّ"؟ وَكَيْفَ؟

د. مَا هُوَ اللَّقَبُ الَّذِي أُطْلِقَ عَلَى الْبُرُوفْسُورِ "إِلْيَاسَ الْخُورِيِّ"؟

هـ. مَا هُوَ مِفْتَاحُ حَلِّ مَشَاكِلِ لُبْنَانَ وَالْمِنْطَقَةِ الْعَرَبِيَّةِ فِي رَأْيِ الْبُرُوفْسُورِ "إِلْيَاسَ

الْخُورِيِّ"؟ وَهَلْ تُوَافِقُهُ الرَّأْيُ؟ أَعْلَلْ جَوَابِي.

3. أُجْرِي بَحْثًا مُتَعَلِّقًا بِالْبُرُوفْسُورِ "دِيدِييِه رَاوُولِ"، الَّذِي ادَّعَى اِكْتِشَافَ دَوَاءِ

لِفَيْرُوسِ "كُورُونَا"، أُجِيبُ مِنْ خِلَالِهِ عَنِ الْأَسْئَلَةِ التَّالِيَةِ:

- مَتَى وُلِدَ؟ وَأَيْنَ؟
- أَيْنَ نَشَأَ؟
- مَاذَا دَرَسَ؟ وَأَيْنَ؟
- مَا هِيَ أَهْمُ إِنْجَازَاتِهِ؟

لائحةُ تحقّق

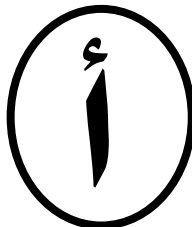
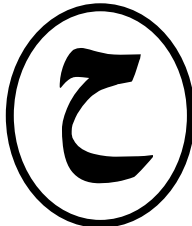
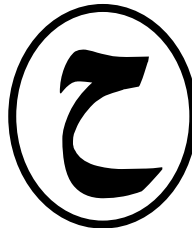
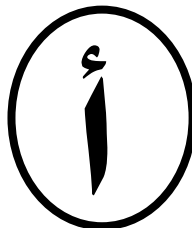
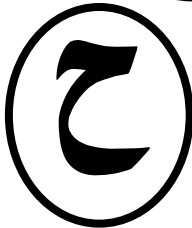
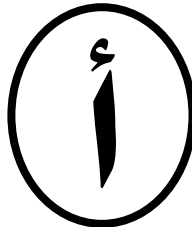
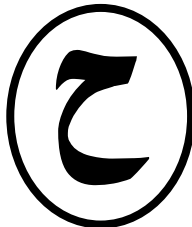
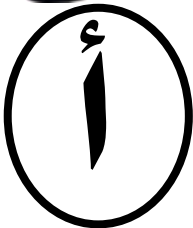
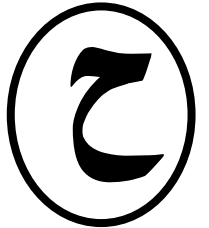
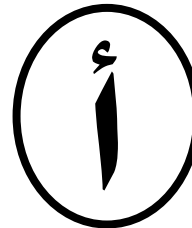
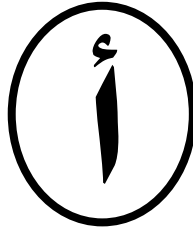
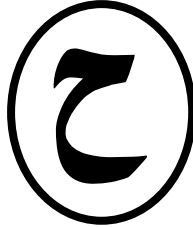
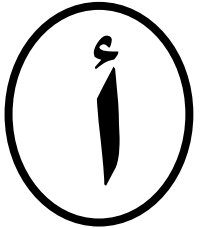
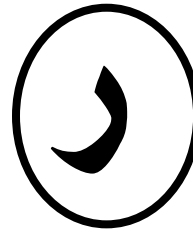
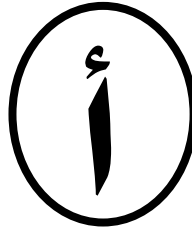
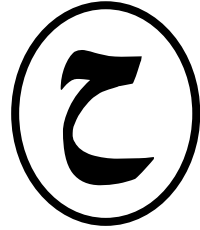
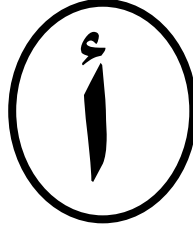
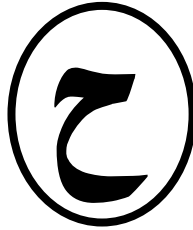
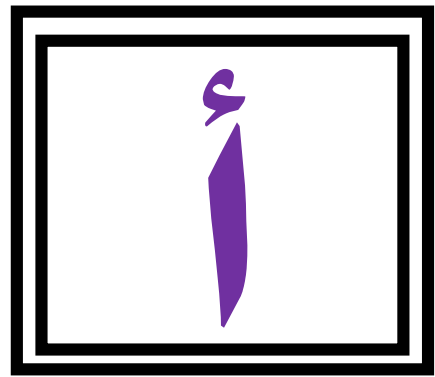
كَلَا	نعم	المعايير
		1- كتبتُ الأسئلة التي أريدُ طرَحها.
		2- كتبتُ المعلومات التي جمعتها (الإجابات عن الأسئلة)، بجُمَلٍ صحيحةٍ من حيث الصياغة والمضمون.
		3- ذكرتُ مصدر المعلومات.
		4- طبقتُ القواعد الإملائية.
		5- طبقتُ القواعد اللغوية.
		6- وضعتُ علامات الوقف.
		7- كتبتُ بخطٍّ واضحٍ ومُرتبٍ.
		8- رتبتُ المعلومات وصنفتُها من خلال الجداول والمخططات البيانية (لائحة، خطّ زمني، شبكة سيرة غيرية، إلخ).
		9- دعتُ المشروعَ بصورٍ عن الشخصية.
		10- قرأتُ نتائجَ بحثي لمعلمتي، وشرحتها لها بلغةٍ سليمةٍ.

تلوين حروف

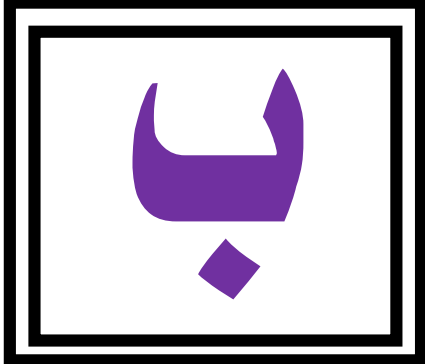
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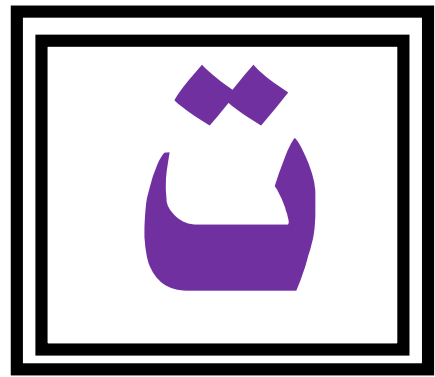
ساعد البنت في تلوين حرف **ب**



A collection of 25 circular icons containing Arabic letters for a matching activity. The letters are: 5 'ب' (Ba), 5 'ا' (Alif), 5 'ح' (Ha), 5 'ي' (Ya), and 5 'ق' (Qaf).



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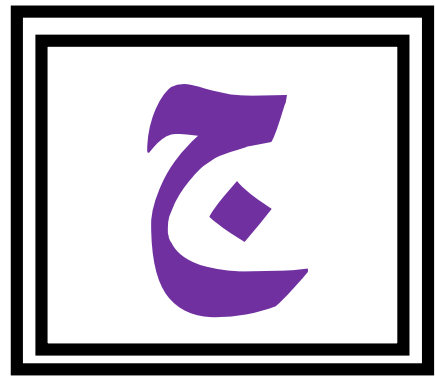
ساعد البنت في تلوين حرف ت



A collection of 20 circular icons containing the Arabic letter 'T' in various forms (T, Ta, Tah, etc.) for coloring. The letters are arranged in a grid-like pattern across the page.



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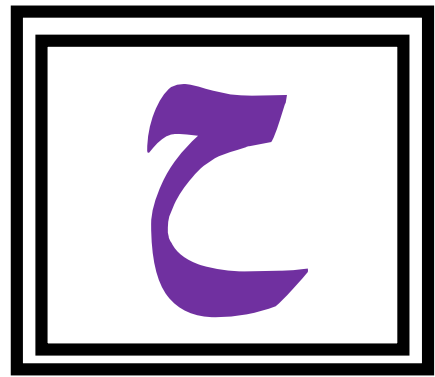
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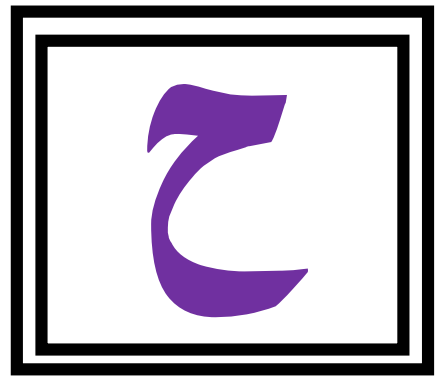


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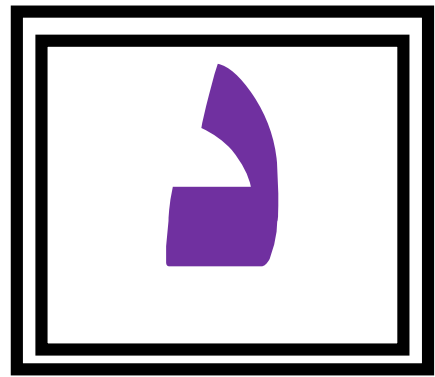
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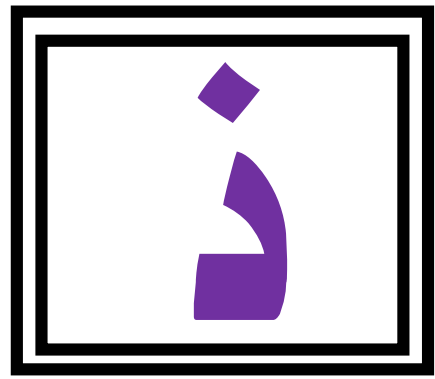
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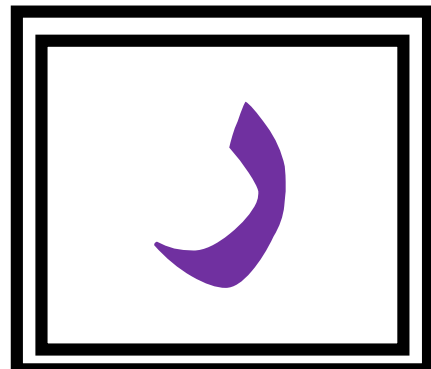
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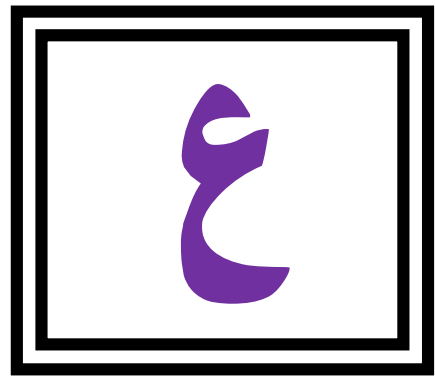
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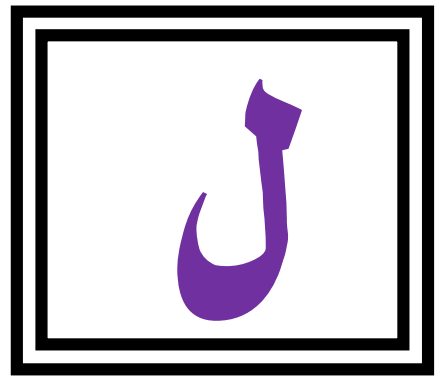
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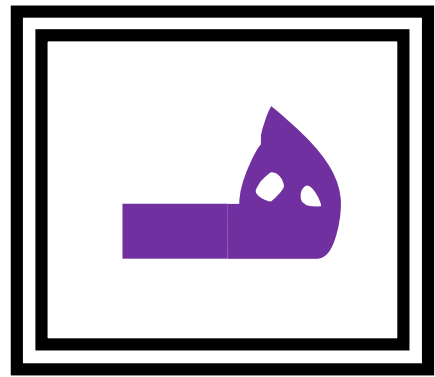
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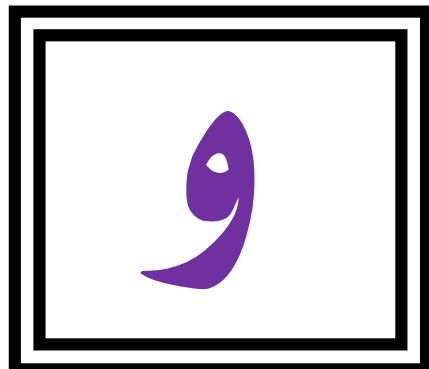
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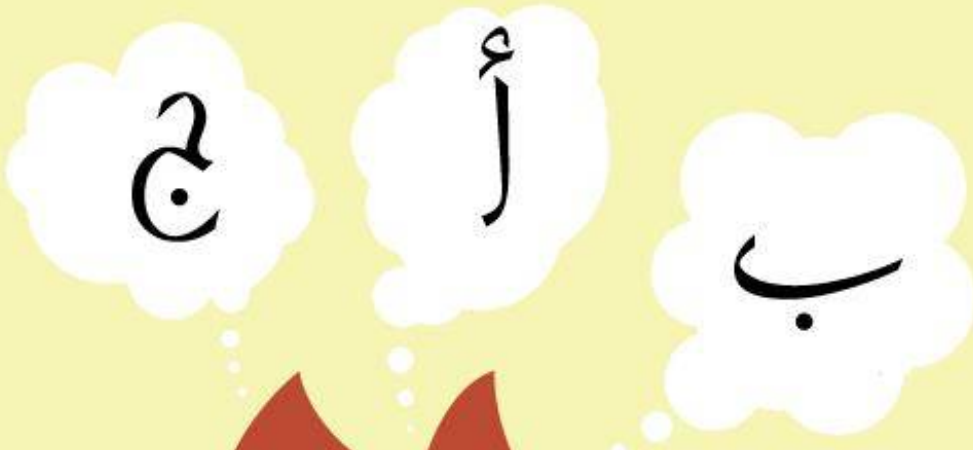


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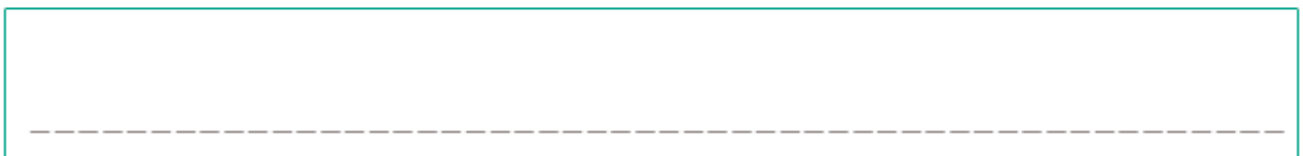




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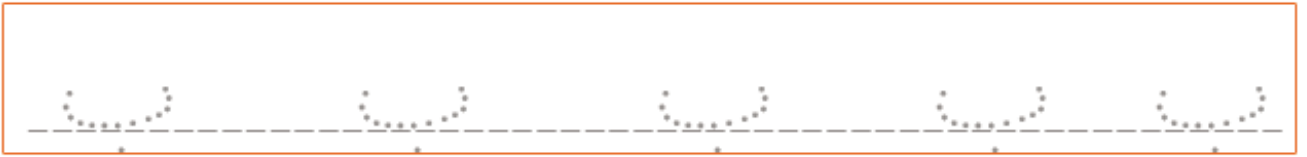




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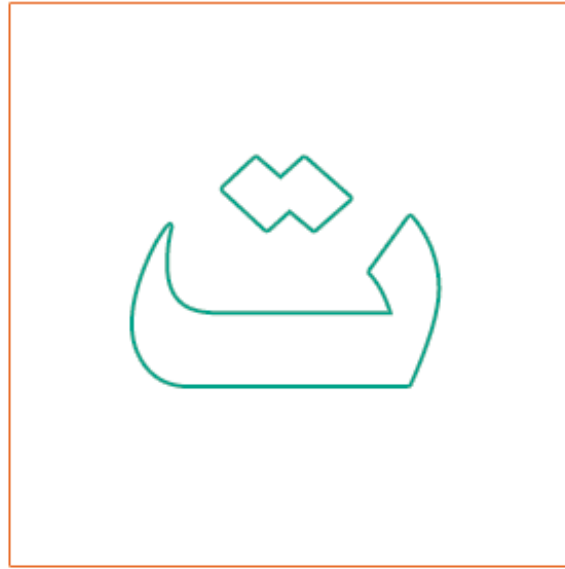


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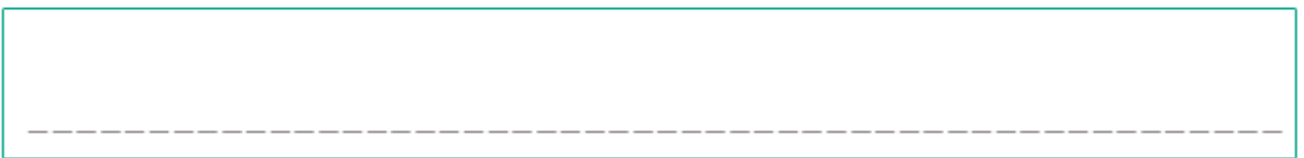




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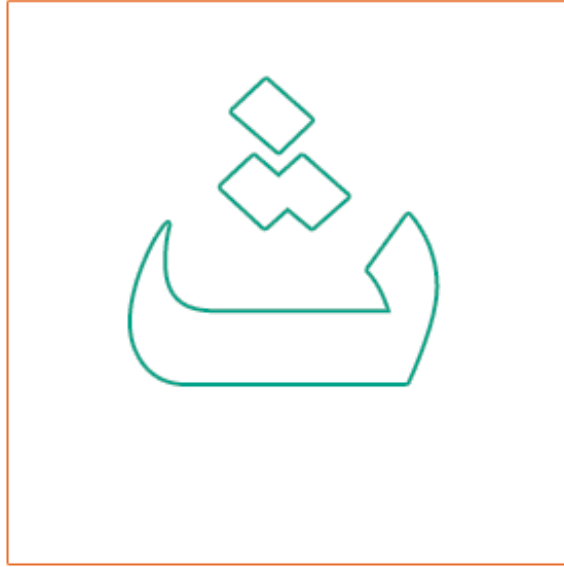


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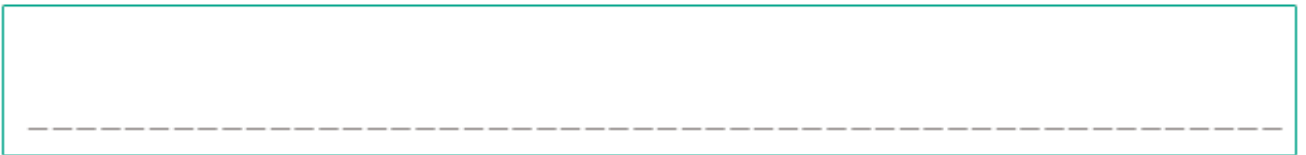




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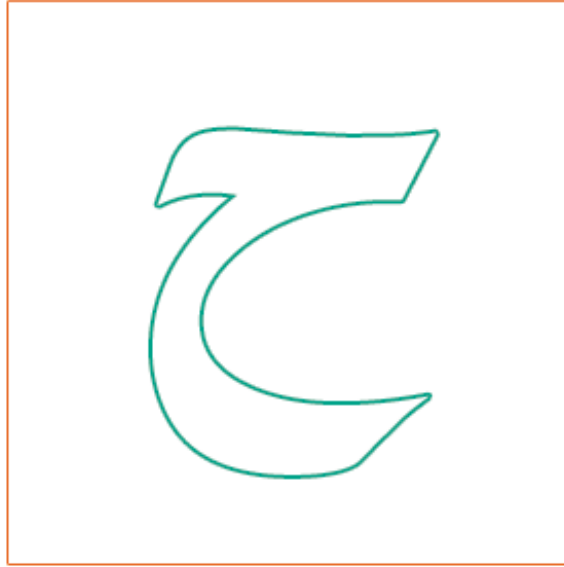
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Blank writing line for practicing the letter 'ج'.

Blank writing line for practicing the letter 'ج'.



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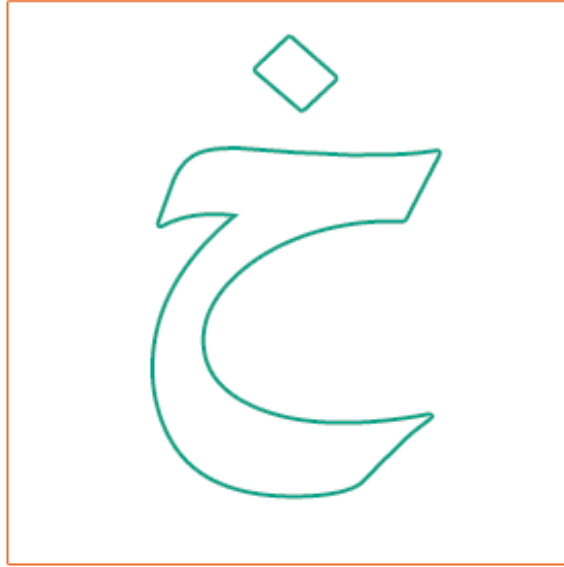


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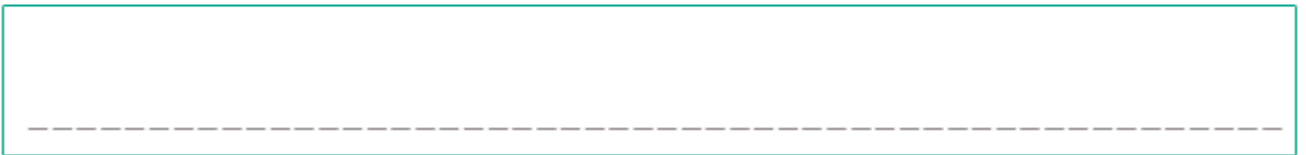
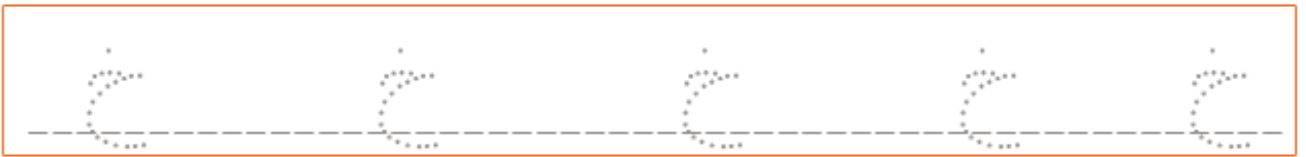




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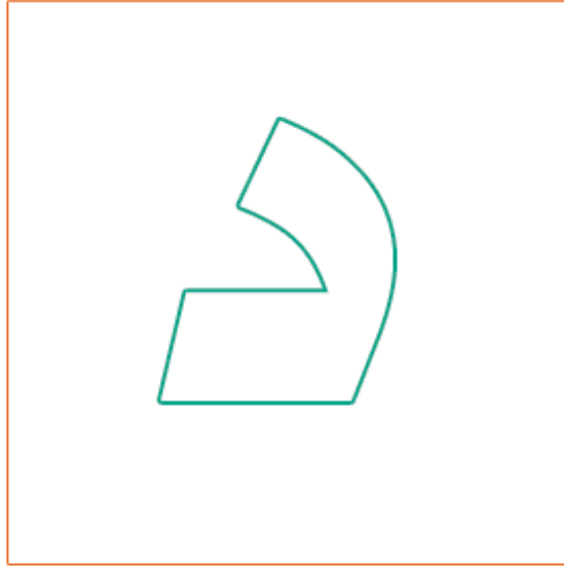


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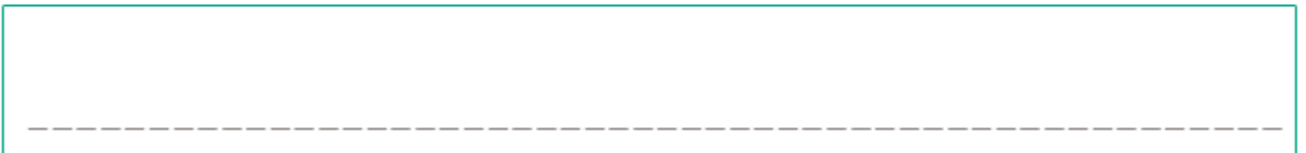




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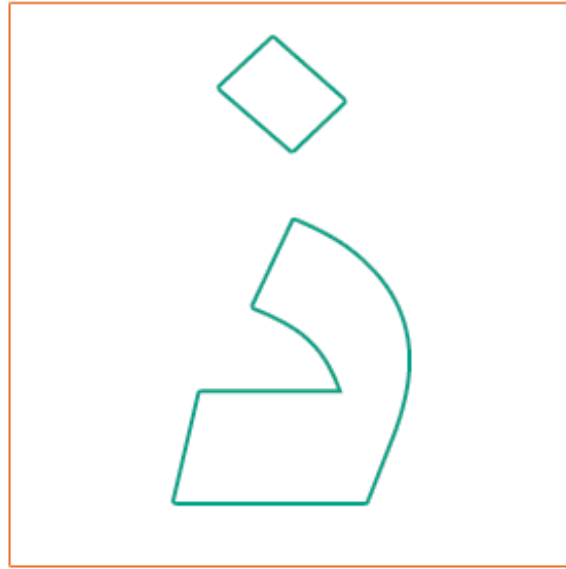


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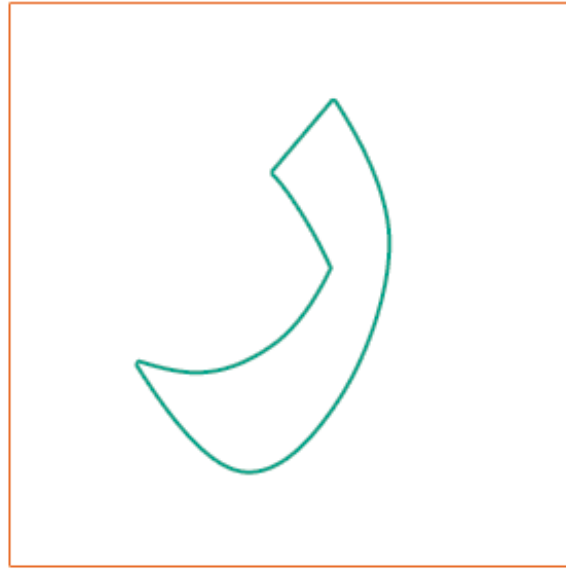


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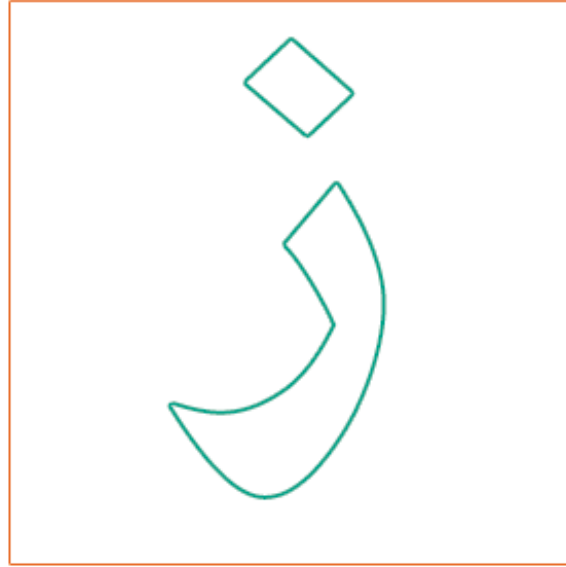


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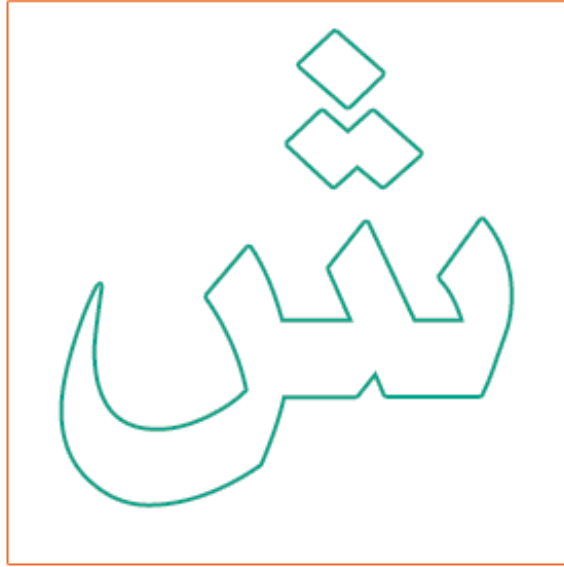
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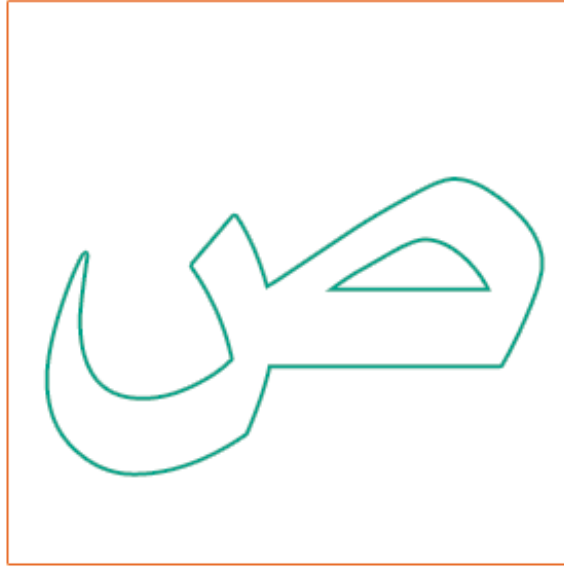
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Blank writing line for practice.

