

READING STRATEGIES AND LITERARY ELEMENTS

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This booklet was written by The Princeton Review, the nation's leader in test preparation. The Princeton Review helps millions of students every year prepare for standardized assessments of all kinds. Through its association with Glencoe/McGraw-Hill, The Princeton Review offers the best way to help students excel on the North Carolina English End-of-Grade Test and Open-Ended Assessment. The Princeton Review is not affiliated with Princeton University or Educational Testing Service.

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Introduction to Reading Strategies and Literary Elements

Overview of the North Carolina Tests for Eighth Grade

The Reading Strategies and Literary Elements booklet will help you prepare students for the reading comprehension component of the two tests they will take this year: the North Carolina Open-Ended Assessment and the North Carolina End-of-Grade Tests.

The **North Carolina Open-Ended Assessment** is administered in November to fourth and eighth graders. Students are given 90 minutes to read several passages and respond in writing to 12 open-ended questions, 6 reading and 6 math. Students may be asked to trace a character’s development, write a short descriptive speech, and perform mathematical calculations based on details in the passages. The questions draw upon a range of skills—decision-making, analyzing, organizing, and processing information—as well as a student’s ability to write coherently and logically.

The Reading Comprehension exercises in this book include 6 open-ended questions similar to those that students might encounter on the test. In the answer keys (pages 75 to 78), we have provided rubrics for scoring these assessment items. Answer should be evaluated according to criteria such as focus, thoroughness, level of analysis, and use of appropriate examples. (The tests and the system for scoring questions may change slightly from year to year, so make sure to consult your testing coordinator to learn how the Open-Ended Assessments will be scored this year.)

The **North Carolina End-of-Grade Tests** are given to all North Carolina students from grades 3 through 8. These tests, one on reading comprehension and one on mathematics, are multiple-choice in format. They are administered during the final weeks of the school year.

When taking the eighth-grade Reading Comprehension test, students have 100 minutes to read 10 passages and answer 68 questions. There are three main categories of passages: literature (short fiction, poetry, and autobiography), informational (passages in content areas such as science, health, math, art, geography, and social studies), and functional (recipes, art projects, and brochures). The tests change slightly from year to year, so make sure to consult your testing coordinator for updated information.

The test questions draw upon a variety of skills, ranging from basic information retrieval to more subtle cognitive skills such as drawing inferences, generating questions, analyzing passages, and evaluating information. Students are expected to know basic literary elements and understand how authors use these devices to convey meaning. Both the reading strategies and the literary elements correspond directly with those outlined in the state-issued eighth-grade Standard Course of Study.

Content of Booklet

The Reading Strategies and Literary Elements booklet is composed of reproducible lessons and exercises. The **focus lessons** provide a focused way of introducing specific literary concepts and reading strategies. The **exercises** contain one or two passages and a series of questions that test students' reading comprehension. These questions are both multiple-choice (modeled after the End-of-Grade Test) and open-ended (modeled after the Open-Ended Assessments). You will need to make a photocopy of each lesson or exercise before distributing it to students. The **transparencies** cover selected terms and skills from the focus lessons. They provide an alternate means of introducing literary concepts and reading strategies and can be used to supplement the focus lessons as well as the selections in *Glencoe Literature*.

How to Use the Focus Lessons

There are sixteen focus lessons: ten on literary elements and six on reading strategies. Each lesson defines a term/skill or group of terms/skills, provides a reading passage, and includes three to four open-ended questions that guide students toward a deeper understanding of the concept or concepts being taught. Answer keys are provided on pages 67-74.

Each lesson is designed to be used as an in-class activity, to be completed in pairs or small groups. Students will find it easier to apply and understand concepts if they can discuss the answers with their peers. However, if you are pressed for time, you can distribute the focus lessons as homework assignments.

You may want to assign the focus lessons before the multiple-choice exercises. This way, when students encounter literary elements in the exercises, they will have had prior exposure to them. You can also distribute lessons after the exercises as a means of targeting problem areas. Another idea is to match the lessons with selections in *Glencoe Literature, The Reader's Choice*. Each lesson provides references to pages in *Glencoe Literature* that highlight the subject of the particular lesson.

The focus lessons not only teach key skills and reading strategies but also give students practice in responding to open-ended questions. As you go over the focus lesson responses with the class, use this opportunity to review effective writing skills. Remind students to jot down notes and underline phrases as they read, to respond to questions in complete sentences, and to refer to specific sections or paragraphs of the passage when supporting their answers. Encourage students to write their responses on the board and use these models to teach the importance of thoroughness, clarity, and specificity.

How to Use the Reading Comprehension Exercises

The Reading Comprehension exercises are modeled after both the North Carolina Open-Ended Assessment and End-of-Grade Tests. The majority of questions are multiple-choice and similar to the End-of-Grade Tests in format. In addition, there are six open-ended questions that require students to write paragraph-length responses. These questions, in addition to the focus lessons, will give students practice in writing responses that are lucid, logical, and thorough.

The passages are similar to those that appear on the End-of-Grade Tests. The only difference is the proportion of passages from each type. The End-of-Grade Tests include an equal number of literary, informational, and functional passages, whereas the exercises included here have a greater proportion of literary passages. (The emphasis on literary works allowed the inclusion of all the literary elements covered in the lessons.)

When you first begin to assign the exercises, you may want to give students unlimited time to complete them. However, to better simulate test conditions, you should eventually give students a time limit (around 1.5 minutes per multiple-choice questions, 6 additional minutes for every open-ended question).

You may also find it useful to distribute both scratch paper and a photocopy of an answer sheet (located on page 79). Explain to students that when they take the actual test, they will not be able to write in the test booklet. They should get used to “bubbling in” answers and using scratch paper to take notes and record the process of elimination. (See below for more on these methods.)

Answer keys for the exercises can be found on pages 75–78.

The Process of Elimination

The process of elimination is the key to success on all multiple-choice tests. This is particularly true for the End-of-Grade Reading Comprehension Tests, since students are scored based on the number of questions they answer correctly. Remind students that there is no penalty for incorrect or blank answers, so they should try to answer every question on the test. They can greatly increase their chances of guessing correctly by eliminating answers they know are wrong.

Students will not be able to write in their test booklets, but they should be encouraged to keep track of the process of elimination on scratch paper. (They can write the question number and answer choices, then cross out choices they think are wrong.) Demonstrate this procedure early in the year and remind students of its importance. If there is one test-taking strategy they should know, this is it.

Strategies for Approaching Different Passage Types

As mentioned before, the eighth-grade North Carolina End-of-Grade Reading Comprehension Tests include a variety of passage types: literary, informational, and functional. Each passage type requires a slightly different approach, and students' success on the test will partly depend on the adaptability of their reading strategies.

As students do the exercises and focus lessons, you should periodically review the basic strategies for approaching different passage types. There are specific questions on the test that ask students to select the appropriate approach for a passage, and this review will help give them a solid understanding of how strategies differ. Moreover, such review will make them more efficient readers overall and help them with questions on author's purpose and main idea.

Teach your students to identify the passage type, and review the best strategies for approaching each one.

Functional passages include recipes, art projects, and brochures. Their function is usually to instruct the reader on how to perform a specific task or to provide guidelines or rules. They are usually clearly organized with headings to help find information quickly. Therefore, the best approach is to skim them. Just note where to find information, so when you answer questions you can retrieve it readily. (An example is a recipe. You should read to get the gist, but you can always go back to find specific information.)

Informational passages are articles or essays that provide information on a given subject. These passages typically have an essay format, which means that the main idea is often stated in the first paragraph and supported in the following paragraphs. The best approach is to read actively, summarizing and labeling paragraphs as you go along. Pay special attention to the title and first and last paragraph, and take notes whenever possible.

Short stories narrate a tale in a way that is engaging and entertaining. When reading a story, ask yourself: "Who are the main characters? What is the setting? Does the story pose a conflict or problem? How is it resolved? What is the final lesson conveyed by the story?" Pay close attention to the way the author has developed the story and made it interesting. **Autobiography** can be approached in a similar fashion.

Poetry presents meaning through rhythm, figurative language, and imagery. Read poetry slowly, paying special attention to the title and the author's use of imagery and figurative language. After reading the poem once or twice, ask, "What is the author's purpose? What is the mood or tone of this poem? What idea does it convey?"

Lesson 1: Flashback

A **flashback** is an interruption in the chronological narrative of a story. It presents readers with a description of an event that occurred earlier than the events in the story. Authors often use flashbacks to provide background information about the characters and to deepen the reader's understanding of the present action.

DIRECTIONS: *Read the following passage and think about what the flashback adds to the telling of the story. Then answer the questions that follow it.*

1 Jonah looked up at the cloudless blue sky and smiled at his good fortune. Here he was, at opening day at Cooper's Field, his grandfather at his side. Maybe this would be the game a foul ball would sail through the sky, straight into his hand. Or maybe he'd get the starting pitcher's autograph. It seemed that any number of magical things might happen when he was with Papa Jack. There was just something about Papa Jack's presence that made the world seem wonderful.

2 As they joined the crowds that streamed through the door to the stadium, Jonah looked around, his mind swimming with memories. They'd gone to the first home game of the season every year since Jonah was six. These memories accumulated year after year, and he hoarded them like bright copper pennies. They helped him mark the years.

3 He remembered his first baseball game, when he was only six. Back then, he knew nothing about baseball, but he was thrilled simply to be there, a big boy with his grandfather. Everything was new and magical: the sugary swirls of cotton candy, the warm, salty hot dog Papa Jack placed in his hand. At one point, the crowd went wild, screaming and whistling and hooting and waving. Jonah remembered how he sat in the middle of all this confusion, a goofy grin on his face. To his six-year-old mind, it was crazy and strange to see all these grownups hollering like kids. He had no idea what happened, but he knew it was wonderful.

4 Now he was fourteen, and he knew baseball like the back of his hand. As Jonah sat down on the bleachers, he looked around with eyes that were eight years older. But that sense of wonder still hadn't left him.



Focus Lessons **North Carolina**

1. Identify both the present action of the story and the flashback.

2. What does the flashback tell you about Jonah and his relationship with his grandfather?

3. Why do you think the author chose to include a flashback? What main point or message does the author convey through this device?

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**For more information on flashbacks, see
*Glencoe Literature, Course 3, p. R4.***

Lesson 2: Point of View

Point of view depends on the story's narrator. Sometimes the narrator is one of the characters, and the story happens only through the narrator's eyes and thoughts. This point of view is **first-person**. When the narrator is outside the story but only tells what is going on in the mind of one character, this point of view is **limited third-person**. If the narrator gives us the thoughts of all of the story's characters, this is an **omniscient**, or all-knowing, **third-person** point of view. Point of view is important because the author can give the reader different kinds of information, depending on the narrator's perspective.

DIRECTIONS: *Read the following passage about a group of children leaving for summer camp. Then answer the questions that follow this passage.*

- 1 Thomas glanced at the tall, blond boy in line next to him. The boy was about Thomas's age and might even be in Thomas's bunk. *Go on, talk to him*, Thomas urged himself. *Say something. Ask him his name.* But just as Thomas opened his mouth, the blond boy turned away.
- 2 Everywhere, children were milling around, looking nervously at each other. Just hours ago, they had been saying goodbye to their parents, some casual and happy, some wiping away tears. Then the parents' cars had slid down the parking lot, disappearing onto the highway. The children were left alone by the van. The counselors were circling them like ranchers corralling in cattle. "Who's in Bus A?" they shouted? "If you're in Bus A, get in there now!" The air was hot and sticky.
- 3 Ronny, the blond boy, felt sick to his stomach. He'd had a special breakfast that day, pancakes and sausage and eggs, as a farewell present. Now he wished he hadn't eaten it. He dreaded the long drive in the van.
- 4 Ronny saw a short, freckled boy looking at him. He wanted to say hello, but he was too shy. *Come on, say hello*, he thought. Instead, he looked at his shoes.
- 5 Thomas looked down at his own shoes. Then he looked at Ronny's shoes, and smiled.
- 6 "We've got the same shoes," he said.
- 7 For some strange reason, both boys burst out in laughter. Ten minutes later, they were still talking. They stepped on the bus together, each certain that he had found a friend.

Focus Lessons **North Carolina**

1. Compare paragraphs 1–2 and paragraphs 4–5. Are they told from the same person’s perspective or from the perspectives of two different people? Explain.

2. Is this story told in first-person, limited third-person, or omniscient third-person? Explain how you know.

3. Rewrite paragraph 2 in first-person point of view, told from Thomas’s perspective. You may want to change the passage slightly, or to include details that the original paragraph doesn’t include.

 **For more information on point of view, see *Glencoe Literature, Course 3*, pp. 196, 221, 489, and R7–R8.**

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Lesson 3: Plot, Setting, and Theme

The **plot** is the sequence of events of a story. The **setting** is the time and place in which a story happens. The **theme** is the main idea of the story. By using these elements, writers make a story interesting and involving to the reader.

