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. 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 End-of-Grade Test

The North Carolina End-of-Grade Tests are multiple-choice tests on reading comprehension and mathematics, administered to students in grades 3 through 8 during the final weeks of the school year. This booklet and its supplementary transparencies focus on preparing seventh-grade students for the Reading Comprehension test.

The Reading Comprehension test measures students’ mastery of skills outlined in the North Carolina English Language Arts Standard Course of Study. In seventh grade, students have 100 minutes to read 10 passages and answer 66 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). These tests may change slightly year to year, so make sure to consult your testing coordinator for updated information.

When taking the test, students are required to perform a variety of skills, ranging from basic information retrieval to more subtle cognitive skills such as drawing inferences, generating questions, analyzing, and evaluating. They must also be familiar with basic literary elements (concepts such as mood, tone, style, and figurative language) 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 seventh-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 are modeled directly after the End-of-Grade test. Each exercise contains one or two passages and a series of multiple-choice questions that tests students’ reading comprehension. You will need to make a photocopy of each lesson and exercise in order to distribute them 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.

The next few pages will explore different ways you can use these materials in your classroom.
How to Use the Focus Lessons

There are 16 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.

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 the lessons after the exercises as a means of targeting problem areas. For example, if most students have trouble with a question about the concept of mood, you can use the focus lesson about mood to strengthen their understanding. 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 lesson.

Effective Reading and Writing Strategies

Before distributing the first lesson, remind students to do the following:

• Jot down notes in the margins of the passages and underline phrases that help them answer the questions.

• Write in full, clear sentences.

• Make specific textual references when answering the questions. Refer to specific paragraphs and quote phrases to support ideas.

Answers to the open-ended questions should be reviewed in class. Answer keys for the focus lessons are located on pages 71–78.
How to Use the Reading Comprehension Exercises

The Reading Comprehension exercises include the same types of passages and questions that appear on the test. The only difference is the proportion of passages from each type. The End-of-Grade Reading Comprehension Test includes 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.) The exercises can be used over a short period of time for intensive test practice or can be spread throughout the year and used to supplement other classroom activities.

When you first assign the exercises, you may want to give students unlimited time to complete them. However, to better simulate testing conditions, you should eventually give students a 9–14 minute time limit (about 1.5 minutes per question).

You may also find it useful to distribute both scratch paper and a photocopy of the bubble sheet (located on page 80 of this tab). Explain to students that when they take the actual test, they will not be able to write in the test booklet. Students should get used to “bubbling in” answer choices and using scratch paper to take notes and keep track of the answer choices they have eliminated. Answer keys for the exercises are located on page 79.

General Test-Taking Strategies

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 the tests are scored based on the number of questions that students 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 answer choices they know are wrong.

Remind your students of these basic test-taking tips:

Read the blurb. The blurb above each passage often provides hints as to the main idea of the passage and provides context to help students understand it.

Use context to guess the meaning of difficult vocabulary words. Remind students that they are not expected to know the meanings of all the words in a passage. Instead of getting stumped at each hard word, they should try to guess the meaning using the context, and then move on.

Read actively: ask questions, and summarize as you go along. One useful technique is paragraph labeling—using scratch paper to jot down brief labels that summarize each paragraph, then writing a summary sentence at the end of the passage. When students need to retrieve specific information from the passage, paragraph labels will help them to locate it quickly.
Strategies for Approaching Different Passage Types

As already mentioned, the seventh-grade North Carolina End-of-Grade Reading Comprehension Test includes a variety of passage types: literary, informational, and functional. Comprehending each passage type requires a slightly different approach, and students’ success on the test will depend on their ability to adapt their reading strategies.

During the course of the school year, you should review the basic strategies for approaching different passage types. This review will serve a concrete purpose, because specific questions on the test ask students to select an appropriate approach to take for a passage. Moreover, knowing how to approach different passage types will make students more efficient readers and help them with questions on author’s purpose and main idea.

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

**Functional passages** include recipes, art projects, and brochures. They instruct the reader on how to perform a specific task, or provide guidelines or rules. Functional passages are usually clearly organized with headings to help readers find information quickly. Therefore, the best way to approach functional passages is to skim them. Students should read just for the gist of the passage, noting where to find information so they can retrieve it readily later on.

**Informational passages** are articles or essays that provide information on a given subject. These passages typically have an essay format, which means that the first paragraph often (but not always) states the main idea and the following paragraphs support it. The best approach to take with informational passages is to summarize and ask questions while reading. Students should take notes, label paragraphs, and try to identify the main idea and organizational structure. Explain that the title, blurb, and first and last paragraphs contain useful hints about the main idea.

**Short stories** narrate tales in a way that is engaging and entertaining. When reading a story, students should ask themselves, “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?” They should 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? What idea does it convey?”
Lesson 1: Plot, Setting, and Theme

The **plot** is the sequence of events in 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 to help the reader, the writer makes a story interesting and involving.

**DIRECTIONS:** Read the following excerpt from Michael Dorris’s novel *Sees Behind Trees*, in which the blind character Sees Behind Trees describes the dilemma he faces when he finds himself lost with a baby and must find his way home. Then answer the questions that follow.

---

1. Gray Fire was no longer with me, but in some ways he was. When I became discouraged, when I lost hope, his words echoed in my memory.
   
2. “Your body will remember where it has been if you let it,” he had told me. “It recalls what’s familiar—but not as your mind does. With your mind you stand outside the world and look in. With your body you are inside already.”

3. I remembered the examples he had given to explain what he meant: rain, a mouse, a bird. At the time it had seemed like a game—funny and silly. But there was nothing funny in being alone, lost in the forest in early winter, with bad strangers around and a baby depending on you. Now I needed to **truly** understand what he had been talking about.

4. “All right,” I said to my body. “I hope you remember better than I do.” I had made a sling of my cloak to carry Checha and he rode high between my shoulder blades. At the sound of my voice he reached out a hand to touch my left ear.

5. “So you think we should go that way?” I asked him.

6. He made a deep sigh and dropped his head against the back of my neck.

7. I thought about Gray Fire touching the sides of the trees as we had come through the woods. Why had he done that? Then the idea came to me: moss! It only grew on one side of a tree, didn’t it? And I had touched it as we were leaving the village, which meant that as we returned the nearer sides of the trees and rocks should be bare but the farther sides should be mossy. It wasn’t a lot to go on, but it was something. I knelt beside the nearest boulder and felt all around it until I felt the soft, spongy growth.

8. “This way,” I said to Checha, and looked for the next big tree. It took a long time to pass through the forest in this manner, but at least I knew we were headed the right direction. And every few steps I would stop, stand perfectly still, and listen for any sound that would call me—or make me run away.
1. Briefly describe the setting of this excerpt. Identify the lines in the passage that let you know the setting.

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2. Briefly list the main events of the plot represented in this excerpt.

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3. What point is the writer trying to convey in this excerpt? How does the writer use the setting and the plot to help convey this point?

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For more information on these terms, see Glencoe Literature, Course 2, pp. 171 and R8 (plot), 201 and R10 (setting), and 785 and R11 (theme).
Lesson 2: Narrative Strategies

When a passage tells a story, it is called **narration**. Writers use narrative strategies to make their stories more vivid. They add **movement** to the story by describing characters doing things and moving from place to place. They use **description**—details that appeal to the five senses—to help the readers see the characters, the setting, and the action. Writers also create uncertainty in the reader's mind about what will happen next, a technique known as **suspense**.

**DIRECTIONS:** Read the following excerpt from Anzia Yezierska's novel, *The Bread Givers*, in which the narrator, Sara, describes what happens when her sister Mashah is jilted by her fiancé, Jacob. Then answer the questions that follow.

---

1. When Jacob didn’t come back that evening, Mashah tried to push it aside and tell us it was so much business about the concert that he couldn’t come back. But we ourselves had heard him tell her at the door that he would be sure back that evening. And we knew it was a bad sign if he didn’t come.

2. The next evening was the evening of the concert. And Mashah rushed into the house with a frightened, worried look and asked anxiously if Jacob had come. She looked at the clock. From six it went over to seven and then to eight. As the hours passed, she grew more and more excited.


4. I had heard Jacob tell Mashah where he was to give his concert, and I stole out of the house and took the car to the concert hall. At the front door I stopped, shaking with excitement. There was Jacob Novak’s picture, as big as life, and under his picture, his name, in big printed letters.

5. I had no money for the ticket, so I stood at the side of the man who was collecting the tickets, watching the crowd go in. When the first sounds of the music started, I ran from that place as one runs from a house on fire. The hurt of the great wrong burned my flesh. How could that concert go on and Mashah not there!

6. When I got back home Mashah was still waiting for Novak.

7. The clock went on ticking the seconds, the minutes, the hours. Everyone went to sleep. But still Mashah waited. At every sound, she listened for him.

8. It was midnight. But Mashah still sat waiting for Jacob to come. “He will come. He must come,” she kept talking to herself.
9 Suddenly, when everyone was sound asleep, a terrible cry tore through the air—the cry of somebody murdered with a knife—the choked bleeding wail of a dying, broken heart.

10 In one leap we rushed out of bed. We found Mashah with her head on the window sill, her whole body shaking with sobs—sobs that could not cease—and could not be consoled. Like dumb things, we all cried with her—all through the night.

1. Look for two sections where the writer uses suspense to show us Mashah’s feelings. Identify these two sections in the space below, and explain what each one shows us about Mashah’s feelings.

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2. What other narrative strategies does the author use to keep the reader interested in the story? State at least two strategies, and identify where they can be found.

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3. Which strategy plays the most important role in making the story interesting and dramatic? Explain your answer.

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For more information on these terms, see *Glencoe Literature, Course 2*, pp. R7 (narration), 73, 722, and R3 (description) and 669 and R10 (suspense).
Lesson 3: Flashback

When a writer interrupts the chronological sequence of a story and inserts something that happened before the present action, it is called a **flashback**. Authors often use flashbacks to deepen our understanding of a character or situation.

**DIRECTIONS:** Read the following excerpt narrated by James, a boy living with his family on Jupiter. Then answer the questions that follow.

1. “Come on, James,” says Mom. She strokes my hair, hoping this will relax me. “Just close your eyes. You’ll fall asleep.” She continues to whisper soothing words, then disappears to her cubicle. I close my eyes and try to envision soft, peaceful scenes. Cows grazing in green fields. Balloons floating in the sky. It doesn’t work. These images just remind me of Earth and how much I miss it. I lie there, awake and miserable.

2. I remember when I first came here. We had to go through a 2-week orientation session, led by the “space-docs.” They warned us that some things would seem strange at first. They warned us about the Midday Darkness, how it might be hard at first to get used to it. “Getting exercise helps,” they said. “Go to the Exercise Dome. Run a few miles. Bat a few balls. You just need to adjust to the new sleep cycle.” They promised that I’d get used to it.

3. But I still can’t sleep. I lie awake, heart pounding, feeling lonely and frightened. Janie, the baby, seems happy here. Mom and Dad claim they like it, too. They’re scientists, and they’ve always dreamed of living on another planet. But I still think all the time about home.

4. I remember the first time I heard about the Jupiter Project. I was at the breakfast table. My mother was the one who told us about it. “Amazing,” she said, “Listen to this. They’re looking for more volunteers for the Jupiter home station.” We had some relatives living on Jupiter. I used to write letters to my cousin Kenny, and he’d tell me about the crazy life he led: school in a space dome, Midday Darkness, multiple moons floating in the sky. I always envied him and said that one day, I’d go, too.

5. I shift around in the bed, stretch my arms, and try once more to sleep. I close my eyes and see Earth. I cry silently, hoping no one will hear.
1. What is happening in the present action of the story?

2. This passage contains two flashbacks. Identify them.

3. Why do you think the author used flashbacks to tell the story? How do these flashbacks contribute to your understanding of the main character and his present situation? Explain.

For more information on flashbacks, see Glencoe Literature, Course 2, pp. 613 and R4.
Lesson 4: Point of View

The relationship that the storyteller has with a story determines the story’s **point of view**. Some different points of view are described below.

- **first-person point of view** (the story is told by a character in the story who refers to himself or herself as *I*)
- **limited third-person point of view** (the story is told by a narrator, who refers to all characters as *he* or *she*, but who only reveals the thoughts and feelings of one character)
- **omniscient point of view** or **third-person omniscient** (the story is told by a narrator, who reveals the thoughts and feelings of more than one character)

**DIRECTIONS:** Read the following excerpt from Gary Soto’s “The New and Old Tennies,” an essay taken from his collection *A Summer Life*. Then answer the questions that follow.

1. Mother looks up from stirring dinner in a black pan, her hips cha-chaing under a chicken-print apron. A smell has touched her. She knows it from somewhere, but where? She taps her spoon against the pan and looks at her son with watered-down hair. He’s a sloppy boy with sloppy posture which neither the nuns nor a strict father could correct. Moons of dirt dwell under his fingernails. His teeth are pasty. His arms are blue with the tattoos of pen markings.