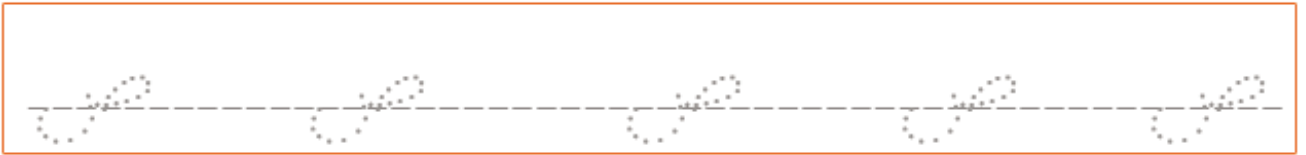
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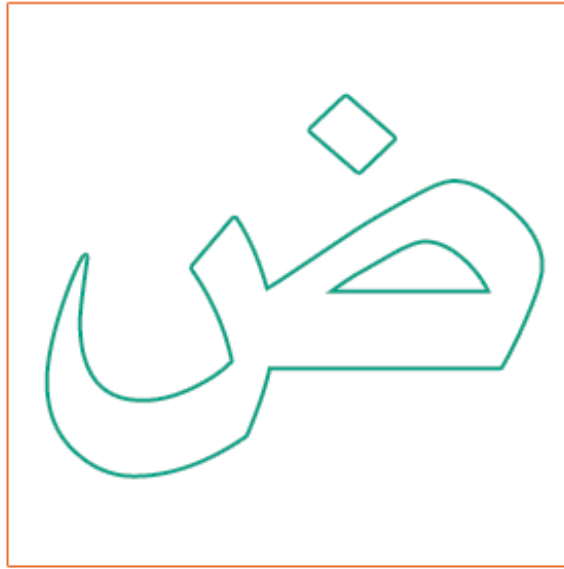


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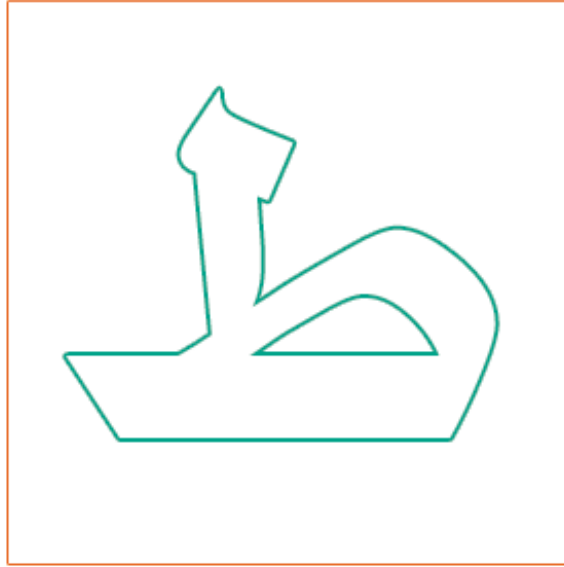
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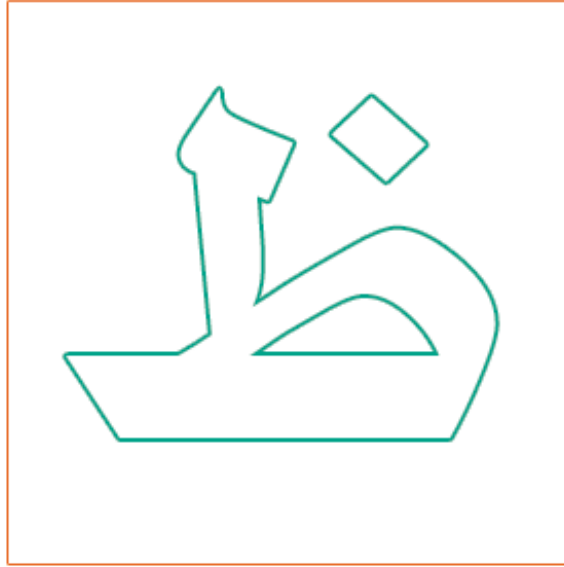
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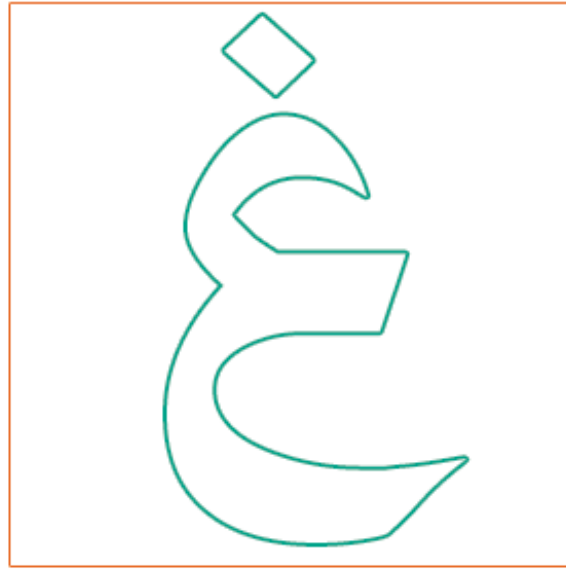
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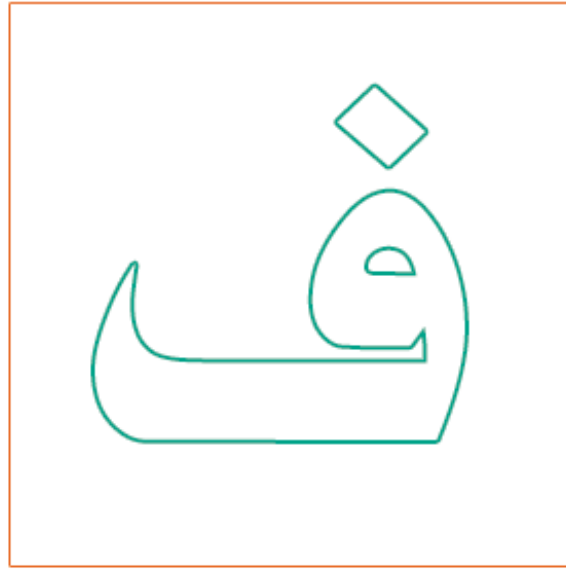
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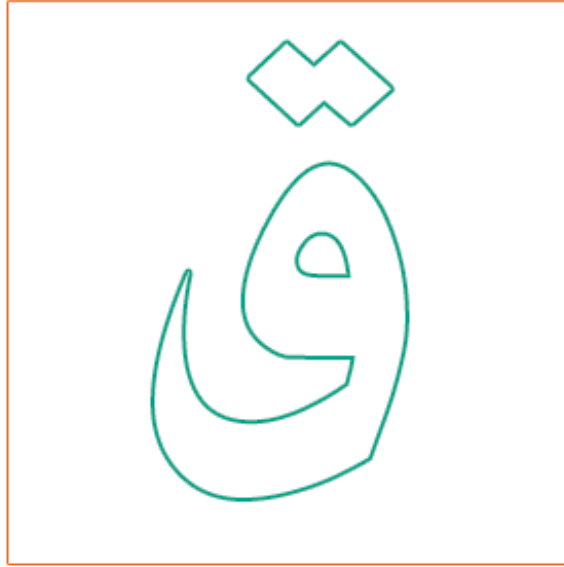
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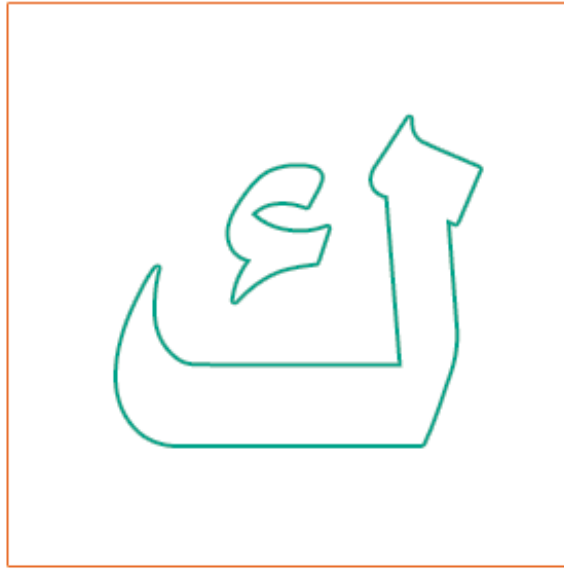
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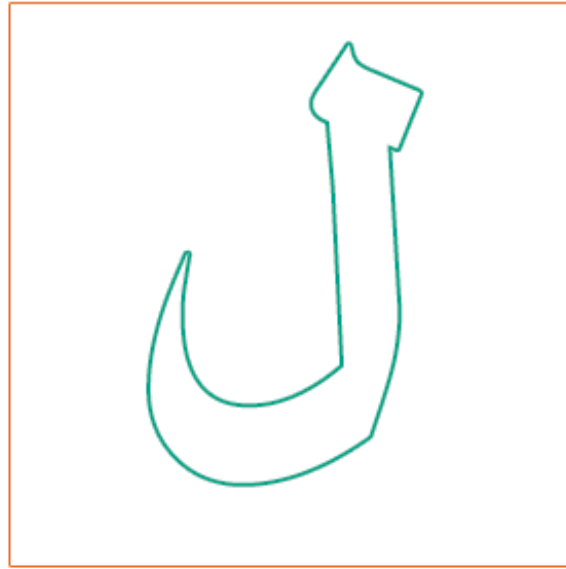
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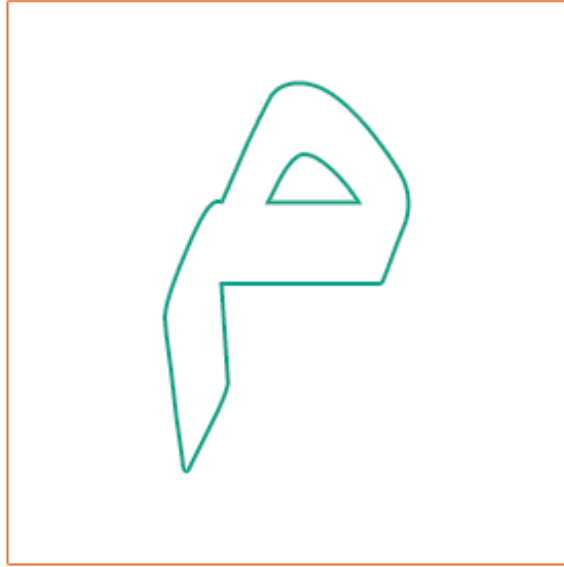


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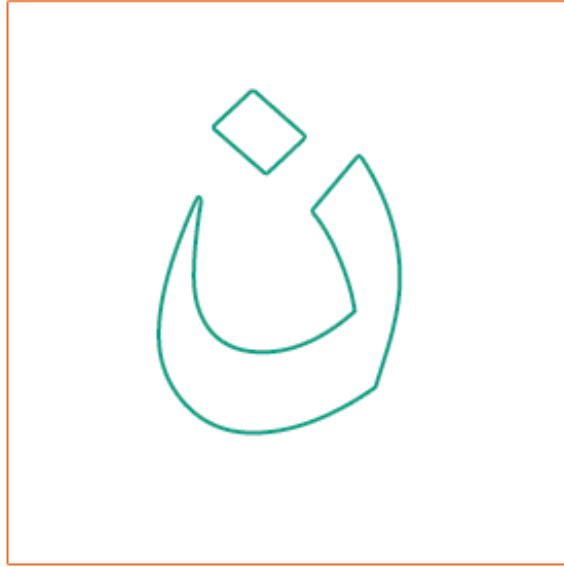


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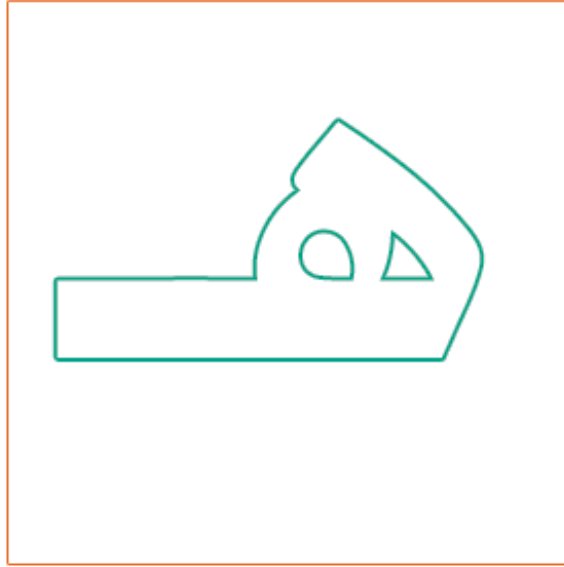
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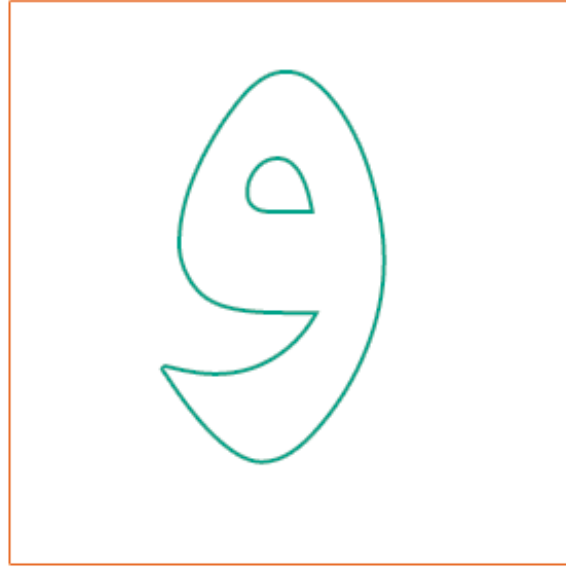


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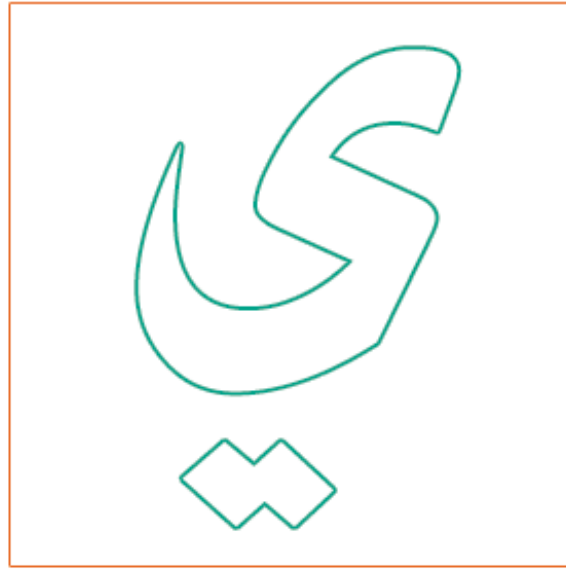


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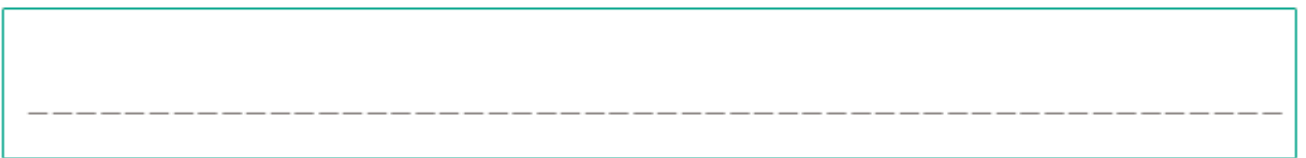


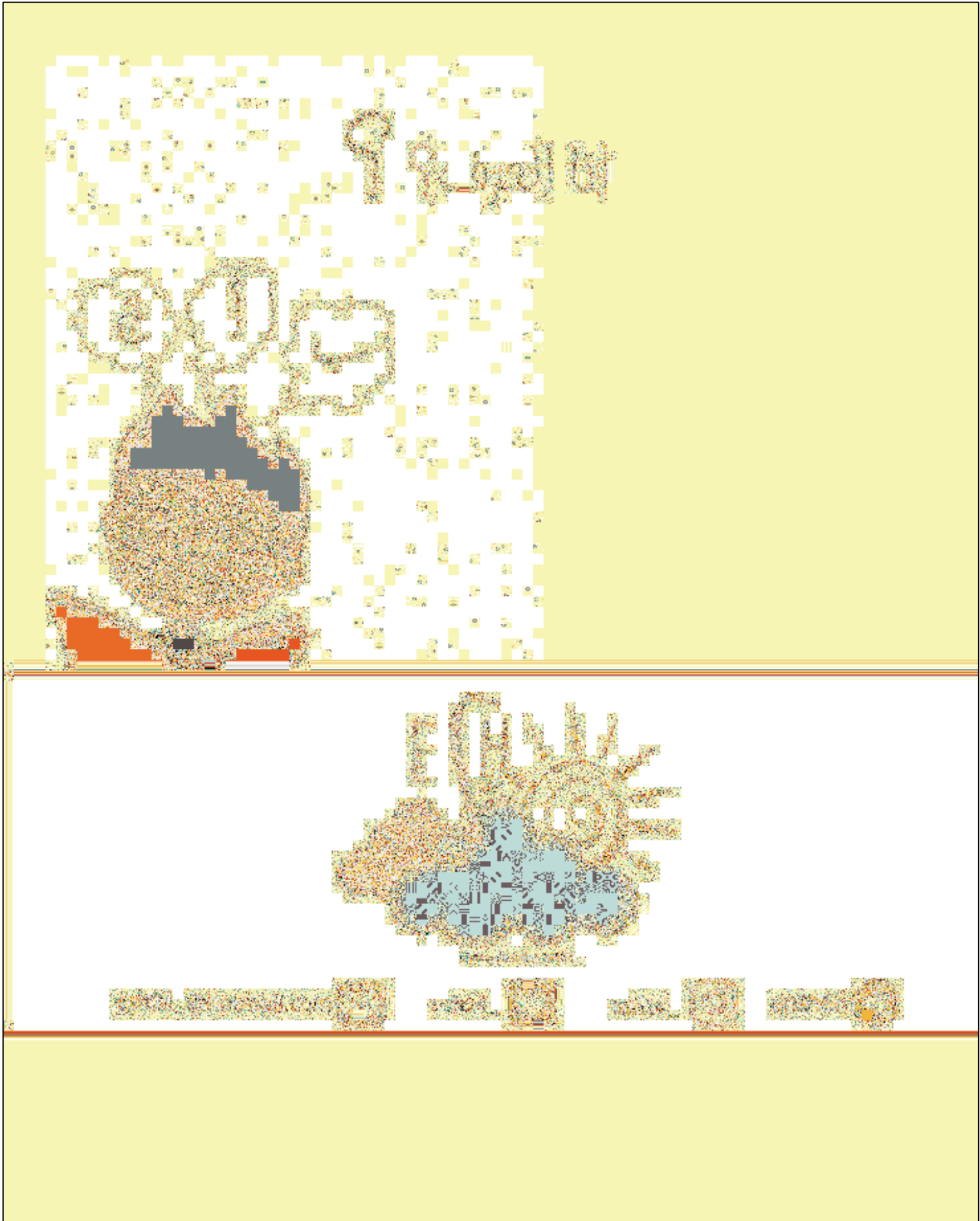


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SVT – Classe de 4^{ème}

DOSSIER DE TRAVAIL d'été à réaliser et à remettre à la rentrée pour correction

PLAN de Travail

Séquence	Transmission de la vie et comportement sexuel responsable.
Pages 1 à 14	<ol style="list-style-type: none"> 1. En guise de révision, relire le Bilan du cours 2. Faire les exercices 1 à 11 3. Résoudre la tâche complexe TC1 – Le rôle du placenta dans la croissance d'un fœtus
Séquence	Evolution et classification des êtres vivants
Pages 15 à 19	<ol style="list-style-type: none"> 1. En guise de révision, relire le Bilan du cours 2. Faire les exercices proposés (13 et 14) 3. Résoudre la tâche complexe TC2 – Lucy
Page 20	Annexe 1 - Fiche Méthode / Tâche complexe
<i>Au besoin, revoir les présentations et/ou fiches de travail des séances virtuelles et les fiches de préparation, ainsi que les vidéos intégrées.</i>	

Transmission de la vie et comportement sexuel responsable

I- Bilan à réviser

J'ai découvert

Le fonctionnement des appareils reproducteurs à partir de la puberté

- Chez les hommes, les **spermatozoïdes** sont produits par les testicules, en continu.
- Chez les femmes, les **ovules** sont émis par les ovaires, de **façon cyclique**. L'**ovulation** a lieu 14 jours avant le début du cycle suivant, dont la durée est de 28 jours en moyenne. Parallèlement, l'**utérus** a aussi un **fonctionnement cyclique**. Sa paroi interne est partiellement éliminée en début de chaque cycle, ce qui provoque des saignements (**règles**), et elle s'épaissit ensuite jusqu'à la fin du cycle. Les cycles ovariens et utérins cessent à la **ménopause**.
- Ce sont des **hormones cérébrales** (les gonadostimulines) qui déclenchent la puberté. Elles contrôlent la production d'**hormones sexuelles** (œstrogènes et progestérone chez la femme, et testostérone chez l'homme).

De la cellule-œuf au fœtus

- Après un rapport sexuel (non protégé), si un ovule est présent dans une trompe utérine, celui-ci peut s'unir à un spermatozoïde, il y a alors **fécondation**. La **cellule-œuf**, qui résulte de la fécondation, se divise de nombreuses fois et se transforme en un **embryon** qui migre vers l'**utérus**. Lorsqu'il s'implante dans la paroi interne de l'utérus, une **grossesse** débute et les règles cessent.
- Après trois mois de grossesse, l'embryon est devenu un **fœtus**. Le **placenta** permet les échanges entre le sang de la mère et celui du fœtus. Il échange avec l'organisme maternel des nutriments, du dioxygène et des déchets, mais aussi des substances qui peuvent lui être toxiques (alcool, nicotine...). Il est essentiel que la mère ait une bonne hygiène de vie pendant sa grossesse.

Reproduction et sexualité

- La sexualité regroupe l'ensemble des comportements sexuels des individus. Elle peut être liée ou non au désir d'avoir un enfant. Elle est personnelle et doit être associée à des **comportements responsables** et sans risque.

Je me suis entraîné(e) à

SOCLE
Compétences

Socle	Compétences travaillées	Références
Domaine 1	Exploiter des données variées	Ressources 1 et 5, exercice 6
	Exploiter / produire un schéma	Ressources 2 et 4, exercices 5 et 7
	Exploiter des photographies	Ressources 2 et 3, exercice 8
Domaine 4	Expliquer les responsabilités individuelle et collective	Ressources 3 et 4
	Exploiter des notions	Ressources 5
	Utiliser des instruments d'observation	Ressources 1

Pour être capable d'...

Expliquer le fonctionnement des appareils reproducteurs après la puberté et la reproduction des êtres humains.

...Je dois retenir

Par l'image

À partir de la puberté :

- Acquisition de la capacité à se reproduire
- Mise en place du contrôle hormonal

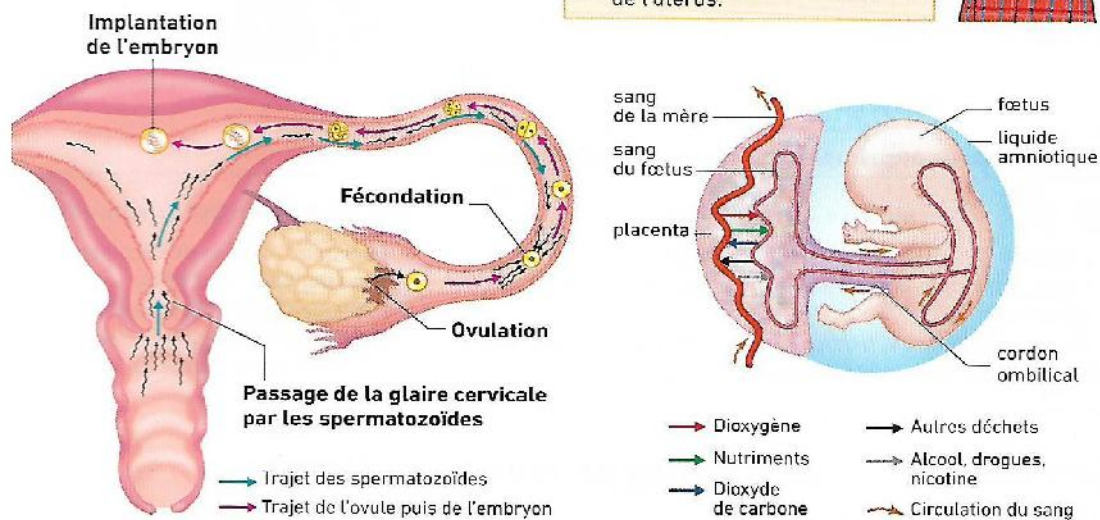


Chez le garçon

- Production continue de spermatozoïdes jusqu'à la fin de sa vie.

Chez la fille

- Jusqu'à la ménopause :
 - production cyclique d'ovules ;
 - destruction et renouvellement cycliques de la paroi interne de l'utérus.



Par le texte

- À la puberté, les **organes reproducteurs** entrent en fonctionnement. Chez les garçons, il y a production continue de **spermatozoïdes**. Chez la **fille**, l'**ovulation** et les modifications de la **paroi interne de l'utérus** sont cycliques. Chez les filles, comme chez les garçons, la puberté est déclenchée par des **hormones cérébrales** qui contrôlent la production d'**hormones sexuelles**.
- Après un rapport sexuel, une grossesse peut commencer s'il y a eu **fécondation** dans une trompe utérine, puis **implantation** de l'**embryon** dans la paroi interne de l'utérus.
- L'embryon se transforme progressivement en **foetus** notamment grâce aux échanges permanents avec l'organisme maternel à travers le **placenta**.

Mots-clés

- Cellule-œuf
- Embryon
- Fécondation
- Foetus
- Implantation
- Organes reproducteurs
- Ovulation
- Placenta
- Règles
- Spermatozoïdes

↳ Lexique p. 218

II- Exercices

Exercice n°1.

Comment appelle-t-on le changement de voix chez le garçon au moment de la puberté ?

Cochez la bonne réponse.

- la métamorphose
- la transmutation
- la mue

Exercice n°2.

Vrai ou faux ?

Les règles se déclenchent tous les mois chez la femme s'il n'y a pas eu fécondation :

Cochez la bonne réponse.

- vrai
- faux

La puberté ne provoque pas d'instinct d'attraction entre garçons et filles :

Cochez la bonne réponse.

- vrai
- faux

Chez les femmes, le bassin s'affine pendant la puberté :

Cochez la bonne réponse.

- vrai
- faux

Exercice n°3.

Réponds aux questions

1. Les caractères sexuels secondaires sont :

Cochez la (ou les) bonne(s) réponse(s).

- la silhouette.
- la voix.
- les organes reproducteurs.
- les muscles.
- les seins.
- la barbe.

2. Les caractères sexuels primaires sont :

Cochez la (ou les) bonne(s) réponse(s).

- la silhouette.
- la voix.
- les organes reproducteurs.
- les muscles.
- les seins.
- la barbe.

3. Les organes reproducteurs de la fille sont :

Cochez la (ou les) bonne(s) réponse(s).

- les testicules.
- les ovaires.
- le pénis.
- la vulve.
- l'utérus.

4. Les organes reproducteurs du garçon sont :

Cochez la (ou les) bonne(s) réponse(s).

- les testicules.
- les ovaires.
- le pénis.
- la vulve.
- l'utérus.

Exercice n°4.

Trouve le mot correspondant à chaque définition.

Écrivez les réponses dans les zones colorées.

1. Passage de l'enfance à l'adulte capable de se reproduire caractérisé par des transformations du corps : la
2. Caractères sexuels qui apparaissent au moment de la puberté :
3. Caractères sexuels qui se développent au moment de la puberté et qui rendent l'individu capable de se reproduire :

Exercice n°5. Comparaison des gamètes de l'homme et de la femme

Compléter le tableau ci-dessous à partir des informations précédentes :

Caractères des gamètes	Homme	Femme
Nom des gamètes		
Glandes productrices		
Durée de production		
Nombre		
Taille et forme		
Mobilité		
Rôle		

Exercice n° 6. QUIZ

Répondre par Vrai ou FAUX – Justifier quand c'est Faux.

VRAI ou FAUX ?

- Les règles proviennent d'un ovule qui n'a pas été fécondé.
- À 13 ans, toutes les filles ont eu leurs règles.
- Le préservatif, c'est une affaire de garçons.
- Une fille peut tomber enceinte à partir du moment où elle a eu ses règles.
- Le préservatif est un contraceptif.
- La pilule ne protège pas des infections sexuellement transmissibles.
- On ne peut pas attraper d'infection sexuellement transmissible lors du 1^{er} rapport sexuel.
- Pendant la grossesse, le bébé est protégé dans le ventre de sa mère de toutes les substances toxiques.