DIRECTIONS: *Read the following passage about a girl who volunteers for after-school work and gets in a little over her head. Then answer the questions that follow.*

- 1 I pride myself on being responsible. I make my bed as soon as I get up every day. I always hand my homework assignments in on time and I do household chores every Saturday.
- 2 One Saturday, Mrs. Callan, the next-door neighbor, approached me while I was taking out the garbage. “Jana, you’re so responsible,” she said, “how would you like to babysit our daughter tonight? We can pay you five dollars an hour.”
- 3 “Sure,” I told her. I had lots of experience babysitting my own little sister. “What time do you want me to come over?”
- 4 We arranged a time and when Mrs. Callan left, I was humming to myself, thinking about the extra money I would make.
- 5 I was still humming as I started my next chore—mowing the front lawn. I was so busy humming that I jumped when Mr. Shullman, another neighbor, tapped me on the shoulder. I turned off the mower so I could hear him speak. “Jana,” he said, “you’re so responsible. How would you like to walk Rusty this weekend? We’re going out of town and the dog needs to go out twice a day. He also needs someone to give him food and water. We can pay you six dollars a day. Are you interested?”
- 6 “Sure,” I told Mr. Shullman, doing a quick calculation in my head. Between babysitting and walking the dog, I could earn enough money to buy a new Walkman.
- 7 Mr. Shullman gave me an extra set of house keys and detailed instructions.
- 8 I was about to start up the mower again when Miss Wilson came over from across the street. “Jana,” she said, “you’re such a responsible young lady. I know that I can trust you to water my rose bushes while I’m visiting my mother. I’ll be gone two weeks so I can give you twenty dollars for the work.”
- 9 “That’s great,” I told her, though my thoughts were racing. How was I going to water the rose bushes, walk Rusty, and babysit—not to mention finish my homework?
- 10 “What should I do?” I asked my mother. “I promised I’d help, but I don’t think I can do all those things.”
- 11 “A promise is a promise,” my mother told me. “But your schoolwork is a priority. You do your homework and the babysitting. I’ll walk Rusty and your brother can water Miss Wilson’s rose bushes.”
- 12 “I’m sorry,” I told her. “I wanted to be responsible.”
- 13 “You are responsible,” she said, smiling. “Sometimes though, being responsible means knowing your limits.”

Focus Lessons **North Carolina**

1. Identify the setting of the story and recount the plot.

2. How does the author dramatize the plot and make this story interesting to the reader? List at least one main way.

3. What is the main idea or theme of this story? Explain it in a few sentences.



For more information on plot, setting, and theme, see *Glencoe Literature, Course 3*, pp. 46–47 (all terms), 375 and R7 (plot), 56, 165, 586, 692–693, 832, and R9 (setting), and 14, 320, and R10 (theme).

Lesson 4: Characterization

Characterization is used by a writer to develop a character's personality. **Direct characterization** is where the story's narrator makes statements about the character's personality. **Indirect characterization** occurs where the character's personality is revealed through her words and actions and through what others think and say about her.

DIRECTIONS: Read this passage from *The Bread Givers*, by Anzia Yeziarska. This book depicts an Eastern European Jewish immigrant family living on the Lower East Side in the 1920s. The narrator, Sara, lives in a crowded apartment with her parents and sisters Fania, Bessie, and Mashah.

- 1 Everywhere Mashah went men followed her with melting looks. And these melting looks in men's eyes were like something to eat and something to drink to her. So that she could go without her lunch money to buy pretty things for herself, and not starve like the rest of us.
- 2 She was no more one of us than the painted lady looking down from the calendar on the wall. Father's preaching and Mother's cursing no more bothered her than the far-away noise from the outside street.
- 3 When Mashah walked in the street in her everyday work dress that was cut from the same goods and bought from the same pushcart like the rest of us, it looked different on her. Her clothes were always so new and fresh, without the least little wrinkle, like the dressed-up doll lady from the show window of the grandest department store. Like from a born queen it shined from her. The pride in her beautiful face, in her golden hair, lifted her head like a diamond crown.
- 4 Mashah worked when she had work; but the minute she got home, she was always busy with her beauty, either retrimming her hat, or pressing her white collar, or washing and brushing her golden hair. She lived in the pleasure she got from her beautiful face, as Father lived in his Holy Torah.
- 5 Mashah kept part of her clothes in a soapbox under the bed. Everything in it was wrapped around with newspapers to keep the dirt out. She was so smart in keeping her things in perfect order that she could push out her box from under the bed in the middle of the dark night and know exactly where to put her hand to find her thin lace collar, or her handkerchief, or even her little beauty pin for the neck of her shirtwaist.
- 6 High up with a hanger, on a nail nearly to the ceiling, so that nobody's dirty hands should touch it, hung Masha's white starched petticoat, and over it her pink calico; and all around them, an old sheet was tacked about with safety pins so she could tell if anybody touched it.
- 7 It was like a law in the house that nobody dared touch Mashah's things, no more than they dared touch Father's Hebrew books, or Mother's precious jar of jelly which she always kept ready for company, even in the blackest times, when we ourselves had nothing to eat.

Focus Lessons **North Carolina**

1. Briefly describe Mashah’s personality.

2. How do you think the narrator, Sara, feels about her sister? What clues in the passage supports your position?

3. How do you think Mashah gets along with the other people in her home—her parents and her sisters?



For more information about characterization, see *Glencoe Literature, Course 3*, pp. 165, 291, and R2.

Lesson 5: Figurative Language

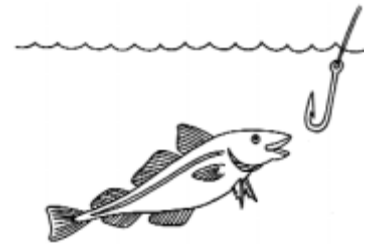
Often, writers use language that communicates ideas beyond the literal meanings of words. One way writers do this is by using **imagery**—language that helps the reader see, hear, feel, smell, and taste the scenes described in a work. Vivid imagery is a key to good writing. Another way that writers convey meaning is through **figures of speech**—language that compares one thing to something else that is familiar. Some different kinds of figures of speech are **similes**, **metaphors**, and **personification**.

- A **simile** compares two things, using the words *like*, *than*, or *as*. The phrase “the sky was soft as velvet” is a simile.
- A **metaphor** implies the comparison instead of stating it directly. The phrase “words spilled out of his mouth” is a metaphor.
- **Personification** refers to a comparison in which an animal, object, or idea is given a human quality. The phrases “the trees waved their arms” or “the wind screamed and wailed” are examples of personification.

DIRECTIONS: Read the following poem entitled “Fishing.” As you read it, pay special attention to the author’s use of figurative language. Then answer the questions that follow it.

Fishing

1 We used to fish by the river’s edge, using
Wonderbread and mini-marshmallows for bait.
Our feet were bare. The bank was cool and damp.
Beside us, a willow’s legs sunk into the mud,
5 its arm-like branches cradling the creek’s bed.
While we waited for a bite, we rolled
the marshmallows over our thumbs into white rings
and stared at the rippling water, waiting.
Its surface seemed dreamy and half asleep, but
10 underneath thin fish darted, playing tag.
They ate our bait, avoided our hook.
We watched them and they ignored us
and time slipped forward like flowing water.




Focus Lessons **North Carolina**

1. This poem contains many instances of imagery. Identify two images you particularly like and explain which sense they appeal to.

2. Identify one phrase that uses personification. Explain why it is an example of personification.

3. What does the author mean by the simile “time slipped forward like flowing water”? What kind of mood, or emotional atmosphere, does this create?

 **For more information on figurative language, see *Glencoe Literature, Course 3*, pp. 295, 393, 602, R3, R6, and R7.**

Lesson 6: Allusion

An **allusion** is a reference in a work of literature to a well-known character, place, or situation from another work of literature, music, or art, or from history. Frequently, the author uses an allusion to draw a comparison, make a larger point, or to fill in information quickly by using the reader's prior knowledge.

DIRECTIONS: *In the following poem, the poet describes her favorite tree and the many changes it experiences. Read the poem and answer the questions that follow it.*

Sleeping Beauty

1 You once had pink blossoms tumbling
around your head like a garland.
You were beautiful, you were loved.
When people passed, they breathed
5 deep in your folds of fragrance.
You grew all summer in blooming youth,
heedless of encroaching fall, which like
a wicked temptress befriended you
only to betray you. Fall plucked off your
10 leaves, left them scattered on the ground.
Fall brought you living death.
All winter long you stood,
stripped of your former beauty,
unrecognizable, bare limbs chilled.
15 I pressed my hands and tried to feel
the pulse of life, the sap deep within.
You slumbered in a deathless sleep
in a world with snow, until
one day the spring rain returned,
20 kissing the ground, kissing your arms,
trying to revive
you and one day you awoke, wearing
buds like rings down each arm.
Once again you stood in the bloom of youth,
25 your hair full of flowers.



Focus Lessons **North Carolina**

1. What is the main idea of this poem? Explain in a few sentences.

2. Identify three points within the poem in which the poet makes an allusion to the story of "Sleeping Beauty."

3. Why do you think the author chose to make this allusion to "Sleeping Beauty"? What does this allusion add to the poem?



For more information on allusion, see *Glencoe Literature, Course 3*, pp. 853 and R1.

Lesson 7: Mood

Mood refers to the emotional quality or atmosphere of a literary work. Many factors contribute to the mood of a piece: the setting and time of day (day or night); the use of descriptive details; the plot; and the characters' thoughts and actions.

DIRECTIONS: *Read the following passage about two children in a country house. As you read it, think about what mood it conveys. Then answer the questions that follow the passage.*


- 1 I was so engrossed in my novel that I hadn't noticed the light fading. Now, as I turned the last page and shut the book, I suddenly realized how dark it was outside. It was as though a black curtain had been pulled around the little country house. It dawned on me now how alone we were here. The nearest house was a mile away, down a deserted gravel road. I flicked on the table lamp. The small circle of light it cast seemed overshadowed by the surrounding darkness.
- 2 "William?" I called to my brother. My voice sounded hollow in the large, empty room. "William, where are you?" As I stood up from the couch, I felt something soft crunch under my bare foot. An inhuman screech filled the room. "Rrr!" Marmelade hissed, arching her back and baring her teeth menacingly. I had stepped on the cat's tail.
- 3 "I'm so sorry," I murmured to the cat. "I didn't see you there." She turned and raced away, her claws scratching the wooden floorboards.
- 4 "William?" I called again. There was no sound except for the screen door slamming. I whirled on my heel, but there was no one there. It was only the wind, banging the door open and shut. I hurried to the door, grabbed it, pulled it shut, and quickly locked it.
- 5 Then I heard William shouting. "Oh no! Oh no!" His voice sounded far away.
- 6 "Will! Will!" I ran down the hall to his bedroom, screaming his name. I found Will in the corner, trembling.
- 7 "What is it?" I asked, my gaze darting quickly around the room.
- 8 "Look!" he shouted and jerked his chin toward the foot of the bed.
- 9 Something small and furry lay there. "What is it?" I asked, tiptoeing closer.
- 10 "A mouse!" William cried. "Marmelade caught a mouse!"
- 11 The cat pranced about proudly.

Focus Lessons **North Carolina**

1. How does paragraph 1 help establish a definite mood? Identify three details that set the mood, and define the mood that is created.

2. How does the author’s use of suspense contribute to this mood? Identify two examples of suspense from the passage and explain what each scene or event adds to the overall mood.

3. What do you think was the main reason that the author established such a strong sense of mood in this story? What purpose does it serve?

 **For more information on mood, see *Glencoe Literature, Course 3*, pp. 183, 842, and R6.**

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Lesson 8: Irony

Authors often intentionally shape our expectations of what will happen, planting clues that lead us to assume a certain outcome. However, sometimes authors introduce a **plot twist** (an unexpected turn of events), so that what happens is the opposite of what we *thought* would happen. **Situational irony** exists when the actual outcome of a situation is the opposite of the reader's expectation. Frequently, authors use situational irony to make a larger point or prove a lesson.

DIRECTIONS: Read the following passage about a boy named Igor and the lesson he learned. As you read, put a star next to any plot twists in the story. Then answer the questions that follow.

- 1 There once was a boy called Igor. Igor was usually a kind, sweet-natured boy, but he had one fatal flaw. Whenever it came to getting presents, he turned into a brat!
- 2 There were five children in Igor's family: Boris and Elena were older, Tania and Ivan were younger, and Igor was in the middle. By some strange coincidence, all these children were born within five days of each other. So their parents always had one giant birthday party, with five cakes and games for everyone. Everything always went smoothly at these parties, until the time came to distribute the presents. The five children gathered around the mound of presents, their eyes wide with excitement. "Here's one for you, and one for you," said Igor's father, placing a box in each child's arms.
- 3 Afterwards, all the children beamed with joy and thanked their parents and friends. All the children, that is, except for Igor. When he opened a present, he looked at it with eyes dimmed by disappointment. Then he gazed with meaningful eyes at Boris's stack of presents. If Igor got a crane and Boris got a truck, Igor wanted that truck. If Igor's shirt was blue and Boris's shirt was red, it was the *red* shirt that Igor pined after. Whatever he got, his brother Boris's presents were *always* better.
- 4 "The grass is always greener on the other side of the fence," said his father with a hearty voice. "You've got to remember that." Igor didn't know why he kept on talking about grass. Igor didn't care about grass, but he *did* care about presents.
- 5 This went on, year after year, until the birthday party when Igor turned eleven. After the birthday games, the cakes and cookies, there was a hush of excitement when Igor's mother announced, "Kids, it's present time!"