2. Earlier in the day he had walked in a wet field and stepped on something soft. He scraped the bottoms of his new tennis shoes as best he could and continued an incline of mushroom-dark hills, the ropes of his leg muscles tightening, his breath shallow. The canal was west behind the trees, where the leaves mulched in the shadows. Leprous frogs lived in leaf-spotted water, and the fish, dulled by chemicals, floated near the oily surface, their tails waving weakly, their gills like raw, pinkish wounds. He could have walked waist-deep into the canal, cupped a fish in his palm, and shared its misery. But the boy knew better. His mother would have scolded him for getting wet. So he walked along the canal bank, dull as the fish, and threw rocks and watched the rippling targets dilate. He hunched on the bank and wished winter would rise from the mountains, white as a nurse’s hat. Then he could wear two socks on each foot and crunch the miles of frost with his shoes. Then he could slide on the ice and risk his face playing front-yard football.
1. Compare the first paragraph and second paragraph. Are they told from the same person's perspective or the perspective of two different people? Explain.

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2. Look at the description of the canal in paragraph 2. Does the author describe the canal from the boy's perspective, including only details that the boy might know or notice? Or does the author include any details that suggest a larger, omniscient perspective? Explain, referring to the text in your answer.

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3. What is the point of view of this passage—first person, limited third-person, or third-person omniscient? Explain how you know this.

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For more information on point of view, see *Glencoe Literature, Course 2*, pp. 157 and R8.
Lesson 5: Characterization

The unfolding of the personality of a character in a story is called characterization. When the author tells us something about a character, it is called direct characterization. When we learn about characters from their words and actions, or the words and actions of other characters, it is called indirect characterization.

DIRECTIONS: Read the following passage about a girl named Sophia and her first morning at summer camp. As you read, underline sections that help you get to know Sophia’s personality. Then answer the questions below.

1. Sophia and her best friend Kelly had stayed up late into the night chattering away about the fun they were going to have. They’d swim in the lake, eat hot dogs until their stomachs might explode, toast marshmallows by a campfire, and sleep until noon under mosquito netting. So when Sophia heard the shrill sound of that horrible whistle, she thought she surely must be having a nightmare.

2. “Kelly, I’m having a bad dream. Could you get me a glass of water?” Sophia managed to squeak out before she lifted her head off her pillow and saw the pink streaks in the sky. The realization slowly hit her that this was no dream, but it certainly was a nightmare. Adrienne, the cabin counselor, had said they’d rise early. For Sophia, that meant by lunchtime! But there Adrienne stood, hands on her hips, with that whistle dangling around her neck like an orb of power. Slowly, it dawned on Sophia that Adrienne intended for her to get out of bed!

3. “Adrienne, you can’t be serious,” Sophia protested. She began to tremble with irritation at the fact that she’d probably have to comply. She hated following orders. Stubbornly snuggling deep into her sleeping bag, Sophia was drifting back off when that whistle shrilled again.

4. Through the thickness of her pillow, Sophia just made out Adrienne’s muffled announcement. “Make sure you go to the pump on your way out to fill your water bottle. It’s a two mile hike to the site we chose for the opening-day breakfast ceremony, and I don’t want any of you to get dehydrated on the way.”

5. Sophia peeped out of her bag to see Kelly squirming into her hiking boots and digging through her things for her water bottle. “Traitor,” she said. Kelly looked up, laughed, and threw Sophia her shorts.

6. “Better hurry or Adrienne will be after you with her whistle,” Kelly called as she headed out the door of the cabin. Reluctantly, Sophia got dressed and grabbed her own water bottle. “The only thing worse than waking up so early in the morning would be to wake up and find everyone out having fun without me!” she mumbled as she followed Kelly out the door.
1. Find one example of direct characterization that the author uses to help the reader get to know Sophia. Identify the example and tell what the author reveals about Sophia.

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2. Look for two sections in which the author reveals aspects of Sophia’s character to the reader through indirect characterization. Identify these two sections in the space below and explain what each example tells about Sophia.

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3. Which character’s personality do we have the best understanding of at the end of the passage? Explain your answer.

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For more information on characterization, see Glencoe Literature, Course 2, pp. 406 and R2.
Lesson 6: Figurative Language

Often, writers use language that communicates ideas beyond the literal meanings of words. One way writers convey meaning is through **figures of speech**—language that compares one thing to something that is familiar.

- **A simile** compares two things using the words *than, like,* or *as*. The phrase *the sky was soft as velvet* is a simile.

- **Personification** refers to a comparison in which an animal, object, or idea is given a human quality. The phrases *the trees waved their arms* and *the wind screamed* are examples of personification.

**DIRECTIONS:** Read the following poem by Victoria Adler, paying special attention to the language that the poet uses. Underline sections that include similes or personification. Then answer the questions that follow.

**If You Only Knew**

1. Sandpiper strutting on the seam of the sea
   forever in motion
   you think you own
   the whole wide ocean,

5. the sand and the clouds.
   How proud, how proud
   are your soldier’s steps and your self-sure nod.

   Sandpiper strutting on the edge of the blue
   if you only knew

10. that a vast world lies
    outside of you
    above and beyond
    your tiny eyes.
    You think you’re tall

15. but you’re small, so small—
    as small as a shell,
    as brief as the foam of a wave’s soft swell.
1. Look at the first stanza. How does the author depict the sandpiper in this stanza? Describe the sandpiper in a few sentences, referring to phrases in the poem that help shape your impression.

2. Identify an example of personification in the first stanza. Explain this comparison and the poet’s point in making it.

3. In the last four lines of the poem, the poet tells the sandpiper that it is small. What does the poet mean by this? Explain.

For more information on figurative language and personification, see Glencoe Literature, Course 2, pp. 343 and R4 (figurative language), and pp. 843 and R7–R8 (personification).
Lesson 7: Allusion

When a writer refers to a well-known character, place, or situation, it is called an allusion. Writers often allude to other works of literature, as well as to music, history, and art. Writers hope to draw on their readers’ understanding of the well-known reference in order to deepen the impact of their work or to make an experience seem more universal.

**DIRECTIONS:** Read the following passage and try to identify the allusions it contains. Then answer the questions that follow.

Mrs. McFuddy was my own personal Wicked Witch of the West.

I had to cut through her yard to get to school. Well, I guess I didn’t have to cut through her yard, but it sure made the trip a lot faster.

She was always waiting for me by the window. As soon as she caught a glimpse of me, she would rush onto the front porch. “Sar-ah!” she would shout in that shrill voice of hers. “Sarah Geller, I see you!”

I kept my head down and ran, the echo of her voice chasing me out of the yard.

I don’t know why Mrs. McFuddy hated me. It’s not like I stole the roses from her prize-winning rose bushes—well, I’d only stolen them once, last summer when Tommy Caravelli dared me. But I only took the white ones and I pricked myself on the thorns anyway.

And for some reason I just had to take the short-cut. It was a game, to see if I could make it across the lawn before Mrs. McFuddy could throw on her bath robe and make it to the front porch to yell at me.

I was going to miss the diversion now that junior high school was over. Just one more day of school—graduation day. After that, I’d be attending high school, which was in the other direction. I wouldn’t have to cut across Mrs. McFuddy’s lawn anymore.

I guess I was kind of looking forward to seeing her that morning when I cut across her lawn in my white graduation gown, but she wasn’t in the window. I was almost all the way to the sidewalk, but there was no sign of her. Something was wrong. It was then that I noticed the rose bushes.

All of the flowers on Mrs. McFuddy’s prize-winning rose bushes were gone. Who could have taken them? Was it Tommy Caravelli? Maybe his twin brother Joseph...

I was so lost in thought that I didn’t see Mrs. McFuddy until I almost bumped into her.
11 “Mrs. McFuddy!” I gasped.
12 She wasn’t in her bathrobe. She was wearing a trim, blue suit.
13 “I didn’t do it,” I started.
14 “Didn’t do what?”
15 “The flowers,” I sputtered. “I didn’t cut your flowers…”
16 “I know,” Mrs. McFuddy said. “I cut them. Here,” she said, producing a bouquet from behind her back. “Congratulations.”

1. Identify the allusion in this passage.

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2. What do you think the author’s purpose was in making this allusion? How does it add to the story?

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3. Think of someone you know and use a comical allusion to describe this person. Your allusion can refer to any well-known character from mythology, literature, history, or cinema.

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For more information on allusion, see Glencoe Literature, Course 2, pp. 357 and R1.
Lesson 8: Mood

The atmosphere, or mood, of a story can be conveyed through surroundings, through weather, and through characters’ actions and thoughts. The phrase *birds chirped gaily in the early-morning sunshine* has a light and happy mood. *The nighthawk released a long, mournful wail* has a sorrowful mood. Writers use the details of the setting, plot, point of view, and the characters themselves to help create a mood.

DIRECTIONS: Read the following passage in which a boy named Seth realizes that life on the farm may not be for him. As you read, pay attention to the mood. Then answer the questions that follow.

1. Seth lay in bed, staring at the gray wall. *Another morning, he thought. Another morning, and nothing has changed.* These days, he woke in a daze, as if a thick fog surrounded his head. Today, he had no desire to get out of bed at all. It was raining hard. He could hear the steady beating of rain on the rooftop, the slick rush of rain as it emptied from the drainpipe to the ground. He could hear his parents’ footsteps below. They were probably drinking coffee, eating the same breakfast of toast and jam. Soon his father would pull his cap down against the rain and trudge outside, today like every other day of his life, to the barn to milk the cows. *Nothing ever changes,* thought Seth.

2. “Seth,” his mother called. “Are you coming? Aren’t you going to help your father?” Slowly, very slowly, Seth rose and dressed. He slid into his work boots, knowing that the ground would be muddy. As he trudged downstairs, he could see his whole future in front of him. He saw years of work boots and mud, years of feeding pigs and milking cows, years of following in his father’s footsteps. The steady rhythm of the rain droned into his head and heart. He wondered how long it would be before he left the farm for good.

1. Describe the weather in this story. Tell what impact it has on the mood of the passage.

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2. How does the author’s choice of words create a specific mood? Identify two or three words or phrases that convey a mood, and explain what mood they convey.

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3. What other elements in the story contribute to the sense of mood? Explain.

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4. What larger point is the author making about Seth and his ambitions? How does the mood of the passage help convey this point?

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For more information on mood, see Glencoe Literature, Course 2, pp. 134 and R6.
Lesson 9: Irony

Writers create expectations of what will happen in a story. When the opposite happens, it is called situationally irony. Many authors use irony to heighten the drama of unfolding events or to prove some kind of moral lesson.

DIRECTIONS: Read the following retelling of L. Frank Baum’s novel The Wonderful Wizard of Oz. Then answer the questions that follow.

1. Dorothy, a girl living on a Kansas farm, was convinced that her dreams could come true, if only she could search somewhere over the rainbow.
2. As it turned out, Dorothy had her chance to go to that place. During a tornado, she and her dog, Toto, were blown to the land of Oz. Dorothy knew she must find her way home. The Good Witch of the North told Dorothy to seek the help of the great and powerful Wizard of Oz. If anyone could help her, he could.
3. During her journey to meet the wizard, Dorothy met a Scarecrow, a Tin Woodsman, and a Lion, who also decided to seek the help of the Wizard. The Scarecrow hoped for brains, the Tin Woodsman hoped for a heart, and the Lion hoped for courage.
4. When the group finally met the Wizard of Oz, he agreed to grant their wishes if they defeated the Wicked Witch of the West. Desperate, Dorothy and her friends set out on a dangerous search for the witch’s land.
5. Assisted by the planning of the Scarecrow, the tearful concern of the Tin Woodsman, and the determination of the Lion to face fear, Dorothy managed to melt the Wicked Witch of the West and get her broomstick. Overjoyed, the group returned to the wizard to claim their wishes.
6. When they arrived at the Wizard’s palace, however, he told them to come back the next day. As Dorothy argued that he must fulfill her wishes, Toto knocked over a curtain and revealed an ordinary man who created the effects of the Wizard. Broken-hearted at the realization that the Wizard was a fraud, Dorothy was sure their wishes would never be granted.
7. The Wizard explained to the Scarecrow, the Tin Woodsman, and the Lion that they already had what they were looking for. They simply had to look inside. Because he was only a regular man, however, the Wizard could not help Dorothy.
8. Since the Wizard could not help her, Dorothy set off to find Glinda, the Good Witch of the South. After many more dangers and adventures, Dorothy and her three friends arrived at Glinda’s castle and were allowed to see her at once. She told...
Dorothy that she, too, had what she was looking for all along. She could have gone home anytime, but had to learn that home was where she truly wanted to be. As Dorothy clicked her heels together and said, “Take me home,” she spun back to Kansas, knowing that her dreams lay no further than her own backyard.

1. What does Dorothy believe about her dreams at the beginning of the passage? What does she learn from her adventures?

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2. There are many instances of irony in this plot. Identify at least two of them.