Exercice n° 7.

Trouve le mot correspondant à chaque définition.

Écrivez les réponses dans les zones colorées.

1. Moment du cycle où l'ovaire libère un ovule :
2. Nom de la phase avant l'ovulation :
3. Nom de la phase après l'ovulation :
4. Élément de l'ovaire dans lequel se forme l'ovule :

Exercice n° 8.

Vrai ou faux ?

1. La fécondation a lieu dans l'utérus.

Cochez la bonne réponse.

- vrai
 faux

2. Les spermatozoïdes survivent deux jours dans les voies génitales féminines.

Cochez la bonne réponse.

- vrai
 faux

3. Lors de la fécondation, il y a fusion des noyaux des gamètes.

Cochez la bonne réponse.

- vrai
 faux

4. Tout rapport sexuel est fécondant (en absence de contraception).

Cochez la bonne réponse.

- vrai
 faux

Exercice n° 9.

Réponds aux questions.

1. La fécondation pour l'espèce humaine est :

Cochez la bonne réponse.

- interne.
- externe.

2. La fécondation a lieu :

Cochez la bonne réponse.

- dans l'utérus.
- dans le vagin.
- dans la trompe.

3. Lors de la fécondation :

Cochez la bonne réponse.

- un seul spermatozoïde pénètre dans l'ovule.
- plusieurs spermatozoïdes pénètrent dans l'ovule.

4. La cellule œuf :

Cochez la bonne réponse.

- migre des trompes vers l'utérus.
- migre des trompes vers le vagin.

Exercice n° 10.

Remets dans l'ordre les différentes étapes de l'accouchement.

Faites glisser les étiquettes dans les zones prévues à cet effet.

5 2 3 4 1 6

- dilatation du col de l'utérus
- première respiration de l'enfant et premier cri
- expulsion du bébé
- contractions utérines
- délivrance ou expulsion du placenta
- section du cordon ombilical

Exercice n° 11.

Complète le texte.

Écrivez les réponses dans les zones colorées.

Les transformations observées à la puberté sont dues à l'action d' []. Des hormones [] sont libérées et agissent sur les caractères sexuels []. Les organes reproducteurs, ovaires et [] se développent puis libèrent à leur tour des hormones [], œstrogène et [] pour la fille, [] pour le garçon. Ces hormones agissent à la fois sur les caractères sexuels primaires et [].

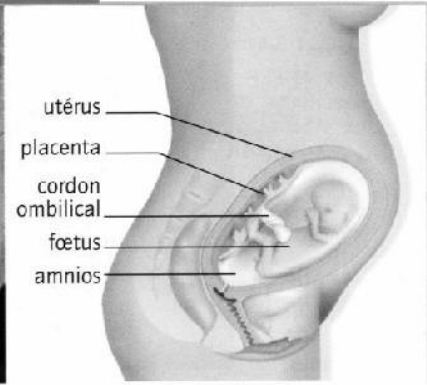
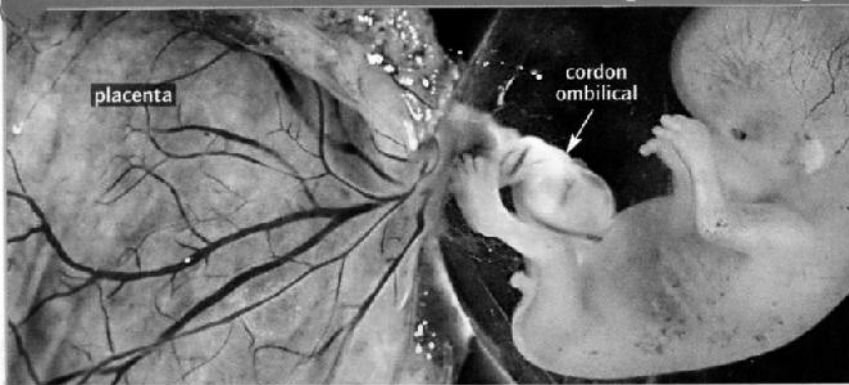
Exercice n° 12.**TC 1 / Résoudre une Tâche Complexe****Le rôle du placenta dans la croissance d'un fœtus****Situation-problème**

La cellule-œuf, à l'origine d'un nouveau-né mesure moins d'un millimètre et pèse très peu. A sa naissance, le nouveau-né mesure, en moyenne, 50cm et pèse environ 3kg. Comment l'embryon puis le fœtus trouve-t-il ce dont il a besoin pour assurer sa croissance ?

Consigne

A partir de l'analyse des documents et des connaissances antérieures, expliquer le rôle du placenta dans la croissance du fœtus en réalisant texte argumenté de quelques lignes complété d'un schéma fonctionnel.

Les relations entre le fœtus et la mère pendant la grossesse



1 Un fœtus de 9 semaines dans l'organisme maternel.

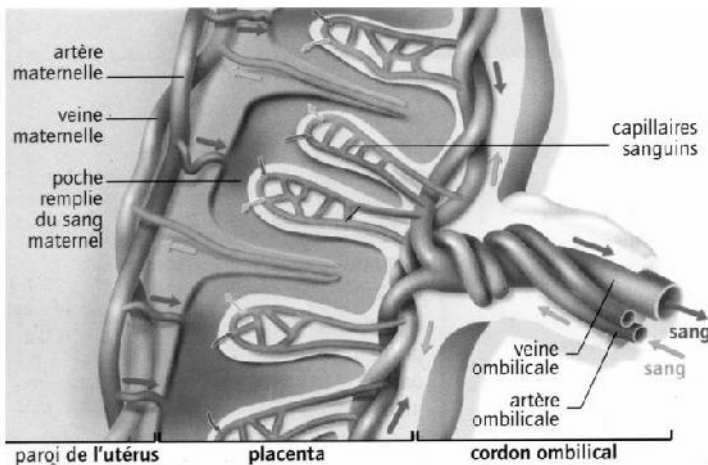
- Le placenta relie le fœtus à sa mère par le cordon ombilical.
- Il a une forme de disque de 20 cm de diamètre et de 3 cm d'épaisseur.
- Il est parcouru par un réseau de 50 km de capillaires sanguins (il est richement vascularisé). Ce réseau représente une **surface d'échanges** d'environ 14 m².

2 Carte d'identité du placenta.

	Mère	Fœtus
Dioxygène	←	→
Dioxyde de carbone	→	←
Déchets	→	←
Nutriments (glucose)	→	←

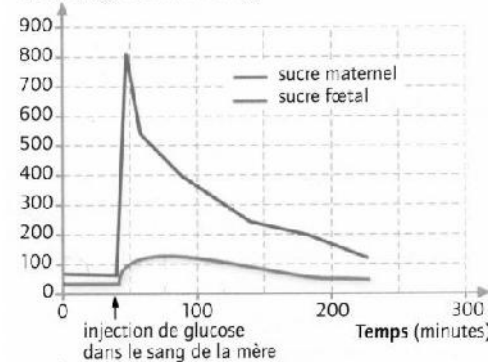
→ sens des échanges

4 Les échanges à travers le placenta.



3 Schéma simplifié du placenta.

Sucres (mg/100 mL de sang)



5 Évolution de la quantité de sucre dans le sang d'une chèvre et dans le sang de son fœtus après une expérience.

Evolution et classification des êtres vivants

I- Bilan à réviser

J'ai découvert

La classification des êtres vivants et leur évolution

- La **classification actuelle** réalisée par les scientifiques est fondée sur les **liens de parenté** entre les êtres vivants. Ils sont regroupés en fonction des caractères qu'ils partagent. Plus ils partagent de **caractères**, plus leur lien de parenté est étroit.
- C'est ainsi que les scientifiques ont pu réaliser des **arbres phylogénétiques** mettant en évidence les liens de parenté entre les êtres vivants et définissant des **ancêtres communs**. Ils en ont déduit un **arbre du vivant** regroupant l'intégralité des êtres vivants. Il résulte de ce travail la recherche d'un être vivant originel, un ancêtre commun universel nommé **LUCA**.
- L'évolution des groupes d'êtres vivants résulte souvent de modifications des conditions de vie des milieux. Ainsi, l'étude des **paléomilieux** permet de mettre en évidence les modifications de répartition de ces groupes au cours des temps géologiques afin de pouvoir appréhender leur évolution future possible.

La place de l'être humain dans la classification et son évolution

- L'espèce humaine, comme toutes les espèces animales, subit les processus d'évolution naturels. Ainsi, la **branche évolutive de l'être humain** se serait séparée de la branche évolutive des chimpanzés assez récemment à l'échelle des temps géologiques (7 millions d'années) et a suivi des voies évolutives qui l'ont amené à sa forme actuelle, *Homo sapiens*.
- L'être humain est un élément de la classification des êtres vivants et tient une place sur l'arbre du vivant actuel.

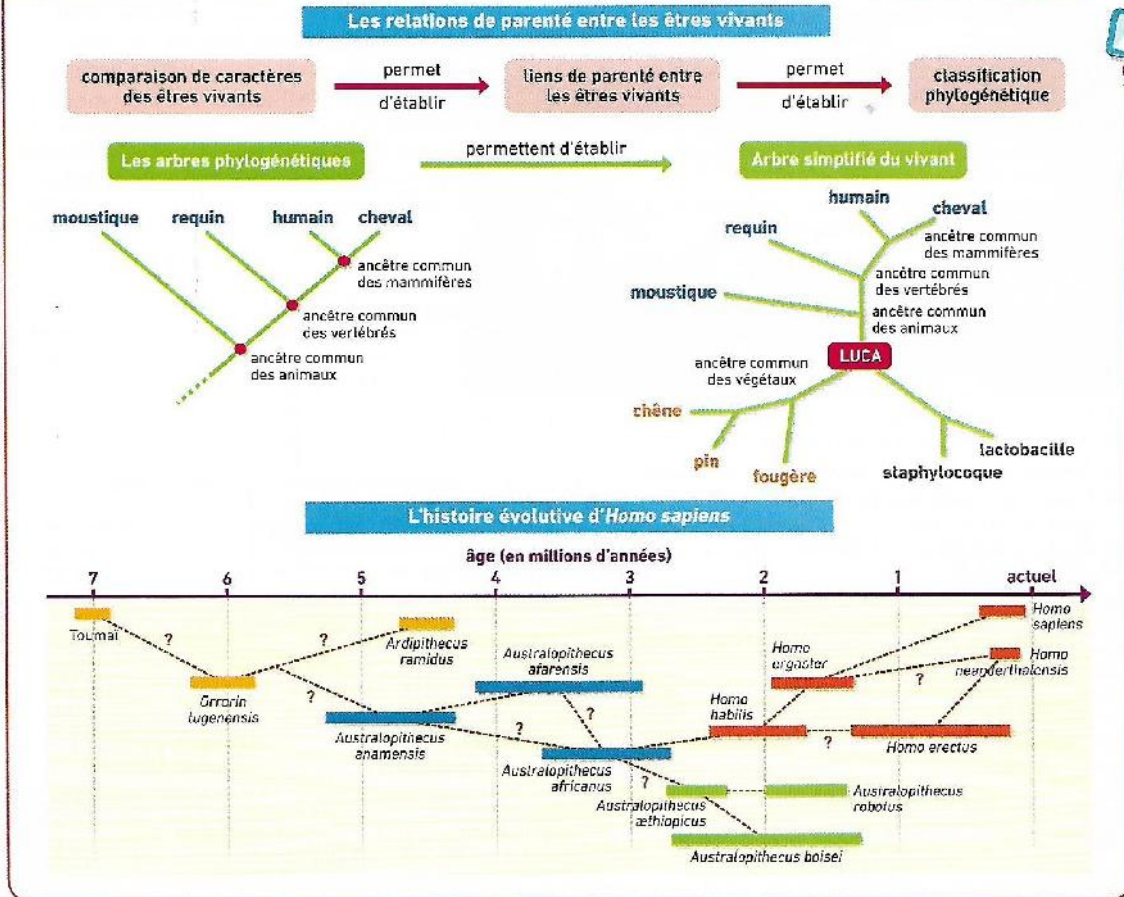
Je me suis entraîné(e) à

SOCLE
Compétences

Socle	Compétences développées	Références
Domaine 1	Rédiger un texte	Ressources 2
	Exploiter des données variées	Ressources 3 et 4, exercice 5
Domaine 4	Utiliser un logiciel scientifique	Ressources 1
	Interpréter des données et argumenter	Ressources 1, exercice 6
	Interpréter des données et conclure	Ressources 3
	Comprendre la construction d'un savoir scientifique	Ressources 2, exercice 8
Domaine 5	Appréhender différentes échelles de temps	Ressources 4

... Je dois retenir

Par l'image



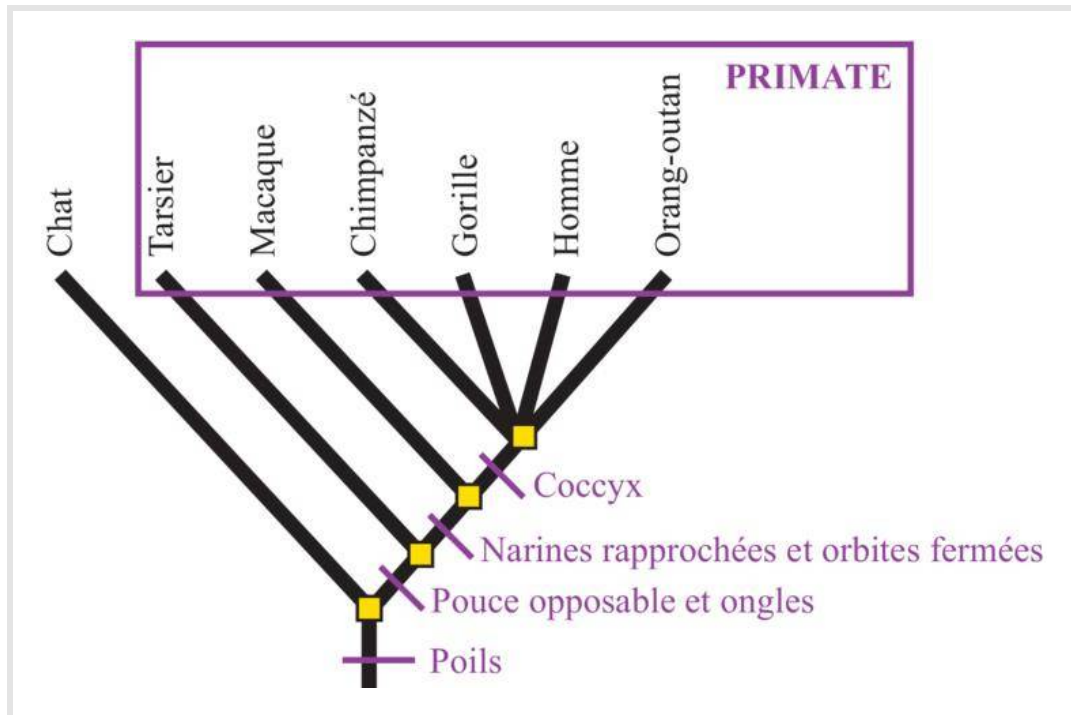
Par le texte

- L'observation des **caractères** des êtres vivants permet de construire une classification illustrant les liens de parenté entre ces êtres vivants.
- Tous les êtres vivants actuels sur Terre peuvent être classés et regroupés dans l'arbre du vivant. Tous auraient pour origine un **seul et unique ancêtre** commun universel, LUCA.
- L'**être humain**, comme tous les autres animaux, et notamment comme les autres primates, subit des **processus évolutifs** qui l'ont amené à développer certains caractères spécifiques de notre espèce (physiques, technologiques, culturelles...).

Mots-clés

- Arbre phylogénétique
- Archée
- Caractère
- Espèce
- Paléomilieu
- Primate

— Lexique p. 218



II- Exercices

Exercice n° 13. L'arbre phylogénétique de quelques végétaux

Compétence travaillée : D1 – Représenter des données sous une forme adaptée

Le tableau ci-contre indique la présence ou non de quelques caractères chez cinq végétaux : le fucus vésiculeux, la fougère aigle, le pin maritime, le magnolia et une orchidée.

	Présence de chlorophylle	Présence de vraies racines	Présence de graines	Présence de fleurs et de fruits
Fucus vésiculeux	OUI	NON	NON	NON
Fougère aigle	OUI	OUI	NON	NON
Pin maritime	OUI	OUI	OUI	NON
Magnolia	OUI	OUI	OUI	OUI
Orchidée	OUI	OUI	OUI	OUI

À partir du tableau fourni, représentez les liens de parenté entre les végétaux sous la forme de groupes emboîtés ou d'un arbre phylogénétique des végétaux présentés.

Exercice n° 14. Place du mammouth chez les Téthythériens

Compétence travaillée : D4 – Exploiter des notions

Le groupe des Téthythériens correspond aux animaux actuels et fossiles proches des éléphants (Proboscidiens) et des lamantins (Sirénien). Pour comprendre la place des mammouths dans ce groupe, différents arbres phylogénétiques sont proposés.

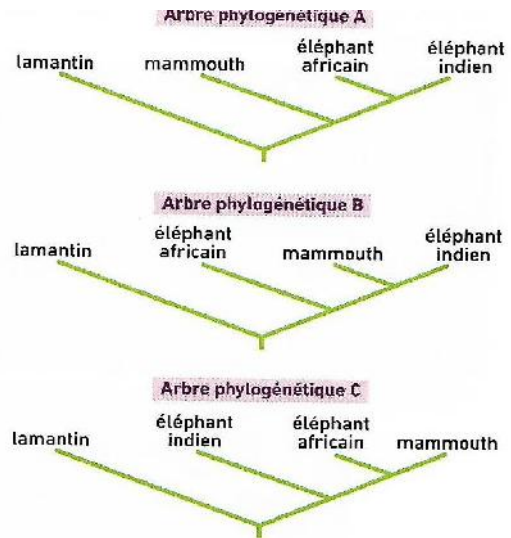
	Tour de l'orbite	Carpes et tarses*	Défenses supérieures
Éléphant africain	arrondi	courts et larges	allongées
Éléphant indien	anguleux	courts et larges	allongées
Mammouth	anguleux	courts et larges	allongées
Lamantin	arrondi	hauts et étroits	courtes

* carpes et tarses sont des os de la base du membre antérieur

a Tableau comparatif de quelques attributs des Téthythériens.



b Les lamantins sont de gros mammifères aquatiques, d'environ 3 mètres de long pour une masse de 400 à 550 kg.



Indiquez quel est l'arbre phylogénétique qui correspond le mieux au tableau comparatif. Justifiez votre choix.

Exercice n° 15.

TC 2 / Résoudre une Tâche Complexe

Lucy

Situation initiale

En 1974, Yves Coppens et une équipe d'archéologues découvrent en Afrique de l'Est les 52 os restants d'un squelette qu'ils vont reconstituer. Il s'agit du squelette d'une femme d'1 m 10 appartenant à l'espèce *Australopithecus afarensis* et qu'ils nommeront Lucy. Ce squelette est alors daté de 3,2 millions d'années et Lucy devient « la mère de l'espèce humaine ».

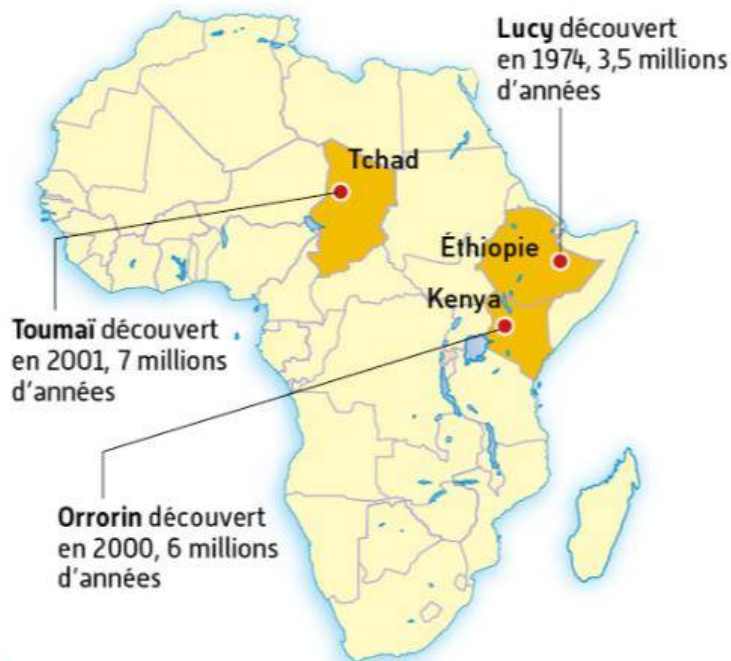
Dès les années 1990 et la découverte d'autres fossiles, le statut de Lucy change. En effet, la mise au jour notamment d'Orrorin (*Millenium ancestor*) en 2000 puis de Toumaï (*Sahelantropus tchadensis*), en 2001, remet en cause la place de Lucy et la relègue à une position de « lointaine cousine ».

Consigne

Dans un texte argumenté, expliquez le changement du statut de Lucy, de « la mère de l'humanité » à « une lointaine cousine ».

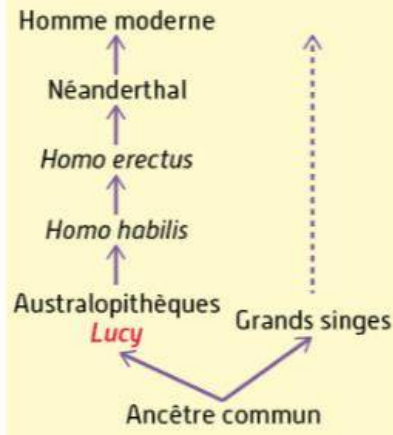
Coups de pouce

† Tu peux revoir la diversité des espèces dans l'histoire évolutive humaine (Ressources 4).

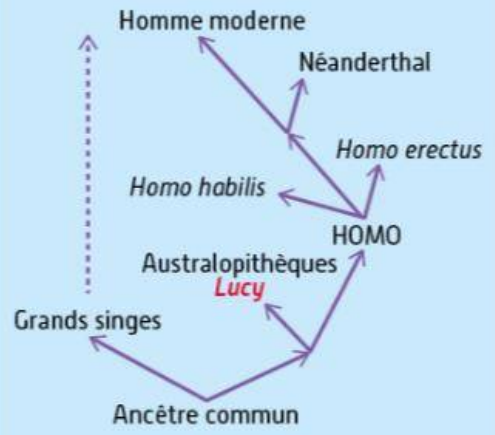


a Localisation et datation des fossiles « humains » africains.

**Ancienne version :
la lignée humaine**



**Nouvelle version : la famille
humaine buissonnante**



b Deux versions de l'histoire évolutive des êtres humains.

ANNEXE 1 - Fiche Méthode -

« Complexe » ne veut pas dire « Compliqué » !

Qu'est-ce qu'une tâche complexe ?

Une tâche complexe est une activité qui a pour but de résoudre une situation problème. Pour répondre au problème, il s'agit de mobiliser des ressources internes (connaissances et capacités) et les ressources externes fournies (documents, protocole, fiche technique, aide méthodologique, etc.) dans le but de résoudre une situation problème.

Comment s'y prendre pour travailler une tâche complexe ?

1. **Comprendre la consigne** et repérer la **situation-problème** à résoudre : bien lire la situation problème pour comprendre le problème posé.
2. Bien lire la consigne et **souligner les verbes d'action** présents (préciser, expliquer, nommer, tracer,)
3. **Bien lire** l'ensemble des documents et **écrire** sur un brouillon les idées importantes tirées des documents suivant la méthode du tableau de lecture analytique :

<u>Doc n°...</u>	<u>Titre</u>	<u>Ce que ce doc m'apporte en réponse à la problématique : Idées importantes</u>
<u>Etc.</u>		

NB : L'analyse d'un document doit nécessairement comporter des valeurs numériques tirées du document.

Comment rédiger la réponse au problème :

Il s'agit d'**organiser** ses idées en réalisant un plan au brouillon pour savoir quel document utiliser en premier. Chaque document doit apporter au moins une information

4. Commencer par une brève **introduction** qui rappelle la situation problème à résoudre.
5. **Rédiger** la réponse **en plusieurs paragraphes**, un pour chaque idée essentielle. Lorsque vous utilisez un document, le citer et s'il s'agit d'un graphique ou d'un tableau, **utiliser des valeurs chiffrées** pour justifier votre réponse.
6. Suite à l'analyse de chaque document, et des autres ressources disponibles (vidéos, etc..) il faut aboutir à **une interprétation** qui débute toujours par « ceci montre que », « cela indique que » ou « ceci signifie que ».
7. **Ajouter les connaissances** en lien avec les documents.
8. Les phrases doivent être reliées par **des connecteurs logiques** dont l'utilisation dépend du contexte ou du type de documents. Par exemple : **par contre, de plus, en effet, par conséquent, alors que, tandis que, par suite...**
9. Etablir un lien entre les différents documents et les connaissances
10. Rédiger **une conclusion** qui comporte une réponse au problème posé en utilisant les informations saisies tout en respectant le mode de représentation exigé dans la consigne (texte, schéma, ...).

Sequence1 : « La matière »**Réviser le Bilan ci-dessous + Faire les Exos été20**

Nom et prénom:

Classe de 4^{ème}**1) Etats de la matière: **Rappels******a. Forme** : (Voir Bordas P.18 paragraphe1)

Un solide a une forme propre, c'est-à-dire invariable et indépendante du récipient qui le contient ou du support qui le tient.

Un liquide n'a pas une forme propre. Sa forme varie et prend celle du fond du récipient qui le contient. En plus sa surface supérieure est toujours plane et horizontale.

Un gaz n'a pas une forme propre. Il occupe tout l'espace qui lui est offert. Donc sa forme prend celle du récipient qui le contient.

Réviser dans vos cahiers les exercices exemples : P.20 No4-5-6

b. Changements d'états (Voir Bordas P.18 paragraphe2)

A revoir les Exos déjà fait en classe : P.20 No2-3-4-6-7-9-10-11-12-13-20-21

c. Volume :

Le volume d'un solide ou d'un liquide est invariable. On dit que leur volume est propre.

Tandis que dans le cas des gaz leur volume est variable : On peut comprimer ou détendre un gaz.

d. Tableau récapitulatif :

	<u>Solide</u>	<u>Liquide</u>	<u>Gaz</u>
<u>Forme</u>	Propre	Variable (prend la forme du fond du récipient)	Variable (prend la forme de tout le récipient)
<u>Volume</u>	Propre	Propre	Variable, Compressible et en plus élastique.

2) Volume : **Rappels**

- a. **Définition**: C'est l'espace occupé par un objet, ou aussi la contenance de cet objet. Ex: la gomme a un volume qui occupera un certain espace dans ma trousse. Ainsi 20 gommes auront un volume qui occupera tout l'espace à l'intérieur de ma trousse. On dit alors que le volume de ma trousse est égal à la somme des volumes des 20 gommes, ou aussi ma trousse peut contenir 20 gommes. (Voir Bordas P.30 paragraphe1)
- b. **Unité** : litre (l) ou m³, et leur multiples et sous-multiples. (Voir Bordas P.471)
Un milli-litre (ml) est l'unité de volume qui correspond à l'espace occupé par environ 10 gouttes d'un liquide.

Nom	Méga	Centaine de kilo	Dizaine de kilo	kilo	hécto	déca	Unité	déci	centi	milli
Symbole	M			k	h	da		d	c	m
Exemple des litres	Ml	100kl	10kl	kl	hl	dal	litre (l)	dl	cl	ml

Ex : 24.5 cl =0.245.. l

2.3Ml =230000..... l

Tandis que pour les m³ le tableau des conversions devient comme le suivant :

	m ³			dm ³			cm ³		
	c	d	u	c	d	u	c	d	u
						Litre (L)			

Ex : 280.3 dm³ =0.2803..... = m³

c. **Conversion ml-cm³**:

1ml vaut 1cm³, de même 1l = 1dm³. On peut placer ainsi l'unité de litre dans la case des unités des dm³.

Reviser les Exercices-types déjà fait en classe P.69 No8

d. **Symbole**: V. Ex: le volume V de ma trousse est de 100cm³, donc V=100cm³.

e. **Mesures**

1. Pour les solides géométriques on utilise les calculs:

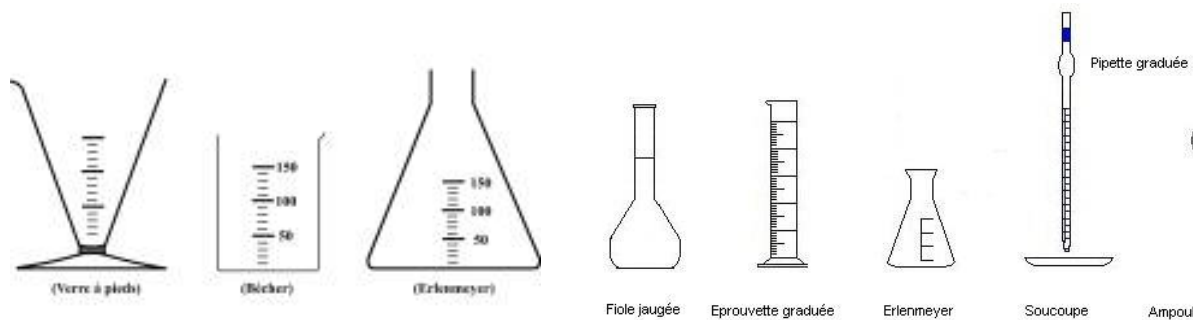
Cube $V=c^3$, pavé $V=Lxlxh$, prisme droit $V=A_{base}xh$, ...