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6 One by one, the children unwrapped their gifts...and something very strange happened. For once, Igor *liked* his presents. He had received a football jersey, a fishing pole, and a baseball cap. He privately thought that his presents were far superior to Boris's. But the last thing he wanted was to admit this to his parents! Out of habit, he put on a sulky face, and fiddled listlessly with his gifts.

7 "What do you think of your presents, Igor?" asked his mother.

8 "They're okay," he said with a slow, sad voice that suggested otherwise.

9 "You know what, Igor?" his mother said. "Those are *Boris's* presents. I talked to all your friends, and we switched all the presents around. All Boris's presents are yours, and your presents are his. So you got exactly what you wanted."

10 "But I really *liked* the presents this year," he said. "Can I keep them?" His parents' mouths dropped open. Then, after a moment of shocked silence, they began to laugh. The children at the party joined in. Soon, Igor began to laugh too.

11 "I guess nothing ever turns out like you plan it to," he said.

12 That night, he thought about his father's words, and it suddenly dawned on him what they meant. "I know," he thought. "Next birthday, I'll play a trick on everyone by *liking* my presents and saying so!"

13 And he did. From that birthday on, for whatever the reason, Igor never sulked about his presents again.

1. At what points in the story did you experience an outcome that was the opposite of your expectations? Identify these sections and explain why they are ironic.



For more information on irony, see *Glencoe Literature, Course 3*, pp. 124, 696, and R5.

Lesson 9: Style

The choices that a writer makes about words and sentences in a work determine its **style**. A writer may choose to use long or short sentences, formal or informal words, slangy or poetic descriptions. All of these contribute to the style of the work and help reveal the writer's purpose and attitude.

DIRECTIONS: *Read the following two passages, paying close attention to differences in style between the two. Then answer the questions that follow.*

Passage 1

- 1 So we reach the crest of the hill, and Jane says, "Let's camp *here*." She sits down on the dirt with a big loud sigh. "Hiking's fun and all," she says, "But I'm pooped. I'm ready for marshmallows." It isn't even four yet, but it seems that Jane is dead set on staying put. And who am I to argue? We set up our tent and then just sit around, swigging water from our water bottles and slapping off mosquitoes. Yep, we feel like real camping people
- 2 And then it comes time to set up the fire.
- 3 We stumble around in the fading light, finding sticks and twigs, dragging in a few dead trees for good measure. When it's time to set up the fire, Jane gets all bossy. "Let's make it teepee style," she says. It turns out she was a Girl Scout way back when. She sets up the twigs in some kind of fancy little construction, fiddles with the kindling, and everything looks just right. She lights a match, holds it under a wad of newspaper. It burns slowly at first, crackles like it's the great inferno starting, then burns out in a whimper.
- 4 "Shoot," she says. "Why won't it light?"

Passage 2

- 1 Dusk fell slowly along the valley, and the sky, furrowed with gray clouds, rose above us like the rippled surface of a sea. We were aware of how small we were, two black specks inching across a vast and indifferent landscape. There was nobody for miles around. I felt a part of the mountain, a part of the sky. Words seemed no match for the way I was feeling, so I stayed silent.
- 2 We found some flat ground a short slope up from the stream and cleared away the underbrush and dead wood, sweeping it clean. As dusk slowly descended upon the mountains, we wandered around, gathering kindling for our fire. Soon we were warming our hands to a large, crackling fire. The air smelled like pine and secrets; the chilly night air was creeping in. Tonight, I thought, I would sleep in the open air, the vast, velvet sky above my head.

Focus Lessons **North Carolina**

1. Identify the main ways in which the passages differ in terms of style.

	Passage 1	Passage 2
a.		
b.		
c.		
d.		

2. Which passage has a more formal style?

3. How would you define the style of passage 1 and passage 2? Use a few words to describe each passage.



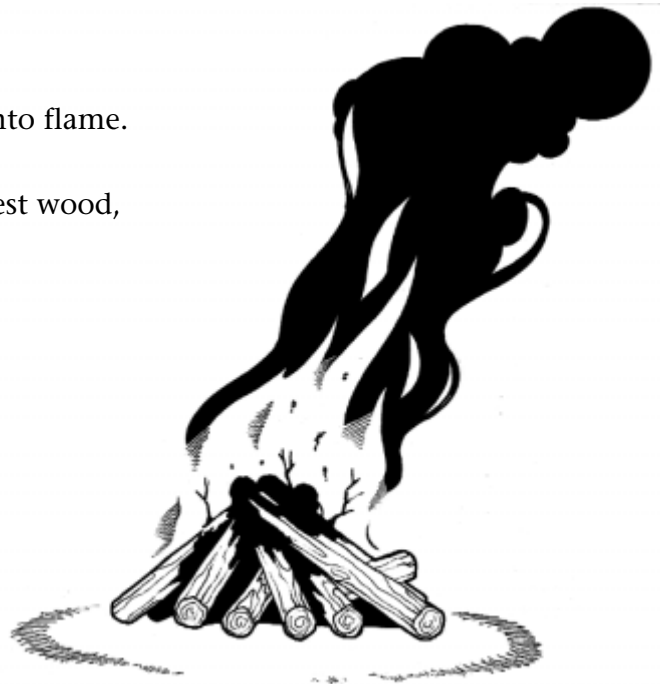
For more information on style, see *Glencoe Literature, Course 3*, pp. 73, 358, 639, and R9–10.

Lesson 10: Symbolism

A **symbol** is any object, person, place, or experience that stands for something else. (For example, a tree in winter, when described in a certain way, might symbolize old age. A dove, when depicted in a certain way, might symbolize peace.) The author will almost never directly state, "This tree symbolizes old age." However, the author will provide clues that lead the reader to infer its symbolic value. In certain cases, an object can symbolize more than one thing.

DIRECTIONS: Read the following poem about a fire. As you read, think about what this fire might symbolize. Then come up with an appropriate title, and answer the questions that follow.

1 It begins as a smoldering spark,
whispering angry words at
indifferent twigs,
nipping, nibbling, heating bark
5 until the twigs give in and burst into flame.
The flames spread and spread,
devouring the driest grass, the driest wood,
feeding on the needy, the weak.
"Join us," fire says,
10 and things timid and stationary
dive in and become powerful,
devouring all in their way.
Soon the raging fire grows
into an army of flames,
15 a million sparks of ignorance
destroying all in its path,
powerful
because it doesn't think,
because it has no fear,
20 because it cannot stop.




Focus Lessons **North Carolina**

1. What does this poem describe? Briefly summarize the content of this poem.

2. What words in this poem suggest that this fire stands for something larger? Look for words that are not logical words you would use to describe a fire.

3. What do you think this fire might symbolize? Remember that an object can symbolize more than one thing, so don't worry about getting the "right" answer. Just list one or two ideas and explain them.

4. The real title of this poem is "Ignorance." Explain how a fire might be a symbol for ignorance. What qualities do a fire and ignorance share?

 **For more information on symbolism, see *Glencoe Literature, Course 3*, pp. 87, 300, and R10.**

Lesson 11: Making Inferences

Writers of fiction and nonfiction convey many facts directly. However, they convey other concepts or ideas indirectly, hinting at these ideas but not actually stating them. As readers, we are constantly using clues to **infer** or determine those unstated ideas.

DIRECTIONS: *Read the following excerpt about Heinrich Schliemann and his quest to find the city of Troy. Then answer the questions that follow.*

- 1 Most students know the story of Troy told in Homer’s epic work *The Iliad*. For centuries, the tale was thought to be simply a myth. Few people believed that Homer’s city of Ilium had existed.
- 2 However, a nineteenth-century German businessman, Heinrich Schliemann, was convinced that Troy had been a reality. In 1868, Schliemann traveled to Greece. He searched for the site of Troy, using Homer’s epic and the legends of the local people as a guide. Finally, he concluded that the hill of Hissarlik was the site of Troy. He began his excavation of the site.
- 3 Schliemann soon found that the site contained many layers of cities, one over another. However, he was convinced that the deepest, oldest stratum of artifacts was the most significant. He and his helpers destroyed many of the newer cities along the way. In 1873, Schliemann uncovered the oldest city—the one he believed to be the city of Homer’s epic. Workers at the site unearthed city walls and gates. They began to find helmets, shields, spearheads, as well as a gold headband, gold earrings and thousands of smaller golden ornaments.
- 4 The treasures of Troy were eventually bought and displayed by a museum in Berlin, Germany. However, careful studies of the items by researchers revealed that they were from the Bronze age, too ancient to be from Homer’s city. Researchers also found that the treasure had largely been collected from outside the city walls, not at a palace as Schliemann had claimed. There were even claims that Schliemann had bought these artifacts and planted them at his site.
- 5 Before authorities had a chance to prove or disprove these claims, the treasure was stolen from Germany. From 1945 to 1993, its location was unknown. Then, in 1993, the Pushkin State Museum of Fine Arts in Moscow admitted that the Red Army had removed the treasure from Germany and brought it to Russia. Experts were finally able to examine the artifacts and continue their investigation.
- 6 Upon examination, the artifacts were found to be authentic, not fakes. Schliemann’s reputation was cleared. However, experts also confirmed that the artifacts were indeed too old to be from Homer’s Troy. In other words, Schliemann must have dug too far.
- 7 Perhaps Schliemann didn’t succeed at fulfilling his goal. However, thanks to his efforts, most scholars believe that Homer’s description of the Trojan War was at least partly based in fact.
- 8 Excavations are still going on today on the hill of Hissarlik. The story of this extraordinary city and its treasures is not over yet.

Focus Lessons **North Carolina**

1. In paragraph 3, the author uses the word “stratum” in the following sentence: “However, he was convinced that the deepest, oldest stratum of artifacts was the most significant.” Use context clues to infer the meaning of this word, and explain what led you to this conclusion.

2. What main mistake did Schliemann make in the process of his excavation? Star the sections in the passage that led you to infer this answer.

3. How could Schliemann’s excavation be seen as a success? Star the section or sections that helped you infer this answer.

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 **For more information on drawing inferences, see *Glencoe Literature, Course 3*, pp. R102–103.**

Lesson 12: Determining Author's Purpose

The **author's purpose** is the intention of the passage. The content of a passage offers clues about the author's purpose in writing it.

- If the piece contains many comical details, the purpose is probably *to amuse*.
- If the author presents facts in an objective manner, the purpose is probably *to inform*.
- If the author uses argumentative language and reveals a bias, the purpose is probably *to persuade*.
- If the author explains an unfamiliar concept, the purpose is probably *to explain*.
- If the author narrates a story, the purpose is *to tell a story*.

DIRECTIONS: Read the following passage about Theodore Roosevelt. Then answer the questions that follow it.


- 1 Theodore Roosevelt held many positions during his life: police commissioner of New York City, governor of New York, secretary of the Navy, vice president, and president. Yet, the title he probably enjoyed most was being called the "Conservation President."
- 2 Roosevelt's first loves as a child were animals and the outdoors. At the age of seven, he started his own "natural history museum" with animals and plants he gathered. He became a keen observer of nature and was never found without a pencil and paper on which to take "scientific notes." Yet, instead of becoming a naturalist, he chose a life of law and politics to honor his father. Nature became his hobby and passion.
- 3 In the 1880s, Roosevelt made his first trip west, to Dakota territory. It was a place he would return to again and again, especially when he needed to think. He believed the wilderness should remain a treasure for all.
- 4 Yet, over the years, Roosevelt began to notice progress creeping into Dakota Territory. Trees were being clear-cut. Lakes and streams were drying up. The buffalo population was nearly extinct. The promise of the western frontier would soon be gone if action wasn't taken.
- 5 As a private citizen, he founded the Boone and Crockett Club in 1887. The Club pushed for laws to protect Yellowstone Park and the great sequoia trees in California, and successfully got the government to establish preserves for nature and sea life.
- 6 As an elected official, Roosevelt became a champion of environmental causes. As governor of New York, he worked to curb pollution in the waterways of the Adirondack Park. As president, he set about educating people about the dangers of pollution and how conservation was necessary to preserve natural areas for future generations to enjoy. During his presidency, the United States established 150 national forests, more than 50 bird and game reserves, 5 national parks, and 16 national monuments.
- 7 Thanks to the efforts of Theodore Roosevelt, endangered plants and animals and areas of natural and historical significance have been saved from development.

Focus Lessons **North Carolina**

1. What aspects of Roosevelt’s life does this article emphasize? What aspects of Roosevelt’s life does this article mention only briefly? What does this suggest about the author’s purpose?

2. What is the author’s purpose: to amuse, inform, explain, persuade, or tell a story? What specific details in the passage suggest the author’s purpose?

3. Identify the purpose of this article in one or two sentences. (Do not just say “to inform.” Identify the specific information the author seeks to provide.)

 **For more information on author’s purpose, see *Glencoe Literature, Course 3*, pp. 476, 646, and R1.**

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Lesson 13: Generating Questions

As we read, we constantly encounter new and unfamiliar material. One way readers make sense of all this new material is to ask many questions. Every time we come across a fact or statement that puzzles us, we should ask, “What does this mean? What is the author trying to say?” This process of **generating questions** is important to understanding what we read. Once you are finished reading a passage, ask yourself, “What would help me *better* understand this passage? What further research would best help me address my unanswered questions?”