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3. Why do you think the writer used irony to tell the story? How does the irony in the story contribute to your understanding of the theme of *The Wonderful Wizard of Oz*?

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For more information on irony, see *Glencoe Literature, Course 2*, pp. 21 and R5.
Lesson 10: 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, common 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 about Manuel Antonio Park in Costa Rica. As you read, pay close attention to the writer’s choice of words and the sentence structure in each passage. Then answer the questions about style that follow them.

**Passage 1**

Manuel Antonio is one of Costa Rica’s most popular national parks. It is small, spanning less than 1,700 acres in total. It contains several small beaches and a variety of well-maintained hiking trails that lead through rain forest. The rain forest is home to a range of wild animals: white-faced and squirrel monkeys, brightly colored crabs, three-toed sloths, and a wide variety of other species, some of which are endangered. The trails are easily navigated and can be covered in a day. The beaches, found between the trails, provide an ideal resting place for tired hikers, but swimmers should take precautions. The surf tends to be rough, and riptides make casual swimming dangerous.

**Passage 2**

Manuel Antonio National Park, Costa Rica’s number-one tourist destination, is packed with activities for the whole family to enjoy. Sun lovers will adore the crescent-shaped beaches that dot the park. White sand, palm trees, crystal-clear water—you’ll feel close to paradise. When you tire of sun bathing, you can take a hike through the wilds of a tropical rain forest. You’ll see sights that you’ve probably only seen in a zoo—monkeys swinging in the trees, sloths crawling in the highest branches. Your children will be amazed, and you will, too. Then, after a long day of roughing it, you can retire back to one of the three-star hotels that dot the hills of Manual San Antonio. Dine on one of the patios and gaze upon a glorious view of the Pacific Ocean.
1. Compare the two passages, considering the word choice and sentence structure of each. How would you define the stylistic differences between the two?

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2. What does the style of Passage 2 suggest about the author's purpose for writing it? Explain.

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3. Would you most likely find each passage in: a) a tourist guidebook about Costa Rica; b) a textbook about Costa Rica; c) a brochure advertising Manuel Antonio National Park; or d) a letter to a friend? How does the writing style of each passage help you answer this question?

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For more information on style, see Glencoe Literature, Course 2, p. 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 in the passage to infer, or guess, ideas. When we encounter an unfamiliar vocabulary word, we often use context clues to infer its meaning. We may also infer ideas in the passage that are implied, not directly stated. This process is called making inferences.

DIRECTIONS: Read the following passage about Mikhail Baryshnikov and answer the questions that follow it. These questions will ask you to draw inferences.

1. Mikhail Nikolayevich Baryshnikov is considered one of the world’s greatest living male ballet performers. Born in Latvia in 1948, he now lives in the United States.

2. Baryshnikov first revealed his gift for dance when he auditioned for the Riga Dance School in Riga, Latvia (at that time a part of the U.S.S.R.). He was accepted into the program in 1960, and soon his talent began to attract attention. While on tour with the Riga dance troupe, he was spotted by Alexander Pushkin, an instructor at the famous Vaganova School. Pushkin was so impressed that he invited Baryshnikov to be his student. It was during a student performance at Vaganova that he made his dancing debut on the Kirov stage. One year later, Baryshnikov took professional status when he joined the Kirov Ballet.

3. Baryshnikov’s physical mastery of the dance, combined with his commanding stage presence, soon won him the position as principal dancer with the Kirov. With this troupe, he danced in a range of ballets, from classical to more recently choreographed pieces, and won great critical acclaim.

4. In 1974, Baryshnikov left Russia to tour Canada with the Bolshoi Ballet. It was during this tour that he defected to the West. By defecting, Baryshnikov abandoned his citizenship in Russia and sought political asylum in Canada. He later sought American citizenship, leaving his homeland for good.

5. In America, Baryshnikov danced with the American Ballet Theatre and the New York City Ballet. He took advantage of his newfound freedom to experiment creatively, moving his career in many new directions. In 1977, he received an Oscar nomination for his acting performance in the American motion picture The Turning Point. He successfully tried his hand at choreography, as well. In 1980, Baryshnikov became the director of the American Ballet Theatre, a position he held until 1989. In 1990, he teamed with Mark Morris, an American choreographer, to create the White Oak Dance Project, a dance company that focuses on modern dance. Since then, he has also marketed a line of dancewear.
6. At a time when most talented ballet dancers in America remain relatively unknown to the public, Mikhail Baryshnikov has stood out as an exception. His life proves that one can be both a serious dancer and a mainstream star.

1. What facts in the passage suggest that Baryshnikov’s mastery of ballet comes from a special talent and not from training alone? Explain.

2. How did Baryshnikov’s move to the West affect his career? Identify the facts that led you to make this inference and explain your answer.

3. Based on the facts in the passage, identify two things that would help explain Baryshnikov’s immense popularity in the United States. Explain why you can come to this conclusion.

For more information on making inferences, see Glencoe Literature, Course 2, pp. 159, 469, 833, and R89.
Lesson 12: Determining Author’s Purpose

A writer’s intent when writing text is called the author’s purpose. For example, the writer may intend to entertain, to persuade, to amuse, or to instruct. By paying attention to the style, word choices, and details in a passage, the reader can determine the author’s purpose.

DIRECTIONS: Read the following introduction to an office furniture catalog. As you read, try to determine the author’s purpose. Then answer the questions that follow.

Versatile, beauteous, and pleasing in every way! Once you have owned a piece of our sturdy yet handsome, practical yet decorative furniture, you will never buy from any other manufacturer! Our 2000 Modular Line is designed to capture your attention with its sleek lines and muted earth tones. Seventeen pieces, each with its own function and shape, interlock to create your own, unique workspace. Elegantly thin and streamlined, these pieces are made of pure hardwood and show off the natural grains in the wood. Unlike commonly used particleboard, our all-wood pieces are remarkably strong, as well! Browse through the pages of our catalog and imagine your own custom set. The combinations and possibilities are virtually endless! Then make the phone call. It’s as simple as that. And tomorrow, you could be reveling in the office of your dreams...
1. What images do you think of when you read the words sturdy and practical? What about the words handsome and decorative?

2. How do you think the writer is trying to portray the 2000 Modular Line? For what reason is the writer trying to create a specific image? Explain.

3. In the space below, tell what you think the author's purpose is in this passage.

For more information on determining author's purpose, see Glencoe Literature, Course 2, pp. 32, 830, and R1.
Lesson 13: Determining Tone

The tone of a passage is the author’s feelings toward his or her subject, ideas, theme, or characters. For example, if an article has an objective tone, the author treats the issues in a balanced, unbiased way. If an article has an enthusiastic or passionate tone, the author shows strong feeling about the topic. Looking carefully at the author’s word choice will help you determine the tone.

DIRECTIONS: Read the following passage about a young girl’s vacation in Maine. Then answer the questions that follow it.

1. Every summer, my family drove to Maine. Throughout the 9-hour car trip, we would sleep and fight and snack, growing increasingly grumpy. But we all perked up when we looked up to see the “Welcome to Maine” sign just ahead of us. “Come on, kids, open your windows!” said Mom, and we unrolled them just in time to scream “MAINE!” as we slid past the border. We kept the windows unrolled and breathed in deeply. Yes, we could smell it, that faint whiff of ocean air. Maine smelled different; we were convinced of that. We let the air fill our car, swirl our hair, and sweep away the irritations of the day.

2. Now it was just a half-hour drive to our cottage. We followed the signs for Wells Beach, turning off the highway and onto smaller, cluttered streets lined with antique shops and hotels. There was the shop where we bought chocolate-glazed donuts. My mother had gone there when she was a little girl, too. There was the bric-a-brac store that sold giant plastic lobsters. And at last, we reached the turn-off point—the old motel with a plastic duck on the roof. At this sight, we broke into a cheer. We were almost there!

3. Our car wound past fields of marsh grass and winding inlets of bright blue water. Then we slid onto a shady, tree-lined street—the very last stretch of our trip! Here, the speed limit was 25 m.p.h., so we got a good view of each cottage: the laundry lines, the surfboards, the rickety porches. Families passed by us, toting towels and beach balls. They looked at our car dreamily, as if we were coming from another world. And all we could say to our parents was “Hurry! Faster!” and we held our breath, waiting for the moment of arrival.

4. At last, after what seemed like an eternity, our car crunched into the driveway of our cottage. The minute the car was still, we tumbled out, shedding our shoes, feeling the prickly grass of the lawn on our feet.

5. “Can we go see the ocean before we unpack?” we asked. “Please? We won’t be long.” My parents nodded with a smile.
1. Reread paragraph 1. What phrases or images in this paragraph suggest the author’s feelings about Maine?

2. In paragraphs 2–4, the author includes a step-by-step description of the trip from the Maine border to her cottage. What does all this detail suggest about her emotional state? Explain.

3. Think of three words that describe the tone of this passage and write them below.

For more information on tone, see *Glencoe Literature, Course 2*, pp. 710 and R11.
Lesson 14: Generating Questions

Sometimes when you read, you encounter subjects that are unfamiliar to you. When this happens, you should ask yourself questions as you go along. Sometimes it is helpful to jot down questions that immediately come to mind. Then, when you have finished reading, you can ask yourself how many of your questions were answered. This will provide a springboard for determining what knowledge you might need to answer all of your questions.

DIRECTIONS: Read the following passage about medieval Viking raids. As you read, jot down any questions that come to mind about the Vikings or the time period. Use the space provided below. Then answer the questions that follow the passage.

Questions: ____________________________

1. During the early medieval period, a group of Nordic people became notorious for their fierce attacks along the coast of eastern and western Europe. These Nordic people, known as Vikings, raided and settled the conquered lands from the ninth through the twelfth century.

2. The Nordic peoples—farmers, fishermen, and traders—were generally freemen loyal to a patriarch. The Vikings’ armies consisted primarily of the same loyal groups. When they began to raid the lands to their south, they did so ferociously.

3. Uninfluenced by Christianity, the Vikings worshipped many gods. Their belief may have contributed to their heroism, and thus their ferocity in battle.

4. The Vikings became skilled sailors. Accustomed to trading by sea, they constructed vessels that could travel inland on small waterways that previously had not been traversed. This took them to vulnerable villages in which they easily slaughtered the villagers and occupied the land.

5. By the late ninth century, many Vikings had made homes in what is today northern England and coastal France. A large number of the settlers converted to Christianity and became members of the church that they had previously attacked.

6. As the Vikings settled in and became farmers and traders again, they brought families with them or they married locally. Mixed ethnicity led to new languages and traditions. The Vikings’ skill and interest in trading led to the development of new cities and towns. Two examples of this are Dublin, Ireland, and York, England, which developed into strong centers of trade and commerce.
The Viking raiders undoubtedly left their mark on the lands they attacked. They also left their influence on the land they settled, where they were responsible for a surge of economic growth.

1. After reading the passage, write one or two sentences about what you learned.

2. List any questions you have, which, if answered, could deepen your understanding of this subject.

3. Suppose you are interested in this topic. Which of the following would most add to your understanding of the Viking raids in the medieval period: a) a book describing medieval religion; b) a book depicting life in Scandinavia in the ninth and tenth centuries; or c) a book describing the emergence of major trade centers in Europe? Explain.

For more information on generating questions, see *Glencoe Literature, Course 2*, pp. 64, 292, 397, 458, and 502.
Lesson 15: Determining Main Idea

The **main idea** of a passage is the most important point expressed in the work. Sometimes an author will tell us directly what the **main idea** is, and sometimes the author will imply it.

**DIRECTIONS:** Read the following excerpt from a camper's manual about washing dishes. Then answer the questions that follow.

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**Dishwashing**

1. You will notice that we have no dishwashers or washing machines at our camp. This is because we try to interact with nature and preserve a natural surrounding. As a result, all dishes must be washed by hand.

2. It is essential that all dishes be washed immediately after use. Any open food, even crumbs on a plate, will attract unwanted animals to your campsite. Brown bears have been spotted here as early as late March, so you don't want to try to skirt this rule!

3. In order to conserve water, you are allowed two basins of hot water per day for washing dishes. This means that you will have to reuse your dishwater for snack dishes and for one meal each day. We suggest that you come for your first tub of water after breakfast. Have one site member retrieve the water while another site member scraps uneaten food into the trash. This way, you will be ready to wash your dishes while the water is hot, and you won't get lots of food in your water. Then you can save your water from your breakfast for any other dishes you have until dinner. We have found that breakfast and lunch produce the least “muck,” and are therefore the best meals to share dishwater.

4. Also, remember that the detergent you use will be dumped with the dishwater onto the ground. For this reason, we insist upon your using diluted detergent, as a little soap goes a long way. We have found that, because cups and glasses generally don't contain a lot of greasy substances, they don't dirty the water, and washing drinking vessels first followed by plates and pans cuts down on the amount of detergent that people feel they need to use. We want to protect our site!
1. Identify two suggestions in this passage. Explain what effect these suggestions have on determining the main idea of the passage.