Ex: Mesurer et calculer le volume d'une bouteille d'eau 0.5L

∴-> Voir l'Activité TP faite en classe.....

2. Pour les volumes des liquides on utilise les récipients gradués: (Voir Bordas P.456-7)

- i. De précision: Éprouvette, burette, fiole, pipette.
- ii. D'approximation: Becher, erlenmeyer.

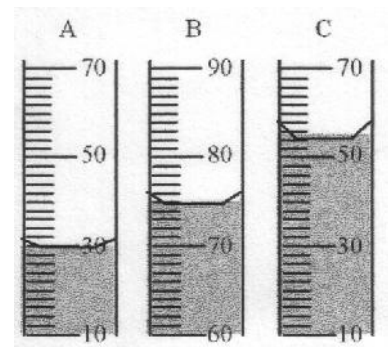


Méthode de lecture des graduations:

$$V_A = \dots\dots 30\text{ml} \dots\dots$$

$$V_B = \dots\dots 75\text{ml} \dots\dots$$

$$V_C = \dots\dots 54\text{ml} \dots\dots$$



3. Pour les solides non géométriques on utilise la méthode de l'immersion dans un liquide:

$$V_{\text{Solide}} = V_{(\text{liquide}+\text{solide})} - V_{\text{liquide}}$$

Voir la synthèse de l'activité TP1 « Mesurer un volume »

Voir Aussi Bordas P.456

N.B. Cette méthode a ses limites.

- Elle ne peut pas être effectuée sur un solide qui se dissout dans le liquide. Exemple, on ne peut pas mesurer le volume d'un cube de sucre à l'aide de l'eau. (À revoir le paragraphe « Dissolution » du bilan de la séquence1)
- Elle ne peut pas être effectuée sur un solide qui flottera sur le liquide. Par exemple, on ne peut pas mesurer le volume d'une bille en plastique à l'aide de l'eau. (À revoir le paragraphe "Flottaison" du bilan de la séquence1)

Revoir dans vos cahiers les exercices-exemples relatifs à ce sujet : P.32 No6-11-13-19 + P.69No10 1) - 11 1) – 19 1)

3) Masse:

Rappels

- a. **Définition:** C'est une grandeur relative à la quantité de la matière. Donc plus on a de la matière plus la masse est grande.
Ex: 5 tables pèsent 5 fois plus qu'une seule table.
- b. **Masse et poids:** A ne pas confondre avec la masse avec le poids.
Le poids d'un objet dépend de la gravité (ou la pesanteur, ou la force d'attraction de la planète sur un corps).
Ex: La gravité sur la Lune est plus petite que celle sur Terre. Ainsi le poids d'un astronaute sur la Lune est plus petit que celui sur terre pourtant la masse de l'astronaute n'a pas changé.
- c. **Symbole:** m.
Ex: la masse m d'une table est de 20kg, donc $m=20\text{kg}$.
- d. **Appareil de mesure :** La balance. (Voir Bordas P.456)
Ne pas oublier de la mettre à zéro avant d'effectuer une pesée. Il faut aussi mettre à zéro (ou tarer) le récipient dans lequel on souhaite effectuer la pesée d'un certain corps.
Voir Bilan du TP2 « Masse »
- e. **Unité:** gramme (g) et ses multiples, notamment le kilogramme (kg).
Tableau des multiples des unités : (Voir Bordas P.471)

Nom	Méga	Centaine de kilo	Dizaine de kilo	kilo	hécto	déca	Unité	déci	centi	milli
Symbole	M			k	h	da		d	c	m
Exemple de la masse	tonne (t) ou Mg	quintal (q) ou 100kg	10kg	kg	hg	dag	gramme (g)	dg	cg	mg

ex : $0.25\text{kg} = \dots 250 \dots \text{g}$; $500\text{kg} = \dots 0.500 \dots \text{t}$

- f. **Masse d'un liquide (méthode):** Tarer la balance (mettre à zéro) quand on y dépose le récipient vide. C'est ensuite qu'on y verse et qu'on mesure la masse du liquide. (Voir Bordas P.30 paragraphe1)
Voir Bilan du TP2 « Masse » + Voir aussi Fiche Pratique Bordas P.456

+ Revoir les Exercices déjà faits en classe P.32 No2-4-12

- g. **Masse d'un gaz:**

Un gaz est aussi de la matière donc il a une masse.

Ex: La masse de 1l d'air est de 1,3g dans les conditions de pression atmosphérique et de température particulières.

Ex2: La masse de 1l du gaz CO₂ (dioxyde de carbone) est deg.

4) Masse volumique (Voir Bordas P.66 paragraphe1 et P.67paragraphe3)

Rappels

a. Définition: C'est la masse d'une unité de volume d'un corps donné. Son Symbole est ρ

Ex: la masse d'1l d'eau est de 1kg, donc la masse volumique de l'eau est de 1kg/l.

Ex2: La masse de 1cm³ de plomb est de 13g, donc la masse volumique du plomb est de 13g/cm³.

b. Formule: $\rho = m/V$ (Niveau 4^{ème})

Ex: la masse de 2 litres d'alcool est de 1.6kg environ. Quelle est la masse volumique de cet alcool?

Réviser la réponse dans vos cahiers.

c. Unités: unité de masse/unité de volume. (Niveau 4^{ème})

ex: convertir 1kg/l en g/ml ensuite en g/cm³ ensuite en kg/m³

Réviser la réponse dans vos cahiers.

Revoir les exercices-exemples déjà faits en classe : P.69 No9-13-16-18-19-24-26

Exos été20: P.70 No19 + P.72 No26

d. Applications: (Voir Bordas P.470 et P.66 paragraphe2) (Niveau 4^{ème} - 3^{ème})

1. Calcul d'une masse: $m = \rho \times V$

ex: quelle est la masse d'un bidon de 20l d'alcool, sachant que $\rho_{\text{alcool}} = 0.79 \text{ kg/l}$.

Réviser la réponse dans vos cahiers.

2. Calcul d'un volume: $V = m/\rho$

ex: Quelle est le volume de 5kg de coton, sachant que $\rho_{\text{coton}} = 10 \text{ kg/m}^3$

Réviser la réponse dans vos cahiers.

Pour plus d'entraînement sur le sujet voir les exos P.69 No10-14-22-25-27-28

e. Masse volumique et densité: (Niveau 4^{ème})

La densité d'une espèce chimique est relative à sa masse volumique. Ainsi plus un corps est dense plus sa masse volumique est grande.

Définition: densité d'un corps (x) $d_x = \rho_x / \rho_{\text{eau}}$. La densité est une valeur numérique sans unité.

Or comme $\rho_{\text{eau}} = 1 \text{ g/ml}$ ou 1 g/cm^3 ou 1 kg/L alors on peut considérer que la valeur numérique de la densité est égale à celle de la masse volumique à condition que cette dernière soit aux unités g/ml ou g/cm³ ou kg/L.

Exo été20: Quelle est la densité de l'huile sachant que sa masse volumique est de 800g/L.

f. Flottaison:

Si la masse volumique d'un corps est plus petite que celle d'un liquide donné, alors ce corps flottera sur ce liquide.

Ex1: le bois flotte sur l'eau car $\rho_{\text{bois}} < \rho_{\text{eau}}$. ((Voir Bordas No21 P71)

Ex2: l'huile flotte sur l'eau car $\rho_{\text{huile}} < \rho_{\text{eau}}$ et en plus l'huile est non miscible (ne se mélange pas) avec l'eau.

L'alcool est moins dense que l'eau mais elles sont miscibles (Voir paragraphe "Mélanges")

Revoir les exos-exemples déjà travaillés en classe P.68 No2-4-6-21

Exos été20: P.69 No11

5) Modèle particulaire de la matière :

Rappels

a. Conservation de la Masse :

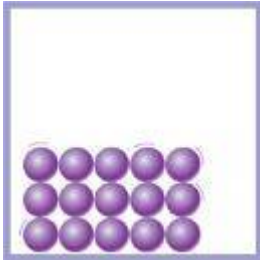
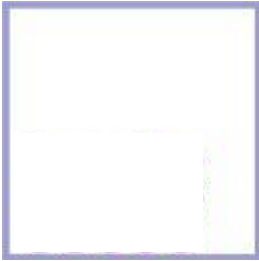
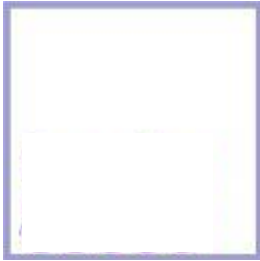
La masse ne change pas suite à un changement d'états. La quantité de matière reste la même mais seul l'état change.

b. Particules de la matière: (Voir Bordas P.31 paragraphe3)

les particules de la matière sont les plus petites parties d'une espèce chimique donnée.

Ex: Une gouttelette d'eau est formée de milliards de particules d'eau.

Schématisations et description du comportement des particules: **Compléter le tableau suivant à partir de vos cahiers.**

Représentation des particules d' un corps dans les 3 états			
	Solide	Liquide	Gaz
Comportement des particules			

Réviser les exercices-type déjà faits en classe : P.33 No13-19-22-24-25-27

c. Effet de la température sur le comportement des particules de la matière: (Exo P.34 No18)

Recopier la réponse déjà présente dans vos cahiers et déjà expliquée en classe

.....

.....

.....

Exos été20: P.36 No25

d. Masse volumique au niveau microscopique : (Niveau 4^{ème})

Rappels

i. La masse volumique d'une espèce chimique dépend de la masse de ses particules.

Ex: la particule de mercure est 13 fois plus lourde que celle de l'eau. Donc la masse volumique du mercure sera beaucoup plus grande que celle de l'eau.

ii. La masse volumique d'une espèce chimique dépend aussi de la disposition de ses particules. Ces dernières sont plus ou moins serrées et règne entre elles le vide. Ainsi, pour un volume donné d'une matière, si le nombre de particules est plus grand alors sa masse volumique augmente. C'est ainsi qu'on peut parler de "densité" d'un corps.

Ex1: Les différents types de bois. (Voir Bordas No21 P71)

Ex2: La glace et l'eau. Cas exceptionnel de l'eau : Revoir les exercices déjà faits en classe et relatifs à ce sujet.

iii. Effet de la température:

Quand la température d'un corps augmente sa masse volumique diminue.

Ex: L'air chaud est moins dense que l'air froid. Donc l'air chaud monte dans l'air. La montgolfière.

Exos été20: P.72 No27

6) Mélanges :

Rappels

a. Types de mélanges : (Voir Bordas P.42 + P.54)

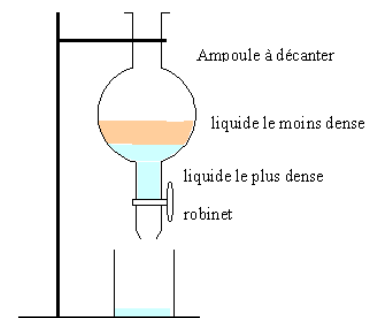
- 1) Corps pur : En chimie, un corps pur est composé d'un seul type de constituant. Dans le cas contraire on a un mélange.
- 2) Mélange hétérogène : C'est un mélange dont on peut distinguer ses différents composants.
- 3) Mélange homogène : C'est un mélange dont on ne peut pas distinguer ses différents composants.
- 4) Solution : Une solution est un mélange homogène qui résulte de la dissolution d'un soluté dans un solvant. Ainsi les particules du soluté se dispersent entre celles du solvant et occupent les espaces vides entre ces dernières.
- 5) Miscibilité : On dit que 2 liquides sont miscibles s'ils ont la capacité de se mélanger et de donner un produit homogène.

Revoir les exemples dans les Exos déjà faits en classe : P.44 No2-3-4-5-7-8-10-20 + P.56 No4-7-8-10-11

b. Séparations : (Voir Bordas P.43)

- 1) Décantation : C'est une technique de séparation qui consiste à séparer des produits non miscibles, cela par différence de gravité.
ex1 : liquide-liquide :
ex2 : Solide-liquide :

Technique : Ampoule à décanter.



- 2) Filtration : C'est une technique qui consiste à séparer depuis un mélange les composants liquides (le filtrat) des composants solides non dissous (le résidu).

Technique : Entonnoir et papier filtre.

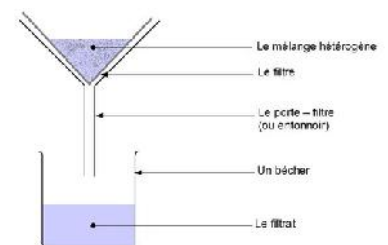
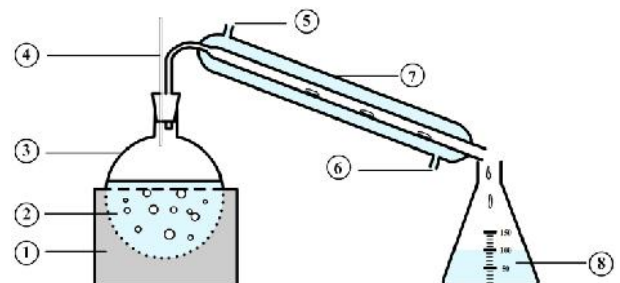


Schéma d'un montage de filtration

- 3) Vaporisation : C'est une technique qui consiste à extraire le soluté à partir une solution.
- 4) Distillation : C'est une technique qui consiste à extraire le solvant à partir d'une solution.

Technique : Montage de distillation ou distillateur.



Revoir les exemples dans les Exos déjà faits en classe :
P.58 No15-21 + P.46 No14-15-16-23

7) Température des changements d'états de la matière:

(Niveau 4^{ème})

Rappels

1) Corps pur:

Le changement d'état d'un corps pur s'effectue à une température constante.

Chaque espèce chimique a ses propres températures de changements d'états.

Ex: Dans le tableau suivant recopier les réponses qui sont déjà écrites dans vos cahiers.

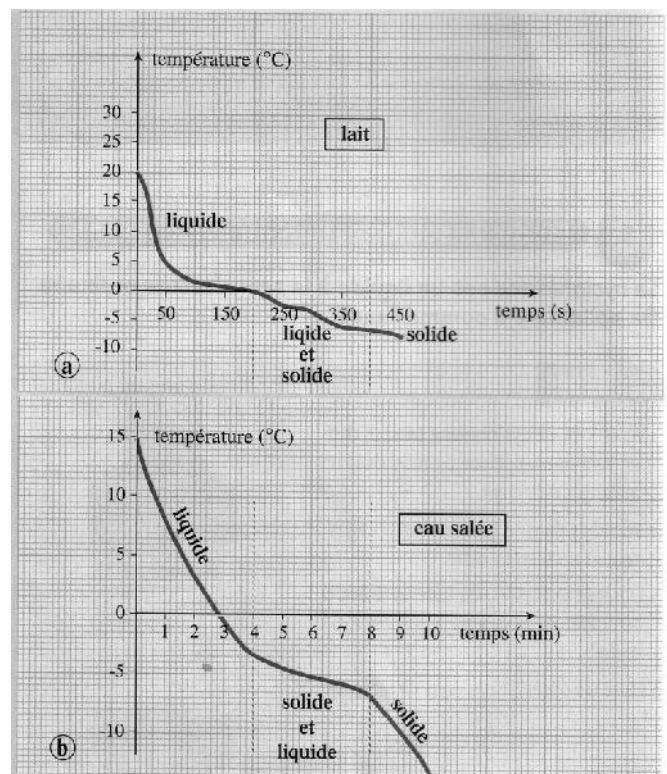
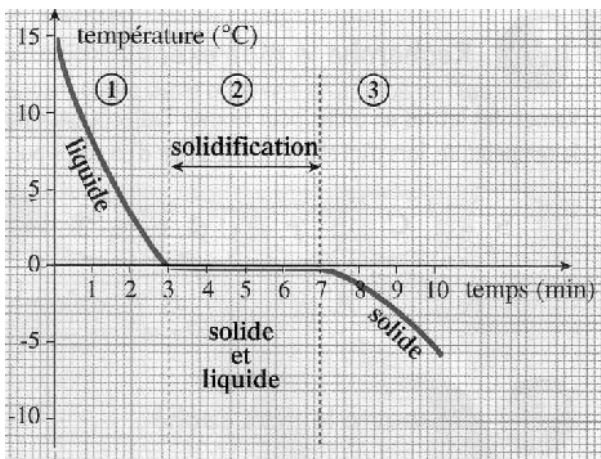
	L'eau	L'alcool	Plomb	Nitrogen (Gaz Diazote)
Fusion/Solidification		-117	327	
Vaporisation/liquéfaction		79	1749	

2) Mélange:

Dans le cas d'un mélange les changements d'états s'effectuent à des températures variables (non constantes).

Ex: l'eau salée commence à geler à partir de 0°C mais ne devient complètement solide qu'à -7°C ou -8°C environ selon sa concentration en sel.

Graphiques représentant l'évolution de la température en fonction du temps de l'eau pure d'une part et celle de l'eau salée d'autre part.



On dit que dans le cas de l'eau pure le graphique présente un palier au niveau de la température du changement d'état. Tandis que dans le cas des mélanges leurs graphiques ne présentent pas de paliers.

Revoir les exemples dans les Exos déjà faits en classe : P.22 No17-18-24

Exos été20: P.445 No1

8) Les solutions : (Voir Bordas P.54-55)**Rappels**

- a. **Solution** : Une solution est un mélange homogène qui résulte de la dissolution d'un soluté dans un solvant. Ainsi les particules du soluté se dispersent entre celles du solvant et occupent les espaces vides entre ces dernières. C'est ainsi que la masse du soluté et du solvant se conserve lors de la dissolution : les particules du soluté ne disparaissent pas.
Schématisation de la dissolution : Revoir les exemples dans les Exos déjà faits en classe.
- b. **Solution saturée** : C'est une solution qui ne peut plus dissoudre davantage du soluté. Elle contient le maximum possible de soluté.

Exos été20: P.60 No24

Séquence 3a : « Mouvement »

Revoir le Bilan dans le cahier + Faire les Exos été2020

Exos d'été P.404 No5 + P.419 No23 + P.420 No27

Exos d'été P.203 No20 + P.204 No27

Exos d'été P.448 No8

الصف الثامن أساسي:

مادة الجغرافيا

المحور الأول والثاني والثالث من ص 1 إلى ص 10 من الملف المرفق.

يجب درس المعلومات المحددة والتدرّب عليها من خلال الأعمال التطبيقية المرفقة بكلّ درس من الكتاب المدرسي . تقدّم الأعمال التطبيقية مكتوبة بخطّ اليدّ إلى مدرّس المادة مع انطلاق العام الدراسي 2021



تلخيص محور :

1. - نظام القانمقاميتين
2. نظام المتصرّفية

التحضير على شكل تصميم موسّع مكتوب بخطّ اليدّ، يقدّم الى مدرّس المادة مع بدء العام الدراسي.

The English Department

Summer Work
2019-2020

Dear Students,

Summer is a great time to take a break from work and rest while you can. Still, reading is one way to spend this leisure time in an effective way, and it requires around 10 minutes of your daily routine in order to keep your minds healthy and active. For that, we have suggested a few interesting stories and inquire that you pick at least two to be read over the vacation. Keep in mind that we need to see a resume submitted in September of your selected readings.

Until then, stay safe and enjoy your break!

FLOWERS FOR ALGERNON

DANIEL KEYES

progris riport 1—martch 5 1965

Mr. Strauss says I shud rite down what I think and evrey thing that happins to me from now on. I dont know why but he says its importint so they will see if they will use me. I hope they use me. Miss Kinnian says maybe they can make me smart. I want to be smart. My name is Charlie Gordon. I am 37 years old and 2 weeks ago was my brithday. I have nuthing more to rite now so I will close for today.

progris riport 2—martch 6

I had a test today. I think I faled it. and I think that maybe now they wont use me. What happind is a nice young man was in the room and he had some white cards with ink spilled all over them. He sed Charlie what do you see on this card. I was very skared even tho I had my rabbits foot in my pockit because when I was a kid I always faled tests in school and I spilled ink to.

I told him I saw a inkblot. He said yes and it made me feel good. I thot that was all but when I got up to go he stopped me. He said now sit down Charlie we are not thru yet. Then I dont remember so good but he wantid me to say what was in the ink. I dint see nuthing in the ink but he said there was picturs there other pepul saw some picturs. I coudnt see any picturs. I reely tryed to see. I held the card close up and then far away. Then I said if I had my glases I coud see better I usally only ware my glases in the movies or TV but I said they are in the closit in the hall. I got them. Then I said let me see that card agen I bet Ill find it now.

I tryed hard but I still coudnt find the picturs I only saw the ink. I told him maybe I need new glases. He rote somthing down on a paper and I got skared of faling the test. I told him it was a very nice inkblot with littel points all around the eges. He looked very sad so that wasnt it. I said please let me try agen. Ill get it in a few minits becaus Im not so fast somtimes. Im a slow reeder too in Miss Kinnians class for slow adults but I'm trying very hard.

He gave me a chance with another card that had 2 kinds of ink spilled on it red and blue.

He was very nice and talked slow like Miss Kinnian does and he explained it to me that it was a *raw shok*. He said pepul see things in the ink. I said show me where. He said think. I told him I think a inkblot but that wasnt rite eather. He said what does it remind you—pretend something. I closed my eyes for a long time to pretend. I told him I pretend a fowntan pen with ink leeking all over a table cloth. Then he got up and went out.

I dont think I passd the *raw shok* test.

progris report 3—martch 7

Dr Strauss and Dr Nemur say it dont matter about the inkblots. I told them I dint spill the ink on the cards and I coudnt see anything in the ink. They said

that maybe they will still use me. I said Miss Kinnian never gave me tests like that one only spelling and reading. They said Miss Kinnian told that I was her bestist pupil in the adult nite scool becaus I tryed the hardist and I reely wantid to lern. They said how come you went to the adult nite scool all by yourself Charlie. How did you find it. I said I askd pepul and sumbody told me where I shud go to lern to read and spell good. They said why did you want to. I told them becaus all my life I wantid to be smart and not dumb. But its very hard to be smart. They said you know it will probly be tempirery. I said yes. Miss Kinnian told me. I dont care if it herts.

Later I had more crazy tests today. The nice lady who gave it me told me the name and I asked her how do you spellit so I can rite it in my progris riport. THEMATIC APPERCEPTION TEST. I dont know the frist 2 words but I know what *test* means. You got to pass it or you get bad marks. This test lookd easy becaus I coud see the picturs. Only this time she dint want me to tell her the picturs. That mixd me up. I said the man yesterday said I shoud tell him what I saw in the ink she said that dont make no difrence. She said make up storys about the pepul in the picturs.

I told her how can you tell storys about pepul you never met. I said why shud I make up lies. I never tell lies any more becaus I always get caut.

She told me this test and the other one the raw-shok was for getting personalty. I laffed so hard. I said how can you get that thing from inkblots and fotos. She got sore and put her picturs away. I dont care. It was sily. I gess I faled that test too.

Later some men in white coats took me to a difernt part of the hospitil and gave me a game to play. It was like a race with a white mouse. They called the mouse Algernon. Algernon was in a box with a lot of twists and turns like all-kinds of walls and they gave me a pencil and a paper with lines and lots of boxes. On one side it said START and on the other end it said FINISH. They said it was *amazed* and that Algernon and me had the same *amazed* to do. I dint see how we could have the same *amazed* if Algernon had a box and I had a paper but I dint say nothing. Anyway there wasnt time because the race started.

One of the men had a watch he was trying to hide so I woudnt see it so I tryed not to look and that made me nervus.

Anyway that test made me feel worser than all the others because they did it over 10 times with difernt *amazeds* and Algernon won every time. I dint know that mice were so smart. Maybe thats becaus Algernon is a white mouse. Maybe white mice are smarter then other mice.

progris riport 4—Mar 8

Their going to use me! Im so exited I can hardly write. Dr Nemur and Dr Strauss had a argament about it frist. Dr Nemur was in the office when Dr Strauss brot me in. Dr Nemur was worried about using me but Dr Strauss told him Miss Kinnian rekemmeded me the best from all the people who she was teaching. I like Miss Kinnian becaus shes a very smart teacher. And she said Charlie your going to have a second chance. If you volenteer for this

experament you mite get smart. They dont know if it will be perminint but theirs a chance. Thats why I said ok even when I was scared because she said it was an operashun. She said dont be scared Charlie you done so much with so little I think you deserv it most of all.

So I got scaird when Dr Nemur and Dr Strauss argud about it. Dr Strauss said I had something that was very good. He said I had a good *motor-vation*. I never even knew I had that. I felt proud when he said that not every body with an eye-q of 68 had that thing. I dont know what it is or where I got it but he said Algernon had it too. Algernons *motor-vation* is the cheese they put in his box. But it cant be that because I didnt eat any cheese this week.

Then he told Dr Nemur something I dint understand so while they were talking I wrote down some of the words.

He said Dr Nemur I know Charlie is not what you had in mind as the first of your new brede of intelek** (coudnt get the word) superman. But most people of his low ment** are host** and uncoop** they are usualy dull apath** and hard to reach. He has a good natcher hes intristed and eager to please.

Dr Nemur said remember he will be the first human beeng ever to have his intelijence trippled by surgicle meens.

Dr Strauss said exakly. Look at how well hes lerned to read and write for his low mentel age its as grate an acheve** as you and I lerning einstines therey of **vity without help. That shows the intenss motor-vation. Its comparat** a tremen** achev** I say we use Charlie.

I dint get all the words and they were talking to fast but it sounded like Dr Strauss was on my side and like the other one wasnt.

Then Dr Nemur nodded he said all right maybe your right. We will use Charlie. When he said that I got so exited I jumped up and shook his hand for being so good to me. I told him thank you doc you wont be sorry for giving me a second chance. And I mean it like I told him. After the operashun Im gonna try to be smart. Im gonna try awful hard.

progris ript 5—Mar 10

Im skared. Lots of people who work here and the nurses and the people who gave me the tests came to bring me candy and wish me luck. I hope I have luck. I got my rabits foot and my lucky penny and my horse shoe. Only a black cat crossed me when I was comming to the hospitil. Dr Strauss says dont be supersitis Charlie this is sience. Anyway Im keeping my rabits foot with me.

I asked Dr Strauss if Ill beat Algernon in the race after the operashun and he said maybe. If the operashun works Ill show that mouse I can be as smart as he is. Maybe smarter. Then Ill be abel to read better and spell the words good and know lots of things and be like other people. I want to be smart like other people. If it works perminint they will make everybody smart all over the wurd.

They dint give me anything to eat this morning. I dont know what that eating has to do with getting smart. Im very hungry and Dr Nemur took away

my box of candy. That Dr Nemur is a grouch. Dr Strauss says I can have it back after the operashun. You cant eat befor a operashun . . .

progress report 6—Mar 15

The operashun dint hurt. He did it while I was sleeping. They took off the bandijis from my eyes and my head today so I can make a PROGRESS REPORT. Dr Nemur who looked at some of my other ones says I spell PROGRESS wrong and he told me how to spell it and REPORT too. I got to try and remember that.

I have a very bad memary for spelling. Dr Strauss says its ok to tell about all the things that happin to me but he says I shoud tell more about what I feel and what I think. When I told him I dont know how to think he said try. All the time when the bandijis were on my eyes I tryed to think. Nothing happened. I dont know what to think about. Maybe if I ask him he will tell me how I can think now that Im suppose to get smart. What do smart people think about. Fancy things I suppose. I wish I knew some fancy things alredy.

progress report 7—mar 19

Nothing is happining. I had lots of tests and different kinds of races with Algernon. I hate that mouse. He always beats me. Dr Strauss said I got to play those games. And he said some time I got to take those tests over again. These inkblots are stupid. And those pictures are stupid too. I like to draw a picture of a man and a woman but I wont make up lies about people.

I got a headache from trying to think so much. I thot Dr Strauss was my frend but he dont help me. He dont tell me what to think or when Ill get smart. Miss Kinnian dint come to see me. I think writing these progress reports are stupid too.

progress report 8—Mar 23

Im going back to work at the factery. They said it was better I shud go back to work but I cant tell anyone what the operashun was for and I have to come to the hospitol for an hour evry night after work. They are gonna pay me mony every month for lerning to be smart.

Im glad Im going back to work because I miss my job and all my frends and all the fun we have there.

Dr Strauss says I shud keep writing things down but I dont have to do it every day just when I think of something or something speshul happins. He says dont get discoridged because it takes time and it happins slow. He says it took a long time with Algernon before he got 3 times smarter then he was before. Thats why Algernon beats me all the time because he had that opera-shun too. That makes me feel better. I coud probly do that *amazed* faster than a reglar mouse. Maybe some day Ill beat Algernon. Boy that would be something. So far Algernon looks like he mite be smart perminent.

Mar 25 (I dont have to write PROGRESS REPORT on top any more just when I hand it in once a week for Dr Nemur to read. I just have to put the date on. That saves time)

We had a lot of fun at the factory today. Joe Carp said hey look where Charlie had his operashun what did they do Charlie put some brains in. I was going to tell him but I remembered Dr Strauss said no. Then Frank Reilly said what did you do Charlie forget your key and open your door the hard way. That made me laff. Their really my friends and they like me.

Sometimes somebody will say hey look at Joe or Frank or George he really pulled a Charlie Gordon. I dont know why they say that but they always laff. This morning Amos Borg who is the 4 man at Donnegans used my name when he shouted at Ernie the office boy. Ernie lost a packige. He said Ernie for godsake what are you trying to be a Charlie Gordon. I dont understand why he said that. I never lost any packiges.