DIRECTIONS: *Read this passage about Susan B. Anthony. As you read, jot down questions that you have. Then answer the questions that follow the passage.*

- 1 Did you know that voting was a crime? Until the early 1900s, women who tried to vote in national elections could be arrested. Thanks to the efforts of some brave women, the nineteenth amendment secured voting rights for women in 1920.
- 2 One leader of the early women’s rights movements was Susan B. Anthony. Trained as a teacher, she left her profession to spend the majority of her adult life working for civil rights for all people. Her career as an activist began in the mid-1800s, when she joined the Women’s National Loyal League, a group of abolitionists. After working to end slavery, she attended the landmark Seneca Falls meeting in 1848, where a document was drafted calling for equal rights to be extended to all women. The document stated that women were entitled to the same rights and opportunities as men.
- 3 Susan B. Anthony toured the country speaking about women’s rights. She enlisted the help of people who led the anti-slavery battle, such as Frederick Douglass. And she encouraged women everywhere to think in terms of equality: in the home, in the workplace, and in the political system. She also founded *The Revolution*, a suffragist newspaper.
- 4 In 1872, she was arrested in upstate New York as she tried to cast a vote in the presidential election. Her punishment? A \$100 fine—a substantial amount in the late 1800s. Although she refused to pay the fine, no further legal actions were taken against her, and she continued to try to vote in subsequent elections.
- 5 Under pressure from Susan B. Anthony and other suffragists, Congress finally considered the Women’s Suffrage Amendment in 1878. It was narrowly defeated (as it would be every year until 1920). Undaunted by the defeat, Anthony continued to write and lecture and to try to vote.
- 6 Susan B. Anthony died in 1906, 14 years before the 19th amendment was ratified. She never got to vote in a presidential election. However, her contribution to women’s rights has been documented in many biographies and documentaries. And while women were the last group to win the right to vote in America, Susan B. Anthony was the first woman to have her likeness depicted on currency. In 1979, the United States began to mint the Susan B. Anthony dollar.

Focus Lessons **North Carolina**

1. List four questions that would help deepen your understanding of this passage if they were answered.

2. Which of your questions, if answered, would contribute **most** to your understanding of this passage?

3. Imagine that you are conducting further research on Susan B. Anthony. You have three books: 1) a book describing the anti-slavery movement; 2) a book describing the election process; and 3) a book describing women’s lives in the early 1900s. Which book would **most** add to your understanding of Susan B. Anthony’s contributions? Explain your answer.



For more information on generating questions, see *Glencoe Literature, Course 3*, p. R50.

Lesson 14: Determining Main Idea

The **main idea** is the central idea or concept that the writer is trying to convey. In many cases, the author includes a **thesis statement**, a sentence that summarizes this main idea, in the first paragraph. The following paragraphs contain details and examples that relate to or support this main idea.

DIRECTIONS: *Read the following passage about the Mayan civilization. When you are finished, underline the thesis statement. Then answer the questions that follow.*

- 1 Among the ancient peoples who inhabited the Americas were the Mayas. Mayan civilization thrived between approximately A.D. 250 and 900. in the area that now forms the Yucatan peninsula of southern Mexico, Guatemala, Honduras, and Belize. Mayan civilization was extraordinary because of the technologies and inventions they developed.
- 2 The Mayan culture took a particular interest in keeping track of time. They created not one, but two different calendars. The first was a solar calendar, similar to a modern day calendar. This calendar was used for planting and harvesting. The second, a shorter calendar of approximately 250 days, was used for tracking religious festivals. The Maya also developed a method of calculating time.
- 3 The Maya also learned to cultivate crops, and invented an irrigation system to both drain wetlands and water farmlands. With a stable supply of food, the Maya could form permanent settlements in villages and towns. The existence of surplus crops and the growth of a class of craftspeople and artists led to the creation of larger trade cities.
- 4 At its high point, Mayan civilization included 80 cities, and an estimated population of two million people. In these cities, the Maya constructed buildings and monuments, often with elaborate decorative etchings. Among the monuments uncovered by archaeologists were *stela*, which were stone slabs erected to honor Mayan leaders and important historical events.
- 5 The population and influence of Mayan society declined dramatically after A.D. 900. War, famine, or disease might have been responsible; however, historians and archaeologists are not certain. The remaining Maya were found primarily in the Yucatan peninsula, which is where Spanish explorers such as Hernando Cortes, looking for gold and other treasure, landed. Spanish conquest of this area of Mexico finally destroyed the empire.
- 6 The Maya left behind a wealth of artifacts with information about their society. However, until the early twentieth century, archaeologists had little success deciphering the complicated system of Mayan hieroglyphics. Even with a firm understanding of the ancient writing system, archaeologists still consider many aspects of Mayan civilization a mystery. There is much more to be discovered about this ancient empire.

Focus Lessons **North Carolina**

1. Read over paragraphs 2 through 5. Write a summary sentence or phrase for each paragraph.

Paragraph 2: _____

Paragraph 3: _____

Paragraph 4: _____

Paragraph 5: _____

2. What is the purpose of paragraph 6?

3. Imagine that the writer of this essay wants to make it longer. She is thinking of writing an additional paragraph on one of the following subjects:

- a. Cortes’s encounter with the Maya
- b. Mayan hieroglyphics
- c. the geography of the Yucatan peninsula

Based on what you know of the main idea, which topic best belongs within this essay? Justify your answer.



For more information on determining main idea, see *Glencoe Literature, Course 3*, pp. 565 and R88–R89.

Lesson 15: Identifying Argument and Counter-Argument

The purpose of some passages, most often nonfiction, is to persuade the reader to see things the author's way. Persuasive passages contain a clear **argument**—a position or stance that the author is defending. In many cases, the author also anticipates and addresses points that may be made *against* the argument. These points make up the **counter-argument**.

DIRECTIONS: *Read the passage by Sarah Bisby, a resident of New York City. As you read, try to identify the author's argument. Then answer the questions that follow this passage.*

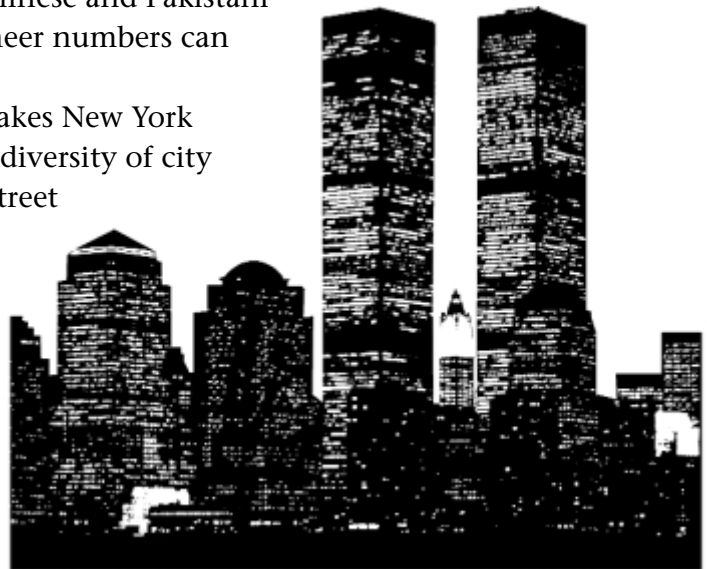
1 I used to think I was a small-town girl. I grew up in a little town situated in a beautiful, spacious little hamlet, a world of rolling hills and lush trees. It was a peaceful place where you didn't have to lock the doors, where you knew all the neighbors, where you could fall asleep to the sounds of crickets.

2 As a child, I would hear my neighbors talk about city life with hushed voices. The very mention of "New York City" struck fear into our hearts. Everyone knew it was an impersonal and dangerous place full of crime, grime, and crowds.

3 But as chance would have it, I won a scholarship to study and live in that terrifying place. I considered refusing the scholarship, but then decided to investigate the "big, bad city." This move turned out to be the best decision I ever made.

4 Some things took time to get used to—the noise of the garbage trucks, the honking, the endless stream of cars and pedestrians, and so on. In New York, you always feel like you're competing for space. The constant exposure to people can be tiring. People are everywhere, streaming by you in endless variety—thin and fat, tall and short, people chattering in Chinese and Pakistani and Sudanese and Spanish. The sheer numbers can make you dizzy.

5 But the people are also what makes New York wonderful. I've grown to love the diversity of city culture. Now I can step onto the street and find Ethiopian food and Chinese food and Portuguese food, all within a five-minute walk. The density of population means that there are always a thousand things going on—art exhibits, sports events, musicals, plays. In New York, it's almost impossible to feel bored.



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7 Now I am convinced that all people born in small towns should live at least part of their lives in a big city. Living in the city makes you more independent, gutsy, and open minded. City life may be difficult, but it also opens your eyes to a world of opportunities and puts you in contact with people who share your ambitions.

8 When I return to my hometown, my friends ask, "So when are you coming home?" I shake my head and say, "When I start getting bored." That is not likely to happen for a long, long time.

1. What is the argument of this essay? Explain it in one or two sentences.

2. Identify the counter-argument and the paragraphs that contain it.

3. Why do you think the author spends so much time describing the negative aspects of city life? Explain your answer.

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Lesson 16: Evaluating the Credibility of a Passage

Evaluating the credibility of a passage involves determining whether the passage is accurate and whether you can believe that the facts stated are true. To evaluate the credibility of a factual passage, look at the following:

- What is the **source** of the information? Can you determine if the source is an expert in this field? Are you told how the information was collected?
- What is the **evidence** backing up the facts? Are you given statistics, and are the source of the facts given?
- What is the **tone** of the passage? Is the tone informational? The passage should be neutral and unemotional.

DIRECTIONS: *You are conducting research on which kinds of dogs are most popular in the United States. When surfing the Web, you come across this passage called “Survey Says.” As you read, look for indications of whether the passage is credible or not. Then answer the questions that follow.*

- 1 Do you ever wonder what types of dogs are the most popular in the United States? Are the same canines popular in different states? How many people own more than one dog? How many people bought dogs at pet stores and how many rescued dogs from animal shelters? Some people in New York set out to answer these questions last year.
- 2 The facts show that lots of people like big dogs like Labrador retrievers and German shepherds. Poodles are more popular than dachshunds. Some people like small dogs, too, although people like me think that small dogs have really high-pitched, annoying barks.
- 3 All of the people in the survey own dogs, and some of them own two or three. A few people even own four dogs. People who live in houses have big dogs. People who live in apartments have small dogs. I personally think it’s cruel to own any kind of dog if you live in a city.
- 4 The authors talked to a few people in different states and found that people everywhere like the same dogs—except in Colorado and Tennessee. People in New England own a different number of dogs than people on the West Coast. People in Texas sure like golden retrievers, even though they shed a lot.
- 5 People get their dogs from animal shelters and animal stores. Some people get their dogs from friends or relatives. Older people tend to get their dogs from shelters and stores, while younger people get pets from other people.
- 6 Overall, the people who conducted this study found that people really like their dogs. This only goes to prove that dogs make better pets than cats.

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1. What is the source of this passage? What does this tell you about whether or not the passage is credible?

2. How would you describe the author’s tone in this passage—is it neutral or biased? What does this tell you about the credibility of this passage?

3. State three other reasons why this passage is or is not credible.

Exercise 1

Have you ever been very frightened? Read the following story and learn what happened to one man who let fright get the better of him. Then answer the questions that follow.

Cemetery Path

by Leo Rosten

Ivan was a timid little man—so timid that the villagers called him “Pigeon” or mocked him with the title, “Ivan the Terrible.” Every night Ivan stopped in at the saloon which was on the edge of the village cemetery. Ivan never crossed the cemetery to get to his lonely shack on the other side. The path through the cemetery would save him many minutes, but he had never taken it—not even in the full light of noon.

Late one winter’s night, when bitter wind and snow beat against the saloon, the customers took up the familiar mockery. “Ivan’s mother was scared by a canary when she carried him in her womb.” “Ivan the Terrible—Ivan the Terribly Timid One.”

Ivan’s sickly protest only fed their taunts, and they jeered cruelly when the young Cossack lieutenant flung his horrid challenge at their quarry.

“You are a pigeon, Ivan. You’ll walk all around the cemetery in this fiendish cold—but you dare not cross the cemetery.”

Ivan murmured, “The cemetery is

nothing to cross, Lieutenant. It is nothing but earth, like all the other earth.”

The lieutenant cried, “A challenge, then! Cross the cemetery tonight, Ivan, and I’ll give you five rubles—five gold rubles!”

Perhaps it was the temptation of the five gold rubles. No one ever will know why Ivan, moistening his lips, said suddenly: “Yes, Lieutenant, I’ll cross the cemetery!”

The saloon echoed with their disbelief. The lieutenant winked to the men and unbuckled his saber. “Here Ivan. When you get to the center of the cemetery, in front of the biggest tomb, stick the saber into the ground. In the morning we shall go there. And if the saber is in the ground—five gold rubles to you!”

Ivan took the saber. The men drank a toast: “To Ivan the Terrible!” They roared with laughter.