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2. Identify two camp rules in this passage. Explain what effect these rules have on determining the main idea of the passage.

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3. Identify two places in this passage where the writer points out facts that the reader may not have been aware of. Explain what effect this has on determining the main idea of the passage.

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4. Briefly define what you think is the main idea of this passage. Explain why you think so.

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For more information on determining main idea, see *Glencoe Literature, Course 2*, pp. 142, 374, and R6.
Lesson 16: Conducting Research

When you read a text that interests you, it is helpful if you know how to find more information on the topic. For example, being able to pick out key terms, or words that can be used to look up information, will greatly aid you in your research. The use of key terms is an example of a research strategy.

**DIRECTIONS:** Read the following passage and answer the questions that follow it.

**The Cooling Process Known as Evaporation**

1. A liquid evaporates when it slowly changes into a gas without boiling. In a liquid state, the molecules of a substance are continually moving. The average speed at which the molecules move determines the temperature of the substance. As long as the temperature does not rise above the boiling point, then the substance remains in liquid form.

2. However, the molecules of a liquid do not all move at exactly the same speed. The combination of their individual speeds creates an average speed that falls within the appropriate range. Evaporation occurs when the fastest molecules of a liquid rise to the surface. If they move fast enough, they are able to break away from the surface of the liquid and take on a gaseous form.

3. As the fastest molecules escape and turn into vapor, the average speed of the molecules remaining in liquid form is lower. This lower average molecular speed means that the temperature of the liquid drops. Therefore, when evaporation takes place, the liquid is cooled.

4. This cooling effect has been used for years in warm climates to create air conditioning. Many desert dwellers use evaporative cooling devices to keep their homes cool. Less expensive to run than modern air conditioning, evaporative coolers harness nature’s cooling process and put it to use!
1. Suppose you want to search the Internet to learn more about this subject. Which of the following words would make the best key term: liquid, water, evaporation, cooling, or process? Explain your choice.

2. Imagine that you are going to the library to conduct further research about evaporative coolers. Describe three sources you could use to get more information on this subject.

3. Suppose you want to find out more about desert dwellers and how they keep their houses cool. Which would be the best research strategy? Justify your answer.
   a. Find a magazine article about the desert.
   b. Find the names of some desert-dwelling tribes in the encyclopedia. Then find books about one or two of these tribes, and look in the index for sections that describe their dwellings.
   c. Look up major deserts in an atlas. In the sections describing these deserts, look for information on desert dwellings.

For more information on conducting research, see Glencoe Literature, Course 2, pp. R54–R57.
Exercise 1

Sir Walter Raleigh is considered one of the most powerful men in the court of Queen Elizabeth I. Read the tale of how this man contributed to North Carolina history. Then answer the questions that follow it.

Sir Walter Raleigh, Explorer

During the sixteenth century, European countries became interested in exploring North and South America. French explorers in North America ventured as far west as the Mississippi River and successfully colonized Canada. Spain made claims to much of the coast of South America. It was in the last part of the century that England developed an increasing desire to establish a settlement in the New World. In the late 1570s, Queen Elizabeth I began issuing charters for the exploration and colonization of North America.

The queen chose Sir Walter Raleigh to organize an expedition to America. Raleigh had shown an interest in travel and exploration. In 1578, he had even sailed on a lengthy seafaring expedition with his half-brother. Raleigh’s interest in exploration, combined with his previous experience, made him the perfect choice to head a colonization effort. Raleigh was responsible for hiring ship captains and crews and for securing the financial backing needed for the trip. He also had to find people who were willing to leave England behind and become colonists in a new and strange world.

In 1584, Raleigh sent out his first ships to America. This exploratory trip, led by Philip Amadas and Arthur Barlowe, went in search of a site for a future English colony. Amadas and Barlowe found a site on Roanoke Island. They reported to Sir Walter Raleigh that the land seemed fertile and was inhabited by friendly natives. This land is now called the Outer Banks of North Carolina.

Sir Walter Raleigh was thrilled at the thought of settling hospitable land. Because the land was not yet settled, Raleigh had to find a group that would be able to populate the island. He needed people willing to abandon their lives in England and risk everything for the chance to embark on a new life in America. The group, led by Sir Richard Grenville, consisted of 600 men. These men went with the goal of establishing a fort on Roanoke Island and finding a place for a permanent English settlement.

Grenville and his men successfully built a fort on Roanoke Island. The group also made contact and became friendly with the local Native American tribe, the Croatoans. In need of supplies, however, Grenville left about 100 men to maintain
Fort Raleigh and returned to England. In his absence, the colonists’ relations with the Croatoans deteriorated. When Sir Francis Drake anchored off the coast of Roanoke Island, he found the colony struggling. The colonists decided to leave with him, abandoning Fort Raleigh. Less than a month later, Grenville returned with supplies to find the fort deserted. He left a party of 15 men to hold the fort and sailed home in defeat.

Undaunted by the failure of previous expeditions, Sir Walter Raleigh would not give up. Because Roanoke Island already had a fort, Raleigh was ready to send families to establish a settlement. Raleigh organized another party of colonists, this time including women and children. Raleigh’s colonists set out in 1587 for Roanoke Island under the leadership of John White. When the ships arrived at Roanoke Island, the colonists reoccupied the abandoned Fort Raleigh. With great optimism, they began to build a life in America. The colonists constructed homes for their families and planted crops to sustain themselves. At the end of the summer, Virginia Dare, the first English child born in America, was delivered. With the promise of new life and a hope for the future, the colonists’ early efforts at establishing a colony were successful.

As their first summer in Roanoke came to an end, the colonists harvested their crops and stored supplies. Due to strained relations with the Croatoans, the colonists knew they must depend upon themselves for food to carry them through the winter. Although the colonists had successfully stored some food, White realized that the colony was not yet self-sufficient. They would starve before spring without supplies. In late August, White left the colonists and returned to England. Unfortunately, White arrived in England to find his country at war with Spain. Though he was desperate to return to America, White could not convince the queen to spare even one ship to send the necessary supplies back to Roanoke. White was unable to return to the colony until the war with Spain ended in 1590. By the time he reached Roanoke, three years had passed and the colonists had disappeared.

Because there was no physical evidence left behind by the colonists, White could only guess at what their fate might have been. Did the colonists starve? Did they make amends with the Croatoans and join them when they ran out of food? Were the colonists attacked by a local tribe or struck by disease? Perhaps they built a ship and set sail to England, only to perish on the high seas. What actually happened to the colonists will never be known.

Only one clue was left. The word “CROATOAN” was carved into a tree. White hoped that the colonists had joined the Croatoan tribe when they ran out of supplies, but no evidence has ever been found to tell us what became of Raleigh’s colonists.
Although the colony at Fort Raleigh did not survive, the efforts of Sir Walter Raleigh were not in vain. The colony at Roanoke gave England some understanding of the New World and paved the way for future exploration. Sir Walter Raleigh, in his immovable desire to succeed, represented the spirit of expansion and the belief that possibilities in the New World were unlimited.

1. What made Sir Walter Raleigh a good choice to lead a colonization expedition to America?
   A. His half-brother had traveled the world.
   B. He owned his own ship.
   C. He had interest and experience.
   D. He had sufficient funds to support a trip.

2. When did the Roanoke colonists’ mysterious disappearance take place?
   A. a year after the colony was first founded
   B. while Sir Richard Grenville was serving as leader
   C. right before Sir Walter Raleigh arrived with supplies
   D. while England was at war with Spain

3. What event most clearly suggested that the Roanoke colony would survive and prosper?
   A. White’s journey back to England
   B. the construction of Fort Raleigh
   C. the establishment of friendly relations with the Croatoan tribe
   D. the birth of Virginia Dare

4. In the first paragraph, why does the author mention that Spain and France were exploring the New World?
   A. to provide readers with historical context
   B. to show how powerful these countries were at the time
   C. to make the story more interesting to read
   D. to add an element of suspense to the story
5. Sir Walter Raleigh’s efforts at colonization in the New World are best described as which of the following?
   A  efforts that brought fame to England
   B  efforts that failed
   C  efforts that cost a great deal of money
   D  efforts that furthered England’s attempt to expand

6. What is the author’s attitude toward Sir Walter Raleigh?
   A  irritated
   B  admiring
   C  affectionate
   D  pitying

7. In paragraph 7, what is meant by the phrase “the colony was not yet self-sufficient”?
   A  The colony could not yet support itself.
   B  The colony could not yet grow food.
   C  The colony could not yet sail back to England.
   D  The colony could not yet survive without a leader.

8. What was the most important factor that led to Roanoke’s failure as a colony?
   A  The colonists chose too dangerous a route to sail from England.
   B  The colonists failed to set up an organized government.
   C  The colonists did not grow enough crops to last through winter.
   D  The colonists refused to cooperate with the Croatoan tribe.

9. Why does the author pose a series of questions in paragraph 8?
   A  to show that the fate of the Roanoke colonists is still unknown
   B  to show that the colonists were struck by disease
   C  to show that historians know little about the sixteenth century
   D  to show that the Croatoans were probably to blame
Exercise 2

Night and its mysteries have interested, intrigued, and inspired people throughout history. Read the following poems about people’s perceptions of night. Then answer the questions that follow these poems.

**Night**
*by Mary Ann Hoberman*

The night is coming softly, slowly;  
Look, it’s getting hard to see.  
Through the windows,  
Through the door,  
Pussyfooting  
On the floor,  
Dragging shadows,  
Crawling,  
Creeping,  
Soon it will be time for sleeping.

Pull down the shades.  
Turn on the light.  
Let’s pretend it isn’t night.

**Check**
*by James Stephens*

The Night was creeping on the ground!  
She crept, and did not make a sound.  
Until she reached the tree: And then  
She covered it, and stole again.  
Along the grass beside the wall!  
—I heard the rustling of her shawl  
As she threw blackness everywhere  
Along the sky, the ground, the air,  
And in the room where I was hid!  
But, no matter what she did  
To everything that was without,  
She could not put my candle out!  
So I stared at the Night! And she  
Stared back solemnly at me!

**The Night Is a Big Black Cat**
*by G. Orr Clark*

The Night is a big black cat  
The Moon is her topaz eye,  
The stars are the mice she hunts at night,  
In the field of the sultry sky.
1. Which line **best** captures the theme of the poem “Check”?
   A. “The Night was creeping on the ground!/She crept, and did not make a sound.”
   B. “As she threw blackness everywhere/Along the sky, the ground, the air…”
   C. “To everything that was without,/She could not put my candle out!”
   D. “So I stared at the Night! And she/ Stared back solemnly at me!”

2. In the poem “Night,” the poet depicts night as which of the following?
   A. frightening
   B. unexpected
   C. sneaky
   D. comforting

3. The poems “Night” and “Check” are both about which of the following?
   A. how people try to defy night
   B. how secrets are revealed at night
   C. how people work at night
   D. how night is more beautiful than day

4. How does the poem “The Night is a Big Black Cat” differ **most** from the other two poems?
   A. It employs irony to make its point.
   B. It has figurative language in each line.
   C. It compares the night to a living thing.
   D. It uses rhyme.

5. The poem “Check” is told in the first person point of view. Which words from “Night” let you know that it also has a first person point of view?
   A. “The night is coming softly, slowly…”
   B. “Through the windows,/ Through the door…”
   C. “Soon it will be time for sleeping.”
   D. “Let’s pretend it isn’t night.”

6. Which word **best** describes the mood of “The Night is a Big Black Cat”?
   A. peaceful
   B. fanciful
   C. anxious
   D. sad
Exercise 3

What was life like in the days of the Pilgrims? Carol Ryrie Brink asked this question and came up with the following poem, “Goody O’Grumpity,” which depicts a Pilgrim woman baking a mouth-watering cake. Read this poem and the spice cake recipe inspired by this poem. Then answer the questions that follow the poem and recipe.

Goody O’Grumpity
by Carol Ryrie Brink

When Goody¹ O’Grumpity
baked a cake
The tall reeds danced
by the mournful lake,
The pigs came nuzzling
out of their pens,
The dogs ran sniffing
and so did the hens,
And the children flocked
by dozens and tens.
They came from the north,
the east and the south
With wishful eyes
and watering mouth,
And stood in a crowd
about Goody’s door,
Their muddy feet
on her sanded floor.
And what do you s’pose
they came to do!
Why, to lick the dish
when Goody was through!
And throughout the land
went such a smell
Of citron and spice—
no words can tell
How cinnamon bark
and lemon rind,

And round, brown nutmegs
grated fine
A wonderful haunting
perfume wove,
Together with allspice,
ginger and clove,
When Goody but opened
the door of her stove.
The children moved close
in a narrowing ring,
They were hungry—as hungry
as bears in the spring;
They said not a word,
just breathed in the spice,
And at last when the cake
was all golden and nice,
Goody took a great knife
and cut each a slice.