Mar 28 Dr Strauss came to my room tonight to see why I dint come in like I was suppose to. I told him I dont like to race with Algernon any more. He said I dont have to for a while but I shud come in. He had a present for me only it wasnt a present but just for lend. I thot it was a little television but it wasnt. He said I got to turn it on when I go to sleep. I said your kidding why shud I turn it on when Im going to sleep. Who ever herd of a thing like that. But he said if I want to get smart I got to do what he says. I told him I dint think I was going to get smart and he put his hand on my sholder and said Charlie you dont know it yet but your getting smarter all the time. You wont notice for a while. I think he was just being nice to make me feel good because I dont look any smarter.

Oh yes I almost forgot. I asked him when I can go back to the class at Miss Kinnians school. He said I wont go their. He said that soon Miss Kinnian will come to the hospitil to start and teach me speshul. I was mad at her for not comming to see me when I got the operashun but I like her so maybe we will be friends again.

Mar 29 That crazy TV kept me up all night. How can I sleep with something yelling crazy things all night in my ears. And the nutty pictures. Wow. I dont know what it says when Im up so how am I going to know when Im sleeping.

Dr Strauss says its ok. He says my brains are lerning when I sleep and that will help me when Miss Kinnian starts my lessons in the hospitil (only I found out it isnt a hospitil its a labatory). I think its all crazy. If you can get smart when your sleeping why do people go to school. That thing I dont think will work. I use to watch the late show and the late late show on TV all the time and it never made me smart. Maybe you have to sleep while you watch it.

PROGRESS REPORT 9—April 3

Dr Strauss showed me how to keep the TV turned low so now I can sleep. I dont hear a thing. And I still dont understand what it says. A few times I play it over in the morning to find out what I lerned when I was sleeping and I dont think so. Miss Kinnian says Maybe its another langwidge or something. But most times it sounds American. It talks so fast faster then even Miss Gold who

was my teacher in 6 grade and I remember she talked so fast I couldnt understand her.

I told Dr Strauss what good is it to get smart in my sleep. I want to be smart when Im awake. He says its the same thing and I have two minds. Theres the *subconscious* and the *conscious* (thats how you spell it). And one dont tell the other one what its doing. They dont even talk to each other. Thats why I dream. And boy have I been having crazy dreams. Wow. Ever since that night TV. The late late late late late show.

I forgot to ask him if it was only me or if everybody had those two minds.

(I just looked up the word in the dictionary Dr Strauss gave me. The word is *subconscious*. *adj. Of the nature of mental operations yet not present in consciousness; as, subconscious conflict of desires.*) Theres more but I still dont know what it means. This isnt a very good dictionary for dumb people like me.

Anyway the headache is from the party. My frends from the factory Joe Carp and Frank Reilly invited me to go with them to Muggsys Saloon for some drinks. I dont like to drink but they said we will have lots of fun. I had a good time.

Joe Carp said I shoud show the girls how I mop out the toilet in the factory and he got me a mop. I showed them and everyone laffed when I told that Mr Donnegan said I was the best janiter he ever had because I like my job and do it good and never come late or miss a day except for my operashun.

I said Miss Kinnian always said Charlie be proud of your job because you do it good.

Everybody laffed and we had a good time and they gave me lots of drinks and Joe said Charlie is a card when hes potted. I dont know what that means but everybody likes me and we have fun. I cant wait to be smart like my best frends Joe Carp and Frank Reilly.

I dont remember how the party was over but I think I went out to buy a newspaper and coffe for Joe and Frank and when I came back there was no one their. I looked for them all over till late. Then I dont remember so good but I think I got sleepy or sick. A nice cop brot me back home. Thats what my landlady Mrs Flynn says.

But I got a headache and a big lump on my head and black and blue all over. I think maybe I fell but Joe Carp says it was the cop they beat up drunks some times. I dont think so. Miss Kinnian says cops are to help people. Anyway I got a bad headache and Im sick and hurt all over. I dont think Ill drink anymore.

April 6 I beat Algernon! I dint even know I beat him until Burt the tester told me. Then the second time I lost because I got so exited I fell off the chair before I finished. But after that I beat him 8 more times. I must be getting smart to beat a smart mouse like Algernon. But I dont *feel* smarter.

I wanted to race Algernon some more but Burt said thats enough for one day. They let me hold him for a minit. Hes not so bad. Hes soft like a ball of cotton. He blinks and when he opens his eyes their black and pink on the eyes.

I said can I feed him because I felt bad to beat him and I wanted to be

nice and make frends. Burt said no Algernon is a very specshul mouse with an operashun like mine, and he was the first of all the animals to stay smart so long. He told me Algernon is so smart that every day he has to solve a test to get his food. Its a thing like a lock on a door that changes every time Algernon goes in to eat so he has to lern something new to get his food. That made me sad because if he couodnt lern he woud be hungry.

I dont think its right to make you pass a test to eat. How woud Dr Nemur like it to have to pass a test every time he wants to eat. I think Ill be frends with Algernon.

April 9 Tonight after work Miss Kinnian was at the laboratory. She looked like she was glad to see me but scared. I told her dont worry Miss Kinnian Im not smart yet and she laffed. She said I have confidence in you Charlie the way you struggled so hard to read and right better than all the others. At werst you will have it for a littel wile and your doing somthing for sience.

We are reading a very hard book. I never read such a hard book before. Its called *Robinson Crusoe* about a man who gets merooned on a dessert Iland. Hes smart and figers out all kinds of things so he can have a house and food and hes a good swimmer. Only I feel sorry because hes all alone and has no frends. But I think their must be somebody else on the iland because theres a picture with his funny umbrella looking at footprints. I hope he gets a frend and not be lonly.

April 10 Miss Kinnian teaches me to spell better. She says look at a word and close your eyes and say it over and over until you remember. I have lots of truble with *through* that you say *threw* and *enough* and *tough* that you dont say *enew* and *tew*. You got to say *enuff* and *tuff*. Thats how I use to write it before I started to get smart. Im confused but Miss Kinnian says theres no reason in spelling.

Apr 14 Finished *Robinson Crusoe*. I want to find out more about what happens to him but Miss Kinnian says thats all there is. *Why*

Apr 15 Miss Kinnian says Im lerning fast. She read some of the Progress Reports and she looked at me kind of funny. She says Im a fine person and Ill show them all. I asked her why. She said never mind but I shoudnt feel bad if I find out that everybody isnt nice like I think. She said for a person who god gave so little to you done more then a lot of people with brains they never even used. I said all my frends are smart people but there good. They like me and they never did anything that wasnt nice. Then she got something in her eye and she had to run out to the ladys room.

Apr 16 Today, I lerned, the *comma*, this is a comma (,) a period, with a tail, Miss Kinnian, says its importent, because, it makes writing, better, she said, somebody, couod lose, a lot of money, if a comma, isnt, in the, right place, I dont have, any money, and I dont see, how a comma, keeps you, from losing it, But she says, everybody, uses commas, so Ill use, them too,

Apr 17 I used the comma wrong. Its punctuation. Miss Kinnian told me to look up long words in the dictionary to lern to spell them. I said whats the difference if you can read it anyway. She said its part of your education so now on Ill look up all the words Im not sure how to spell. It takes a long time to write that way but I think Im remembering. I only have to look up once and after that I get it right. Anyway thats how come I got the word *punctuation* right. (Its that way in the dictionary). Miss Kinnian says a period is punctuation too, and there are lots of other marks to lern. I told her I thot all the periods had to have tails but she said no.

You got to mix them up, she showed? me" how. to mix! them(up,. and now; I can! mix up all kinds" of punctuation, in! my writing? There, are lots! of rules? to lern; but Im gettin'g them in my head.

One thing I? like about, Dear Miss Kinnian: (thats the way it goes in a business letter if I ever go into business) is she, always gives me' a reason" when—I ask. She's a gen'ius! I wish! I cou'd be smart" like, her;

(Punctuation, is; fun!)

April 18 What a dope I am! I didn't even understand what she was talking about. I read the grammar book last night and it explanes the whole thing. Then I saw it was the same way as Miss Kinnian was trying to tell me, but I didn't get it. I got up in the middle of the night, and the whole thing straightened out in my mind.

Miss Kinnian said that the TV working in my sleep helped out. She said I reached a plateau. Thats like the flat top of a hill.

After I figgered out how punctuation worked, I read over all my old Progress Reports from the beginning. Boy, did I have crazy spelling and punctuation! I told Miss Kinnian I ought to go over the pages and fix all the mistakes but she said, "No, Charlie, Dr. Nemur wants them just as they are. That's why he let you keep them after they were photostated, to see your own progress. You're coming along fast, Charlie."

That made me feel good. After the lesson I went down and played with Algernon. We don't race any more.

April 20 I feel sick inside. Not sick like for a doctor, but inside my chest it feels empty like getting punched and a heartburn at the same time.

I wasn't going to write about it, but I guess I got to, because it's important. Today was the first time I ever stayed home from work.

Last night Joe Carp and Frank Reilly invited me to a party. There were lots of girls and some men from the factory. I remembered how sick I got last time I drank too much, so I told Joe I didn't want anything to drink. He gave me a plain Coke instead. It tasted funny, but I thought it was just a bad taste in my mouth.

We had a lot of fun for a while. Joe said I should dance with Ellen and she would teach me the steps. I fell a few times and I couldn't understand why because no one else was dancing besides Ellen and me. And all the time I was tripping because somebody's foot was always sticking out.

Then when I got up I saw the look on Joe's face and it gave me a funny feeling in my stomach. "He's a scream," one of the girls said. Everybody was laughing.

Frank said, "I ain't laughed so much since we sent him off for the newspaper that night at Muggsy's and ditched him."

"Look at him. His face is red."

"He's blushing. Charlie is blushing."

"Hey, Ellen, what'd you do to Charlie? I never saw him act like that before."

I didn't know what to do or where to turn. Everyone was looking at me and laughing and I felt naked. I wanted to hide myself. I ran out into the street and I threw up. Then I walked home. It's a funny thing I never knew that Joe and Frank and the others liked to have me around all the time to make fun of me.

Now I know what it means when they say "to pull a Charlie Gordon." I'm ashamed.

PROGRESS REPORT 11

April 21 Still didn't go into the factory. I told Mrs. Flynn my landlady to call and tell Mr. Donnegan I was sick. Mrs. Flynn looks at me very funny lately like she's scared of me.

I think it's a good thing about finding out how everybody laughs at me. I thought about it a lot. It's because I'm so dumb and I don't even know when I'm doing something dumb. People think it's funny when a dumb person can't do things the same way they can.

Anyway, now I know I'm getting smarter every day. I know punctuation and I can spell good. I like to look up all the hard words in the dictionary and I remember them. I'm reading a lot now, and Miss Kinnian says I read very fast. Sometimes I even understand what I'm reading about, and it stays in my mind. There are times when I can close my eyes and think of a page and it all comes back like a picture.

Besides history, geography, and arithmetic, Miss Kinnian said I should start to learn a few foreign languages. Dr. Strauss gave me some more tapes to play while I sleep. I still don't understand how that conscious and unconscious mind works, but Dr. Strauss says not to worry yet. He asked me to promise that when I start learning college subjects next week I wouldn't read any books on psychology—that is, until he gives me permission.

I feel a lot better today, but I guess I'm still a little angry that all the time people were laughing and making fun of me because I wasn't so smart. When I become intelligent like Dr. Strauss says, with three times my I.Q. of 68, then maybe I'll be like everyone else and people will like me and be friendly.

I'm not sure what an I.Q. is. Dr. Nemur said it was something that measured how intelligent you were—like a scale in the drugstore weighs pounds. But Dr. Strauss had a big argument with him and said an I.Q. didn't weigh intelligence at all. He said an I.Q. showed how much intelligence you

could get, like the numbers on the outside of a measuring cup. You still had to fill the cup up with stuff.

Then when I asked Burt, who gives me my intelligence tests and works with Algernon, he said that both of them were wrong (only I had to promise not to tell them he said so). Burt says that the I.Q. measures a lot of different things including some of the things you learned already, and it really isn't any good at all.

So I still don't know what I.Q. is except that mine is going to be over 200 soon. I didn't want to say anything, but I don't see how if they don't know *what* it is, or *where* it is—I don't see how they know *how much* of it you've got.

Dr. Nemur says I have to take a *Rorschach Test* tomorrow. I wonder what *that* is.

April 22 I found out what a *Rorschach* is. It's the test I took before the operation—the one with the inkblots on the pieces of cardboard. The man who gave me the test was the same one.

I was scared to death of those inkblots. I knew he was going to ask me to find the pictures and I knew I wouldn't be able to. I was thinking to myself, if only there was some way of knowing what kind of pictures were hidden there. Maybe there weren't any pictures at all. Maybe it was just a trick to see if I was dumb enough to look for something that wasn't there. Just thinking about that made me sore at him.

"All right, Charlie," he said, "you've seen these cards before, remember?"

"Of course I remember."

The way I said it, he knew I was angry, and he looked surprised. "Yes, of course. Now I want you to look at this one. What might this be? What do you see on this card? People see all sorts of things in these inkblots. Tell me what it might be for you—what it makes you think of."

I was shocked. That wasn't what I had expected him to say at all. "You mean there are no pictures hidden in those inkblots?"

He frowned and took off his glasses. "What?"

"Pictures. Hidden in the inkblots. Last time you told me that everyone could see them and you wanted me to find them too."

He explained to me that the last time he had used almost the exact same words he was using now. I didn't believe it, and I still have the suspicion that he misled me at the time just for the fun of it. Unless—I don't know any more—could I have been *that* feeble-minded?

We went through the cards slowly. One of them looked like a pair of bats tugging at something. Another one looked like two men fencing with swords. I imagined all sorts of things. I guess I got carried away. But I didn't trust him any more, and I kept turning them around and even looking on the back to see if there was anything there I was supposed to catch. While he was making his notes, I peeked out of the corner of my eye to read it. But it was all in code that looked like this:

The test still doesn't make sense to me. It seems to me that anyone could make up lies about things that they didn't really see. How could he know I wasn't making a fool of him by mentioning things that I didn't really imagine? Maybe I'll understand it when Dr. Strauss lets me read up on psychology.

April 25 I figured out a new way to line up the machines in the factory, and Mr. Donnegan says it will save him ten thousand dollars a year in labor and increased production. He gave me a twenty-five-dollar bonus.

I wanted to take Joe Carp and Frank Reilly out to lunch to celebrate, but Joe said he had to buy some things for his wife, and Frank said he was meeting his cousin for lunch. I guess it'll take a little time for them to get used to the changes in me. Everybody seems to be frightened of me. When I went over to Amos Borg and tapped him on the shoulder, he jumped up in the air.

People don't talk to me much any more or kid around the way they used to. It makes the job kind of lonely.

April 27 I got up the nerve today to ask Miss Kinnian to have dinner with me tomorrow night to celebrate my bonus.

At first she wasn't sure it was right, but I asked Dr. Strauss and he said it was okay. Dr. Strauss and Dr. Nemur don't seem to be getting along so well. They're arguing all the time. This evening when I came in to ask Dr. Strauss about having dinner with Miss Kinnian, I heard them shouting. Dr. Nemur was saying that it was *his* experiment and *his* research, and Dr. Strauss was shouting back that he contributed just as much, because he found me through Miss Kinnian and he performed the operation. Dr. Strauss said that someday thousands of neurosurgeons might be using his technique all over the world.

Dr. Nemur wanted to publish the results of the experiment at the end of this month. Dr. Strauss wanted to wait a while longer to be sure. Dr. Strauss said that Dr. Nemur was more interested in the Chair of Psychology at Princeton than he was in the experiment. Dr. Nemur said that Dr. Strauss was nothing but an opportunist who was trying to ride to glory on *his* coattails.

When I left afterwards, I found myself trembling. I don't know why for sure, but it was as if I'd seen both men clearly for the first time. I remember hearing Burt say that Dr. Nemur had a shrew of a wife who was pushing him all the time to get things published so that he could become famous. Burt said that the dream of her life was to have a big-shot husband.

Was Dr. Strauss really trying to ride on his coattails?

April 28 I don't understand why I never noticed how beautiful Miss Kinnian really is. She has brown eyes and feathery brown hair that comes to the top of her neck. She's only thirty-four! I think from the beginning I had the feeling that she was an unreachable genius—and very, very old. Now, every time I see her she grows younger and more lovely.

We had dinner and a long talk. When she said that I was coming along so fast that soon I'd be leaving her behind, I laughed.

"It's true, Charlie. You're already a better reader than I am. You can read a whole page at a glance while I can take in only a few lines at a time. And you remember every single thing you read. I'm lucky if I can recall the main thoughts and the general meaning."

"I don't feel intelligent. There are so many things I don't understand."

She took out a cigarette and I lit it for her. "You've got to be a *little* patient. You're accomplishing in days and weeks what it takes normal people to do in half a lifetime. That's what makes it so amazing. You're like a giant sponge now, soaking things in. Facts, figures, general knowledge. And soon you'll begin to connect them, too. You'll see how the different branches of learning are related. There are many levels, Charlie, like steps on a giant ladder that take you up higher and higher to see more and more of the world around you.

"I can see only a little bit of that, Charlie, and I won't go much higher than I am now, but you'll keep climbing up and up, and see more and more, and each step will open new worlds that you never even knew existed." She frowned. "I hope . . . I just hope to God—"

"What?"

"Never mind, Charles. I just hope I wasn't wrong to advise you to go into this in the first place."

I laughed. "How could that be? It worked, didn't it? Even Algernon is still smart."

We sat there silently for a while and I knew what she was thinking about as she watched me toying with the chain of my rabbit's foot and my keys. I didn't want to think of that possibility any more than elderly people want to think of death. I *knew* that this was only the beginning. I knew what she meant about levels because I'd seen some of them already. The thought of leaving her behind made me sad.

I'm in love with Miss Kinnian.

PROGRESS REPORT 12

April 30 I've quit my job with Donnegan's Plastic Box Company. Mr. Donnegan insisted that it would be better for all concerned if I left. What did I do to make them hate me so?

The first I knew of it was when Mr. Donnegan showed me the petition. Eight hundred and forty names, everyone connected with the factory, except Fanny Girden. Scanning the list quickly, I saw at once that hers was the only missing name. All the rest demanded that I be fired.

Joe Carp and Frank Reilly wouldn't talk to me about it. No one else would either, except Fanny. She was one of the few people I'd known who set her mind to something and believed it no matter what the rest of the world proved, said, or did—and Fanny did not believe that I should have been fired. She had been against the petition on principle and despite the pressure and threats she'd held out.

"Which don't mean to say," she remarked, "that I don't think there's something mighty strange about you, Charlie. Them changes. I don't know.

You used to be a good, dependable, ordinary man—not too bright maybe, but honest. Who knows what you done to yourself to get so smart all of a sudden. Like everybody around here's been saying, Charlie, it's not right."

"But how can you say that, Fanny? What's wrong with a man becoming intelligent and wanting to acquire knowledge and understanding of the world around him?"

She stared down at her work and I turned to leave. Without looking at me, she said: "It was evil when Eve listened to the snake and ate from the tree of knowledge. It was evil when she saw that she was naked. If not for that none of us would ever have to grow old and sick, and die."

Once again now I have the feeling of shame burning inside me. This intelligence has driven a wedge between me and all the people I once knew and loved. Before, they laughed at me and despised me for my ignorance and dullness; now, they hate me for my knowledge and understanding. What in God's name do they want of me?

They've driven me out of the factory. Now I'm more alone than ever before . . .

May 15 Dr. Strauss is very angry at me for not having written any progress reports in two weeks. He's justified because the lab is now paying me a regular salary. I told him I was too busy thinking and reading. When I pointed out that writing was such a slow process that it made me impatient with my poor handwriting, he suggested that I learn to type. It's much easier to write now because I can type nearly seventy-five words a minute. Dr. Strauss continually reminds me of the need to speak and write simply so that people will be able to understand me.

I'll try to review all the things that happened to me during the last two weeks. Algernon and I were presented to the American Psychological Association sitting in convention with the World Psychological Association last Tuesday. We created quite a sensation. Dr. Nemur and Dr. Strauss were proud of us.

I suspect that Dr. Nemur, who is sixty—ten years older than Dr. Strauss—finds it necessary to see tangible results of his work. Undoubtedly the result of pressure by Mrs. Nemur.

Contrary to my earlier impressions of him, I realize that Dr. Nemur is not at all a genius. He has a very good mind, but it struggles under the spectre of self-doubt. He wants people to take him for a genius. Therefore, it is important for him to feel that his work is accepted by the world. I believe that Dr. Nemur was afraid of further delay because he worried that someone else might make a discovery along these lines and take the credit from him.

Dr. Strauss on the other hand might be called a genius, although I feel that his areas of knowledge are too limited. He was educated in the tradition of narrow specialization; the broader aspects of background were neglected far more than necessary—even for a neurosurgeon.

I was shocked to learn that the only ancient languages he could read were Latin, Greek, and Hebrew, and that he knows almost nothing of mathe-

matics beyond the elementary levels of the calculus of variations. When he admitted this to me, I found myself almost annoyed. It was as if he'd hidden this part of himself in order to deceive me, pretending—as do many people I've discovered—to be what he is not. No one I've ever known is what he appears to be on the surface.

Dr. Nemur appears to be uncomfortable around me. Sometimes when I try to talk to him, he just looks at me strangely and turns away. I was angry at first when Dr. Strauss told me I was giving Dr. Nemur an inferiority complex. I thought he was mocking me and I'm oversensitive at being made fun of.

How was I to know that a highly respected psychoexperimentalist like Nemur was unacquainted with Hindustani and Chinese? It's absurd when you consider the work that is being done in India and China today in the very field of his study.

I asked Dr. Strauss how Nemur could refute Rahajamati's attack on his method and results if Nemur couldn't even read them in the first place. That strange look on Dr. Strauss' face can mean only one of two things. Either he doesn't want to tell Nemur what they're saying in India, or else—and this worries me—Dr. Strauss doesn't know either. I must be careful to speak and write clearly and simply so that people won't laugh.

May 18 I am very disturbed. I saw Miss Kinnian last night for the first time in over a week. I tried to avoid all discussions of intellectual concepts and to keep the conversation on a simple, everyday level, but she just stared at me blankly and asked me what I meant about the mathematical variance equivalent in Dorbermann's *Fifth Concerto*.

When I tried to explain she stopped me and laughed. I guess I got angry, but I suspect I'm approaching her on the wrong level. No matter what I try to discuss with her, I am unable to communicate. I must review Vrostadt's equations on *Levels of Semantic Progression*. I find that I don't communicate with people much any more. Thank God for books and music and things I can think about. I am alone in my apartment at Mrs. Flynn's boardinghouse most of the time and seldom speak to anyone.

May 20 I would not have noticed the new dishwasher, a boy of about sixteen, at the corner diner where I take my evening meals if not for the incident of the broken dishes.

They crashed to the floor, shattering and sending bits of white china under the tables. The boy stood there, dazed and frightened, holding the empty tray in his hand. The whistles and catcalls from the customers (the cries of "hey, there go the profits!" . . . "Mazeltoy!" . . . and "well, *he* didn't work here very long . . ." which invariably seems to follow the breaking of glass or dishware in a public restaurant) all seemed to confuse him.

When the owner came to see what the excitement was about, the boy cowered as if he expected to be struck and threw up his arms as if to ward off the blow.

"All right! All right, you dope," shouted the owner, "don't just stand there!

Get the broom and sweep that mess up. A broom . . . a broom, you idiot! It's in the kitchen. Sweep up all the pieces."

The boy saw that he was not going to be punished. His frightened expression disappeared and he smiled and hummed as he came back with the broom to sweep the floor. A few of the rowdier customers kept up the remarks, amusing themselves at his expense.

"Here, sonny, over here there's a nice piece behind you . . ."

"C'mon, do it again . . ."

"He's not so dumb. It's easier to break 'em than to wash 'em . . ."

As his vacant eyes moved across the crowd of amused onlookers, he slowly mirrored their smiles and finally broke into an uncertain grin at the joke which he obviously did not understand.

I felt sick inside as I looked at his dull, vacuous smile, the wide, bright eyes of a child, uncertain but eager to please. They were laughing at him because he was mentally retarded.

And I had been laughing at him too.

Suddenly, I was furious at myself and all those who were smirking at him. I jumped up and shouted, "Shut up! Leave him alone! It's not his fault he can't understand! He can't help what he is! But for God's sake . . . he's still a human being!"

The room grew silent. I cursed myself for losing control and creating a scene. I tried not to look at the boy as I paid my check and walked out without touching my food. I felt ashamed for both of us.

How strange it is that people of honest feelings and sensibility, who would not take advantage of a man born without arms or legs or eyes—how such people think nothing of abusing a man born with low intelligence. It infuriated me to think that not too long ago I, like this boy, had foolishly played the clown.

And I had almost forgotten.

I'd hidden the picture of the old Charlie Gordon from myself because now that I was intelligent it was something that had to be pushed out of my mind. But today in looking at that boy, for the first time I saw what I had been. *I was just like him!*

Only a short time ago, I learned that people laughed at me. Now I can see that unknowingly I joined with them in laughing at myself. That hurts most of all.

I have often reread my progress reports and seen the illiteracy, the childish naïveté, the mind of low intelligence peering from a dark room, through the keyhole, at the dazzling light outside. I see that even in my dullness I knew that I was inferior, and that other people had something I lacked—something denied me. In my mental blindness, I thought that it was somehow connected with the ability to read and write, and I was sure that if I could get those skills I would automatically have intelligence too.

Even a feeble-minded man wants to be like other men.

A child may not know how to feed itself, or what to eat, yet it knows of hunger.

This then is what I was like, I never knew. Even with my gift of intellectual awareness, I never really knew.

This day was good for me. Seeing the past more clearly, I have decided to use my knowledge and skills to work in the field of increasing human intelligence levels. Who is better equipped for this work? Who else has lived in both worlds? These are my people. Let me use my gift to do something for them.

Tomorrow, I will discuss with Dr. Strauss the manner in which I can work in this area. I may be able to help him work out the problems of widespread use of the technique which was used on me. I have several good ideas of my own.

There is so much that might be done with this technique. If I could be made into a genius, what about thousands of others like myself? What fantastic levels might be achieved by using this technique on normal people? On *geniuses*?

There are so many doors to open. I am impatient to begin.

PROGRESS REPORT 13

May 23 It happened today. Algernon bit me. I visited the lab to see him as I do occasionally, and when I took him out of his cage, he snapped at my hand. I put him back and watched him for a while. He was unusually disturbed and vicious.

May 24 Burt, who is in charge of the experimental animals, tells me that Algernon is changing. He is less co-operative; he refuses to run the maze any more; general motivation has decreased. And he hasn't been eating. Everyone is upset about what this may mean.

May 25 They've been feeding Algernon, who now refuses to work the shifting-lock problem. Everyone identifies me with Algernon. In a way we're both the first of our kind. They're all pretending that Algernon's behavior is not necessarily significant for me. But it's hard to hide the fact that some of the other animals who were used in this experiment are showing strange behavior.

Dr. Strauss and Dr. Nemur have asked me not to come to the lab any more. I know what they're thinking but I can't accept it. I am going ahead with my plans to carry their research forward. With all due respect to both of these fine scientists, I am well aware of their limitations. If there is an answer, I'll have to find it out for myself. Suddenly, time has become very important to me.

May 29 I have been given a lab of my own and permission to go ahead with the research. I'm on to something. Working day and night. I've had a cot moved into the lab. Most of my writing time is spent on the notes which I keep in a separate folder, but from time to time I feel it necessary to put down my moods and my thoughts out of sheer habit.

I find the *calculus of intelligence* to be a fascinating study. Here is the place for the application of all the knowledge I have acquired. In a sense it's the problem I've been concerned with all my life.

May 31 Dr. Strauss thinks I'm working too hard. Dr. Nemur says I'm trying to cram a lifetime of research and thought into a few weeks. I know I should rest, but I'm driven on by something inside that won't let me stop. I've got to find the reason for the sharp regression in Algernon. I've got to know *if* and *when* it will happen to me.

June 4

LETTER TO DR. STRAUSS (*copy*)

Dear Dr. Strauss:

Under separate cover I am sending you a copy of my report entitled, "The Algernon-Gordon Effect: A Study of Structure and Function of Increased Intelligence," which I would like to have you read and have published.

As you see, my experiments are completed. I have included in my report all of my formulae, as well as mathematical analysis in the appendix. Of course, these should be verified.

Because of its importance to both you and Dr. Nemur (and need I say to myself, too?) I have checked and rechecked my results a dozen times in the hope of finding an error. I am sorry to say the results must stand. Yet for the sake of science, I am grateful for the little bit that I here add to the knowledge of the function of the human mind and of the laws governing the artificial increase of human intelligence.

I recall your once saying to me that an experimental *failure* or the *disproving* of a theory was as important to the advancement of learning as a success would be. I know now that this is true. I am sorry, however, that my own contribution to the field must rest upon the ashes of the work of two men I regard so highly.

Yours truly,
Charles Gordon

encl.: rept.

June 5 I must not become emotional. The facts and the results of my experiments are clear, and the more sensational aspects of my own rapid climb cannot obscure the fact that the tripling of intelligence by the surgical technique developed by Drs. Strauss and Nemur must be viewed as having little or no practical applicability (at the present time) to the increase of human intelligence.