The wind howled around Ivan as he closed the door of the saloon behind him. The cold was knife-sharp. He buttoned his long coat and crossed the dirt road. He could hear

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the lieutenant's voice, louder than the rest, yelling after him, "Five rubles, pigeon! *If you live!*"

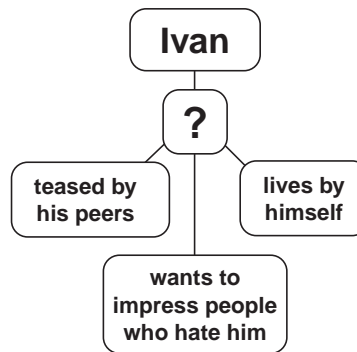
Ivan pushed the cemetery gate open. He walked fast. "Earth, just earth...like any other earth." But the darkness was a massive dread. "Five gold rubles..." The wind was cruel and the saber was like ice in his hands. Ivan shivered under the long, thick coat and broke into a limping run.

He recognized the large tomb. He must have sobbed—that was the sound that was drowned in the wind. And he kneeled, cold and terrified, and drove the saber into the hard ground. With his fist, he beat it down to the hilt. It was done. The cemetery...the challenge...five gold rubles.

Ivan started to rise from his knees. But he could not move. Something held him. Something gripped him in an unyielding and implacable hold. Ivan tugged and lurched and pulled—gasping in his panic, shaken by a monstrous fear. But something held Ivan. He cried out in terror, then made senseless gurgling noises.

They found Ivan, the next morning, on the ground in front of the tomb that was in the center of the cemetery. His face was not that of a frozen man's, but of a man killed by some nameless horror. And the lieutenant's saber was in the ground where Ivan had pounded it—through the dragging folds of his long coat.

1. What is the main strategy the author employs to maintain the reader's interest?
 - A He uses flashbacks to suggest Ivan's fear.
 - B He gradually builds suspense.
 - C He depicts many events at once.
 - D He provides a detailed description of the setting.
2. Which of the following statements is **not** an example of figurative speech?
 - A "...not even in the full light of noon."
 - B "Ivan's sickly protest only fed their taunts..."
 - C "The cold was knife-sharp."
 - D "...the saber was like ice in his hands."



3. Which word **best** fills in this character map?
 - A quiet
 - B proud
 - C brave
 - D lonely

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4. If you were writing a paper about Ivan’s fearful nature, which of the following details would be **least useful** to include?
- A As he crossed the cemetery, he broke into a run.
 - B He accepted the lieutenant’s challenge.
 - C People called him “Ivan the Terribly Timid One.”
 - D He usually avoided the shortcut across the cemetery.

5. How did Ivan die?
- A by walking through the cemetery
 - B by freezing to death
 - C from fear
 - D from stabbing himself
6. The ending of this story is an example of which of the following?
- A dramatic irony
 - B allusion
 - C flashback
 - D symbolism

7. What message or idea do you think the author is trying to convey in this story? Please use evidence from the story to support your opinion.

Exercise 2

The Navajo religious tradition called sandpainting has become one of the most influential Navajo art forms. Read the following article to learn more about this activity. Then answer the questions that follow.

Navajo Sandpainting

Sandpainting is an essential part of Navajo religious tradition. Medicine men perform healing and blessing ceremonies, during which they create large pictures on the ground using pollen, crushed stone, crushed flowers, and other materials. These sandpaintings serve as a connection with the holy world.

Navajo legend maintains that the sandpainting designs originated with the Holy People. They created sacred designs of the sky, the clouds, spider webs, and buckskins. When the first humans were born, the Holy People gave them the right to copy these designs. According to Navajo belief, this process allows humans to summon the assistance of their godlike ancestors in times of need.

Sandpaintings are highly specific. In fact, there are over 500 sacred designs. Perhaps the most significant fact about sandpaintings is that they are transitory in nature. Medicine men complete the paintings in one day and immediately destroy them at night. Sandpaintings provide access to the spiritual world; they are not meant to be kept in permanent form on earth.

Near the turn of the twentieth

century, medicine man Hosteen Klah became the first Navajo to present a sandpainting picture as art. He wove the design into a textile rug. In the 1930s, reproductions of sandpaintings began to appear on pieces of plywood. These boards are smoothed and then covered with a light glue. The artist then applies the sand, usually by hand. The type of sand used varies in color and origin, and some painters sketch their designs in pencil before working.

In many ways, the emergence of sandpainting as an art form appears to challenge traditional beliefs. Navajo legend states that sandpainting designs inspired by the holy world should never be made in permanent form. Selling these designs as art clearly violates these rules.

However, most Navajo people don't seem disturbed by this practice. They point out that the artists usually respect the religious significance of the form by intentionally making mistakes in the sacred design. (One anthropologist reported that a blanket purchased in 1929 had thirty-four detectable errors in the design!) Moreover, they argue that the sale of these sandpaintings provides Navajo

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people who live on reservations with a substantial source of income. Without this added income, the reservations might be forced to abandon numerous essential traditions.

The emergence of Navajo

sandpainting designs in artwork should be seen as preserving, not destroying, the traditions of the past. Sandpaintings have proven themselves valuable in both religion and art.

- All of the following phrases could be used to describe traditional sandpaintings **except** which one?
 - A religious in purpose
 - B made by experts
 - C associated with very old beliefs
 - D sold for profit

Pros	brings in money
	helps preserve traditions
Cons	sacred designs should not be made permanent
	people should not sell religious work

- Which of these would be the best heading for this chart?
 - A Navajo Religious Practices
 - B Sandpainting as Art
 - C Traditional Sandpainting
 - D Navajo Traditions
- After reading this article, what might you conclude?
 - A Navajo art is more complex than other forms of art.
 - B The Navajo tribe has lost all its traditions.
 - C Sandpainting is decreasing in popularity.
 - D Sandpainting art benefits Navajo culture.

- In paragraph 3, what is meant by the phrase “transitory in nature”?
 - A not permanent
 - B moving from place to place
 - C quickly made
 - D difficult to produce
- According to Navajo beliefs, traditional sandpainting serves what spiritual function?
 - A It brings people closer to nature.
 - B It allows humans to summon the spirits of ancestors.
 - C It celebrates the beauty of creation.
 - D It helps heal certain diseases.
- This passage would be **most helpful** to a person conducting research on which of the following topics?
 - A Navajo traditions
 - B trends of art in America
 - C daily life for modern residents of Native American reservations
 - D techniques for making blankets

Exercise 3

Wild horses are rare these days, and the sight of them tends to inspire powerful emotions. Read the following poems about wild horses and learn how two different poets view them. Then answer the questions that follow.

Wild Stallion

by Alma Roboson Higbee

From the train car window I saw his stand,
The golden stallion, high on the mesa rim,
And grazing far below, the little band
Of mares and colts, sun fingers burnished him
But wrought in precious metal, creature of grace,
Unfettered¹ as the wind, standing alone,
The last proud King of a vanishing kingly race.
Let him stand on the plateau under the mesa stars,
Let him run the miles and dream his wild, sweet dream
Against the sure encroachment² of fence and bars.

¹**unfettered:** free

²**encroachment:** advancement



The Wild, The Free

by Lord Byron

With flowing tail, and flying mane,
Wide nostrils never stretched by pain,
Mouths bloodless to the bit or rein,
And feet that iron never shod,
And flanks unscarred by spur or rod,
A thousand horse, the wild, the free,
Like waves that follow o'er the sea.

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1. What is the author's attitude toward the horses in "Wild Stallion"?
 - A suspicious
 - B admiring
 - C puzzled
 - D affectionate

2. In "Wild Stallion," which of the following ideas is introduced in the last four lines (lines 7–10)?
 - A No other animals live on the mesas.
 - B The wild horses are sleeping.
 - C The wild horses are sometimes dangerous.
 - D The wild horses' existence is threatened.

3. In "Wild Stallion," which line **best** expresses the poet's theme?
 - A "The last proud King of a vanishing kingly race."
 - B "The golden stallion, high on the mesa rim,"
 - C "From the train car window I saw his stand,"
 - D "Let him run the miles and dream his wild, sweet dream"

4. In "Wild Stallion," which of the following could **most likely** be read as a symbol?
 - A the mesa rim
 - B the mesa stars
 - C the fence and bars
 - D the train car window

5. In "The Wild, The Free," what characteristic of the horses is **most** emphasized?
 - A their grace
 - B their uniformity
 - C their wildness
 - D their power

6. In "The Wild, The Free," which of the following is an example of figurative language?
 - A "Wide nostrils never stretched by pain,"
 - B "Mouths bloodless to the bit or rein,"
 - C "And flanks unscarred by spur or rod,"
 - D "Like waves that follow o'er the sea."

Exercises



7. What is the **best** way to read and understand a poem?
- A Read it slowly and think carefully about the imagery.
 - B Jot down notes on facts or details you might forget.
 - C Look for the main idea of the poem in the first and last line.
 - D Read it once very quickly and write a summary statement.

8. What idea does “Wild Stallion” have in common with “The Wild, The Free”?
- A Wild horses have a special kind of beauty.
 - B Wild horses travel in packs but are actually lonely.
 - C Wild horses are frightened of people.
 - D Wild horses have a happier life than tame horses.

9. How is the poem “Wild Stallion” both similar to and different from the poem “The Wild, The Free”? Explain the main similarities and differences between the two poems.

Exercise 4

Should scientists clone a gigantic mammal recently found in the Siberian ice? Read the following article on this fascinating topic. Then answer the questions that follow.

A Mammoth Undertaking

by Amelia Rodriguez

In 1997, Scottish scientist Ian Wilmut revealed that he had cloned a sheep named Dolly from the udder of a six-year-old ewe. Since that time, many scientists have embraced this idea of cloning—the process of re-creating animals using their own genetic material (DNA). They look upon cloning as a tool with immense possibilities, such as preventing the extinction of endangered species.

The attention of these scientists soon shifted to Siberia, where a nine-year-old boy had discovered the body of an adult male woolly mammoth. This elephant-like creature, named Jarkov, had thick, furry skin and long tusks. He had been preserved in the ice for nearly 23,000 years!

Several biologists have revealed that they intend to try to clone the woolly mammoth back into existence. Kazufumi Goto is leading a Japanese team of scientists in this quest. Another international team includes Northern Arizona University geologist Larry Agenbroad. These scientists intend to try to locate healthy cells in the frozen animal's body. Then they plan to create a new mammoth by

placing the genetic material from Jarkov into a female elephant's egg. Its mother would be an elephant, but the baby would be 99.5 percent mammoth.

Some claim that the work with Jarkov is justified as a means of compensating for past harm. They assert that humans drove the woolly mammoth to extinction some 4,000 years ago, so we should commit ourselves to giving the mammoth a second life. There is no convincing evidence to support this idea, however. Most studies suggest that mammoths became extinct due to changes in our planet's climate and vegetation, not from human predators.

The primary motivation behind these genetic projects is merely scientific curiosity and pride. When asked why he was interested in cloning the mammoth, Agenbroad responded, "Why not? I'd rather have a cloned mammoth than another sheep." Moreover, Goto admitted that he would be happy even with a single mammoth. Clearly, their romantic dreams have less to do with increasing

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biodiversity and more to do with proving to themselves—and to the rest of the world—that such a feat can be performed.

Given what we know, there is only one conclusion to be drawn: this animal should be left alone. First, such an experiment would probably never succeed. It is simply not feasible. It is highly unlikely that the DNA from an animal that has been dead for 25,000 years will be healthy and intact. Even if scientists did succeed in cloning the mammoth, they would need to find DNA from a female mammoth in order for the species to reproduce. Also, there is no guarantee that the scientists would be able to create a natural environment suitable for the mammoth's survival. If these scientists succeeded in bringing one mammoth into the world, it would probably live a terribly lonely and unhealthy life. Jarkov should be left in peace.

Admittedly, we here at Animal Rights International believe that

cloning *does* have some benefits. As a project advisor, I work closely with scientists who use methods similar to cloning to strengthen the survival chances of other species. Species that have been helped by such methods include the red wolf, the Eld's deer, the black-footed ferret, and the common marmoset. And of course, there are many more to be saved! But the time and energy spent on the woolly mammoth project should be spent on goals that are more feasible. Why don't these scientists assist in the attempts to save *current* endangered species from extinction rather than toying with the past?

These cloudy-headed scientists are trying to recapture the past without thinking about the likely future consequences: wasted time and money and, more importantly, a second lonely death for a woolly mammoth.



1. What is this article **mostly** about?
 - A positive and negative effects of cloning
 - B reasons why cloning should be banned
 - C arguments against cloning a woolly mammoth
 - D ways scientists might use cloning to help people

2. What is the author's attitude toward the practice of cloning?
 - A enraged
 - B conflicted
 - C indifferent
 - D admiring

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3. The author uses the word “feasible” twice, once in paragraph 6 and again in paragraph 7. What does the word “feasible” mean as it appears in the context of this article?
- A costly to complete
 - B easy to imagine
 - C possible to carry out
 - D valuable to science
4. The reader can feel certain that the information in this passage is accurate for all of the following reasons **except** which one?
- A The author uses the names of specific people and places.
 - B The author works closely with experts on cloning.
 - C The author expresses strong opinions about cloning.
 - D The author gives a lot of information about cloning.
5. According to the author, what is the driving force behind the scientists’ quest to clone Jarkov?
- A dedication to science
 - B love of money
 - C affection for animals
 - D self-serving goal
6. What is the **most** challenging aspect of cloning a woolly mammoth?
- A finding a team of experts
 - B keeping the mammoth frozen
 - C locating healthy DNA
 - D digging through the ice
7. Which of the following statements about the author is true?
- A She is a scientist.
 - B She lives in Siberia.
 - C She is an expert on cloning.
 - D She is an animal-rights activist.
8. What situation would **most likely** anger this author?
- A cloning human hearts to use in transplants
 - B cloning a dinosaur to study the way it thinks
 - C cloning animal parts to use for medical purposes
 - D cloning tigers to increase their numbers

Exercise 5

Although she spent many years trying to escape from North Carolina, Harriet Jacobs is one of the state's greatest freedom fighters. Read the following to find out more about her heroic story. Then answer the questions that follow.