¹In Colonial America, married women were often called Goody, a shortened form of the word goodwife.
Goody O’Grumpity’s Spice Cake

by Ashley Wolff

Makes 2 loaves

Safety First! Children should be supervised carefully by an adult when making this recipe.

\[
\begin{align*}
\frac{3}{4} & \text{ cup milk} \\
\frac{1}{2} & \text{ cup butter} \\
2 & \text{ teaspoons salt} \\
\frac{3}{4} & \text{ cup sugar} \\
1 & \text{ tablespoon active dry yeast} \\
3 & \text{ eggs} \\
1 & \text{ teaspoon grated lemon rind} \\
1\frac{1}{2} & \text{ teaspoon cinnamon} \\
\frac{1}{4} & \text{ teaspoon grated nutmeg} \\
\frac{1}{2} & \text{ teaspoon allspice} \\
\frac{1}{4} & \text{ teaspoon ground ginger} \\
\frac{1}{4} & \text{ teaspoon ground cloves} \\
2 \frac{1}{2} & \text{ cups unbleached all-purpose flour} \\
2 \frac{1}{2} & \text{ cups whole wheat flour plus more} \\
& \text{ for kneading} \\
\frac{1}{4} & \text{ cup diced citron} \\
1 & \text{ cup currants}
\end{align*}
\]

1. Bring the milk to a boil in a small saucepan. Stir in the butter, salt, and sugar. Set aside and let cool until lukewarm.
2. In a medium bowl, stir the yeast into \( \frac{1}{2} \) cup lukewarm water until thoroughly dissolved. Stir in the milk mixture and then the eggs, lemon rind, cinnamon, nutmeg, allspice, ginger, and cloves. Stir in the unbleached flour and \( 2 \frac{1}{2} \) cups of the whole wheat flour. Turn out the dough onto a board heavily dusted with whole wheat flour. Knead until smooth and resilient, about 5 minutes, adding more whole wheat flour if necessary. Cover with plastic wrap and set aside for \( \frac{1}{2} \) hour in a warm place.
3. Knead in the citron and currants.
4. Place the dough in a large bowl, cover with plastic wrap, and allow to rise until doubled in bulk, about 1 hour.
5. Punch down the dough, divide in two, and form into round loaves. Set these on a cookie sheet, cover loosely, and allow to rise until doubled, about 1 hour more.
6. Preheat oven to 300 degrees Fahrenheit.
7. Bake for about \( 1 \frac{1}{2} \) to 2 hours. Test for doneness by tapping the bottom of a loaf. It is fully baked if it sounds hollow.
1. What keeps the dough from sticking to the kneading surface?
   A. the plastic wrap
   B. the flour
   C. the spices
   D. the board

2. Excluding the flour required for kneading, how much flour does the recipe call for all together?
   A. 2 cups
   B. 2 1/2 cups
   C. 4 cups
   D. 5 cups

3. In step 2, when would a mistake most likely happen?
   A. adding the flour while kneading
   B. grating the lemon rind
   C. covering it with plastic wrap
   D. setting the dough aside for 1/2 hour

4. If you had to complete this recipe very quickly, when would be the best time to grate the lemon rind and the nutmeg?
   A. while you are boiling the milk
   B. while you are cooling the milk mixture
   C. after you knead the dough
   D. while the dough is rising

5. If you were to make Goody O’Grumpity’s spice cake, which would take the most time?
   A. dissolving the yeast
   B. grating the lemon rind and the nutmeg
   C. kneading the dough
   D. baking the bread

6. What modification could you make to this recipe without changing the taste or texture?
   A. Form the dough into oval loaves.
   B. Use lemon juice instead of lemon rind.
   C. Increase the amount of cinnamon.
   D. Only allow the bread to rise once.
Exercises

Exercise 4

The following tale is about a boy and his grandfather’s love for his garden. Read this story to learn about the trouble he had with an avocado tree. Then answer the questions that follow it.

The Grandfather
by Gary Soto

Grandfather believed a well-rooted tree was the color of money. His money he kept hidden behind portraits of sons and daughters or taped behind the calendar of an Aztec warrior. He tucked it into the sofa, his shoes and slippers, and into the tight-lipped pockets of his suits. He kept it in his soft brown wallet that was machine tooled with “MEXICO” and a campesino and donkey climbing a hill. He had climbed, too, out of Mexico, settled in Fresno and worked thirty years at Sun Maid Raisin, first as a packer and later, when he was old, as a watchman with a large clock on his belt.

After work, he sat in the backyard, under the arbor, watching the water gurgle in the rose bushes that ran along the fence. A lemon tree hovered over the clothesline. Two orange trees stood near the alley. His favorite tree, the avocado, which had started in a jam jar from a seed and three toothpicks lanced in its sides, rarely bore fruit. He said it was the wind’s fault, and the mayor’s, who allowed office buildings so high that the haze of pollen from the countryside could never find its way into the city. He sulked about this. He said that in Mexico buildings only grew so tall. You could see the moon at night, and the stars were clear points all the way to the horizon. And wind reached all the way from the sea, which was blue and clean, unlike the oily water sloshing against the San Francisco pier.

During its early years, I could leap over that tree, kick my bicycling legs over the top branch and scream my fool head off because I thought for sure I was flying. I ate fruit to keep my strength up, fuzzy peaches and branch-scuffed plums cooled in the refrigerator. From the kitchen chair he brought out in the evening, Grandpa would scold, “Hijo, what’s the matta with you? You gonna break it.”

By the third year, the tree was as tall as I, its branches casting a meager shadow on the ground. I sat beneath the shade, scratching words in the hard dirt with a stick. I had learned “Nile” in summer school and a dirty word from my brother who wore granny sunglasses. The red ants tumbled into my letters, and I buried them, knowing that they would dig themselves back into fresh air.

A tree was money. If a lemon cost...
seven cents at Hanoian’s Market, then Grandfather saved fistfuls of change and more because in winter the branches of his lemon tree hung heavy yellow fruit. And winter brought oranges, juicy and large as softballs. Apricots he got by the bagfuls from a son, who himself was wise for planting young. Peaches he got from a neighbor, who worked the night shift at Sun Maid Raisin. The chile plants, which also saved him from giving up his hot, sweaty quarters, were propped up with sticks to support an abundance of red fruit.

But his favorite tree was the avocado because it offered hope and the promise of more years. After work, Grandpa sat in the backyard, shirtless, tired of flagging trucks loaded with crates of raisins, and sipped glasses of ice water. His yard was neat: five trees, seven rose bushes, whose fruit were the red and white flowers he floated in bowls, and a statue of St. Francis that stood in a circle of crushed rocks, arms spread out to welcome hungry sparrows.

After ten years, the first avocado hung on a branch, but the meat was flecked with black, an omen, Grandfather thought, a warning to keep an eye on the living. Five years later, another avocado hung on a branch, larger than the first and edible when crushed with a fork into a heated tortilla. Grandfather sprinkled it with salt and laced it with a river of chile.

“It’s good,” he said, and let me taste. I took a big bite, waved a hand over my tongue, and ran for the garden hose gurgling in the rose bushes. I drank long and deep, and later ate the smile from an ice cold watermelon.

Birds nested in the tree, quarreling jays with liquid eyes and cool, pulsating throats. Wasps wove a horn-shaped hive one year, but we smoked them away with swords of rolled up newspapers lit with matches. By then, the tree was tall enough for me to climb to look into the neighbor’s yard. But by then I was too old for that kind of thing and went about with my brother, hair slicked back and our shades dark as oil.

After twenty years, the tree began to bear. Although Grandfather complained about how much he lost because pollen never reached the poor part of town, because at the market he had to haggle over the price of avocados, he loved that tree. It grew, as did his family, and when he died, all his sons standing on each other’s shoulders, oldest to youngest, could not reach the highest branches. The wind could move the branches, but the trunk, thicker than any waist, hugged the ground.
1. How does the author make the story interesting to the reader?
   A  The author includes flashbacks of Grandfather's boyhood in Mexico.
   B  The author tells the story with an omniscient point of view.
   C  The author includes many details that appeal to the senses.
   D  The author includes scientific facts to make the story realistic.

2. In the second paragraph, why was Grandfather unhappy about the tall buildings of Fresno?
   A  They kept the sun from shining on his garden.
   B  They blocked out the beauty of nature.
   C  Their height frightened him.
   D  They represented the wealth he could never have.

3. To comprehend Grandfather's feelings about his avocado tree, which experience would be most helpful?
   A  working for a long time to accomplish a goal
   B  having a friend treat you badly for no reason
   C  selling fruits and vegetables
   D  working in a factory

4. How did the grandson most likely feel about his grandfather's avocado tree after his grandfather's death?
   A  sentimental
   B  proud
   C  jealous
   D  miserable

5. What word describes the style of this passage?
   A  fast-paced
   B  humorous
   C  descriptive
   D  formal

6. What would be the best strategy for approaching question 5?
   A  Read carefully any dialogue in the story.
   B  Read the title and the introduction to the passage.
   C  Look up unfamiliar words in a Spanish/English dictionary.
   D  Reread the entire story.
7. What kind of a passage is this?
   A  fiction
   B  historical fiction
   C  myth
   D  technical writing

8. What made Grandfather’s yard the “color of money?”
   A  the grass that grew there
   B  the fruit from his trees that cost him nothing
   C  the green bark of the avocado tree
   D  the money he earned selling lemons in Hanoian’s Market

9. What kind of knowledge would add most to the reader’s understanding of this passage?
   A  the cost of various fruits in the Fresno area
   B  the reasons that people emigrate from Mexico to the United States
   C  the differences between Mexico and California
   D  the difficulties involved in growing a tree
Exercise 5

Read the following article to find out if you might be consuming too much sugar. Then read the questions that follow it.

How Sweet Is Too Sweet?

Sugar occurs naturally in many foods. Often, our favorite healthy snacks are the ones that taste good because of their natural sweetness. Many of the foods we consume, however, contain lots of added sugar to sweeten them. Our bodies treat naturally occurring sugar and added sugar in the same way. Unlike added sugar, though, naturally occurring sugar comes packaged with other important nutrients. Added sugar contributes nothing to a diet but extra calories.

How much sugar can be included in a healthy diet? The recommended allowance of added sugar is about 10 teaspoons per day, or around 40 grams. That may sound like a lot of sugar. In fact, it might seem hard to believe that anyone would consume more than 10 teaspoons of added sugar in a day. Studies have shown, however, that the average American consumes twice that amount.

A diet high in sugar has less room for other, more nutritious food. The food that is eliminated from a diet to make room for all the extra sugar is often food that can help prevent health problems. High blood pressure, heart disease, obesity, and dental problems are just a few of the health issues connected to the consumption of too much sugar.

Where does all the sugar come from? A large amount of sugar is found in many foods that most people think are nutritious. A cup of flavored yogurt, for example, can contain as much as 45 grams of sugar. Some other sugar carriers that you might find surprising are granola bars, fruit drinks, bran muffins, and breakfast cereal. Some breakfast cereals are so pumped up with extra sugar that it would be just as nutritious to eat a piece of chocolate cake for breakfast as a bowl of the sugary stuff.

There are other more obvious sugar culprits. The amount of sugar they add to your diet might surprise you, though. Soda is the chief contributor of added sugar to American diets. Soda accounts for 33 percent of the total added sugar intake in the United States. Other sugar sources to watch out for are fruit drinks and sweet baked goods. Cookies, cakes, and fruit-flavored drinks make up almost 25 percent of our added sugar intake.

The best way to avoid eating too much added sugar is to be aware of the content of the foods that you eat. Sugary foods make great treats. Regular snacking...
should involve healthy choices. Try a banana instead of the banana bread. Eat an apple instead of that apple pie. Sodas are really treats, too. Water is a more hydrating beverage!

Sugar calories are empty calories. They are filling and they make the consumption of other nutrient-rich foods less likely. The sugar that is found naturally in foods such as milk, dairy products, and fruit brings other important nutrients along with it. These “good” sugar sources are the best places to find satisfaction for your sweet tooth.

How sweet is it? Too sweet if you’re not careful.

<table>
<thead>
<tr>
<th>Food</th>
<th>Grams of Sugar Per Serving</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 cup of milk</td>
<td>10–12 grams</td>
</tr>
<tr>
<td>1 teaspoon of table sugar</td>
<td>4 grams</td>
</tr>
<tr>
<td>4 oz. bran muffin</td>
<td>22–25 grams</td>
</tr>
<tr>
<td>1/4 cup flour</td>
<td>0 grams</td>
</tr>
<tr>
<td>1/2 cup rolled oats</td>
<td>0 grams</td>
</tr>
<tr>
<td>8 oz. soda</td>
<td>25–31 grams</td>
</tr>
<tr>
<td>8 oz. fruit-flavored drink</td>
<td>20–25 grams</td>
</tr>
<tr>
<td>sweetened breakfast cereal</td>
<td>10–15 grams</td>
</tr>
<tr>
<td>2 slices of sandwich bread</td>
<td>1–4 grams</td>
</tr>
<tr>
<td>candy bar</td>
<td>20–25 grams</td>
</tr>
<tr>
<td>2 tablespoons peanut butter</td>
<td>3 grams</td>
</tr>
<tr>
<td>1 tablespoon honey</td>
<td>16 grams</td>
</tr>
<tr>
<td>15-gram cookie</td>
<td>4–5 grams</td>
</tr>
</tbody>
</table>

1. Why does the author call sugar calories “empty” calories?
   A They cause your appetite to increase.
   B They bring no nutritional benefits.
   C They are difficult to measure.
   D They cause more weight gain than other calories.