As I review the records and data on Algernon, I see that although he is still in his physical infancy, he has regressed mentally. Motor activity is impaired; there is a general reduction of glandular activity; there is an accelerated loss of co-ordination.

There are also strong indications of progressive amnesia.

As will be seen by my report, these and other physical and mental

deterioration syndromes can be predicted with statistically significant results by the application of my formula.

The surgical stimulus to which we were both subjected has resulted in an intensification and acceleration of all mental processes. The unforeseen development, which I have taken the liberty of calling the *Algernon-Gordon Effect*, is the logical extension of the entire intelligence speed-up. The hypothesis here proven may be described simply in the following terms: Artificially increased intelligence deteriorates at a rate of time directly proportional to the quantity of the increase.

I feel that this, in itself, is an important discovery.

As long as I am able to write, I will continue to record my thoughts in these progress reports. It is one of my few pleasures. However, by all indications, my own mental deterioration will be very rapid.

I have already begun to notice signs of emotional instability and forgetfulness, the first symptoms of the burnout.

June 10 Deterioration progressing. I have become absent-minded. Algernon died two days ago. Dissection shows my predictions were right. His brain had decreased in weight and there was a general smoothing out of cerebral convolutions as well as a deepening and broadening of brain fissures.

I guess the same thing is or will soon be happening to me. Now that it's definite, I don't want it to happen.

I put Algernon's body in a cheese box and buried him in the back yard. I cried.

June 15 Dr. Strauss came to see me again. I wouldn't open the door and I told him to go away. I want to be left to myself. I have become touchy and irritable. I feel the darkness closing in. It's hard to throw off thoughts of suicide. I keep telling myself how important this introspective journal will be.

It's a strange sensation to pick up a book that you've read and enjoyed just a few months ago and discover that you don't remember it. I remembered how great I thought John Milton was, but when I picked up *Paradise Lost* I couldn't understand it at all. I got so angry I threw the book across the room.

I've got to try to hold on to some of it. Some of the things I've learned. Oh, God, please don't take it all away.

June 19 Sometimes, at night, I go out for a walk. Last night I couldn't remember where I lived. A policeman took me home. I have the strange feeling that this has all happened to me before—a long time ago. I keep telling myself I'm the only person in the world who can describe what's happening to me.

June 21 Why can't I remember? I've got to fight. I lie in bed for days and I don't know who or where I am. Then it all comes back to me in a flash. Fugues of amnesia. Symptoms of senility—second childhood. I can watch them coming on. It's so cruelly logical. I learned so much and so fast. Now my mind

is deteriorating rapidly. I won't let it happen. I'll fight it. I can't help thinking of the boy in the restaurant, the blank expression, the silly smile, the people laughing at him. No—please—not that again . . .

June 22 I'm forgetting things that I learned recently. It seems to be following the classic pattern—the last things learned are the first things forgotten. Or is that the pattern? I'd better look it up again. . . .

I reread my paper on the *Algernon-Gordon Effect* and I get the strange feeling that it was written by someone else. There are parts I don't even understand.

Motor activity impaired. I keep tripping over things, and it becomes increasingly difficult to type.

June 23 I've given up using the typewriter completely. My co-ordination is bad. I feel that I'm moving slower and slower. Had a terrible shock today. I picked up a copy of an article I used in my research, Krueger's *Uber psychische Ganzheit*, to see if it would help me understand what I had done. First I thought there was something wrong with my eyes. Then I realized I could no longer read German. I tested myself in other languages. All gone.

June 30 A week since I dared to write again. It's slipping away like sand through my fingers. Most of the books I have are too hard for me now. I get angry with them because I know that I read and understood them just a few weeks ago.

I keep telling myself I must keep writing these reports so that somebody will know what is happening to me. But it gets harder to form the words and remember spellings. I have to look up even simple words in the dictionary now and it makes me impatient with myself.

Dr. Strauss comes around almost every day, but I told him I wouldn't see or speak to anybody. He feels guilty. They all do. But I don't blame anyone. I knew what might happen. But how it hurts.

July 7 I don't know where the week went. Today's Sunday I know because I can see through my window people going to church. I think I stayed in bed all week but I remember Mrs. Flynn bringing food to me a few times. I keep saying over and over I've got to do something but then I forget or maybe it's just easier not to do what I say I'm going to do.

I think of my mother and father a lot these days. I found a picture of them with me taken at a beach. My father has a big ball under his arm and my mother is holding me by the hand. I don't remember them the way they are in the picture. All I remember is my father drunk most of the time and arguing with mom about money.

He never shaved much and he used to scratch my face when he hugged me. My mother said he died but Cousin Miltie said he heard his mom and dad say that my father ran away with another woman. When I asked my mother she slapped my face and said my father was dead. I don't think I

ever found out which was true but I don't care much. (He said he was going to take me to see cows on a farm once but he never did. He never kept his promises . . .)

July 10 My landlady Mrs Flynn is very worried about me. She says the way I lay around all day and dont do anything I remind her of her son before she threw him out of the house. She said she doesn't like loafers. If Im sick its one thing, but if Im a loafer thats another thing and she wont have it. I told her I think Im sick.

I try to read a little bit every day, mostly stories, but sometimes I have to read the same thing over and over again because I dont know what it means. And its hard to write. I know I should look up all the words in the dictionary but its so hard and Im so tired all the time.

Then I got the idea that I would only use the easy words instead of the long hard ones. That saves time. I put flowers on Algernons grave about once a week. Mrs Flynn thinks Im crazy to put flowers on a mouses grave but I told her that Algernon was special.

July 14 Its sunday again. I dont have anything to do to keep me busy now because my television set is broke and I dont have any money to get it fixed. (I think I lost this months check from the lab. I dont remember)

I get awful headaches and asperin doesnt help me much. Mrs Flynn knows Im really sick and she feels very sorry for me. Shes a wonderful woman whenever someone is sick.

July 22 Mrs Flynn called a strange doctor to see me. She was afraid I was going to die. I told the doctor I wasnt too sick and that I only forget sometimes. He asked me did I have any friends or relatives and I said no I dont have any. I told him I had a friend called Algernon once but he was a mouse and we used to run races together. He looked at me kind of funny like he thought I was crazy.

He smiled when I told him I used to be a genius. He talked to me like I was a baby and he winked at Mrs Flynn. I got mad and chased him out because he was making fun of me the way they all used to.

July 24 I have no more money and Mrs Flynn says I got to go to work somewhere and pay the rent because I havent paid for over two months. I dont know any work but the job I used to have at Donnegans Plastic Box Company. I dont want to go back there because they all knew me when I was smart and maybe theyll laugh at me. But I dont know what else to do to get money.

July 25 I was looking at some of my old progress reports and its very funny but I cant read what I wrote. I can make out some of the words but they dont make sense.

Miss Kinnian came to the door but I said go away I dont want to see you. She cried and I cried too but I wouldnt let her in because I didnt want her

to laugh at me. I told her I didn't like her any more. I told her I didnt want to be smart any more. Thats not true. I still love her and I still want to be smart but I had to say that so shed go away. She gave Mrs Flynn money to pay the rent. I dont want that. I got to get a job.

Please . . . please let me not forget how to read and write . . .

July 27 Mr Donnegan was very nice when I came back and asked him for my old job of janitor. First he was very suspicious but I told him what happened to me then he looked very sad and put his hand on my shoulder and said Charlie Gordon you got guts.

Everybody looked at me when I came downstairs and started working in the toilet sweeping it out like I used to. I told myself Charlie if they make fun of you dont get sore because you remember their not so smart as you once thot they were. And besides they were once your friends and if they laughed at you that doesnt mean anything because they liked you too.

One of the new men who came to work there after I went away made a nasty crack he said hey Charlie I hear your a very smart fella a real quiz kid. Say something intelligent. I felt bad but Joe Carp came over and grabbed him by the shirt and said leave him alone you lousy cracker or Ill break your neck. I didnt expect Joe to take my part so I guess hes really my friend.

Later Frank Reilly came over and said Charlie if anybody bothers you or trys to take advantage you call me or Joe and we will set em straight. I said thanks Frank and I got choked up so I had to turn around and go into the supply room so he wouldnt see me cry. Its good to have friends.

July 28 I did a dumb thing today I forgot I wasnt in Miss Kinnians class at the adult center any more like I use to be. I went in and sat down in my old seat in the back of the room and she looked at me funny and she said Charles. I dint remember she ever called me that before only Charlie so I said hello Miss Kinnian Im redy for my lesin today only I lost my reader that we was using. She startid to cry and run out of the room and everybody looked at me and I saw they wasnt the same pepul who used to be in my class.

Then all of a suddin I remembered some things about the operashun and me getting smart and I said holy smoke I reely pulled a Charlie Gordon that time. I went away before she come back to the room.

Thats why Im going away from New York for good. I dont want to do nothing like that agen. I dont want Miss Kinnian to feel sorry for me. Evry body feels sorry at the factory and I dont want that eather so Im going someplace where nobody knows that Charlie Gordon was once a genus and now he cant even reed a book or rite good.

Im taking a cuple of books along and even if I cant reed them Ill practise hard and maybe I wont forget every thing I lerned. If I try reel hard maybe Ill be a littel bit smarter then I was before the operashun. I got my rabbits foot and my luky penny and maybe they will help me.

If you ever reed this Miss Kinnian dont be sorry for me Im glad I got a second chanse to be smart becaus I lerned a lot of things that I never even new were in this world and Im grateful that I saw it all for a littel bit. I dont

know why Im dumb agen or what I did wrong maybe its becaus I dint try hard enuff. But if I try and practis very hard maybe Ill get a littl smarter and know what all the words are. I remember a littel bit how nice I had a feeling with the blue book that has the torn cover when I red it. Thats why Im gonna keep trying to get smart so I can have that feeling agen. Its a good feeling to know things and be smart. I wish I had it rite now if I did I would sit down and reed all the time. Anyway I bet Im the first dumb person in the world who ever found out somthing imporent for sience. I remember I did somthing but I dont remember what. So I gess its like I did it for all the dumb pepul like me.

Good-by Miss Kinnian and Dr Strauss and evreybody. And P.S. please tell Dr Nemur not to be such a grouch when pepul laff at him and he woud have more frends. Its easy to make frends if you let pepul laff at you. Im going to have lots of frends where I go.

P.P.S. Please if you get a chanse put some flowrs on Algernons grave in the bak yard . . .



Daniel Keyes is essentially a one-story author in the science fiction field, although he has published around seven other works of fiction in the genre. Born in New York City in 1927, he received degrees from Brooklyn College in 1950 and 1961. He entered the publishing field as an editorial associate with the short-lived *Marvel Science Stories* in 1950. He worked at the magazine until 1951, when he accepted a position with the Stadium Publishing Company, which he left to go into the photography business, a venture that lasted only one year. He then worked as a high school English teacher in Brooklyn, a position he held until 1962 when he became an instructor of English at Wayne State University in Detroit. College teaching then became his vocation, as he moved to Ohio University in 1966 and rose through the academic ranks, and he is currently professor of English at that institution, a rank he achieved in 1972. He has also served as director of creative writing for several periods during his career.

He first appeared in the science fiction magazines with "Precedent" in the May 1952 issue of *Marvel Science Stories*, and published at least two other SF stories in the early 1950s. Aside from "Flowers for Algernon" his best story is the powerful "Crazy Maro," first published in *The Magazine of Fantasy and Science Fiction* in April 1960, a work that remains one of the most effective treatments of racism in science fiction.

His reputation rests on "Flowers for Algernon" (first published in *The Magazine of Fantasy and Science Fiction* in April 1959), which won him a Hugo Award as the best short story of 1959 (awarded in 1960) and then, in its expanded novel form, won the Nebula Award of the Science Fiction Writers of America as the best novel of 1966, certainly a rare distinction. The novel, published as a mainstream work by Harcourt Brace Jovanovich, is not as effective as the story version, which is much tighter and written from a very successfully executed first-person point of view.

Both versions are profound works on what it means to be a genius and on the dangers of trying to improve the human race. The novel is beautifully written, and certainly belongs in any library of modern science fiction. One of its greatest accom-

plishments is the fact that it presents what some might consider a tragedy in a moving fashion without being overly sentimental, something that *Charly*, the 1968 film version starring Cliff Robertson and Claire Bloom, fails to avoid.

Mr. Keyes has written two interesting mainstream novels, *The Touch* (1968) and *The Fifth Sally* (1980), as well as a well-researched nonfiction work, *The Minds of Billy Milligan* (1981).

Martin H. Greenberg
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The Library of America • Story of the Week

Excerpt from *Shirley Jackson: Novels and Stories* (The Library of America, 2010), pages 73–77. Originally appeared in *Mademoiselle* (July 1948). Reprinted in *The Lottery; or, The Adventures of James Harris* (1949).

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Charles

THE day my son Laurie started kindergarten he renounced corduroy overalls with bibs and began wearing blue jeans with a belt; I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering character who forgot to stop at the corner and wave good-bye to me.

He came home the same way, the front door slamming open, his cap on the floor, and the voice suddenly become raucous shouting, “Isn’t anybody *here?*”

At lunch he spoke insolently to his father, spilled his baby sister’s milk, and remarked that his teacher said we were not to take the name of the Lord in vain.

“How *was* school today?” I asked, elaborately casual.

“All right,” he said.

“Did you learn anything?” his father asked.

Laurie regarded his father coldly. “I didn’t learn nothing,” he said.

“Anything,” I said. “Didn’t learn anything?”

“The teacher spanked a boy, though,” Laurie said, addressing his bread and butter. “For being fresh,” he added, with his mouth full.

“What did he do?” I asked. “Who was it?”

Laurie thought. “It was Charles,” he said. “He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh.”

“What did he do?” I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, “See here, young man.”

The next day Laurie remarked at lunch, as soon as he sat down, “Well, Charles was bad again today.” He grinned enormously and said, “Today Charles hit the teacher.”

“Good heavens,” I said, mindful of the Lord’s name, “I suppose he got spanked again?”

“He sure did,” Laurie said. “Look up,” he said to his father.

“What?” his father said, looking up.

“Look down,” Laurie said. “Look at my thumb. Gee, you’re dumb.” He began to laugh insanely.

“Why did Charles hit the teacher?” I asked quickly.

“Because she tried to make him color with red crayons,” Laurie said. “Charles wanted to color with green crayons so he hit the teacher and she spanked him and said nobody play with Charles but everybody did.”

The third day—it was Wednesday of the first week—Charles bounced a see-saw on to the head of a little girl and made her bleed, and the teacher made him stay inside all during recess. Thursday Charles had to stand in a corner during story-time because he kept pounding his feet on the floor. Friday Charles was deprived of blackboard privileges because he threw chalk.

On Saturday I remarked to my husband, “Do you think kindergarten is too unsettling for Laurie? All this toughness, and bad grammar, and this Charles boy sounds like such a bad influence.”

“It’ll be all right,” my husband said reassuringly. “Bound to be people like Charles in the world. Might as well meet them now as later.”

On Monday Laurie came home late, full of news. “Charles,” he shouted as he came up the hill; I was waiting anxiously on the front steps. “Charles,” Laurie yelled all the way up the hill, “Charles was bad again.”

“Come right in,” I said, as soon as he came close enough. “Lunch is waiting.”

“You know what Charles did?” he demanded, following me through the door. “Charles yelled so in school they sent a boy in from first grade to tell the teacher she had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him.”

“What did he do?” I asked.

“He just sat there,” Laurie said, climbing into his chair at the table. “Hi, Pop, y’old dust mop.”

“Charles had to stay after school today,” I told my husband. “Everyone stayed with him.”

“What does this Charles look like?” my husband asked Laurie. “What’s his other name?”

"He's bigger than me," Laurie said. "And he doesn't have any rubbers and he doesn't ever wear a jacket."

Monday night was the first Parent-Teachers meeting, and only the fact that the baby had a cold kept me from going; I wanted passionately to meet Charles's mother. On Tuesday Laurie remarked suddenly, "Our teacher had a friend come to see her in school today."

"Charles's mother?" my husband and I asked simultaneously.

"Naaah," Laurie said scornfully. "It was a man who came and made us do exercises, we had to touch our toes. Look." He climbed down from his chair and squatted down and touched his toes. "Like this," he said. He got solemnly back into his chair and said, picking up his fork, "Charles didn't even *do* exercises."

"That's fine," I said heartily. "Didn't Charles want to do exercises?"

"Naaah," Laurie said. "Charles was so fresh to the teacher's friend he wasn't *let* do exercises."

"Fresh again?" I said.

"He kicked the teacher's friend," Laurie said. "The teacher's friend told Charles to touch his toes like I just did and Charles kicked him."

"What are they going to do about Charles, do you suppose?" Laurie's father asked him.

Laurie shrugged elaborately. "Throw him out of school, I guess," he said.

Wednesday and Thursday were routine; Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

With the third week of kindergarten Charles was an institution in our family; the baby was being a Charles when she cried all afternoon; Laurie did a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled telephone, ashtray, and a bowl of flowers off the table, said, after the first minute, "Looks like Charles."

During the third and fourth weeks it looked like a reformation in Charles; Laurie reported grimly at lunch on Thursday

of the third week, "Charles was so good today the teacher gave him an apple."

"What?" I said, and my husband added warily, "You mean Charles?"

"Charles," Laurie said. "He gave the crayons around and he picked up the books afterward and the teacher said he was her helper."

"What happened?" I asked incredulously.

"He was her helper, that's all," Laurie said, and shrugged.

"Can this be true, about Charles?" I asked my husband that night. "Can something like this happen?"

"Wait and see," my husband said cynically. "When you've got a Charles to deal with, this may mean he's only plotting."

He seemed to be wrong. For over a week Charles was the teacher's helper; each day he handed things out and he picked things up; no one had to stay after school.

"The P.T.A. meeting's next week again," I told my husband one evening. "I'm going to find Charles's mother there."

"Ask her what happened to Charles," my husband said. "I'd like to know."

"I'd like to know myself," I said.

On Friday of that week things were back to normal. "You know what Charles did today?" Laurie demanded at the lunch table, in a voice slightly awed. "He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed."

"What word?" his father asked unwisely, and Laurie said, "I'll have to whisper it to you, it's so bad." He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father's eyes widened.

"Did Charles tell the little girl to say *that*?" he asked respectfully.

"She said it *twice*," Laurie said. "Charles told her to say it *twice*."

"What happened to Charles?" my husband asked.

"Nothing," Laurie said. "He was passing out the crayons."

Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

My husband came to the door with me that evening as I set out for the P.T.A. meeting. "Invite her over for a cup of tea after the meeting," he said. "I want to get a look at her."

"If only she's there," I said prayerfully.

"She'll be there," my husband said. "I don't see how they could hold a P.T.A. meeting without Charles's mother."

At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. None of them looked to me haggard enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

After the meeting I identified and sought out Laurie's kindergarten teacher. She had a plate with a cup of tea and a piece of chocolate cake; I had a plate with a cup of tea and a piece of marshmallow cake. We maneuvered up to one another cautiously, and smiled.

"I've been so anxious to meet you," I said. "I'm Laurie's mother."

"We're all so interested in Laurie," she said.

"Well, he certainly likes kindergarten," I said. "He talks about it all the time."

"We had a little trouble adjusting, the first week or so," she said primly, "but now he's a fine little helper. With occasional lapses, of course."

"Laurie usually adjusts very quickly," I said. "I suppose this time it's Charles's influence."

"Charles?"

"Yes," I said, laughing, "you must have your hands full in that kindergarten, with Charles."

"Charles?" she said. "We don't have any Charles in the kindergarten."

Lamb to the Slaughter

Roald Dahl

The room was warm and clean, the curtains drawn, the two table lamps alight- hers and the one by the empty chair opposite. On the sideboard behind her, two tall glasses, soda water, whiskey. Fresh ice cubes in the Thermos bucket.

Mary Maloney was waiting for her husband to come him from work.

5 Now and again she would glance up at the clock, but without anxiety, merely to please herself with the thought that each minute gone by made it nearer the time when he would come. There was a slow smiling air about her, and about everything she did. The drop of a head as she bent over her sewing was curiously tranquil. Her skin -for this was her sixth month with child-had acquired a wonderful translucent quality, the mouth
10 was soft, and the eyes, with their new placid look, seemed larger darker than before. When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the tires on the gravel outside, and the car door slamming, the footsteps passing the window, the key turning in the lock. She laid aside her sewing, stood up, and went forward to kiss him as he came in.

15 "Hullo darling," she said.

"Hullo darling," he answered.

She took his coat and hung it in the closer. Then she walked over and made the drinks, a strongish one for him, a weak one for herself; and soon she was back again in her chair with the sewing, and he in the other, opposite, holding the tall glass with both
20 hands, rocking it so the ice cubes tinkled against the side.

For her, this was always a blissful time of day. She knew he didn't want to speak much until the first drink was finished, and she, on her side, was content to sit quietly, enjoying his company after the long hours alone in the house. She loved to luxuriate in the presence of this man, and to feel-almost as a sunbather feels the sun-that warm
25 male glow that came out of him to her when they were alone together. She loved him for the way he sat loosely in a chair, for the way he came in a door, or moved slowly across the room with long strides. She loved intent, far look in his eyes when they rested in her, the funny shape of the mouth, and especially the way he remained silent about his tiredness, sitting still with himself until the whiskey had taken some of it away.

30 "Tired darling?"

"Yes," he said. "I'm tired," And as he spoke, he did an unusual thing. He lifted his glass and drained it in one swallow although there was still half of it, at least half of it left.. She wasn't really watching him, but she knew what he had done because she heard the ice cubes falling back against the bottom of the empty glass when he lowered his
35 arm. He paused a moment, leaning forward in the chair, then he got up and went slowly over to fetch himself another.

"I'll get it!" she cried, jumping up.

"Sit down," he said.

40 When he came back, she noticed that the new drink was dark amber with the quantity of whiskey in it.

"Darling, shall I get your slippers?"

"No."

She watched him as he began to sip the dark yellow drink, and she could see little oily swirls in the liquid because it was so strong.

45 "I think it's a shame," she said, "that when a policeman gets to be as senior as you, they keep him walking about on his feet all day long."

He didn't answer, so she bent her head again and went on with her sewing; bet each time he lifted the drink to his lips, she heard the ice cubes clinking against the side of the glass.

50 "Darling," she said. "Would you like me to get you some cheese? I haven't made any supper because it's Thursday."

"No," he said.

55 "If you're too tired to eat out," she went on, "it's still not too late. There's plenty of meat and stuff in the freezer, and you can have it right here and not even move out of the chair."

Her eyes waited on him for an answer, a smile, a little nod, but he made no sign.

"Anyway," she went on, "I'll get you some cheese and crackers first."

"I don't want it," he said.

60 She moved uneasily in her chair, the large eyes still watching his face. "But you must eat! I'll fix it anyway, and then you can have it or not, as you like."

She stood up and placed her sewing on the table by the lamp.

"Sit down," he said. "Just for a minute, sit down."

It wasn't till then that she began to get frightened.

"Go on," he said. "Sit down."

65 She lowered herself back slowly into the chair, watching him all the time with those large, bewildered eyes. He had finished the second drink and was staring down into the glass, frowning.

"Listen," he said. "I've got something to tell you."

"What is it, darling? What's the matter?"

70 He had now become absolutely motionless, and he kept his head down so that the light from the lamp beside him fell across the upper part of his face, leaving the chin and mouth in shadow. She noticed there was a little muscle moving near the corner of his left eye.

75 "This is going to be a bit of a shock to you, I'm afraid," he said. "But I've thought about it a good deal and I've decided the only thing to do is tell you right away. I hope you won't blame me too much."

And he told her. It didn't take long, four or five minutes at most, and she sat very still through it all, watching him with a kind of dazed horror as he went further and further away from her with each word.

80 "So there it is," he added. "And I know it's kind of a bad time to be telling you, but there simply wasn't any other way. Of course I'll give you money and see you're looked after. But there needn't really be any fuss. I hope not anyway. It wouldn't be very good for my job."

85 Her first instinct was not to believe any of it, to reject it all. It occurred to her that perhaps he hadn't even spoken, that she herself had imagined the whole thing. Maybe, if she went about her business and acted as though she hadn't been listening, then later, when she sort of woke up again, she might find none of it had ever happened.

"I'll get the supper," she managed to whisper, and this time he didn't stop her.

90 When she walked across the room she couldn't feel her feet touching the floor. She couldn't feel anything at all- except a slight nausea and a desire to vomit. Everything was automatic now-down the steps to the cellar, the light switch, the deep freeze, the hand inside the cabinet taking hold of the first object it met. She lifted it out, and looked at it. It was wrapped in paper, so she took off the paper and looked at it again.

95 A leg of lamb.

All right then, they would have lamb for supper. She carried it upstairs, holding the thin bone-end of it with both her hands, and as she went through the living-room, she saw him standing over by the window with his back to her, and she stopped.

100 "For God's sake," he said, hearing her, but not turning round. "Don't make supper for me. I'm going out."

At that point, Mary Maloney simply walked up behind him and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head.

She might just as well have hit him with a steel club.

105 She stepped back a pace, waiting, and the funny thing was that he remained standing there for at least four or five seconds, gently swaying. Then he crashed to the carpet.

The violence of the crash, the noise, the small table overturning, helped bring her out of the shock. She came out slowly, feeling cold and surprised, and she stood for a while blinking at the body, still holding the ridiculous piece of meat tight with both hands.
110 All right, she told herself. So I've killed him.

It was extraordinary, now, how clear her mind became all of a sudden. She began thinking very fast. As the wife of a detective, she knew quite well what the penalty would be. That was fine. It made no difference to her. In fact, it would be a relief.
115 On the other hand, what about the child? What were the laws about murderers with unborn children? Did they kill then both-mother and child? Or did they wait until the tenth month? What did they do?

Mary Maloney didn't know. And she certainly wasn't prepared to take a chance.

She carried the meat into the kitchen, placed it in a pan, turned the oven on high, and shoved it inside. Then she washed her hands and ran upstairs to the bedroom. She sat down before the mirror, tidied her hair, touched up her lips and face. She tried a smile. It came out rather peculiar. She tried again.

"Hullo Sam," she said brightly, aloud.

The voice sounded peculiar too.

125 "I want some potatoes please, Sam. Yes, and I think a can of peas."

That was better. Both the smile and the voice were coming out better now. She rehearsed it several times more. Then she ran downstairs, took her coat, went out the back door, down the garden, into the street.

It wasn't six o'clock yet and the lights were still on in the grocery shop.

130 "Hullo Sam," she said brightly, smiling at the man behind the counter.

"Why, good evening, Mrs. Maloney. How're you?"

"I want some potatoes please, Sam. Yes, and I think a can of peas."

The man turned and reached up behind him on the shelf for the peas.

"Patrick's decided he's tired and doesn't want to eat out tonight," she told him.

135 "We usually go out Thursdays, you know, and now he's caught me without any vegetables in the house."

"Then how about meat, Mrs. Maloney?"

"No, I've got meat, thanks. I got a nice leg of lamb from the freezer."

"Oh."

140 "I don't know much like cooking it frozen, Sam, but I'm taking a chance on it this time. You think it'll be all right?"

"Personally," the grocer said, "I don't believe it makes any difference. You want these Idaho potatoes?"

"Oh yes, that'll be fine. Two of those."

145 "Anything else?" The grocer cocked his head on one side, looking at her pleasantly. "How about afterwards? What you going to give him for afterwards?"

"Well-what would you suggest, Sam?"

The man glanced around his shop. "How about a nice big slice of cheesecake? I know he likes that."

150 "Perfect," she said. "He loves it."

And when it was all wrapped and she had paid, she put on her brightest smile and said, "Thank you, Sam. Goodnight."

"Goodnight, Mrs. Maloney. And thank you."

155 And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic with grief and horror. Mind you, she wasn't expecting to find anything. She was just going home with the vegetables.
160 Mrs. Patrick Maloney going home with the vegetables on Thursday evening to cook supper for her husband.

That's the way, she told herself. Do everything right and natural. Keep things absolutely natural and there'll be no need for any acting at all.

165 Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.

"Patrick!" she called. "How are you, darling?"

170 She put the parcel down on the table and went through into the living room; and when she saw him lying there on the floor with his legs doubled up and one arm twisted back underneath his body, it really was rather a shock. All the old love and longing for him welled up inside her, and she ran over to him, knelt down beside him, and began to cry her heart out. It was easy. No acting was necessary.

A few minutes later she got up and went to the phone. She knew the number of the police station, and when the man at the other end answered, she cried to him,

175 "Quick! Come quick! Patrick's dead!"

"Who's speaking?"

"Mrs. Maloney. Mrs. Patrick Maloney."

"You mean Patrick Maloney's dead?"

"I think so," she sobbed. "He's lying on the floor and I think he's dead."

180 "Be right over," the man said.

The car came very quickly, and when she opened the front door, two policeman walked in. She knew them both-she knew nearly all the men at that precinct-and she fell right into a chair, then went over to join the other one, who was called O'Malley, kneeling by the body.

185 "Is he dead?" she cried.

"I'm afraid he is. What happened?"

Briefly, she told her story about going out to the grocer and coming back to find him on the floor. While she was talking, crying and talking, Noonan discovered a small patch of congealed blood on the dead man's head. He showed it to O'Malley who got up at once and hurried to the phone.

190 Soon, other men began to come into the house. First a doctor, then two detectives, one of whom she knew by name. Later, a police photographer arrived and took pictures, and a man who knew about fingerprints. There was a great deal of whispering and muttering beside the corpse, and the detectives kept asking her a lot of questions. But they always treated her kindly. She told her story again, this time right from the beginning, when Patrick had come in, and she was sewing, and he was tired, so tired he hadn't wanted to go out for supper. She told how she'd put the meat in the oven-"it's there now, cooking"- and how she'd slopped out to the grocer for vegetables, and come back to find him lying on the floor.