Harriet Jacobs

A Childhood in Bondage

"Reader, be assured this narrative is no fiction. I am aware that some of my adventures may seem incredible; but they are, nevertheless, strictly true. I have not exaggerated the wrongs inflicted by Slavery; on the contrary, my descriptions fall far short of the facts."

Harriet Jacobs delivered these opening remarks of her autobiography with courage and humility. Through her autobiography, Jacobs provided the world with one of the few firsthand accounts of the horrors of slavery. Unfortunately, it was not until the end of the twentieth century that the world fully appreciated her struggle.

Harriet Jacobs led a relatively comfortable life until she was twelve years old. She was born in Edenton, North Carolina, in 1813. She lived the first six years of her life with her parents and younger brother. When her mother died, Jacobs was sent to live with her mother's owner, Margaret Horniblow. She treated Jacobs well and taught her how to read and write. Six years later,

Horniblow passed away as well. Jacobs then became the property of Horniblow's three-year-old niece, Mary, and she was sent to live under the authority of Mary's father, Dr. James Norcom. Jacobs experienced many of the horrors she depicts in her autobiography while enslaved to Dr. Norcom. She speaks of the physical and sexual harassment so often experienced by women in slavery. Jacobs strengthened her resolve to fight for freedom. She rebuilt her sense of dignity and independence, and in 1835, she ran away from the Norcom family.

In Pursuit of Freedom

Jacobs wanted to leave Edenton right away, but she was forced to bide her time. She hid in several homes in Edenton until her grandmother, who was free, made a secret crawl space in her house to hide her. Jacobs's new abode was nine feet long, seven feet wide, and three feet tall. It was dark, cramped, and terribly uncomfortable. Jacobs called it her "imprisonment."

Nevertheless, escape and freedom were still in Jacobs's sights. After seven years of living in the crawl

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space, she was able to travel north by ship, making her way to New York.

Jacobs's days of struggle were not over. She was "free," but she was poor and continued to work hard as a nursemaid for a white family. In 1850, the Fugitive Slave Law was passed. It stated that all formerly enslaved people who had run away should be returned to their owners in the states that still allowed slavery. To Jacobs's dismay, the Norcom family attempted to reclaim her. Fortunately, in 1853, Jacobs's employer secured her freedom by purchasing her from the Norcom family.

In 1861, Jacobs had her autobiography published. Entitled *Incidents in the Life of a Slave Girl*, this book described the dramatic tale of her enslavement and escape. Because slavery had not yet been outlawed, Jacobs still feared public exposure. In order to preserve her privacy, she used a pseudonym and changed the names of all the characters and places in the book.

With the outbreak of the Civil War a month later, Jacobs shifted her focus to aiding the Union's cause. Following the Emancipation Proclamation, she traveled to Virginia and Georgia to care for Union soldiers and people who had been enslaved. She also used her fame to raise money for black refugees.

The Final Triumph

Until the late 1980s, the majority of academics doubted the authenticity of Jacobs's story. Many scholars believed that Jacobs's autobiography was actually written by Lydia Maria Child, the white writer and abolitionist who served as Jacobs's editor. They doubted that a woman would have written this autobiography, since nearly all the other slave narratives were written by men. However, Jean Fagan Yellin, a graduate student, set out to prove that the account was genuine. Her research conclusively established Jacobs's authorship of the book, convincing most of the former skeptics. Now scholars recognize the enormous historical significance of Jacobs's work, and her narrative is widely studied at the university level.

Clearly, the voice of African-American women in U.S. history was strengthened by the telling of Harriet Jacobs's story, but that struggle to be heard continues to this day.



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1. Jacobs experienced all of the following problems **except** which one?
 - A sexual harassment
 - B racism
 - C poverty
 - D illiteracy

2. If you wanted additional information on Harriet Jacobs, which source would be the **best** one to read?
 - A *A History of the American South*
 - B *A History of North Carolina, 1790-1810*
 - C *Heroic Figures in African-American History*
 - D *Great Escapes*

3. The heading “The Final Triumph” refers to which of the following?
 - A Jacobs’s escape from slavery and flight to the North
 - B the end of the Civil War
 - C the publication of *Incidents in the Life of a Slave Girl*
 - D the verification of Jacobs as the author of her book

4. In paragraph 6, why did the author put the word “free” within quotation marks?
 - A to suggest that this word shouldn’t be taken literally
 - B to indicate that this concept is particularly important
 - C to indicate that this concept will be explained further on
 - D to suggest that this word is quoted speech

5. When did Jacobs experience most of the horrors discussed in her autobiography?
 - A with Margaret Horniblow
 - B with Dr. Norcom
 - C during the Civil War
 - D while working in the North

6. All of the following words describe Harriet Jacobs as depicted in this passage **except** which one?
 - A heroic
 - B determined
 - C passive
 - D generous

Exercise 6

Molapatene Collins Ramusi was a black South African who grew up during the years of apartheid, a system of racist laws that kept the power and wealth of the country in the hands of a small white minority. Read the following passage about an incident that occurred between Ramusi and his white employer. Then answer the questions that follow.

Soweto, My Love

by Molapatene Collins Ramusi

One day I had just finished milking my employer's cow when he summoned me to his living room. I found him sitting on a bench behind the door. He was a poor man, and the only furniture in the house consisted of two benches, one black coal stove, and a dilapidated iron double bedstead. His daughter slept on the floor, just as we did at Ranhlokana.¹

He sat with his legs stretched out, with the palms of his hands resting on his knock-knees and his walking stick beside him. The moment he saw me he shouted, "Bring me warm water in a washbasin, boy!" Then he added: "*En, kaffer, maak gou!*" meaning, "Kaffir be quick!"²

I said, "Ja, my baas." I fetched the water and brought it to him. I placed the basin in front of him and started to walk away. He called me back. He poked his walking stick hard against my chest, like one does a donkey when it is urged to pull. I staggered backward. Fear and anger gripped me. Sweat broke out all over my body.

He pointed his stick at his heavy,

muddy-booted feet.

"Undo them!"

"Baas?" I looked at him thinking that I did not understand.

"Take them off my feet, kaffir!" He snarled like a dog at me.

I bent down to unlace the boots that looked like gray bricks. I struggled to undo the laces, caked with what seemed like the mud of weeks. With a sick, dizzy feeling, I managed to undo the left boot. The right boot proved harder. When both boots were finally loosened, a stench emerged from them that was worse than the stench of human excrement. The boots and the socks were glued together with dirt. I tried in vain to separate them. Finally, boots and



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socks came off together, and the whole place stank like a dead donkey. I closed my nose with my fingers, but the man poked my fingers away with his stick.

“Wash my feet! *Was hulle!*” he screamed at me in his mother tongue.

The cold, mean manner of his command hurt me at the very center of my being, the very core of my manhood. Trembling with fear and disgust, I knelt there in front of the man with one of his bare, filthy, pallid feet, unable to bring myself to lift it up and put it in the basin, appealing to him, without saying a word, not to humiliate me that way.

He poked at my face with his stick. “Hurry up! What are you waiting for, kaffir? Who do you think you are?” He sneered at me.

Suddenly I realized who I was! I was a proud black man of Ranhlokana.

I dropped his stinking foot like a sack of corn, went straight out to my shack, picked up my treasured, tattered blanket, and climbed over the barbed-wire fence, which tore a hole

in my shorts and cut my buttocks as I left. I walked determinedly down the road toward the unknown, the tear in my shorts flapping and my buttocks bleeding. Inwardly, I was bleeding, too, from all the humiliation and hopelessness. But God is not dead, I told myself.

It was dark, windy and cold. I wrapped myself in the blanket, and shouted aloud to myself while walking down the road:

*I am who I am
No stinking feet can
tread me down.
The seed of Moshweu,
Moraba, and Mothibi!*³

¹**Ranhlokana:** the village where Ramusi grew up.

²**Kaffir:** literally means *black African*, but it was used by white South Africans in the time of apartheid as an insult.

³**Moshweu and Moraba:** Ramusi’s warrior ancestors, who were displaced by white rule. Mothibi was his father.

- Which of the following was the reason that Ramusi’s employer felt he could treat him so badly?
 - The employer was rich.
 - The employer needed help.
 - Ramusi was black.
 - The employer’s feet were dirty.

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2. What word **best** describes the tone of this passage?
 - A depressing
 - B suspenseful
 - C hopeful
 - D grim

3. All of the following phrases describe conflicts represented in this passage **except** which one?
 - A humankind against nature
 - B humans against one another
 - C human versus injustice
 - D a man against himself

4. What caused Ramusi to leave his employer?
 - A Ramusi had finished his job.
 - B Ramusi was being beaten.
 - C Ramusi hated the smell of his employer's feet.
 - D Ramusi regained confidence in himself.

5. After shouting his last words, how did Ramusi **most likely** feel?
 - A humiliated
 - B proud
 - C hopeless
 - D enraged

6. If you wanted to deepen your understanding of this passage, you could do all of the following **except** which?
 - A look up unfamiliar words and phrases
 - B read the footnotes carefully
 - C learn more about life on a farm
 - D learn more about South African history

7. Why are the words "*En, kaffer, maak gou!*" written in italics?
 - A because they need emphasis
 - B because they are in another language
 - C because they are meant to sound loud
 - D because they are meant to be an order

8. What idea is **best** demonstrated in this passage?
 - A the evil of injustice
 - B the triumph of human courage
 - C the hope for future peace
 - D the reward for hard work

9. What made Ramusi realize who he was?
 - A his employer's question
 - B being poked by the stick
 - C his employer's cold manner
 - D his memory of his father

Exercise 7

Read the following passage to discover more about why the honeybee has received North Carolina's highest insect honor! Then answer the questions that follow.

In Praise of Honeybees

by Cheryll Stanley

Those of us who live in North Carolina know that the honeybee is our state insect. Have you ever wondered *why*?

Around the world, but especially here in North Carolina, people enjoy the fruits of the honeybee. Of course, most people know that honey is used as a sweetener. We also know that humans use the beeswax from the honeycomb to make candles, lipsticks, balms, and other products. When I say fruits, however, I mean *fruits*, and *vegetables*, too!

In North Carolina alone, the honeybee is responsible for the annual production of honey valued at over two million dollars. According to some, however, this industrious insect's greatest contribution is its pollination of our state's agricultural crops. "Few people know it," said Helen Witt, an agriculturalist and editor of *Insect Weekly*, "but bees are farmers' best friends." As it collects pollen for its own honey, the honeybee carries the much-needed pollen from plant to plant, flower to flower, fertilizing our crops as it goes.

For instance, cucumber crops

require thousands of honeybees for adequate pollination. Each female cucumber blossom can be pollinated for one day *only*. And, each blossom requires an average of eleven bee visits to create a well-shaped cucumber. Cucumber farmers need thousands of bees to carry out this task quickly. Those farmers with fields greater than three acres in size must employ one beehive for each additional acre of farmland. That's nearly 40,000 bees for every 30,000 cucumbers!

In addition, the variety of plants and flowers pollinated by bees affects the flavor and color of the honey they produce. Most commercial honey comes from bees that pollinate clover flowers. Other popular varieties of honey, however, come from bees that have pollinated buckwheat, alfalfa, apple trees, and orange blossoms.

As you spread honey over your toast in the morning, take a moment to think about the honeybee. Think about just how important these diligent creatures are, not just for the honey they produce, but for the production of the very food we like to sweeten.

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1. Why are bees described as the “farmers’ best friends”?
 - A because they produce so much honey
 - B because they help pollinate agricultural crops
 - C because they protect crops against damaging bugs
 - D because they sting animals that eat crops

2. How often can a cucumber blossom be pollinated?
 - A daily
 - B weekly
 - C several times per year
 - D one day per year

3. What is *Insect Weekly*?
 - A a book
 - B a magazine
 - C a laboratory
 - D an article

4. In evaluating the credibility of this article, you could consider all the following factors **except** which one?
 - A the publication in which the article appeared
 - B the cleverness of the title
 - C the accuracy of the evidence presented
 - D the background of Cheryll Stanley

5. What does the author of this article **most** want to convey?
 - A that she loves bees
 - B how a bee pollinates and fertilizes flowers
 - C how important bees are to agriculture
 - D that honey comes in many flavors

6. Why are there so many different types of honey?
 - A because there are so many different kinds of bees
 - B because of the addition of commercial flavorings
 - C because bees pollinate many different plants and trees
 - D because bees make honey in many different ways

7. What is the meaning of the word “commercial” in paragraph 5?
 - A commonly sold
 - B widely advertised
 - C low quality
 - D seen on television

Exercise 8

You may have never met a trickster in real life, but they abound in fiction. The following tale is about one shameless trickster who set out to rob a merchant. Was he successful? Read on and find out. Then answer the questions that follow this tale.