2. What is the main purpose of the chart?
   A to give the sugar content of a range of foods
   B to list the sugar content of different snack foods
   C to list different food items in a typical American’s diet
   D to provide examples of low-sugar foods
3. According to the article, which sugar source contributes the most added sugar to American diets?
   A sweetened yogurt  
   B cookies and cakes  
   C sodas  
   D fruit

4. What would be the best advice to give someone who was interested in monitoring added sugar intake?
   A Stop drinking sodas and fruit drinks.  
   B Be aware of the sugar content of foods you eat.  
   C Eat lots of fruit to satisfy your sweet tooth.  
   D Eat three meals a day, with no snacks.

5. The author’s purpose in this passage is to convince the reader to do which of the following?
   A eliminate sugar intake altogether  
   B identify sugar intake as a major health risk  
   C stop drinking sodas  
   D control added sugar intake

6. If you wanted to learn more about how to eat a healthy diet, where would be the best place to start looking for this information?
   A a magazine on nutrition  
   B a weight-loss organization  
   C a science textbook  
   D the Food and Drug Administration

7. In a healthy diet, what is the daily limit of added sugar consumption?
   A none at all  
   B about 40 grams  
   C about 45 grams  
   D enough to make up about 33 percent of calories for the day
Exercise 6

For centuries, humankind had imagined flying like birds through the air. Attempting to replicate wings and gliding down from great heights, the brave and daring had attempted flight. Then Orville and Wilbur Wright took the dream one step further. Read the following passage to find out about the Wright brothers’ invention. Then answer the questions that follow the passage.

Flight

It was December 17, 1903. For more than ten years, Orville and Wilbur Wright had been studying the possibility of powered flight. At 10:00 A.M. at Kill Devil Hills near Kitty Hawk on North Carolina’s Outer Banks, the Wright brothers were making final preparations for their attempt at manned flight. Accompanied by a group of observers, they set out to launch their plane, the Flyer.

Inspired by Otto Lilienthal, the German aeronaut who had made successful glider flights, the Wright brothers had developed a keen interest in flying. Lilienthal had died in a fatal glider crash in 1896. His death impressed upon the Wright brothers the importance of making a craft that was controllable as well as capable of flight.

On this day in December there was a typical wintry chill in the air. Winds were blowing at 27 miles per hour. At 10:35 A.M., Wilbur Wright stood beside the Flyer. The plane was piloted by his brother Orville. Orville took off into the wind. Wilbur ran alongside to help steady the plane as it lifted off the ground. Flying into the wind slowed the takeoff, allowing Wilbur to remain beside the plane until it lifted. In the next twelve seconds, history was made.

Orville piloted the craft as it lifted off and flew! He later said, “This flight lasted only twelve seconds, but it was nevertheless the first in the history of the world in which a machine carrying a man had raised itself by its own power into the air in full flight, had sailed forward without reduction of speed, and had finally landed at a point as high as that from which it started.”

The Flyer had carried a person in flight! With a propeller made by Wilbur and Orville, the plane weighed 750 pounds when carrying a pilot. Carrying the 12-horsepower motor made by the Wright brothers, the flying machine relied on its own power. The Wright brothers made three more flights that day. The longest was made by Wilbur. It lasted 59 seconds and covered 852 feet. The Flyer took Wilbur and Orville into the air for flight, and it took the world into the age of air travel.

The Wright brothers’ plane that flew
that day on the coast of North Carolina was a magnificent machine. Since the second century B.C. brought the invention of the kite, flight had tempted humankind. Orville and Wilbur Wright finally made the dream of self-powered flight come true. The Wright brothers’ plane design would undergo many changes, however.

In the year following their historic flight, the Wright brothers replaced the 12-horsepower engine in their plane with a 16-horsepower engine. With more power, the Wright brothers were able to make longer flights.

The rudder of an airplane is a “tail” attached to the rear of the aircraft. Moving the rudder helps to regulate the direction in which an airplane flies. In the *Flyer*, the rudder and the wing shape were controlled together. In later planes, the Wright brothers designed separate mechanisms to operate the rudder and to change the wing shape. Slowly, they gained more control over their planes.

In 1905, the Wright brothers presented their plane design to the United States War Department. By 1906, other pilots around the world were making short flights, but the Wright brothers were improving their piloting skills and their plane. In 1908, Orville Wright piloted the world’s first flight that lasted more than one hour. He also flew that year with a passenger.

In September of 1908, Orville crashed his airplane during a demonstration. Although the plane crashed, the Wright brothers’ pursuit of their dream did not. In December of the same year, Wilbur flew nonstop for over two hours and 20 minutes. The plane he flew carried the Wright brothers’ patented control system. The system included the independently operated rudder, an elevator, and the wing controls. During the flight, Wilbur proved that he and his brother had achieved complete control over their plane.

Less than three years later, the United States began to experiment with the transportation of mail by airplane. By the mid-1920s, airmail was firmly established in the United States. About ten years later, commercial air transportation was a reality. When Orville and Wilbur Wright realized their dream and flew a powered flight in December of 1903, they changed not only the way they would spend the rest of their lives. They changed the way the world would travel, as well.
1. Before the Wright brothers’ 1903 flight, what had been the greatest achievement in air travel?
   A. the flight of a machine with wing-like attachments
   B. the flight of a person attached to a glider
   C. the flight of a human-powered kite
   D. the flight of a commercial aircraft with passengers

2. What was the main way that later airplane models differed from the original *Flyer*?
   A. They were easier to steer.
   B. They required fewer pilots.
   C. They had more storage space.
   D. They had more power.

3. What role did the wind play in the Wright brothers’ first flight?
   A. It caused a wintry chill.
   B. It made the plane fly faster.
   C. It made the takeoff easier.
   D. It made the flight almost impossible.

4. What did the Wright brothers do that day after their historic successful flight?
   A. They put their plane back into the air three more times.
   B. They began planning a new, improved plane design.
   C. They replaced the engine in order to make a longer flight.
   D. They offered rides on their plane to spectators.

5. What kind of knowledge would help the reader understand this passage better?
   A. knowledge of weather patterns
   B. knowledge of airplane parts
   C. knowledge of commercial air travel
   D. knowledge of the history of airmail

6. Which *best* describes the way the author organizes the information in this passage?
   A. comparison and contrast
   B. order of importance
   C. cause and effect
   D. chronological order

7. What did the Wright brothers have in common with Otto Lilienthal?
   A. a desire to fly
   B. a focus on gliding
   C. a successful self-powered flight
   D. the same flying instructor

8. What is the main purpose of paragraph 2 in this passage?
   A. to demonstrate that people around the world were attempting flight
   B. to lament the death of Otto Lilienthal
   C. to prove that the Wright brothers were not the first to fly
   D. to show what inspired the Wright brothers to invent the airplane
Exercise 7

This futuristic tale describes a zoo that displays strange and freakish creatures from other planets. Read this story and you’ll find yourself looking at zoos from a completely new perspective. Then answer the questions that follow it.

Zoo

by Edward D. Hoch

The children were always good during the month of August, especially when it began to get near the twenty-third. It was on this day that the great silver spaceship carrying Professor Hugo’s Interplanetary Zoo settled down for its annual six-hour visit to the Chicago area.

Before daybreak the crowds would form, long lines of children and adults both, each one clutching his or her dollar and waiting with wonderment to see what race of strange creatures the Professor had brought this year.

In the past they had sometimes been treated to three-legged creatures from Venus, or tall, thin men from Mars, or even snake-like horrors from somewhere more distant. This year, as the great round ship settled slowly to Earth in the huge tri-city parking area just outside of Chicago, they watched with awe as the sides slowly slid up to reveal the familiar barred cages. In them were some wild breed of nightmare—small, horse-like animals that moved with quick, jerking motions and constantly chattered in a high-pitched tongue. The citizens of Earth clustered around as Professor Hugo’s crew quickly collected the waiting dollars, and soon the good professor himself made an appearance, wearing his many-colored rainbow cape and top hat. “Peoples of Earth,” he called into his microphone.

The crowd’s noise died down and he continued. “Peoples of Earth, this year you see a real treat for your single dollar—the little-known horse-spider people of Kaan—brought to you across a million miles of space at great expense. Gather around, see them, study them, listen to them, tell your friends about them.”

The crowds slowly filed by, at once horrified and fascinated by these strange creatures that looked like horses but ran up the walls of their cages like spiders. “This is certainly worth a dollar,” one man remarked.

All day long it went like that, until ten thousand people had filed by the barred cages. Then, as the six-hour limit ran out, Professor Hugo once more took microphone in hand. “We must go now. Tomorrow we will land in New York and next week on to London, Paris, Rome, Hong Kong, and Tokyo. Then on to other worlds!”
As the spaceship rose from the ground the Earth peoples agreed that this had been the very best Zoo yet...

Some two months and three planets later, the silver ship of Professor Hugo settled at last onto the familiar jagged rocks of Kaan, and the horse-spider creatures filed quickly out of their cages. Professor Hugo said a few parting words, and then they scurried away in a hundred different directions, seeking their homes among the rocks.

In one, the she-creature was happy to see the return of her mate and offspring. She babbled a greeting in the strange tongue and hurried to embrace them. “It was a long time you were gone. Was it good?”

The he-creature nodded. “The little one enjoyed it especially. We visited eight worlds and saw many things.”

The little one ran up the walls of the cave. “On the place called Earth it was the best. The creatures there wear garments over their skins, and they walk on two legs.”

“But isn’t it dangerous?” asked the she-creature.

“No,” her mate answered. “There are bars to protect us from them. We remain right in the ship. Next time you must come with us. It is well worth the nineteen commocs it costs.”

And the little one nodded. “It was the very best Zoo ever...”
1. What is the setting of this story?
   A the Chicago area in the future
   B the planet Venus in the past
   C the planet Mars in the future
   D a spaceship in the future

2. How does the author get the reader's attention at the end of the story?
   A by changing the tone of the passage
   B by revealing the true identity of Professor Hugo
   C by using irony
   D by introducing a new character

3. What theme is best conveyed by this story?
   A how life is endlessly surprising
   B how technology brings both benefits and dangers
   C how zoos are impractical and inhumane
   D how the concept of “normal” varies with perspective

4. What is the most likely reason that the author had Professor Hugo repeat the phrase “peoples of Earth” before making his speech?
   A to show Professor Hugo’s preference of Earth to other planets
   B to convey the idea that the crowd is large and noisy
   C to suggest that Professor Hugo is foolish and repetitive
   D to convey Professor Hugo’s excitement

5. In the second paragraph, the phrase “waiting with wonderment” is an example of which of the following?
   A allusion
   B alliteration
   C simile
   D dialect

6. To what does the horse-spider she-creature refer when she asks, “Was it good?”
   A the ride on the ship
   B the conditions of the cages
   C the treatment of the horse-spider creatures
   D the trip to the Zoo
Exercise 8

Read the following passage to find out how you can contribute to solving our nation’s waste problem. Then answer the questions that follow it.

How You Can Help

by Heather Wheeler

Did you know that the average person in the United States creates about a ton of garbage every year? That’s a lot of trash! That adds up to more trash than is produced by any other country in the world. All that garbage has to go somewhere. It doesn’t take long to figure out that it can’t all go into a dump. If it did, we would soon be out of land!

You may say that this problem is nobody’s fault. There are more people in the U.S. than ever before, which translates into more garbage and less space. We could just devote ourselves to finding convenient forms of waste disposal—looking for new spaces for dumps, or seeking out other alternatives for storing waste.

If you think this way, you’re making excuses. After all, such massive garbage production isn’t natural. America is a top producer of garbage for a reason: our society values convenience over everything else. This love of convenience has led to a boom in disposable products. We use something once and then throw it out. We choose whatever is easiest—and disposable products are certainly easy. But at what cost do these products add ease to our lives? Our selfish love of convenience is turning our world into a dump.

Think of the disposable products we use on a regular basis: plastic diapers, paper plates and cups, facial tissues, paper towels, and plastic grocery bags.
You might say these items are a crucial part of our busy lifestyle. After all, who wants to bring his own tote bag to the supermarket? Who has time to scrub dirty diapers? But what is the environmental cost of these products? Each time you throw away a container or product that you could have reused, you make our nation’s waste problem even bigger.