200 "Which grocer?" one of the detectives asked.

She told him, and he turned and whispered something to the other detective who immediately went outside into the street.

205 In fifteen minutes he was back with a page of notes, and there was more whispering, and through her sobbing she heard a few of the whispered phrases-"...acted quite normal...very cheerful...wanted to give him a good supper... peas...cheesecake...impossible that she..."

210 After a while, the photographer and the doctor departed and two other men came in and took the corpse away on a stretcher. Then the fingerprint man went away. The two detectives remained, and so did the two policeman. They were exceptionally nice to her, and Jack Noonan asked if she wouldn't rather go somewhere else, to her sister's house perhaps, or to his own wife who would take care of her and put her up for the night.

215 No, she said. She didn't feel she could move even a yard at the moment. Would they mind awfully if she stayed just where she was until she felt better. She didn't feel too good at the moment, she really didn't.

Then hadn't she better lie down on the bed? Jack Noonan asked.

No, she said. She'd like to stay right where she was, in this chair. A little later, perhaps, when she felt better, she would move.

220 So they left her there while they went about their business, searching the house. Occasionally one of the detectives asked her another question. Sometimes Jack Noonan spoke at her gently as he passed by. Her husband, he told her, had been killed by a

blow on the back of the head administered with a heavy blunt instrument, almost certainly a large piece of metal. They were looking for the weapon. The murderer may have taken it with him, but on the other hand he may have thrown it away or hidden it somewhere on the premises.

225 "It's the old story," he said. "Get the weapon, and you've got the man."

Later, one of the detectives came up and sat beside her. Did she know, he asked, of anything in the house that could've been used as the weapon? Would she mind having a look around to see if anything was missing—a very big spanner, for example, or a heavy metal vase.

230 They didn't have any heavy metal vases, she said.

"Or a big spanner?"

She didn't think they had a big spanner. But there might be some things like that in the garage.

235 The search went on. She knew that there were other policemen in the garden all around the house. She could hear their footsteps on the gravel outside, and sometimes she saw a flash of a torch through a chink in the curtains. It began to get late, nearly nine she noticed by the clock on the mantle. The four men searching the rooms seemed to be growing weary, a trifle exasperated.

240 "Jack," she said, the next time Sergeant Noonan went by. "Would you mind giving me a drink?"

"Sure I'll give you a drink. You mean this whiskey?"

"Yes please. But just a small one. It might make me feel better."

He handed her the glass.

245 "Why don't you have one yourself," she said. "You must be awfully tired. Please do. You've been very good to me."

"Well," he answered. "It's not strictly allowed, but I might take just a drop to keep me going."

250 One by one the others came in and were persuaded to take a little nip of whiskey. They stood around rather awkwardly with the drinks in their hands, uncomfortable in her presence, trying to say consoling things to her. Sergeant Noonan wandered into the kitchen, came out quickly and said, "Look, Mrs. Maloney. You know that oven of yours is still on, and the meat still inside."

"Oh dear me!" she cried. "So it is!"

255 "I better turn it off for you, hadn't I?"

"Will you do that, Jack. Thank you so much."

When the sergeant returned the second time, she looked at him with her large, dark tearful eyes. "Jack Noonan," she said.

"Yes?"

260 "Would you do me a small favor—you and these others?"

"We can try, Mrs. Maloney."

265 "Well," she said. "Here you all are, and good friends of dear Patrick's too, and helping to catch the man who killed him. You must be terrible hungry by now because it's long past your suppertime, and I know Patrick would never forgive me, God bless his soul, if I allowed you to remain in his house without offering you decent hospitality. Why don't you eat up that lamb that's in the oven. It'll be cooked just right by now."

"Wouldn't dream of it," Sergeant Noonan said.

270 "Please," she begged. "Please eat it. Personally I couldn't tough a thing, certainly not what's been in the house when he was here. But it's all right for you. It'd be a favor to me if you'd eat it up. Then you can go on with your work again afterwards."

There was a good deal of hesitating among the four policemen, but they were clearly hungry, and in the end they were persuaded to go into the kitchen and help themselves. The woman stayed where she was, listening to them speaking among themselves, their voices thick and sloppy because their mouths were full of meat.

275 "Have some more, Charlie?"

"No. Better not finish it."

"She wants us to finish it. She said so. Be doing her a favor."

"Okay then. Give me some more."

280 "That's the hell of a big club the gut must've used to hit poor Patrick," one of them was saying. "The doc says his skull was smashed all to pieces just like from a sledgehammer."

"That's why it ought to be easy to find."

"Exactly what I say."

285 "Whoever done it, they're not going to be carrying a thing like that around with them longer than they need."

One of them belched.

"Personally, I think it's right here on the premises."

"Probably right under our very noses. What you think, Jack?"

And in the other room, Mary Maloney began to giggle.



To Build a Fire

*L*AY HAD DAWNED COLD AND GRAY WHEN the man turned aside from the main Yukon trail. He climbed the high earth-bank where a little-traveled trail led east through the pine forest. It was a high bank, and he paused to breathe at the top. He excused the act to himself by looking at his watch. It was nine o'clock in the morning. There was no sun or promise of sun, although there was not a cloud in the sky. It was a clear day. However, there seemed to be an indescribable darkness over the face of things. That was because the sun was absent from the sky. This fact did not worry the man. He was not alarmed by the lack of sun. It had been days since he had seen the sun.

The man looked along the way he had come. The Yukon lay a mile wide and hidden under three feet of ice. On top of this ice were as many feet of snow. It was all pure white. North and south, as far as

his eye could see, it was unbroken white. The one thing that relieved the whiteness was a thin dark line that curved from the pine-covered island to the south. It curved into the north, where it disappeared behind another pine-covered island. This dark line was the trail—the main trail. It led south 500 miles to the Chilcoot Pass, and salt water. It led north 75 miles to Dawson, and still farther on to the north a thousand miles to Nulato, and finally to St. Michael, on Bering Sea, a thousand miles and half a thousand more.

But all this—the distant trail, no sun in the sky, the great cold, and the strangeness of it all—had no effect on the man. It was not because he was long familiar with it. He was a newcomer in the land, and this was his first winter.

The trouble with him was that he was not able to imagine. He was quick and ready in the things of life, but only in the things, and not in their meanings. Fifty **degrees** below **zero** meant 80 degrees of frost. Such facts told him that it was cold and uncomfortable, and that was all. It did not lead him to consider his weaknesses as a creature affected by temperature. Nor did he think about man's general weakness, able to live only within narrow limits of heat and cold. From there, it did not lead him to thoughts of heaven and the meaning of a man's life. 50 degrees below zero meant a bite of frost that hurt and that must be guarded against by the use of mittens, ear coverings, warm moccasins, and thick socks. 50 degrees below zero was to him nothing more than 50 degrees below zero. That it should be more important than that was a thought that never entered his head.

As he turned to go, he forced some water from his mouth as an experiment. There was a sudden noise that surprised him. He tried it again. And again, in the air, before they could fall to the snow, the drops of water became ice that broke with a noise. He knew that at 50 below zero water from the mouth made a noise when it hit the snow. But this had done that in the air. Undoubtedly it was colder than 50 below. But exactly how much colder he did not know. But the temperature did not matter.

He was headed for the old camp on Henderson Creek, where the

boys were already. They had come across the mountain from the Indian Creek country. He had taken the long trail to look at the possibility of floating logs from the islands in the Yukon down the river when the ice melted. He would be in camp by six o'clock that evening. It would be a little after dark, but the boys would be there, a fire would be burning, and a hot supper would be ready. As he thought of lunch, he pressed his hand against the package under his jacket. It was also under his shirt, wrapped in a handkerchief, and lying for warmth against the naked skin. Otherwise, the bread would freeze. He smiled contentedly to himself as he thought of those pieces of bread, each of which enclosed a generous portion of cooked meat.

He plunged among the big pine trees. The trail was not well marked here. Several inches of snow had fallen since the last sled had passed. He was glad he was without a sled. Actually, he carried nothing but the lunch wrapped in the handkerchief. He was surprised, however, at the cold. It certainly was cold, he decided, as he rubbed his nose and face with his mittened hand. He had a good growth of hair on his face, but that did not protect his nose or the upper part of his face from the frosty air.

Following at the man's heels was a big native dog. It was a wolf dog, gray-coated and not noticeably different from its brother, the wild wolf. The animal was worried by the great cold. It knew that this was no time for traveling. Its own feeling was closer to the truth than the man's judgment. In reality, it was not merely colder than 50 below zero; it was colder than 60 below, than 70 below. It was 75 below zero. Because the freezing point is 32 above zero, it meant that there were 107 degrees of frost.

The dog did not know anything about temperatures. Possibly in its brain there was no understanding of a condition of very cold, such as was in the man's brain. But the animal sensed the danger. Its fear made it question eagerly every movement of the man as if expecting him to go into camp or to seek shelter somewhere and build a fire. The dog had learned about fire, and it wanted fire. Otherwise, it would dig itself into the snow and find shelter from the cold air.

The frozen moistness of its breathing had settled on its fur in a fine powder of frost. The hair on the man's face was similarly frosted, but more solidly. It took the form of ice and increased with every warm, moist breath from his mouth. Also, the man had tobacco in his mouth. The ice held his lips so tightly together that he could not empty the juice from his mouth. The result was a long piece of yellow ice hanging from his lips. If he fell down it would break, like glass, into many pieces. He expected the ice formed by the tobacco juice, having been out twice before when it was very cold. But it had not been as cold as this, he knew.

He continued through the level forest for several miles. Then he went down a bank to the frozen path of a small stream. This was Henderson Creek and he knew he was ten miles from where the stream divided. He looked at his watch. It was ten o'clock. He was traveling at the rate of four miles an hour. Thus, he figured that he would arrive where the stream divided at half-past twelve. He decided he would eat his lunch when he arrived there.

The dog followed again at his heels, with its tail hanging low, as the man started to walk along the frozen stream. The old sled trail could be seen, but a dozen inches of snow covered the marks of the last sleds. In a month no man had traveled up or down that silent creek. The man went steadily ahead. He was not much of a thinker. At that moment he had nothing to think about except that he would eat lunch at the stream's divide and that at six o'clock he would be in camp with the boys. There was nobody to talk to; and, had there been, speech would not have been possible because of the ice around his mouth.

Once in a while the thought repeated itself that it was very cold and that he had never experienced such cold. As he walked along he rubbed his face and nose with the back of his mittened hand. He did this without thinking, frequently changing hands. But, with all his rubbing, the instant he stopped, his face and nose became **numb**. His face would surely be frozen. He knew that and he was sorry that he had not worn the sort of nose guard Bud wore when it was cold. Such a guard passed across the nose and covered the entire face. But it did not

matter much, he decided. What was a little frost? A bit painful, that was all. It was never serious.

Empty as the man's mind was of thoughts, he was most observant. He noticed the changes in the creek, the curves and the bends. And always he noted where he placed his feet. Once, coming around a bend, he moved suddenly to the side, like a frightened horse. He curved away from the place where he had been walking and retraced his steps several feet along the trail. He knew the creek was frozen to the bottom. No creek could contain water in that winter. But he knew also that there were streams of water that came out from the hillsides and ran along under the snow and on top of the ice of the creek. He knew that even in the coldest weather these streams were never frozen, and he also knew their danger. They hid pools of water under the snow that might be three inches deep, or three feet. Sometimes a skin of ice half an inch thick covered them, and in turn was covered by the snow. Sometimes there was both water and thin ice, and when a man broke through he could get very wet.

That was why he had jumped away so suddenly. He had felt the ice move under his feet. He had also heard the noise of the snow-covered ice skin breaking. And to get his feet wet in such a temperature meant trouble and danger. At the very least it meant delay, because he would be forced to stop and build a fire. Only under its protection could he bare his feet while he dried his socks and moccasins.

He stood and studied the creek bottom and its banks. He decided that the flowing stream of water came from the right side. He thought a while, rubbing his nose and face. Then he walked to the left. He stepped carefully and tested the ice at each step. Once away from the danger, he continued at his four-mile pace.

During the next two hours he came to several similar dangers. Usually the snow above the pools had a sunken appearance. However, once again he came near to falling through the ice. Once, sensing danger, he made the dog go ahead. The dog did not want to go. It hesitated until the man pushed it forward. Then it went quickly across the white, unbroken surface. Suddenly it fell through the ice, but climbed out on

the other side, which was firm. It had wet its feet and legs. Almost immediately the water on them turned to ice. The dog made quick efforts to get the ice off its legs. Then it lay down in the snow and began to bite out the ice that had formed between the toes. The animal knew enough to do this. To permit the ice to remain would mean sore feet. It did not know this. It merely obeyed the commands that arose from the deepest part of its being.

But the man knew these things, having learned them from experience. He removed the mitten from his right hand and helped the dog tear out the pieces of ice. He did not bare his fingers more than a minute, and was surprised to find that they were numb. It certainly was cold. He pulled on the mitten quickly and beat the hand across his breast.

At twelve o'clock the day was at its brightest. Yet the sun did not appear in the sky. At half-past twelve, on the minute, he arrived at the divide of the creek. He was pleased at his rate of speed. If he continued, he would certainly be with the boys by six o'clock that evening.

He unbuttoned his jacket and shirt and pulled forth his lunch. The action took no more than a quarter of a minute, yet in that brief moment the numbness touched his bare fingers. He did not put the mitten on, but instead, struck the fingers against his leg. Then he sat down on a snow-covered log to eat. The pain that followed the striking of his fingers against his leg ceased so quickly that he was frightened. He had not had time to take a bite of his lunch. He struck the fingers repeatedly and returned them to the mitten. Then he bared the other hand for the purpose of eating. He tried to take a mouthful, but the ice around his mouth prevented him.

Then he knew what was wrong. He had forgotten to build a fire and warm himself. He laughed at his own foolishness. As he laughed, he noted the numbness in his bare fingers. Also, he noted that the feeling which had first come to his toes when he sat down was already passing away. He wondered whether the toes were warm or whether they were numb. He moved them inside the moccasins and decided that they were numb.

He pulled the mitten on hurriedly and stood up. He was some-

what frightened. He stamped forcefully until the feeling returned to his feet. It certainly was cold, was his thought. That man from Sulphur Creek had spoken the truth when telling how cold it sometimes got in this country. And he had laughed at him at the time! That showed one must not be too sure of things. There was no mistake about it, it was cold. He walked a few steps, stamping his feet and waving his arms, until reassured by the returning warmth. Then he took some matches and proceeded to make a fire. In the bushes, the high water had left a supply of sticks. From here he got wood for his fire. Working carefully from a small beginning, he soon had a roaring fire.

Bending over the fire, he first melted the ice from his face. With the protection of the fire's warmth he ate his lunch. For the moment, the cold had been forced away. The dog took comfort in the fire, lying at full length close enough for warmth and far enough away to escape being burned. When the man had finished eating, he filled his pipe with tobacco and had a comfortable time with a smoke. Then he pulled on his mittens, settled his cap firmly about his ears, and started along the creek trail toward the left.

The dog was sorry to leave and looked toward the fire. This man did not know cold. Possibly none of his ancestors had known cold, real cold. But the dog knew and all of its family knew. And it knew that it was not good to walk outside in such fearful cold. It was the time to lie in a hole in the snow and to wait for this awful cold to stop. There was no real bond between the dog and the man. The one was the slave of the other. The dog made no effort to indicate its fears to the man. It was not concerned with the well-being of the man. It was for its own sake that it looked toward the fire. But the man whistled, and spoke to it with the sound of the whip in his voice. So the dog started walking close to the man's heels and followed him along the trail.

The man put more tobacco in his mouth and started a new growth of yellow ice on his face. Again his moist breath quickly powdered the hair on his face with white. He looked around him. There did not seem to be so many pools of water under the snow on the left side of Henderson Creek, and for half an hour the man saw no signs of any.

And then it happened. At a place where there were no signs, the man broke through. It was not deep. He was wet to the knees before he got out of the water to the firm snow.

He was angry and cursed his luck aloud. He had hoped to get into camp with the boys at six o'clock, and this would delay him an hour. Now he would have to build a fire and dry his moccasins and socks. This was most important at that low temperature. He knew that much.

So he turned aside to the bank, which he climbed. On top, under several small pine trees, he found some firewood which had been carried there by the high water of last year. There were some sticks, but also larger branches, and some dry grasses. He threw several large branches on top of the snow. This served for a foundation and prevented the young flame from dying in the wet snow. He made a flame by touching a match to a small piece of tree bark that he took from his pocket. This burned even better than paper. Placing it on the foundation, he fed the young flame with pieces of dry grass and with the smallest dry sticks.

He worked slowly and carefully, realizing his danger. Gradually, as the flame grew stronger, he increased the size of the sticks with which he fed it. He sat in the snow, pulling the sticks from the bushes under the trees and feeding them directly to the flame. He knew he must not fail. When it is 75 below zero, a man must not fail in his first attempt to build a fire. This is especially true if his feet are wet. If his feet are dry, and he fails, he can run along the trail for half a mile to keep his blood moving. But the blood in wet and freezing feet cannot be kept moving by running when it is 75 degrees below. No matter how fast he runs, the wet feet will freeze even harder.

All this the man knew. The old man on Sulphur Creek had told him about it, and now he was grateful for the advice. Already all feeling had gone from his feet. To build the fire he had been forced to remove his mittens, and the fingers had quickly become numb. His pace of four miles an hour had kept his heart pushing the blood to all parts of his body. But the instant he stopped, the action of the heart slowed down. He now received the full force of the cold. The blood of

his body drew back from it. The blood was alive, like the dog. Like the dog, it wanted to hide and seek cover, away from the fearful cold. As long as he walked four miles an hour, the blood rose to the surface. But now it sank down into the lowest depths of his body. His feet and hands were the first to feel its absence. His wet feet froze first. His bare fingers were numb, although they had not yet begun to freeze. Nose and face were already freezing, while the skin of all his body became cold as it lost its blood.

But he was safe. Toes and nose and face would be only touched by the frost, because the fire was beginning to burn with strength. He was feeding it with sticks the size of his finger. In another minute he would be able to feed it with larger branches. Then he could remove his wet moccasins and socks. While they dried, he could keep his naked feet warm by the fire, rubbing them first with snow. The fire was a success. He was safe.

He remembered the advice of the old man on Sulphur Creek, and smiled. The man had been very serious when he said that no man should travel alone in that country after 50 below zero. Well, here he was; he had had the accident; he was alone; and he had saved himself. Those old men were rather womanish, he thought. All a man must do was to keep his head, and he was all right. Any man who was a man could travel alone. But it was surprising, the rapidity with which his face and nose were freezing. And he had not thought his fingers could lose their feeling in so short a time. Without feeling they were, because he found it very difficult to make them move together to grasp a stick. They seemed far from his body and from him. When he touched a stick, he had to look to see whether or not he was holding it.

All of which mattered little. There was the fire, promising life with every dancing flame. He started to untie his moccasins. They were coated with ice. The thick socks were like iron almost to the knees. The moccasin's strings were like ropes of steel. For a moment he pulled them with his unfeeling fingers. Then, realizing the foolishness of it, he grasped his knife.

But before he could cut the strings, it happened. It was his own

fault, or instead, his mistake. He should not have built the fire under the pine tree. He should have built it in an open space. But it had been easier to pull the sticks from the bushes and drop them directly on the fire.

Now the tree under which he had done this carried a weight of snow on its branches. No wind had been blowing for weeks and each branch was heavy with snow. Each time he pulled a stick he shook the tree slightly. There had been just enough movement to cause the awful thing to happen. High up in the tree one branch dropped its load of snow. This fell on the branches beneath. This process continued, spreading through the whole tree. The snow fell without warning upon the man and the fire, and the fire was dead. Where it had burned was a pile of fresh snow.

The man was shocked. It was like hearing his own judgment of death. For a moment he sat and stared at the spot where the fire had been. Then he grew very calm. Perhaps the old man on Sulphur Creek was right. If he had a companion on the trail he would be in no danger now. The companion could have built the fire. Now, he must build the fire again, and this second time he must not fail. Even if he succeeded, he would be likely to lose some toes. His feet must be badly frozen by now, and there would be some time before the second fire was ready.

Such were his thoughts, but he did not sit and think them. He was busy all the time they were passing through his mind. He made a new foundation for a fire, this time in the open space, where no tree would be above it. Next, he gathered dry grasses and tiny sticks. He could not bring his fingers together to pull them out of the ground, but he was able to gather them by the handful. In this way he also got many pieces that were undesirable, but it was the best he could do. He worked carefully, even collecting an armful of the larger branches to be used later when the fire gathered strength. And all the while the dog sat and watched him. There was an anxious look in its eyes, because it depended upon him as the fire provider, and the fire was slow in coming.

When all was ready, the man reached in his pocket for the second piece of tree bark. He knew the bark was there, although he could not feel it with his fingers. He tried again and again, but he could not

grasp it. And all the time, in his mind, he knew that each instant his feet were freezing. This thought alarmed him, but he fought against it and kept calm.

He pulled on his mittens with his teeth, and began swinging his arms. Then he beat his hands with all his strength against his sides. He did this while he was sitting down. Then he stood up to do it. All the while the dog sat in the snow, its tail curled warmly over its feet and its sharp wolf ears bent forward as it looked at the man. And the man, as he waved his arms and hands, looked with longing at the creature that was warm and secure in the covering provided by nature.

After a time, he began to notice some feeling in his beaten fingers. The feeling grew stronger until it became very painful, but the man welcomed the pain. He pulled the mitten from his right hand and grasped the tree bark from his pocket. The bare fingers were quickly numb again. Next, he brought out his pack of matches. But the awful cold had already driven the life out of his fingers. In his effort to separate one match from the others, the whole pack fell in the snow. He tried to pick it out of the snow, but failed. The dead fingers could neither touch nor hold.

Now he was very careful. He drove the thought of his freezing feet, and nose, and face, from his mind. He devoted his whole soul to picking up the matches. He followed the movement of his fingers with his eyes, using his sense of sight instead of that of touch. When he saw his fingers on each side of the pack, he closed them. That is, he willed to close them, because the fingers did not obey. He put the mitten on the right hand again, and beat it fiercely against his knee. Then, with both mittened hands, he lifted up the pack of matches, along with much snow, to the front of his jacket. But he had gained nothing.

After some struggling he managed to get the pack between his mittened hands. In this manner he carried it to his mouth. The ice broke as he opened his mouth with a fierce effort. He used his upper teeth to rub across the pack in order to separate a single match. He succeeded in getting one, which he dropped on his jacket. His condition was no better. He could not pick up the match. Then he thought how he might

do it. He picked up the match in his teeth and drew it across his leg. Twenty times he did this before he succeeded in lighting it. As it flamed he held it with his teeth to the tree bark. But the burning smell went up his nose, causing him to cough. The match fell into the snow and the flame died.

The old man on Sulphur Creek was right, he thought in the moment of controlled despair that followed. After 50 below zero, a man should travel with a companion. He beat his hands, but failed to produce any feeling in them. Suddenly he bared both hands, removing the mittens with his teeth. He caught the whole pack of matches between his hands. His arm muscles were not frozen and he was able to press the hands tightly against the matches. Then he drew the whole pack along his leg. It burst into flame, 70 matches at once!

There was no wind to blow them out. He kept his head to one side to escape the burning smell, and held the flaming pack to the tree bark. As he so held it, he noticed some feeling in his hand. His flesh was burning. He could smell it. The feeling developed into pain. He continued to endure it. He held the flame of the matches to the bark that would not light readily because his own burning hands were taking most of the flame.

Finally, when he could endure no more, he pulled his hands apart. The flaming matches fell into the snow, but the tree bark was burning. He began laying dry grasses and the tiniest sticks on the flame. He could not choose carefully because they must be pieces that could be lifted between his hands. Small pieces of green grass stayed on the sticks, and he bit them off as well as he could with his teeth. He treated the flame carefully. It meant life, and it must not cease.

The blood had left the surface of his body and he now began to shake from the cold. A large piece of a wet plant fell on the little fire. He tried to push it out with his fingers. His shaking body made him push it too far and he scattered the little fire over a wide space. He tried to push the burning grasses and sticks together again. Even with the strong effort that he made, his trembling fingers would not obey and the sticks were hopelessly scattered. Each stick smoked a little and died. The fire

provider had failed. As he looked about him, his eyes noticed the dog sitting across the ruins of the fire from him. It was making uneasy movements, slightly lifting one foot and then the other.

The sight of the dog put a wild idea into his head. He remembered the story of the man, caught in a storm, who killed an animal and sheltered himself inside the dead body and thus was saved. He would kill the dog and bury his hands in the warm body until feeling returned to them. Then he could build another fire.

He spoke to the dog, calling it to him. But in his voice was a strange note of fear that frightened the animal. It had never known the man to speak in such a tone before. Something was wrong and it sensed danger. It knew not what danger, but somewhere in its brain arose a fear of the man. It flattened its ears at the sound of the man's voice; its uneasy movements and the liftings of its feet became more noticeable. But it would not come to the man. He got down on his hands and knees and went toward the dog. But this unusual position again excited fear and the animal moved away.

The man sat in the snow for a moment and struggled for calmness. Then he pulled on his mittens, using his teeth, and then stood on his feet. He glanced down to assure himself that he was really standing, because lack of feeling in his feet gave him no relation to the earth. His position, however, removed the fear from the dog's mind.

When he commanded the dog with his usual voice, the dog obeyed and came to him. As it came within his reach, the man lost control. His arms stretched out to hold the dog and he experienced real surprise when he discovered that his hands could not grasp. There was neither bend nor feeling in the fingers. He had forgotten for the moment that they were frozen and that they were freezing more and more. All this happened quickly and before the animal could escape, he encircled its body with his arms. He sat down in the snow, and in this fashion held the dog, while it barked and struggled.

But it was all he could do: hold its body encircled in his arms and sit there. He realized that he could not kill the dog. There was no way to do it. With his frozen hands he could neither draw nor hold his

knife. Nor could he grasp the dog around the throat. He freed it and it dashed wildly away, still barking. It stopped 40 feet away and observed him curiously, with ears sharply bent forward.

The man looked down at his hands to locate them and found them hanging on the ends of his arms. He thought it curious that it was necessary to use his eyes to discover where his hands were. He began waving his arms, beating the mittened hands against his sides. He did this for five minutes. His heart produced enough blood to stop his shaking. But no feeling was created in his hands.

A certain fear of death came upon him. He realized that it was no longer a mere problem of freezing his fingers and toes, or of losing his hands and feet. Now it was a problem of life and death with the circumstances against him. The fear made him lose control of himself and he turned and ran along the creek bed on the old trail. The dog joined him and followed closely behind. The man ran blindly in fear such as he had never known in his life. Slowly, as he struggled through the snow, he began to see things again—the banks of the creek, the bare trees, and the sky.

The running made him feel better. He did not shake any more. Maybe, if he continued to run, his feet would stop freezing. Maybe if he ran far enough, he would find the camp and the boys. Without doubt, he would lose some fingers and toes and some of his face. But the boys would take care of him and save the rest of him when he got there. And at the same time, there was another thought in his mind that said he would never get to the camp and the boys. It told him that it was too many miles away, that the freezing had too great a start and that he would soon be dead. He pushed this thought to the back of his mind and refused to consider it. Sometimes it came forward and demanded to be heard. But he pushed it away and tried to think of other things.

It seemed strange to him that he could run on feet so frozen that he could not feel them when they struck the earth and took the weight of his body. He seemed to be flying along above the surface and to have no connection with the earth.

His idea of running until he arrived at the camp and the boys pre-

sented one problem: he lacked the endurance. Several times he caught himself as he was falling. Finally, he dropped to the ground, unable to stop his fall. When he tried to rise, he failed. He must sit and rest, he decided. Next time he would merely walk and keep going.

As he sat and regained his breath, he noted that he was feeling warm and comfortable. He was not shaking, and it even seemed that a warm glow had come to his body. And yet, when he touched his nose or face, there was no feeling. Running would not bring life to them. Nor would it help his hands and feet. Then the thought came to him that the frozen portions of his body must be increasing. He tried to keep this thought out of his mind and to forget it. He knew that such thoughts caused a feeling of fright in him and he was afraid of such feelings. But the thought returned and continued, until he could picture his body totally frozen. This was too much, and again he ran wildly along the trail. Once he slowed to a walk, but the thought that the freezing of his body was increasing made him run again.

And all the time the dog ran with him, at his heels. When he fell a second time, the dog curled its tail over its feet and sat in front of him, facing him, curiously eager. The warmth and security of the animal angered him. He cursed it until it flattened its ears. This time the shaking because of the cold began more quickly. He was losing his battle with the frost. It was moving into his body from all sides. This thought drove him forward. But he ran no more than 100 feet, when he fell head first.

It was his last moment of fear. When he had recovered his breath and his control, he sat and thought about meeting death with dignity. However, the idea did not come to him in exactly this manner. His idea was that he had been acting like a fool. He had been running around like a chicken with its head cut off. He was certain to freeze in his present circumstances, and he should accept it calmly. With this newfound peace of mind came the first sleepiness. A good idea, he thought, to sleep his way to death. Freezing was not as bad as people thought. There were many worse ways to die.