The Merchant and the Deaf Mute

by H. A. S. Johnston

A merchant burdened with many goods was once travelling on the road when he met another man.

‘Are your loads too heavy for you?’ asked the stranger.

‘They certainly are’ said the merchant.

‘Let me take half of them then’ said the stranger.

So the merchant set down his burden and divided his goods into two. He gave half of them to the stranger and they went on together until they came to the town. The merchant then said: ‘This is the quarter where I lodge so I’ll take my things now.’

Instead of replying, however, the stranger started gabbling like a deaf mute. The merchant tried to seize his goods but the stranger clung on to them. They struggled together, the merchant saying ‘Let go of my loads’ and the stranger still gabbling in a way that none could understand. Bystanders came up and tried to separate them but the quarrel had got out of hand and so they were

marched off to court.

In the court the Alkali, or Judge, asked the merchant for his version of what had happened and the merchant said: ‘I was returning from a journey when I fell in with this man on the road. He said ‘It looks as if your load is too heavy for you’ and I admitted that it was, so he said ‘Let me take half’. I therefore gave him half and he carried it for me. We went along talking until we came to the town and then I said ‘This is the quarter where I lodge so I’ll take my things now’”but at this he started gabbling like a deaf mute. We came to blows and people tried to separate us but it was no good and so they brought us along to you.”

The Judge turned to the people in the court and asked them for their opinion.

‘It’s obvious’ they replied. ‘The merchant saw that this poor man was a deaf mute so he tried to trick him. What a thing to do!’

‘Have you a witness?’ the Judge asked the merchant.

‘No’ said the merchant. ‘There were

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only the two of us.'

'Then begone,' said the Judge. 'You are lying.'

So the merchant went away and found a lodging in the town and started trading with the rest of his goods. Soon afterwards a friend of his, a very sharp man, found him there and said: 'Why So-and-so, when you overtook me on the road you had great quantities of goods but now I see that you have very little left. What has happened?' 'Stupidity's at the bottom of it all' said the merchant and told him the whole story. When he had finished the friend said: 'Are you quite sure that this man spoke to you at the beginning?'

'Absolutely certain' said the merchant.

'Is he here in the town?' asked the friend.

'Yes, he's here' said the merchant.

'Well' said the friend, 'I can understand what deaf mutes say so you go and tell the Judge that you

have found someone who knows their language.'

The merchant therefore went back to the court with his friend. The Judge laughed at what he had to say but nevertheless he sent for the deaf mute.

When the deaf mute arrived the proceedings began afresh and the Judge ordered the merchant to tell his story again. 'My story has already been told' said the merchant, 'so let the deaf mute now tell his.'

The usher then gave the deaf mute a nudge and he started gabbling as before. After a while the merchant's friend suddenly shouted 'Wait' and the deaf mute was made to stop.

The friend then turned to the Judge and said: 'Alkali, this man has been abusing you most vilely.'

'I never' roared the pretended deaf mute and thereby gave himself away. The Judge had him arrested and flogged and then he restored all the disputed goods to the merchant.

- 1. What is the point of view of this story?
 - A first-person
 - B second-person
 - C limited third-person
 - D third-person omniscient

- 2. What kind of passage is this?
 - A mystery
 - B tall tale
 - C biography
 - D folktale

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3. What strategy does the author use to make this story interesting?
- A The author writes about ordinary people.
 - B The author writes about a foreign place.
 - C The author describes the characters in detail.
 - D The author employs lots of dialogue.
4. How did the people in the court most likely feel toward the deaf mute when they first met him?
- A sympathetic
 - B annoyed
 - C enraged
 - D charmed
5. To understand how the merchant felt when he was accused of trickery, which personal experience would be **most** useful?
- A hiking many miles with a backpack
 - B fasting for a week
 - C apologizing to a best friend
 - D being misjudged by a stranger
6. The book that included this tale would most likely **not** contain a story about which of the following topics?
- A a dispute between a snake and a snail
 - B a meeting between a hunter and a gazelle
 - C a midwife giving a king good advice
 - D a scientist inventing a new type of computer
7. In this story, the word “gabbling” is used to suggest which of the following?
- A smiling stiffly
 - B speaking incomprehensibly
 - C dancing crazily
 - D using sign language
8. What is the main idea of this story?
- A It is easy to fool a merchant.
 - B Always put yourself in other people’s shoes.
 - C It doesn’t pay to cheat.
 - D Don’t ever trust people on the road.

Exercises **North Carolina** 

9. Do you think the trickster was clever or stupid? Explain your answer.

10. Do you think the friend could actually understand the deaf mute? Please explain your answer using details from the story.

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Exercise 9

Have you ever thought about what happens when you stub your toe? Read the following passage to find out. Then answer the questions that follow.

Sensation Response

by William Shahini

One Saturday morning, Andre woke, yawned, stretched his arms wide, and walked toward the shower. Unfortunately, he proceeded straight into the bedpost, leading with his left big toe. For a brief moment, however, Andre simply looked down at his foot, thinking, “I stubbed my toe.” For that second, he did not feel any pain. A moment later, of course, the neighbors witnessed Andre hopping around his room, cradling his foot in pain, his peaceful awakening thwarted by the throbbing in his left toe. Nevertheless, Andre recalled that brief moment when he didn’t feel any pain. “I wonder why,” he asked himself.

Andre’s intuition points to a common misconception. Traditionally, we think of ourselves as having five basic senses: sight, smell, hearing, touch, and taste. Each of these senses, however, can be divided into other categories of sensation. The sense of touch can be divided into the categories of cold, heat, contact, and pain; and these can be subdivided even further. Sensations vary widely—

in intensity and in speed—and they can be influenced by other brain functions that have nothing to do with the actual transmission of sensory stimuli.

Speed Variation

When people stub their toes, or hit their thumbs with hammers, time seems to stand still. These victims are aware that a painful event has occurred, but pain has not yet registered in their brains. The reason for this delay stems from the fact that different sensory signals take different amounts of time to arrive at the brain. The speediest signals are those that convey *muscle position* (the sense of where muscles and body parts are positioned at any given moment). These travel at speeds of up to 390 feet per second. *Vibration signals* (the actual sense of touching something) are also quick to arrive, moving as rapidly as 250 feet per second. *Pain and temperature sensations* follow far behind. They move to the brain as slowly as two feet per second, depending on their intensity.

Exercises

North Carolina

Intensity Variation

Some sensation speeds, such as a sense of temperature, vary due to intensity. For instance, if you place a coin on the back of your hand, the touch of the coin registers before its coolness does. However, if you put the coin in the freezer for one hour and then place it on to your hand, the temperature and touch sensations will arrive at nearly the same instant. This is due to the increased *intensity* of the temperature sensation.

Psychological influences

Up to this point, you might assume that pain can be understood in a purely mechanical, scientific way. However, this is not the case. Psychological factors are the “wildcard” elements of pain, adding a degree of unpredictability. Some people who undergo major surgical operations claim that they feel little or no pain for hours, or even days, after

their surgery. This also holds true for many soldiers who are seriously injured during battle. Moreover, many people who claim to have a painful condition, such as lower back pain, fail to exhibit any detectable injury. Many times, we find ourselves anticipating or overreacting to pain. Clearly, other psychological influences in the brain (such as memory) can also play a major role in decreasing or increasing the perception of pain.

Who knows? When the pain stimuli from Andre’s toe arrived in his brain and he began hopping around his room, was it due to the actual intensity of the pain, or was he overreacting?

Here’s An Experiment

Take a spoon at room temperature and place it on top of your bare arm. You’ll find that you register its touch before you sense its coolness. Can you explain why?



Exercises**North Carolina**

1. How does the author make this article easy to read?
 - A He uses asterisks to highlight new information.
 - B He provides a list of the basic senses.
 - C He uses subheadings to introduce sections.
 - D He puts key definitions in parenthesis.

2. When we touch something, what information does our brain register **most quickly**?
 - A pain
 - B temperature
 - C muscle position
 - D vibration

3. Which of the following is **not** true about pain?
 - A It sometimes appears without a source.
 - B It always reflects the severity of the injury.
 - C It is influenced by psychological factors.
 - D It registers in the brain last, after other types of sensations.

4. What is the **main** purpose of this article?
 - A to tell the story of Andre stubbing his toe
 - B to explain why people feel pain
 - C to analyze the sensation of touch
 - D to explain how neurons work

5. What concept is demonstrated by the experiment that accompanies the passage?
 - A Touch sensations travel faster than temperature sensations.
 - B We sense intense temperatures more quickly than regular ones.
 - C Psychological factors play a part in sensing pain.
 - D Pain can make time seem to stand still.

6. What is the **main** purpose of paragraph 1?
 - A to show how Andre stubbed his toe
 - B to illustrate how the brain registers the five senses
 - C to introduce a concept that will be explored
 - D to describe how senses vary in intensity

Exercises **North Carolina** 

- 7. In this passage, what kind of information appears in italics?
 - A exact quotations
 - B difficult vocabulary
 - C definitions
 - D important words

- 8. What would be the **best** place to find out more about this topic? Explain your choice.

Focus Lessons Answer Key

Lesson 1: Flashback

1. The present action takes place at Cooper's Field when Jonah is 14; the flashback takes place at Cooper's Field when Jonah is six.
2. Jonah and his grandfather have a wonderful relationship. He cherishes the special times they spend together. He associates opening day and baseball with magical times with his grandfather.
3. The flashback helps develop Jonah's character, showing how much he has grown, physically and emotionally over eight years. It also shows why baseball is so significant to Jonah. His pleasure in watching baseball is closely linked to the special bond he has with his grandfather.

Lesson 2: Point of View

1. Paragraphs 1 and 2 are told from Thomas's perspective. Paragraphs 4 and 5 are told from Ronny's perspective.
2. This passage is written in omniscient third-person point of view. Two factors suggest this: a) The author expresses the thoughts of more than one character; b) In paragraph 3, the author takes a bird's-eye view perspective, commenting on the entire scene in a way that is all-knowing.
3. Students responses will vary.

Lesson 3: Plot, Setting, Theme

1. This story takes place in a suburban neighborhood. It tells the story of a girl, Jana, who is a little too enthusiastic about taking on after-school work. Her neighbors offer her one job after another, and she accepts them all. Then she goes home and realizes she doesn't have enough time to complete all these jobs. She learns that "being responsible means knowing your limits."
2. The author dramatizes the story through dialogue and suspense. The dialogue makes the events seem immediate, and the plot keeps the reader wondering, "What next?"
3. The theme of the story is that overextending yourself, even in an effort to be responsible, can be irresponsible. You should only say "yes" to jobs you have the time to do.

Lesson 4: Characterization

1. Mashah is beautiful, self-centered, and excessively aware of her appearance.
2. Sara appears to admire Mashah. In paragraph 3, she describes how when Mashah wore everyday work clothes, "it looked different on her. Her clothes were always so new and fresh, without the least little wrinkle, like the dressed-up doll lady from the show window of the grandest department store." In paragraph 5, she describes how "smart" Mashah is at keeping her things in order. Someone else might criticize Mashah for her vanity, but Sara seems complimentary and a little envious.
3. One can imagine that Mashah does not get along well with her family. In paragraph 1, Sara mentions how Mashah goes without her lunch money "to buy pretty things for herself, and not starve like the rest of us," and in paragraph 2 Sara states: "She was no more one of us than the painted lady looking down from the calendar on the wall." Mashah appears distant and aloof, unconcerned with the welfare of the other family members.

Lesson 5: Figurative Language

1. *Examples of imagery:* “Our feet were bare. The bank was cool and damp” (line 3; appeals to touch); “...we rolled/the marshmallows over our thumbs into white rings” (lines 6–7; appeals to sense of sight and touch); “...underneath thin fish darted, playing tag” (line 10; appeals to sight).
2. The poet personifies the willow, referring to its “legs” and “arms,” and the creek, describing it as “dreamy and half asleep.” The fish are also personified, since they are described as “playing tag.”
3. The author suggests that time spent fishing moves like flowing water—it seems still, but there is movement underneath. This phrase contributes to a peaceful, dreamy mood that is found elsewhere in the poem.

Lesson 6: Allusion

1. This main idea of the poem is that the tree is like Sleeping Beauty. Sleeping Beauty drinks a potion and falls asleep, then awakens with the kiss of a prince. The tree, too, “falls asleep” in winter, and comes alive in spring.
2. In lines 7–8, the poet describes fall as a “wicked temptress,” making an allusion to the evil stepmother in the fairy tale. In line 11, the poet mentions how the tree experiences a “living death,” which is similar to what Sleeping Beauty experienced. In line 20, the rain is described as kissing the tree and awakening her, just like the prince kisses Sleeping Beauty and awakens her.
3. This allusion makes the poem fun to read, since the reader is always looking for comparisons between the events of the poem and the fairy tale. The allusion also helps you see a familiar process—the seasonal changes of a tree—in a new light.

Lesson 7: Mood

1. Paragraph 1 establishes a creepy, frightening mood. Many details contribute to this mood: the fading light, the description of the darkness as a “black curtain,” the isolation of the house, the failure of the lamp to fully light the room.
2. In paragraph 2, the narrator steps on her cat’s tail. The author doesn’t reveal right away that this is her cat, so for a minute the reader thinks it is something frightening and supernatural. In paragraph 5, William screams, and before we find out the reason for his screaming, we believe something terrible has happened to him. In both events, the author uses suspense to help further create a scary mood.
3. The author uses mood for comical effect. The mood tricks us into expecting something terrible to happen, so the ending comes across as surprising and funny.