The good news is that recycling in the United States has increased at a steady pace since the 1960s. In 1930, about 7 percent of our country’s garbage was recycled. In the year 2000, experts expect that the United States will recycle about 30 percent of its waste. But recycling really isn’t the answer. For Americans to beat the waste problem, a deeper change needs to take place.

The solution is you—your everyday actions. Each American has to break from the cycle of wastefulness. Consider all your acts of thoughtless waste, and catch yourself. The next time you pack a lunch, don’t take along the paper juice box. Purchase a plastic drink container and use it for your daily refills. The next time you go to a store, avoid the disposable razors; buy one with blades you can insert. In so many small ways, you can break the vicious cycle of wastefulness, and pave the road for a better future. Every small action counts!

We can’t wait for the government to take care of our problems. It’s up to each individual to act for the good of the country—placing long-range thinking above selfishness. Reducing the amount of waste we create will benefit every person living in our country and in our world. It makes sense that every person needs to help. It’s your ton of garbage. How will you treat it this year?

1. Which is the most likely reason that the author mentioned recycling?
   A to propose a solution to waste production
   B to demonstrate how Americans are committed to recycling
   C to suggest that recycling is just one part of the solution
   D to encourage readers to form recycling programs

2. In which paragraph does the author first reveal the direction of her argument?
   A first
   B second
   C third
   D last
3. The author makes her argument persuasive in which of the following ways?
   A by addressing possible objections held by the reader
   B by beginning the passage with a question
   C by including the opinions of experts
   D by summarizing her concerns at the end of each paragraph

4. The author’s purpose in this passage is to convince the reader to do which of the following?
   A to recycle more products than before
   B to support governmental plans to fight pollution
   C to reduce use of disposable products
   D to think of new places to store waste

5. What step does the author propose as a way of reducing waste?
   A reduce family size by at least half
   B start a recycling club
   C use a plastic container for drink refills
   D urge the government to take action

6. How does the author want you to feel about disposable products?
   A They are wasteful but necessary.
   B Americans should stop being so dependent on them.
   C Americans should start recycling them.
   D They have greatly improved our lives.

7. How does the author try to capture the reader’s attention in the first paragraph?
   A by introducing the main topic of the passage
   B by shocking the reader with a surprising fact
   C by providing information about garbage dumps
   D by suggesting that there is no more space for garbage

8. If you wanted to help reduce waste in your own home, which of the following would be the best book for you to read?
   A Nature-Friendly Companies in the U.S.
   B Recycling: A History
   C Alternative Methods of Waste Disposal
   D Living an Earth-Friendly Life: A Daily Guide
Exercise 9

This selection tells the tale of Theseus, a prince on an unending quest for adventure. Read on to learn about Theseus's most heroic act—the slaying of a human-eating monster. Then answer the questions that follow the passage.

Theseus and the Minotaur

Theseus was the son of Aethra, a woman of Troezan, and Aegeus, the king of Athens. Aethra's father—Theseus's grandfather—was the King of Troezan. Theseus lived with his mother and his grandfather until he was a young man.

As a boy, Theseus listened to tales about Hercules, the legendary hero who destroyed fierce monsters and outwitted gods. He longed to outdo the mighty deeds of Hercules by fighting evildoers and facing savage monsters himself, but his sheltered and privileged life prevented such daring feats.

Apart from an absence of heroic challenges, the other thing Theseus lacked was his father. Before Theseus was even born, Aegeus had returned to his own kingdom in Athens. Theseus missed having a father around to advise him, but he knew that Aegeus was occupied with defending his kingdom. Theseus's greatest wish was to meet his father someday.

Aethra knew that this wish would come true. Before Aegeus had left Aethra, he had made her swear to carry out his own wish concerning their son. He showed her where he had buried his sword and his shoes under a boulder.

When Theseus came of age, Aethra was to show him the stone and instruct him to retrieve the sword and shoes and bring them to Athens. Then father and son would finally meet.

When it was time, Aethra told Theseus of his father's orders, and Theseus moved the boulder as if it were a pebble. It was time for Theseus to begin his life of adventure. His grandfather helped him prepare for the journey to Athens. He told Theseus to take the quickest and safest route, by boat across the sea. However, Theseus chose to trek through the countryside, which was populated with greedy bandits, savage creatures, and predators of every description.

The expedition was full of perils and excitement. First, Theseus encountered Periphetes, a fierce barbarian who wielded an iron club. Theseus was able to defeat this attacker and take away his weapon. After this initial conquest, Theseus continued to carry the club as a sign of his victory. Theseus also encountered Procrustes, who tortured travelers with his two iron beds, one big, one small. Procrustes would invite people to sleep in a bed, then stretch their bodies or chop off their limbs until they fit. Theseus
defeated this adversary, to the relief of travelers throughout the land.

When Theseus arrived in Athens, he discovered that Athens needed his help. His father’s enemy, King Minos of Crete, had the Athenians under his thumb, demanding a steady supply of young men and women to feed to the Minotaur, a monster that was half human and half bull. This creature, who lived in a labyrinth, was constantly ravenous, devouring any humans he encountered.

Theseus was moved by the plight of his father’s people and vowed to fight the Minotaur to the death. A boat with black sails was prepared to send the next sacrificial victims off to Crete. Theseus boarded this boat as well. He promised his father, King Aegeus, that he would return on the boat after slaying the Minotaur, with white sails raised to announce his victory.

When the boat arrived in Crete, the party of captives stood before King Minos and his court. His daughter Ariadne was also there, watching the parade of prisoners. She and Theseus exchanged a glance, and they instantly fell in love. Before Theseus entered the labyrinth, Ariadne gave him a sword to use against the beast. She also cleverly provided him with a ball of yarn, to help him find his way out of the Minotaur’s maze-like lair. Theseus fought the Minotaur with all his might. In the end Theseus was the victor, hailed by the grateful young men and women he saved from the Minotaur’s jaws. Afterward, Theseus led his companions out of the labyrinth and back to the boat. Joined by Ariadne, Theseus sailed triumphantly back to Athens.

However, the jubilant Theseus had forgotten to change the sails from the black of doom to the white of victory. When Aegeus saw the black-sailed boat enter the harbor, he believed that his son was dead. The aged king killed himself in despair. When Theseus finally arrived at his father’s doorstep, he learned that he was now the king of Athens.

1. How did Theseus feel about life before his journey to Athens?
   A  impatient
   B  depressed
   C  content
   D  reluctant

2. Which of the following does the author include to make the plot exciting?
   A  description of the countryside on Theseus’s journey
   B  dialogue between Theseus and his mother
   C  episodes of Theseus’s encounters with evildoers
   D  background information about Theseus’s grandfather
3. Why didn’t Theseus take the route to Athens that his grandfather advised?
   A because he wanted to meet Hercules
   B because he wanted to have adventures
   C because he wanted to get there faster
   D because he wanted to kill the Minotaur

4. How was Theseus able to defeat the Minotaur?
   A He used his father’s sword.
   B He lured the Minotaur into a labyrinth.
   C He used Ariadne’s sword.
   D He used Periphetes’s iron club.

5. When Theseus learned that he was king, which words best describe how he probably felt?
   A angry and annoyed
   B excited and joyful
   C eager and proud
   D shocked and sad

6. In the seventh paragraph, what does it mean that the Minotaur was “ravenous”?
   A It was hungry.
   B It was powerful.
   C It was frightening.
   D It was unhappy.

7. Which was not one of Theseus’s reasons for his journey to Athens?
   A to have adventures
   B to marry Ariadne
   C to meet his father
   D to be like Hercules

8. This story is told from which point of view?
   A both first and third person
   B second person only
   C first person only
   D third person only

9. Which words best describe Theseus in this passage?
   A boastful and arrogant
   B cautious and alert
   C brave and restless
   D reserved and thoughtful
Exercise 10

In the following excerpt from Helen Keller's autobiography, The Story of My Life, Keller recalls her first encounter with language. Few people face the challenges that she did as a blind, deaf, and mute child. Read this passage to see how words changed her life. Then answer the questions that follow it.

The Story of My Life
by Helen Keller

The most important day I remember in all my life is the one on which my teacher, Anne Mansfield Sullivan, came to me. I am filled with wonder when I consider the immeasurable contrasts between the two lives which it connects. It was the third of March, 1887, three months before I was seven years old.

On the afternoon of that eventful day, I stood on the porch, dumb, expectant. I guessed vaguely from my mother's signs and from the hurrying to and fro in the house that something unusual was about to happen, so I went to the door and waited on the steps. The afternoon sun penetrated the mass of honeysuckle that covered the porch, and fell on my upturned face. My fingers lingered almost unconsciously on the familiar leaves and blossoms which had just come forth to greet the sweet southern spring. I did not know what the future held of marvel or surprise for me. Anger and bitterness had preyed upon me continually for weeks and a deep languor had succeeded this passionate struggle.

Have you ever been at sea in a dense fog, when it seemed as if a tangible white darkness shut you in, and the great ship, tense and anxious, groped her way toward the shore with plummet and sounding-line, and you waited with beating heart for something to happen? I was like that ship before my education began, only I was without compass or sounding-line and had no way of knowing how near the harbour was. “Light! give me light!” was the wordless cry of my soul, and the light of love shone on me in that very hour.

I felt approaching footsteps. I stretched out my hand as I supposed to my mother. Some one took it, and I was caught up and held close in the arms of her who had come to reveal all things to me, and, more than all things else, to love me.

The morning after my teacher came she led me into her room and gave me a doll. The little blind children at the Perkins Institution had sent it and Laura Bridgman had dressed it; but I did not know this until afterward. When I had played with it a little while, Miss Sullivan slowly spelled into my hand the word “d-o-l-l.” I was at once interested in this finger play and tried to imitate it. When I finally succeeded in making the letters...
correctly I was flushed with childish pleasure and pride. Running downstairs to my mother I held up my hand and made the letters for doll. I did not know that I was spelling a word or even that words existed; I was simply making my fingers go in monkey-like imitation. In the days that followed I learned to spell in this uncomprehending way a great many words, among them pin, hat, cup and a few verbs like sit, stand and walk. But my teacher had been with me several weeks before I understood that everything has a name.

One day, while I was playing with my new doll, Miss Sullivan put my big rag doll into my lap also, spelled “d-o-l-l” and tried to make me understand that “d-o-l-l” applied to both. Earlier in the day we had had a tussle over the words “m-u-g” and “w-a-t-e-r.” Miss Sullivan had tried to impress it upon me that “m-u-g” is mug and that “w-a-t-e-r” is water, but I persisted in confounding the two. In despair she had dropped the subject for the time, only to renew it at the first opportunity. I became impatient at her repeated attempts and, seizing the new doll, I dashed it upon the floor. I was keenly delighted when I felt the fragments of the broken doll at my feet. Neither sorrow nor regret followed my passionate outburst. I had not loved the doll. In the still, dark world in which I lived there was no strong sentiment or tenderness. I felt my teacher sweep the fragments to one side of the hearth, and I had a sense of satisfaction that the cause of my discomfort was removed.

She brought me my hat, and I knew I was going out into the warm sunshine. This thought, if a wordless sensation may be called a thought, made me hop and skip with pleasure.

We walked down the path to the well-house, attracted by the fragrance of the honeysuckle with which it was covered. Some one was drawing water and my teacher placed my hand under the spout. As the cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon the motions of her fingers. Suddenly I felt a misty consciousness as of something forgotten—a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew then that “w-a-t-e-r” meant the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free! There were barriers still, it is true, but barriers that could in time be swept away.

I left the well-house eager to learn. Everything had a name, and each name gave birth to a new thought. As we returned to the house every object which I touched seemed to quiver with life. That was because I saw everything with the strange, new sight that had come to me. On entering the door I remembered the doll I had broken. I felt my way to the hearth and picked up the pieces. I tried vainly to put them together. Then my eyes filled with tears; for I realized what I had done, and for the first time I felt repentance and sorrow.
I learned a great many new words that day. I do not remember what they all were; but I do know that *mother, father, sister, teacher* were among them—words that were to make the world blossom for me, “like Aaron’s rod, with flowers.” It would have been difficult to find a happier child than I was as I lay in my crib at the close of that eventful day and lived over the joys it had brought me, and for the first time longed for a new day to come.

1. How old was Helen Keller when she met her teacher?
   - **A** three months
   - **B** six years
   - **C** seven years
   - **D** ten years

2. How did Helen Keller feel about her life before she met her teacher?
   - **A** delighted
   - **B** carefree
   - **C** unhappy
   - **D** directed

3. Which of the following best describes Anne Sullivan’s experience with Keller at the well?
   - **A** a failed attempt at helping Keller to understand language
   - **B** an event that transformed Keller’s attitude toward her teacher
   - **C** a turning point in Keller’s relationship to the world
   - **D** a successful attempt at getting Keller to drink water

4. Which of the following is **not** an example of figurative language?
   - **A** “I was like that ship before my education began...”
   - **B** “I felt my teacher sweep the fragments to one side of the hearth...”
   - **C** “That living word awakened my soul...”
   - **D** “…each name gave birth to a new thought.”