He pictured the boys finding his body the next day. Suddenly he

saw himself with them, coming along the trail and looking for himself. And, still with them, he came around a turn in the trail and found himself lying in the snow. He did not belong with himself any more. Even then he was outside of himself, standing with the boys and looking at himself in the snow. It certainly was cold, was his thought. When he returned to the United States he could tell the folks what real cold was.

His mind went from this to the thought of the old man of Sulphur Creek. He could see him quite clearly, warm and comfortable, and smoking a pipe.

“You were right, old fellow. You were right,” he murmured to the old man of Sulphur Creek.

Then the man dropped into what seemed to him the most comfortable and satisfying sleep he had ever known. The dog sat facing him and waiting. The brief day ended in a long evening. There were no signs of a fire to be made. Never in the dog’s experience had it known a man to sit like that in the snow and make no fire. As the evening grew darker, its eager longing for the fire mastered it. With much lifting of its feet, it cried softly. Then it flattened its ears, expecting the man’s curse. But the man remained silent. Later, the dog howled loudly. And still later it moved close to the man and caught the smell of death. This made the animal back away. A little longer it delayed, howling under the stars that leaped and danced and shone brightly in the cold sky. Then it turned and ran along the trail toward the camp it knew, where there were the other food providers and fire providers.

ESPAÑOL

Classe de 4ème

Devoir de vacances
2019-2020

1. Escribe las preguntas.

1. A. ¿_____?
- B. Carmen Rodríguez.
2. A. ¿_____?
- B. Soy colombiana.
3. A. ¿_____?
- A. No, estoy soltera.
4. A. ¿_____?
- B. Soy enfermera, pero ahora no tengo trabajo.
5. A. ¿_____?
- B. En un hospital en Bogotá.
6. A. ¿_____?
- B. No, soy mexicana.
7. A. ¿_____?
- B. Inglés y un poco de italiano.
8. A. ¿_____?
- B. Sí, un niño de tres años.
9. A. ¿_____?
- B. En la c/ Huertas, 7.
10. A. ¿_____?
- B. El 91 345 30 21

2. Relaciona los elementos de cada columna.

Mis padres	trabaja	hijos
Carlos	viven	en el hospital
Elena	comemos	con sus padres
Raquel	no tiene	en París
Nosotros	vive	en casa todos los días

3. Completa con los verbos

tener – ser – trabajar – estar – vivir

Lucía _____ (1) profesora de matemáticas, _____ (2) en la Universidad Complutense de Madrid. Está casada y _____ (3) una niña de dos años. _____ (4) en Barcelona.

Alberto y Marta _____ (5) en Mallorca. _____ (6) dos hijos: Lourdes, de 5 años, y Pablo, de 3. Alberto _____ (7) informático y _____ (8) en una oficina. Su mujer _____ (9) ama de casa.

4. Escribe en la columna correspondiente.

gafas – móvil – madre – mapa – abuela
paraguas – televisión – reloj – sofá – coche

MASCULINO	FEMENINO

5. Ordena las frases.

1. Antoine / Soy / me / francés / y / llamo

2. profesora / Jenny / es / inglés / de

3. ¿Granada / hijos / Tus / viven / en?

4. La / debajo / mochila / la / de / silla / está

5. ¿Tus / médicos / son / padres?

6. oficina / en / Nosotras / una / trabajamos

7. hijo / Mi / enfermero / es

8. informática / inglés / Yo / estudio / e

9. ¿Buenos Aires / de / Vosotros / sois?

10. en / viven / Mis / la / hermanos / calle / Goya

6. Completa con las palabras

pero – y – de – en

- A. ¿_____ dónde son Roberto _____ Ana?
B. Son _____ Guatemala _____ viven _____ Sevilla.
- A. ¿Dónde está el libro?
B. Encima _____ la mesa.
- A. ¿Qué hora es?
B. Son las doce _____ media.
- A. ¿Dónde vive tu hija?
B. Vive _____ Toledo, _____ trabaja _____ Madrid.

7. Elige la respuesta correcta.

- El hermano de mi padre es mi _____.
a) tío b) abuelo c) nieto
- El hijo de mi padre y mi madre es mi _____.
a) hermano b) abuelo c) nieto
- Mi hija pequeña tiene 23 años y su _____ tiene 24.
a) hijo b) nieto c) marido
- El hermano del hijo de mi hijo es mi _____.
a) hermano b) abuelo c) nieto
- Yo vivo con mi _____: mi padre, mi madre y mis dos hermanos.
a) amiga b) familia c) abuela
- A. ¿Qué _____ es?
B. Son las tres y media.
a) día b) hora c) semana
- En esa _____ hay muchos alumnos.
a) clase b) trabajo c) colegio
- Nosotros no trabajamos los _____.
a) días b) coches c) domingos
- En mi país la _____ desayuna a las 9.
a) gente b) persona c) habitante
- En España los _____ son diferentes.
a) comidas b) horarios c) trabajos

8. Completa.

- 12 doce
- 48 _____ y ocho
- 87 _____ y siete
- 102 ciento _____
- 124 ciento _____
- 131 _____ treinta _____
- 249 _____ cuarenta _____
- 636 _____ y seis
- 1.410 _____ cuatrocientos _____
- 2.500 _____ mil _____

9. Lee este texto y contesta verdadero/falso.

Mi marido y yo vivimos en un pueblo pequeño. Yo tengo 67 años y mi marido 65, ya no trabajamos. Tenemos tres hijos que viven en Valencia. El mayor está casado y tiene una niña de 10 años. Los otros dos están solteros y no tienen hijos. Todos los domingos comemos en nuestra casa.

- Trabajan en un pueblo.
- Sus hijos viven en Toledo.
- Sus hijos no están casados.
- Tienen una nieta.
- Los domingos comen todos en el pueblo.

10. Escribe un párrafo sobre ti. Di cómo te llamas, cuántos años tienes, a qué te dedicas, cómo es tu familia...

1. Completa con las preposiciones

a – de – en – hasta – desde – por

Carmen García tiene 7 años. Se levanta todos los días ____ (1) las ocho ____ (2) la mañana y sale de casa ____ (3) las ocho y media. Va al colegio ____ (4) autobús. Está en el colegio ____ (5) las 9 ____ (6) la 1. Vuelve ____ (7) casa a comer. ____ (8) la tarde tiene clase ____ (9) 3 ____ (10) 5. Los sábados y los domingos se levanta más tarde.

2. Completa con el verbo en el tiempo adecuado.

- A. ¿A qué hora (volver, él) _____ a casa después del trabajo?
B. (volver) _____ sobre las 8.30 de la tarde.
- A. ¿A qué hora (empezar, vosotros) _____ las clases en la universidad?
B. Depende. Yo (empezar) _____ a las 9, pero otros cursos (empezar) _____ antes.
- A. ¿Adónde (ir, tú) _____ de vacaciones este año?
B. Pues (ir) _____ a un pueblo que está en la montaña, ¿y vosotros?
A. Nosotros (ir) _____ a la playa, como siempre.

4. Relaciona.

1.

- | | |
|------------|-----------|
| 1. Encima | a. abajo |
| 2. Delante | b. lejos |
| 3. Dentro | c. debajo |
| 4. Arriba | d. detrás |
| 5. Cerca | e. fuera |

2.

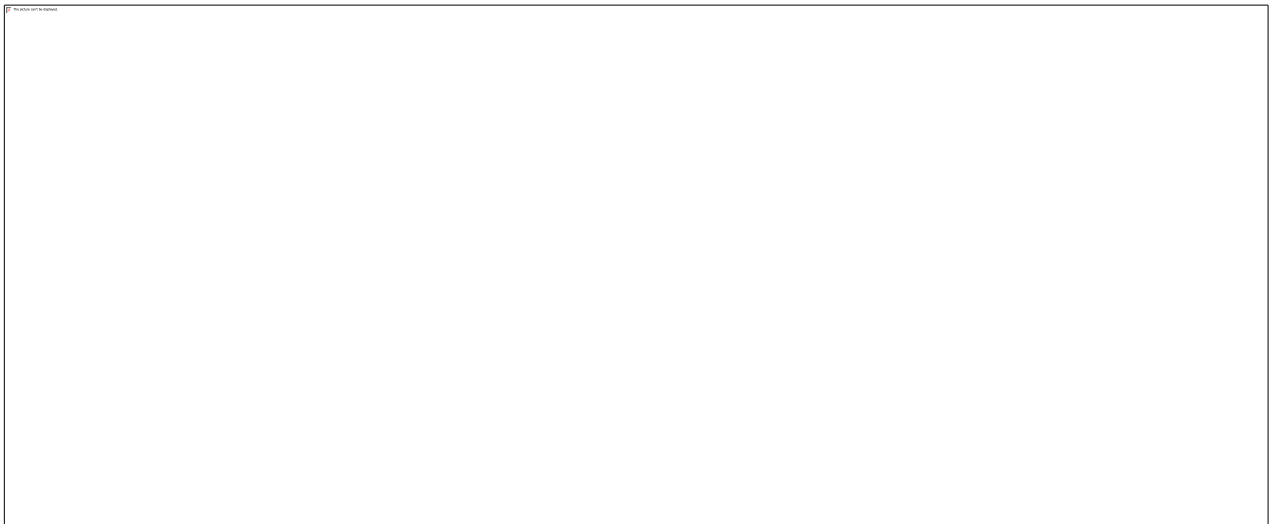
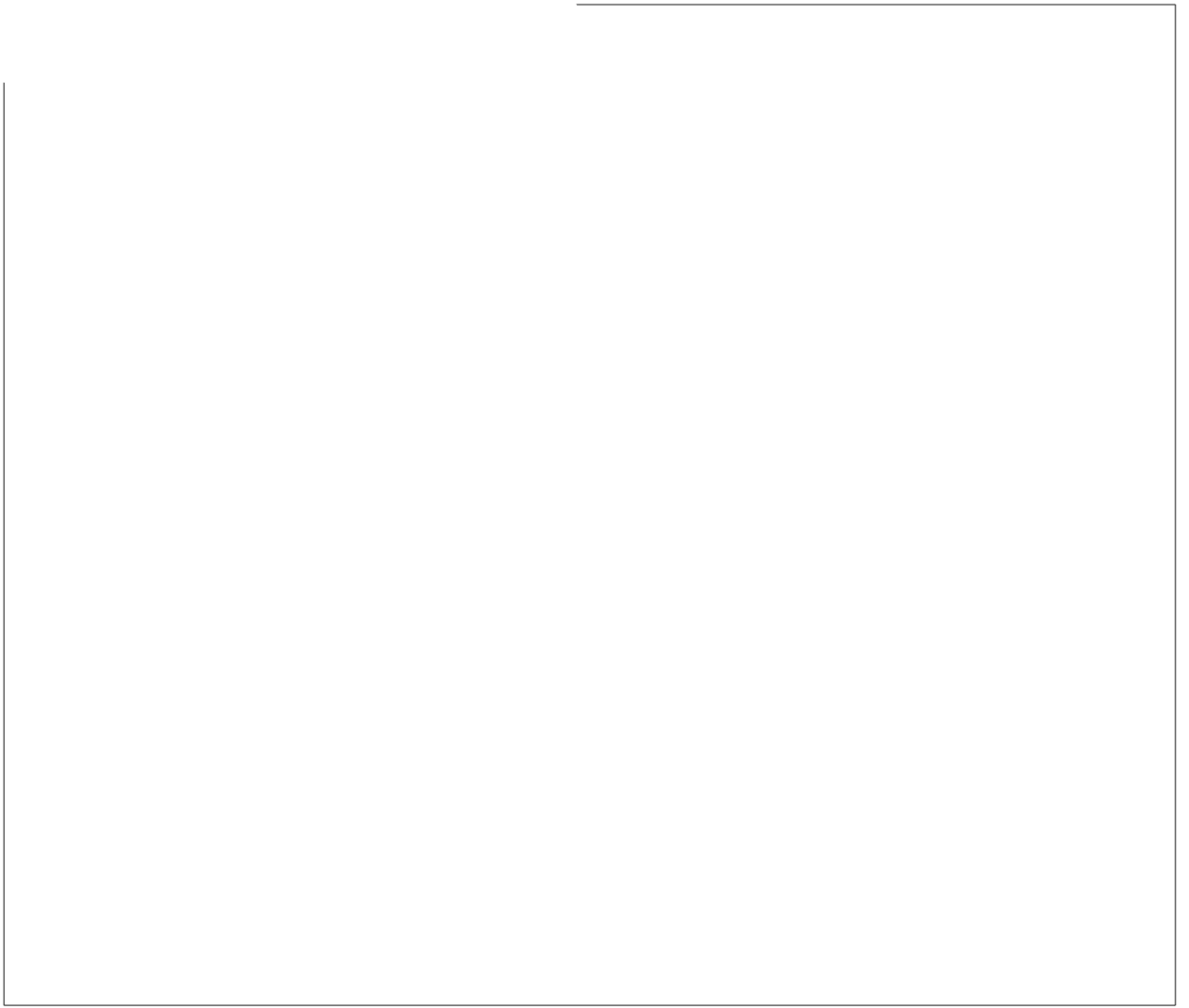
- | | |
|-------------|----------------|
| 1. Ir | a. despertarse |
| 2. Entrar | b. levantarse |
| 3. Dormir | c. terminar |
| 4. Sentarse | d. volver |
| 5. Empezar | e. salir |

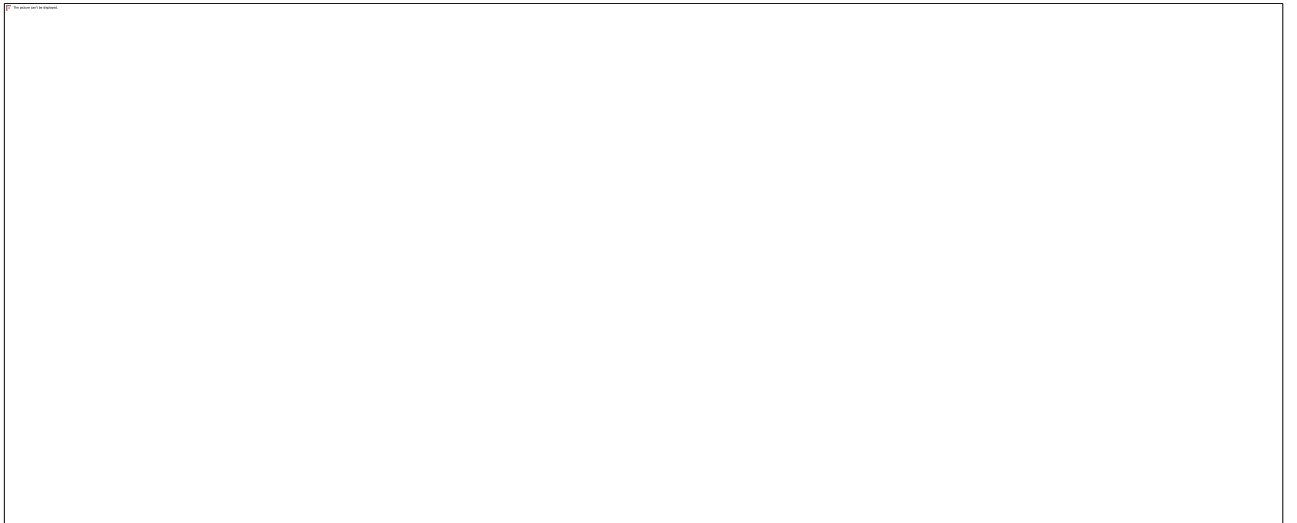
5. Completa con los verbos.

hay – está – están – tiene – tienen

- El cuarto de baño _____ a la derecha de la cocina.
- ¿Dónde _____ los servicios, por favor?
- ¿_____ un restaurante chino cerca de aquí?
- Las gafas _____ encima de la mesa.
- En esa calle _____ tres bancos.
- Mi hermano _____ un coche nuevo.
- ¿Cuántos alumnos _____ en esta clase?







1. Describe a estos cuatro personajes.



1. _____

2. _____

3. _____

4. _____

2. Completa las frases con el adjetivo de carácter correspondiente.

1. Tomás no habla mucho cuando conoce gente nueva.
Es muy _____.

3. Completa las frases con los establecimientos correctos.

1. Vamos al _____ a comprar sellos.
2. Me duele la cabeza. Voy a la _____ a comprar aspirinas.
3. No hay fruta en la nevera. Voy al _____ a comprar peras y plátanos.
4. Quiero comprar una revista de decoración. Voy a por ella al _____.
5. Tengo que pedir un pasaporte nuevo. Mañana voy a la _____.

4. Escribe frases con la estructura *estar + gerundio*.

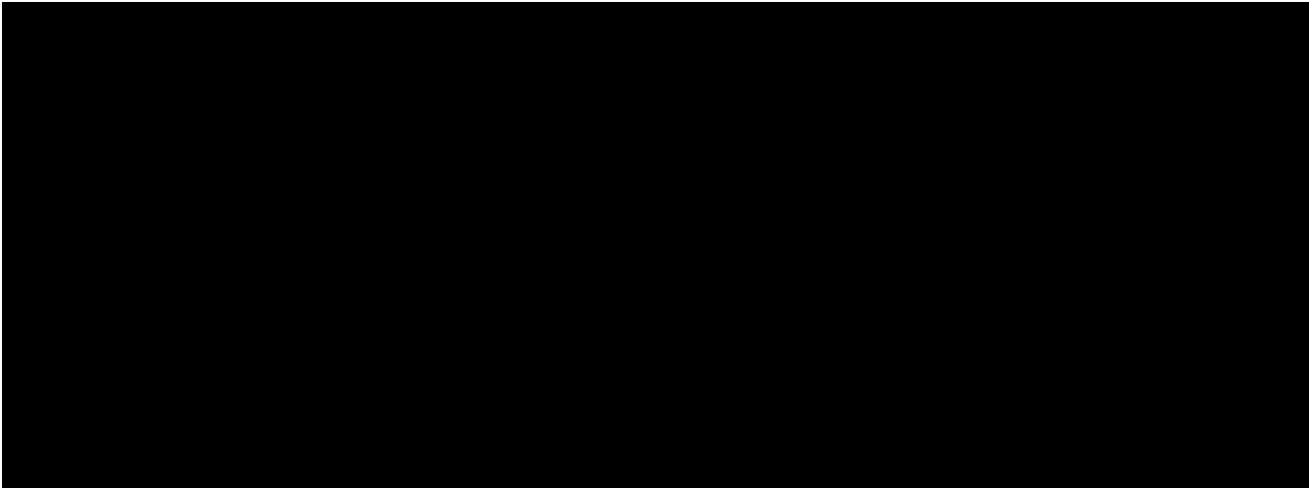
1. Elena / desayunar.

2. (Yo) / afeitarse.

3. Carlos y Manuel / jugar / a las cartas.

4. ¿Qué / (tú) / hacer?

5. (Nosotros) / vestirse / para la fiesta.



5. Completa el texto con el pretérito indefinido de los verbos entre paréntesis.

Ayer (yo) (1) _____ (levantarse) a las 7:30 de la mañana. Después de ducharme, (2) _____ (desayunar) en la cocina y me (3) _____ (ir) a la oficina. A las 9 mi jefe y yo (4) _____ (tener) una reunión. Antes de salir hacia el aeropuerto (yo) (5) _____ (entrar) en un bar y (6) _____ (comer) un bocadillo de jamón. El avión (7) _____ (salir) sobre las 3 de la tarde con destino a Sevilla. Allí me (8) _____ (recibir) mis colegas. A las 6 de la tarde todos nosotros (9) _____ (reunirse) y después (10) _____ (cenar) juntos.

6. Lee el correo y contesta las preguntas.

Vigo, 15 de abril

Querido David:

Te escribo desde un camping en Galicia, en el norte de España. Estoy con un grupo de amigos y nos lo estamos pasando muy bien. El camping es estupendo, tiene supermercado, restaurante y piscina.

El tiempo no es muy bueno. Está nublado y llueve casi todos los días, pero no hace mucho frío. Ayer hicimos una excursión en bicicleta. Fue muy divertido pero muy difícil, porque hacía mucho viento.

El único problema es la tienda de campaña. La estoy compartiendo con Pepa. A ella no le gusta nada el camping y está quejándose todo el tiempo. No duerme por la noche, se levanta a las seis de la mañana y me despierta cuando yo estoy durmiendo.

Hoy vamos a Santiago de Compostela. Te llamo cuando vuelva.

Un beso.

Laura

1. ¿Dónde está Laura de vacaciones?

2. ¿Qué instalaciones tiene el camping?

3. ¿Qué tiempo está haciendo?

4. ¿Qué tiempo hizo durante la excursión en bicicleta?

5. ¿Qué problema tiene Laura?

7. Imagina que estás de vacaciones en España. Escribe una carta a un amigo contándole: qué estás haciendo en este momento, qué tiempo hace, qué hiciste ayer, qué problemas tienes, cómo te lo estás pasando...

8. Completa la siguiente conversación telefónica con las expresiones del recuadro.

¿Dónde quedamos? Lo siento, no puedo. ¿Por qué no vienes? ¿De acuerdo? ¿A qué hora quedamos?

- A: ¿Está Roberto?
B: Sí, soy yo.
A: ¡Hola! ¿Qué estás haciendo?
B: Estoy estudiando.
A: Voy al Museo del Prado esta tarde.
(1) _____.
B: (2) _____ Tengo mañana un examen. ¿Por qué no vamos mañana después de mi examen?
A: Venga, vale. (3) _____.
B: ¿Te parece bien a las 5? El examen es por la mañana.
A: No, mejor a las cinco y media, después de la siesta.
(4) _____.
B: Vale. (5) _____.
A: En la salida del metro de Atocha.

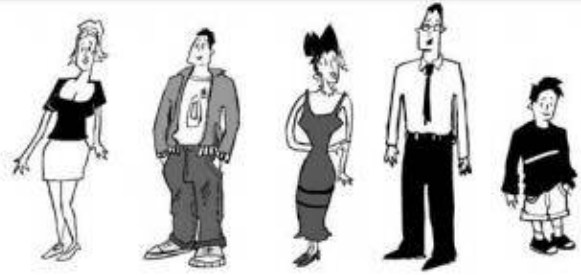
1. Pon el nombre de las prendas de vestir que aparecen en los dibujos.



- 1..... 2..... 3.....
 4..... 5..... 6.....
 7..... 8..... 9.....
 10.....

2. Mira los siguientes personajes.
 ¿Qué llevan puesto? Utiliza en la descripción los adjetivos del recuadro.

corto – largo – claro – oscuro – ancho – estrecho



1. Elena lleva _____

 2. Gerardo _____

 3. Rosa _____

 4. Miguel _____

 5. Luis _____

3. Completa las siguientes frases con el vocabulario del cuerpo humano.

1. Cada _____ tiene cinco dedos.
 2. Al final de la pierna está el _____.
 3. Utilizo los _____ para ver.
 4. En los hombros se unen los _____ con el cuerpo.
 5. En las _____ me pongo los pendientes.

4. Completa las frases con los pronombres **lo, la, los, las**.

1. Me gusta tu falda. ¿Me ___ dejas?
 2. ¡Qué zapatos tan bonitos! Me ___ llevo.
 3. No tengo dinero para pagar el café. Pága ___ tú, por favor.
 4. Las llaves están en mi bolso. Cóge _____.
 5. Me gustan tus gafas de sol. ¿Dónde _____ compraste?

5. Completa las frases con *más, menos, tan, como, que, mejor/es, peor/es, mayor/es, menor/es*.

1. Pablo es más alto _____ Andrés.
2. Mi coche no es _____ caro como el tuyo.
3. El tren no es _____ rápido _____ el avión.
4. Raquel tiene un año más que Rocío. Raquel es _____ que Rocío.
5. Mis notas son malas. Las tuyas son buenas. Mis notas son _____ que las tuyas.
6. No vayas al cine. La película de la televisión es _____ que la del cine.
7. Juan es mayor que su hermano José. José es _____ que Juan.
8. Las verduras son _____ sanas _____ la carne.
9. Mario no es tan guapo _____ su hermano.
10. Iván gana más dinero que yo. Su sueldo es _____ que el mío.

6. Escribe frases como en el ejemplo, utilizando el presente y el pretérito imperfecto.

(ellos) / vivir / campo-ciudad

Ahora viven en el campo. Antes vivían en la ciudad.

1. Yo / trabajar / oficina-supermercado

2. Ana / comer / verduras-carne

3. (Tú) / salir / novia-amigos

4. (Nosotros) / ser / mayores-jóvenes

5. Vosotros / ir / cine-teatro

7. Completa la siguiente entrevista con la forma *ir + infinitivo*. Utiliza los verbos del recuadro.

estar – tener – buscar – concentrarse – cambiar
oír – cantar (x2) – hablar – gustar

Nacho: Hoy tenemos en nuestro estudio a Jesús Orozco, cantante del grupo "Tribus Urbanas". Él (1) _____ su última canción, pero antes de nada, Jesús nos (2) _____ de su nuevo disco.

Jesús: Gracias, Nacho. El álbum (3) _____ en las tiendas la próxima semana. Es fantástico, te (4) _____ mucho.

Nacho: ¿Cómo (5) _____ vuestra vida en el futuro.

Jesús: Mis compañeros y yo (6) _____ una nueva compañía discográfica y nos (7) _____ en nuestro trabajo.

Nacho: Bueno, es fantástico. Antes de oírte, Jesús, ¿qué canción (8) _____?

Jesús: Todos vosotros (9) _____ por primera vez una canción del nuevo álbum que se titula *Amor en Madrid*.

Nacho: Muchas gracias, Jesús. Estoy seguro de que vosotros (10) _____ mucho éxito.

8. Escribe un pequeño texto contando tus planes para las próximas vacaciones y el próximo curso.

Estas vacaciones

El próximo curso

1. Completa las preguntas con el interrogativo adecuado.

1. ¿_____ deporte prefieres, el fútbol o el tenis?
2. ¿_____ es tu cantante favorito?
3. A. ¿_____ naranjas compro?
B. Compra cinco.
4. ¿_____ prefieres, carne o pescado?
5. ¿_____ terminan las clases?
6. A. ¿De _____ son estas gafas?
B. De Manuel
7. ¿_____ tomas el café, solo o con leche?
8. ¿_____ agua debo beber al día?

2. Escribe el verbo en pretérito indefinido.

1. Ir, yo: _____
2. Venir, vosotros: _____
3. Decir, tú: _____
4. Estudiar, yo: _____
5. Ser, nosotros: _____
6. Poder, ustedes: _____
7. Dar, ella: _____
8. Hacer, él: _____
9. Estar, vosotras: _____
10. Salir, nosotros: _____

3. Completa el texto con los verbos del recuadro en indefinido.

nacer – morir – casarse – actuar
hacer – empezar – tener – luchar

MARIO MORENO "Cantinflas"

(1911–1993)

(1)_____ en la Ciudad de México en 1911. Abandonó la escuela médica para ganarse la vida interpretando pequeños papeles en espectáculos de variedades. Sin embargo, pronto (2)_____ a hacer papeles protagonistas en el teatro. En 1934 (3)_____ con una actriz de origen ruso, con la que (4)_____ su único hijo. (5)_____ por primera vez en el cine en 1936, en *No te engañes corazón*, de Miguel Contreras. (6)_____ casi 50 películas, entre las que destacan, entre otras, *El bole-ro de Raquel*, *Sube y baja*, *El padrecito*, *El profe*, y *Pepe*. En la vida real, (7)_____ por la justicia social trabajando en varias fundaciones. (8)_____ el 20 de abril de 1993 en su ciudad natal.

4. Escribe las siguientes fechas y cantidades.

1. 23–1–1978: _____
2. 30–9–2005: _____
3. 7–7–1945: _____
4. 28–3–1789: _____
5. 15.000 alumnos: _____
6. 596.000 habitantes: _____
7. 2.334.722 estrellas: _____
8. 857 km: _____

5. En algunas palabras falta la tilde. Ponla sólo si es necesario.

1. Ayer llego mi novio de Estocolmo.
2. Ana vio a sus amigos en un bar.
3. Estas chicas si hablan español.
4. A. ¿Como estas hoy, abuela?
B. Regular, hija, regular.
5. Se levanto a las 8.00.
6. ¿Que te gusta hacer los fines de semana?
7. El lunes pasado vine muy tarde a casa.
8. ¿Cuando empezaste a jugar al golf?

6 Escribe el participio de estos verbos.

1. *Volver*: _____.
2. *Hacer*: _____.
3. *Estar*: _____.
4. *Morir*: _____.
5. *Abrir*: _____.
6. *Escribir*: _____.
7. *Ser*: _____.
8. *Venir*: _____.
9. *Ir*: _____.
10. *Llegar*: _____.

7 Completa con el pretérito perfecto de los verbos entre paréntesis.

8. Elige pretérito perfecto o pretérito indefinido.

Esta mañana la policía (1) *ha encontrado / encontró* en un sótano el valioso cuadro que (2) *ha desaparecido / desapareció* misteriosamente del Museo del Prado el mes pasado. Parece ser que el día 23 de enero, unos ladrones de obras de arte (3) *han robado / robaron* el cuadro a pesar de las fuertes medidas de seguridad. Nadie sabía dónde estaba hasta que un desconocido se lo (4) *ha dicho / dijo* ayer por teléfono a la policía. Hoy lo han (5) *recuperado / recuperaron* y por fin vuelve a estar en su sitio.

9. Completa con *hay que / no hay que / se puede / no se puede*.

1. Para ser azafata _____ saber idiomas.
2. En España _____ levantarse cuando el profesor entra en clase.
3. En España _____ fumar en muchos lugares públicos, pero en Estados Unidos _____.