Lesson 8: Irony

1. In paragraph 6, the fact that Igor actually likes his presents is ironic, since we expect him to be displeased with his gifts. In paragraph 9, the mother’s explanation that these presents are actually *Boris’s* is doubly ironic. This discovery is supposed to make Igor happy, and ironically, it makes him unhappy.

Lesson 9: Style

1.

	Passage 1	Passage 2
a.	conversational; uses slang	formal; uses long sentences and complex vocabulary
b.	comical	serious
c.	focuses on action; uses concrete language	focuses on description; uses figurative language
d.	present tense	past tense

2. Passage 2 is more formal.

3. *Style of Passage 1:* Colloquial, slangy, conversational. *Style of Passage 2:* poetic, lyrical, descriptive.

Lesson 10: Symbolism

1. This poem describes a fire starting. At first, a spark ignites some twigs. Then the fire spreads, growing larger and larger.
2. In lines 2–3, the author speaks of a spark “whispering angry words at/indifferent twigs.” In line 8, the author describes the fire as “feeding on the needy, the weak,” a strange way to describe the fire’s fuel. In line 9, the fire speaks, and in lines 14 and 15, the author describes an “army of flames” and “a million sparks of ignorance.” All these phrases suggest that the fire is a symbol for something else.
3. The poem emphasizes how the fire starts small, then becomes uncontrollable. It feeds on “the needy, the weak,” and individual sparks lose their identities when they join the raging fire. The fire could be a symbol for anything that starts small, then becomes uncontrollable. It could symbolize emotion, rage, ignorance, a mob of people, or violence.
4. Like a fire, ignorance starts small but spreads quickly. Also like a fire, ignorance has potential to inflict great destruction.

Lesson 11: Making Inferences

1. “Stratum” means “layer.” One can infer this because the previous sentence mentions how there are “many layers of cities.”
2. Schliemann’s biggest mistake was in believing that the deepest layer represented Homer’s Troy. In fact, this layer contained the ruins of a city that existed *before* Homer’s Troy. Because of this belief, he dug too far and destroyed many artifacts from more recent civilizations.

Clues to answer this question can be found in paragraphs 3 and 6.

3. Schliemann’s excavation could be seen as a success because it helped prove that Homer did not completely make up his account of the Trojan War. Perhaps the artifacts excavated by Schliemann did not belong to Homer’s Troy, but evidence suggests that Homer’s Troy was probably located on this site.

Clues to this answer can be found in paragraphs 7 and 8.

Lesson 12: Determining Author’s Purpose

1. This article emphasizes Roosevelt’s contributions as an environmentalist. It only briefly mentions his contributions as a politician or president. This suggests that the author’s main purpose is to describe Roosevelt’s interest in conservation—not to provide a straight biography.
2. The author’s purpose is *to inform*. This passage provides specific details and examples that help us better understand Roosevelt’s environmental contributions.
3. The author’s purpose is to demonstrate Roosevelt’s lifelong interest in environmentalism and to show that this was an important part of his political career.

Lesson 13: Generating Questions

1. Students might ask the following questions:
 - Why didn't men want women to vote? What arguments did they use?
 - How did women live in the nineteenth and early twentieth century? What other rights were they denied?
 - Why were so many suffragists also abolitionists?
2. There are many possible answers to this question.
3. A book describing women's lives in the early 1900s would probably be the most useful in understanding Anthony's contributions. Knowing how women lived at this time would help shed light on two questions: a) why women demanded suffrage at this particular time, not before; and b) why they were denied the right to vote for so long.

Lesson 14: Determining Main Idea

Thesis statement in paragraph 1: "Mayan civilization was extraordinary because of the technologies and inventions they developed."

1. Paragraph 2: Mayan methods of time-keeping

Paragraph 3: Mayan accomplishments in agriculture.

Paragraph 4: Mayan cities and architecture

Paragraph 5: Reasons for decline
2. Paragraph 6 serves as a conclusion. It restates the idea that the Maya left behind many artifacts, and also raises the idea that there is still more to discover about them.
3. The author should elaborate more on Mayan hieroglyphics, since the entire essay is about the accomplishments of the Maya. The other two topics do not directly relate to the main idea.

Lesson 15: Identifying Argument and Counter-Argument

1. The author is writing this essay to persuade people of the benefits of living in a big city.
2. The counter-argument is that country life is peaceful and safe, whereas cities are noisy, dangerous, and overcrowded. Paragraphs 1–4 address the counter-argument.
3. Addressing the counter-argument strengthens the essay. By describing her initial attitude toward New York City and how it changed, she invites readers to revise their own views of city life. She presents drawbacks of city life, then suggests that the advantages of city life vastly outweigh the drawbacks. This approach makes her argument more persuasive, since it offers a wider, more honest picture than if she had just mentioned positive details.

Lesson 16: Evaluating the Credibility of a Passage

1. The source of this information is unclear. The author of this passage provides very little information about the people who collected this information. We know they are from New York, but we don't know their names or if they belong to an official organization. This suggests that the passage is *not* credible.
2. The author's tone is biased: in paragraphs 2, 3, and 6, the author reveals opinions about the topics discussed. The author's tone is also inappropriately informal. The author uses simple language and presents facts in a digressive, rambling way. These two features suggest that the passage isn't credible.
3. a) The author doesn't offer any statistics or hard facts that support claims. b) The author writes poorly, which suggests that he or she is not an expert on the subject. c) The author makes no mention of the survey techniques or the organization that sponsored this survey.

Exercises Answer Key

Exercise 1

- | | |
|------|---------------------------|
| 1. B | 4. B |
| 2. A | 5. C |
| 3. D | 6. A |
| 4. B | 7. See rubric on page 76. |

Exercise 2

- | | |
|------|------|
| 1. D | 4. A |
| 2. B | 5. B |
| 3. D | 6. A |

Exercise 3

- | | |
|------|---------------------------|
| 1. B | 6. D |
| 2. D | 7. A |
| 3. A | 8. A |
| 4. C | 9. See rubric on page 76. |
| 5. C | |

Exercise 4

- | | |
|------|------|
| 1. C | 5. D |
| 2. B | 6. C |
| 3. C | 7. D |
| 4. C | 8. B |

Exercise 5

- | | |
|------|---------------------------|
| 1. D | 6. C |
| 2. C | 7. B |
| 3. D | 8. C |
| 4. A | 9. See rubric on page 77. |
| 5. B | |

Exercise 6

- | | |
|------|------|
| 1. C | 6. C |
| 2. C | 7. B |
| 3. A | 8. B |
| 4. D | 9. A |
| 5. B | |

Exercise 7

- | | |
|------|------|
| 1. B | 5. C |
| 2. D | 6. C |
| 3. B | 7. A |
| 4. B | |

Exercise 8

- | | |
|------|----------------------------|
| 1. C | 6. D |
| 2. D | 7. B |
| 3. D | 8. C |
| 4. A | 9. See rubric on page 77. |
| 5. D | 10. See rubric on page 78. |

Exercise 9

- | | |
|------|---------------------------|
| 1. C | 6. C |
| 2. C | 7. D |
| 3. B | 8. See rubric on page 78. |
| 4. C | |
| 5. A | |

Rubrics for Open-Ended Questions

Use the rubrics below to evaluate the open-ended questions. A score of “2” or “3” is considered to be at grade level.

Exercise 1, Question 7

- 0 The answer is incoherent, completely undeveloped, and/or off topic.
- 1 The answer attempts to explain the message conveyed by the story, but it is confused in its interpretation of central ideas and events. The student discusses the message in a way that is overly vague or off target. The writing lacks clarity and development. The response may or may not refer to the passage. Overall, the answer is undeveloped.
- 2 The answer briefly sums up the plot, explains the message conveyed by the main events, and makes some mention of how the ending is ironic. Score “2” answers directly address the question and make occasional textual references, but they contain minor errors in coherence and/or development.
- 3 The answer briefly sums up the plot, convincingly explains the message conveyed by the main events, and elaborates upon how the ending is ironic. The answer is clearly articulated and effectively organized. It progresses logically, supports ideas with textual references, and shows a thorough understanding of the story.

Exercise 3, Question 9

- 0 The answer is incoherent, completely undeveloped, and/or off topic.
- 1 The answer attempts to name similarities and differences between the two poems, but it is confused and vague in its approach. The response misinterprets the poems’ meanings and discusses ideas in overly general terms. There are no specific examples given, and the similarity and difference named are basic (such as both poems refer to horses), vague, or of little importance. The writing lacks clarity and development.
- 2 The answer points to similarities and differences in the two poems. It directly addresses the question, makes a few references to the text, and displays an adequate understanding of the main idea of both poems, although some parts of analysis may be vague or flawed. The response may also contain minor errors in coherence or development that prevent it from receiving a higher score.
- 3 The answer indicates specific similarities and differences between the two poems, pointing out such features as theme, style, or other devices. It is organized in a logical manner and it is articulated clearly and concisely. It has a logical progression, supporting its points with references from the text, and shows a thorough comprehension of the two poems.

Exercise 5, Question 9

- 0 The answer is incoherent, completely undeveloped, and/or off topic.
- 1 The answer attempts to explain the purpose of the introduction to the autobiography, but it is confused and vague in its approach. It speaks in general terms, and makes no mention of the main idea (that Jacobs was worried people wouldn't believe what she wrote). The answer only partially answers the question, and fails to elaborate on key points. It may or may not contain examples from the text. On the whole, the answer is undeveloped.
- 2 The answer states the purpose of the autobiography's introduction, and it states whether or not the introduction accomplishes its task. It displays at least a superficial understanding of Jacobs's motives, and it makes some references to the text. However, it may speak in overly general terms or contain minor errors in coherence or development that prevent it from receiving a higher score.
- 3 The answer clearly states both the purpose of the autobiography's introduction and its accomplishment of its purpose. It refers to other parts of the passage (in particular, the section labeled "The Final Triumph") to explain Jacobs's motivation for writing the introduction. The answer is organized in a logical manner and it is articulated clearly and concisely. It shows a thorough comprehension of the passage.

Exercise 8, Question 9

- 0 The answer is incoherent, completely undeveloped, and/or off topic.
- 1 The answer makes some attempt to state and support an opinion, but it lacks focus, support, and development. It evaluates the trickster's behavior in vague terms, without direct textual references, or it may make points that are illogical or confusing. Overall, the writing lacks clarity and development.
- 2 The answer states the student's opinion (that the trickster was clever, stupid, or a combination of both) and supports it with examples from the story. The answer addresses the question, but may be digressive or vague at times. It contains minor errors in coherence or development that keeps it from qualifying for a higher score.
- 3 The answer states the student's opinion (that the trickster was clever, stupid, or a combination of both) and offers direct examples from the story to support this opinion. The answer provides plot summary, when needed, and explains ideas clearly and logically. It shows a thorough comprehension of the passage.

Exercise 8, Question 10

- 0 The answer is incoherent, completely undeveloped, and/or off topic.
- 1 The answer makes some attempt to answer the question, but it may be incorrect in its interpretation. The response is digressive or undeveloped and makes points that are illogical or confusing. It may or may not refer to the passage. Overall, the response lacks clarity and development.
- 2 The answer correctly infers that the friend could not understand the deaf mute, explains how this inference was reached, and refers to the passage when necessary. However, the response has minor flaws in coherence, logic, or understanding. It may be coherent but misinterpret some aspect of the story, or it may correctly interpret the story but lack development.
- 3 The answer correctly infers that the friend could not understand the deaf mute, and explains that the friend pretended to understand the deaf mute so he could trick him into speaking. The response explains ideas thoroughly and logically, and it refers to the text when necessary. It demonstrates a thorough comprehension of the ideas of the story.

Exercise 9, Question 8

- 0 The answer is incoherent, completely undeveloped, and/or off topic.
- 1 The answer makes some attempt to answer the question, but is minimally developed, overly vague, and/or difficult to follow. It may list basic reference materials (an encyclopedia) but nothing more. It demonstrates only a minimal understanding of the research process.
- 2 The answer lists different ways of conducting research on this topic (consulting an encyclopedia, looking up magazine articles, searching the Internet, etc.). However, it contains minor errors in development, specificity, focus, or clarity that keeps it from receiving a higher score point.
- 3 The answer includes a clearly articulated list of different ways of conducting research on this topic. It mentions a range of reference materials (encyclopedias, magazine articles, books, science textbooks, the Internet) that would help them find more information on sensation response. The response explains ideas thoroughly and logically, and demonstrates a thorough knowledge of the research process.

Exercises Answer Sheet

Exercise 1

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
- 6 (A) (B) (C) (D)
- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)

Exercise 2

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
- 6 (A) (B) (C) (D)
- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)

Exercise 3

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
- 6 (A) (B) (C) (D)
- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)

Exercise 4

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
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- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)

Exercise 5

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
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- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)

Exercise 6

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
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- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)

Exercise 7

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
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- 9 (A) (B) (C) (D)

Exercise 8

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
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- 9 (A) (B) (C) (D)

Exercise 9

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
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- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)

Notes