5. What kind of knowledge would be **most** helpful to the reader of this passage?
   - **A** knowledge of how children were raised in the 1800s
   - **B** knowledge of how the blind and deaf were taught in the 1800s
   - **C** knowledge of well-houses
   - **D** knowledge of how Keller’s parents felt about her condition
6. When does Helen Keller first understand that each word means something specific?
   A in paragraph 5
   B in paragraph 6
   C in paragraph 7
   D in paragraph 9

7. If you were writing about Anne Sullivan’s regard for Helen Keller, which of the following details would you be least likely to use?
   A Anne Sullivan met Keller in the spring.
   B Anne Sullivan taught Keller at the Kellers’ home.
   C Anne Sullivan brought Keller a doll.
   D Anne Sullivan was persistent in her efforts to teach Keller.

8. In paragraph 8, the word *repentance* is used to suggest which of the following?
   A satisfaction
   B grief
   C regret
   D excitement

9. What is the overall tone of this passage?
   A objective
   B frustrated
   C amused
   D joyful
Lesson 1: Plot, Setting, and Theme

1. The third sentence in paragraph 3 gives the setting of this passage: it is early winter in a forest.

2. The first sentence in the passage lets the reader know that Sees Behind Trees has been left alone. In the fifth paragraph, Sees Behind Trees speaks to the baby he is carrying. In the seventh paragraph, Sees Behind Trees searches the first boulder for moss to help him determine the direction he should travel. In the last paragraph, Sees Behind Trees inches his way through the forest.

3. In this excerpt, the writer conveys the point that Sees Behind Trees is capable of taking care of himself in spite of his blindness, and must do so not only for himself, but because he has a truly helpless person, a baby, depending upon him. The setting helps to define the extremity of the situation that Sees Behind Trees finds himself in, and the plot reveals the cleverness that Sees Behind Trees uses to solve his problem.

Lesson 2: Narrative Strategies

1. The author uses suspense throughout. In paragraph 1, we learn that Mashah is eagerly awaiting Jacob’s arrival. (“And we knew it was a bad sign if he didn’t come.”) In paragraph 2, Mashah rushes in and asks about Jacob, also creating suspense. In paragraph 3, “No Jacob. No letter. No message,” emphasizes Mashah’s growing despair. In paragraph 7, the ticking clock suggests the passing of time. All these details reveal Mashah’s love for Jacob and her impatience to see him.

2. The author also uses movement. The story setting alternates between the narrator’s house and the concert hall, and the characters move around within each scene. (Mashah rushes in the house in paragraph 2; Sara leaves the house in paragraph 4.)

3. Suspense plays the most important role in this passage. We wait with Mashah to see if Jacob will arrive and to see the consequences of his decision.
Lesson 3: Flashback

1. In the present, James is trying to fall asleep during a Midday Darkness.

2. The first flashback is to the 2-week training session that James participated in when he and his family arrived on Jupiter. The second flashback is to the day James heard about the Jupiter home station.

3. The writer used flashbacks to help the reader understand how James developed his perspective. The flashbacks help show that James has a strong attachment to the past and that his present situation will cause him unhappiness as long as he misses his life back on Earth. The flashbacks also show that memories are racing through James's mind as he tries to fall asleep.

Lesson 4: Point of View

1. The first paragraph gives the perspective of the mother. The second paragraph gives the perspective of the son.

2. The description of the canal gives details that suggest an omniscient perspective. The boy might not know that the fish are “dulled by chemicals,” or that the “leaves mulched in the shadows.”

3. This passage is told in third-person omniscient point of view. It is clear because the writer reveals the perspectives of more than one character.
Lesson 5: Characterization

1. In the third paragraph, the author tells us that Sophia hated following orders. This tells us that she likes to be in charge of her activities, and is somewhat stubborn.

2. In the first paragraph, we learn that Sophia has stayed up late discussing all the things she thinks will be fun at camp. From her list, we can tell that Sophia is self-indulgent. In the second paragraph, Sophia asks her friend, who is also presumably sleeping, for a glass of water. This suggests that Sophia is a bit spoiled. In the fifth paragraph, Kelly, Sophia’s best friend who knows her well, finds Sophia’s behavior humorous rather than irritating. This gives the impression that Sophia is likable despite these traits.

3. We understand Sophia’s personality the best. Although we have clues about Kelly and Adrienne, it is Sophia who is described the most, through her own actions and the actions and reactions of others to her.

Focus Lesson 6: Figurative Language

1. In stanza 1, the poet depicts the sandpiper as proud, arrogant, and self-satisfied. He is “strutting” down the sand, he thinks he owns the ocean, and he’s “proud.”

2. One example of personification is the phrase “your soldier’s steps.” The poet compares the stiff, fast walk of the sandpiper to a soldier’s march. This image suggests that the sandpiper is proud, and unaware of the world around him. Like a soldier, the sandpiper is marching confidently in a “self-sure” way.

3. The sandpiper is swollen with self-importance, unaware of the world around him. The poet says “you’re small, so small” to widen the reader’s perspective and to emphasize the bird’s insignificance in the grand scheme of things.
Lesson 7: Allusion

1. The author makes an allusion to *The Wizard of Oz*.

2. The author most likely used the allusion to create a humorous tone. The Wicked Witch of the West is a well-known villain, and this allusion helps sum up her feelings toward Mrs. McFuddy in a concise, comical way.

3. Answers will vary.

Lesson 8: Mood

1. The story is set on a dreary, rainy morning. The rainy weather helps to create a dreary, oppressive mood.

2. Many words convey this dreary mood. In paragraph 1, the author mentions that Seth felt “as if a thick fog surrounded his head.” In paragraph 2, the author says “the steady rhythm of the rain droned into his head and heart.” Both phrases suggest that Seth is depressed, and that the dreariness of the weather is reflected in his own mental state. Words such as “trudged” also convey dreariness.

3. Throughout the passage, the author suggests that the routine nature of the characters’ actions is discouraging. Seth knows exactly what his parents are doing, and he realizes that their actions will be repeated many times. He thinks, *Nothing ever changes.* This emphasis on repetition also helps to create a monotonous mood. Seth is bored by farm life.

4. The author suggests that Seth is tired of life on a farm. He does not want to follow in his father’s footsteps. The dreary mood helps us see farm life from Seth’s perspective and to understand why he dreams of escaping.
Lesson 9: Irony

1. At the beginning of the story, Dorothy believes that her dreams will only come true if she goes searching for them. She learns during her time in the Land of Oz that her happiness is based in the comfort and security of her home, and that her dreams have come true there already.

2. It is ironic that Dorothy goes searching for her dreams only to discover that they already existed at home. It is ironic that the Scarecrow, the Tin Woodsman, and the Lion each had what they were searching for all along. It is ironic that the great Wizard turns out to be an ordinary man. It is ironic that Dorothy had the power to return home all along.

3. The writer’s use of irony helps to emphasize the theme that often, the things that we wish for may not truly lead us to the things we want, and that the power to realize our goals and dreams often lies within ourselves.

Lesson 10: Style

1. Passage 1 is factual, formal, and neutral in its approach. It lists the wild animals found in the rain forest and mentions that the beaches, while beautiful, are dangerous to swim in. It attempts to give a balanced portrait of Manuel Antonio National Park. Passage 2 has a catchier, more informal style. It uses phrases common to advertisements (“packed with activities for the whole family to enjoy”; “you’ll feel close to paradise”), which suggests that it is selling a product. It also focuses entirely on the positive aspects of the park.

2. The enthusiastic, conversational style of Passage 2 suggests that the author is trying to convince people to visit Manuel Antonio National Park.

3. Passage 1 would most likely be found in a tourist guidebook about Costa Rica. Tourist guidebooks try to offer a balanced view of a country or region, and are likely to mention both positive and negative features. Passage 2 would most likely be found in a brochure advertising Manuel Antonio National Park, since its purpose is to convince people that it is an ideal vacation spot.
Lesson 11: Making Inferences

1. In paragraph 2, the writer mentions Baryshnikov’s “gift for dance” and states that Baryshnikov’s talent attracted special attention. The passage further states that he was invited to attend the Vaganova School, and that he quickly took professional status. Paragraph 3 speaks of Baryshnikov’s “commanding stage presence” and mentions that his talent quickly propelled him to a principal position within the Kirov Ballet. These things suggest that something other than mere training made Baryshnikov stand out.

2. Baryshnikov’s move to the West expanded and improved his career. Paragraph 5 states that he was able to explore other types of performance, including acting and modern dance.

3. This passage emphasizes the fact that Baryshnikov was willing to explore many facets of his talent, and that his acting, dancing, and choreography made him a mainstream star in the United States. The passage also points out that Baryshnikov has an extremely appealing stage presence that commands attention from his audiences.

Lesson 12: Determining Author’s Purpose

1. The words sturdy and practical bring to mind images of things that are functional, lasting, and strong. The words handsome and decorative bring to mind things that are pleasing to the eye, add beauty to a space, and will aesthetically enhance an area or room.

2. The writer is trying to portray the 2000 Modular Line as a line of office furniture that meets high standards in the areas of functionality and appearance. The writer is trying to create this image in order to make the furniture seem appealing to the reader.

3. The author’s purpose is to convince the reader that the 2000 Modular Line is a superior line of furniture and to persuade the reader to purchase it. The author emphasizes the furniture’s versatility to make it appealing to a wide variety of readers.
Lesson 13: Determining Tone

1. The author mentions that the children felt grumpy through most of the car trip, but when they arrived at the Maine state line, they all “perked up.” Descriptions of the sea air also suggest the author’s feelings about Maine. The author writes that “Maine smelled different,” and describes how the ocean air seemed to “sweep away the irritations of the day.” All of these phrases suggest the author’s love for Maine.

2. This step-by-step description suggests that the author is excited and eager to arrive. Her eagerness to reach the ocean makes her acutely aware of each stage of the journey.

3. Students might use the following words to describe the tone of this passage: excited, passionate, eager, and impatient.

Lesson 14: Generating Questions

Students might write down the following questions:

1) Who were the Nordic people?
2) How did the Nordic people live in the early medieval period?
3) What caused the Nordic people to begin raiding the land to their south?
4) Which gods did the Vikings worship? Did they believe that heroism in battle would win them some prize in the afterworld?
5) What made the Viking ships different from other warships and able to travel inland so easily?
6) What do the words freemen and patriarch mean?

1. The student should mention that the Vikings began raids to the south of their homeland in the ninth century, that they raided and then settled those lands, and that they left their influence and their posterity there.

2. There are many possible answers to this question.

3. A book depicting life in Scandinavia in the 800s and 900s would offer the most help in understanding this passage. It would help make clear how the Vikings were living at home when they began to raid other lands; it would possibly explain what motivated them; and it would most likely explain whether their religious beliefs made them feel entitled to goods, capable of success, and unafraid of death.
Lesson 15: Determining Main Idea

1. The passage suggests that campers use the same dishwater for both breakfast and lunch. It also suggests that drinking vessels be washed first. This makes it clear that the main idea of the passage concerns why efficient water use is important.

2. Rules: 1. Dishes must be washed immediately after use. 2. Two basins of hot water are allowed per day. 3. Dishwashing detergent must be diluted. These rules lead the reader to understand that the main idea of the passage has to do with using water wisely and protecting the camping environment.

3. Brown bears are attracted to food that is left in the open. Dinner dishes produce the most “muck.” These bits of information supplement the rules and suggestions and help the reader to better understand those points.

4. The main idea of the passage is that dishwashing at this camp must be done in a way that preserves the natural surroundings of the campsite and that least disturbs the camper’s ability to interact with nature. All rules and suggestions in the passage support this premise.

Lesson 16: Conducting Research

1. Evaporation would be the best key term. The words liquid, water, cooling, and process are all too broad.

2. You could get more information on this topic in an encyclopedia, a book describing weather, a science textbook, a science magazine, or the Internet. Be sure, however, to double-check the reliability of any Internet source.

3. A magazine article alone would not provide the depth of information desired. Although an atlas might give the reader information about desert dwellers and how they keep their houses cool, it would be limited. The best research strategy is answer b, because books about desert dwellers will surely give more detailed information about their methods of dealing with the heat.
Exercises Answer Key

Exercise 1
2. D  7. A  
3. D  8. C  
4. A  9. A  
5. D  

Exercise 2
1. C  4. B  
2. C  5. D  

Exercise 3
1. B  4. B  
2. D  5. D  
3. A  6. A  

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

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

Exercise 6
1. B  5. B  
2. A  6. D  
3. C  7. A  
4. A  8. D  

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

Exercise 8
1. C  5. C  
2. C  6. B  
3. A  7. B  
4. C  8. D  

Exercise 9
1. A  6. A  
2. C  7. B  
3. B  8. D  
5. D  

Exercise 10
1. B  6. C  
2. C  7. A  
3. C  8. C  
5. B
## Exercises Answer Sheet

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