

READING STRATEGIES AND LITERARY ELEMENTS

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Introduction to Reading Strategies and Literary Elements

Overview of the North Carolina Tests for Tenth Grade

The **North Carolina High School Comprehensive Test (HSCT)** is a multiple-choice test administered to all tenth-grade students in the last three weeks of April. It includes two sections, Reading and Mathematics. Unlike the English I End-of-Course Test, it is *not* specific to a course. The purpose of the HSCT is to assess proficiency in competencies that students should have mastered by the end of tenth grade.

When taking the Reading section, students have 100 minutes to read 8 passages and answer approximately 70 questions. The passages are divided into three main categories: human interest (articles of general interest), content (articles that deal with discipline-specific subjects, such as history or science), and literature (poems and short stories). The tests may change slightly from year to year, so make sure to consult your testing coordinator for updated information.

The HSCT is similar to both the English I Test (administered at the end of ninth grade) and the End-of-Grade Test for eighth grade. Unlike the English I Test, which includes a heavy emphasis on literary elements and terms, the HSCT includes fewer questions that test knowledge of literary terms, and more questions that test basic reading strategies. Still, knowledge of terms such as *tone*, *mood*, *metaphor*, and *simile* is essential to performing well on the test. The Reading Strategies and Literary Elements booklet will help provide this background knowledge.

The **North Carolina English II Test** is an end-of-course writing test that assesses students' skills in essay-writing and literary analysis. Students are provided with a prompt for a literary expository essay and given 100 minutes to write an essay based on this prompt. They must write about a work from world literature (not American or British literature). This test is administered in the last three weeks of April. The test may change slightly from year to year, so make sure to consult your testing coordinator for updated information.

This test, like the HSCT, requires knowledge of literary terms. Students may be asked to analyze the mood of a novel, look at a central theme, discuss a central conflict, trace a symbol, examine a hero and the challenges he or she faces, or examine the use of a literary technique such as foreshadowing or suspense. Students need to be familiar with common terms and know works of literature that exemplify different literary elements and key themes.

Content of Booklet

The Reading Strategies and Literary Elements booklet will help you teach and review the literary elements covered in the North Carolina English Language Arts Standard Course of Study for tenth grade. The 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 directly modeled after the High School Comprehensive Test. Each exercise contains one passage and a series of multiple-choice questions that test students' reading comprehension. You will need to make a photocopy of each lesson or exercise before distributing it to students.

Transparencies cover selected terms and skills from the focus lessons. They provide an alternate means of introducing literary concepts and reading strategies and can be used to supplement the focus lessons as well as the selections in *Glencoe Literature*.

How to Use the Focus Lessons

The focus lessons cover all the key literary elements and terms listed in the North Carolina English Language Arts Standard Course of Study. Assigning and reviewing the focus lessons will provide students with the knowledge they need to do well on the tenth-grade tests.

Each focus lesson defines a literary element or group of literary elements, provides a reading passage that exemplifies these terms, and includes two to four open-ended questions that guide students toward a deeper understanding of the concept or concepts being taught. They are designed to be used with little teacher intervention. Answer keys are provided on pages 70–78.

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

You may want to assign the focus lessons *before* the multiple-choice exercises. This way, when students encounter literary elements in the exercises, they will have had prior exposure to them. You can also distribute lessons *after* the exercises as a means of targeting problem areas. For example, if most students have trouble with a question about *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.

How to Use the Reading Comprehension Exercises

The Reading Comprehension exercises include the same types of passages and questions that appear on the HSCT exam. The exercises can be used over a short period for intensive test practice or can be spread throughout the year to supplement classroom activities.

When you first assign the exercises, you may want to give students unlimited time to complete them. However, to better simulate test conditions, you should eventually give students a 10–13 minute time limit (around 1.4 minutes per question). You may also find it useful to distribute both scratch paper and a photocopy of a bubble sheet (located on page 80). Explain to students that when they take the test, they will not be able to write on the test booklet. Students should get used to “bubbling in” answers and using scratch paper to jot down notes and record the process of elimination. (See below for more on these methods.)

Answer keys for the exercises are located on page 79. If students have trouble with a specific term, you can use the focus lessons and the transparencies to deepen their understanding of the concept.

General Test-Taking Strategies

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

Also 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 understand it.

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

Additional Concepts and Terms to Review

Review different types of passages. Make sure students know the difference between an essay and a fictional passage, and that they are familiar with the terms *fantasy*, *historical fiction*, *mystery*, *science fiction*, *allegory*, *farce*, *satire*, *fable*, *legend*, *biography*, *mythology*, *folklore*, and *monologue*.

Review different types of poetry. Students should know the terms *ballad*, *haiku*, *epic poetry*, *narrative poetry*, *dramatic poetry*, *lyric poetry*, and *sonnet*. They should also be familiar with the concept of rhyme and the terms *rhyme scheme*, *blank verse*, and *extended metaphor*.

Review the conventions of epic poems. Students may encounter an excerpt from an epic poem, and this factual knowledge will help them answer the accompanying questions. Review the term *epic simile*.

Review common organizational structures for essays. Some patterns are: problem/solution, cause/effect, comparison/contrast, question/answer, and general statement/specific example. Give students practice in identifying these organizational structures.

Review the concepts of main idea and author's purpose. Give students practice in identifying the main idea and purpose of a variety of passages.

Review common research skills and the purpose of different reference sources. Introduce scenarios in which students must find more information about a given topic. Discuss different options for obtaining information, and which method is the most efficient.

How to Prepare Students for the North Carolina English II Test

As mentioned before, the North Carolina English II Test requires students to apply literary analysis to a work of world literature. You should set aside class time to review the works of world literature students have studied over the course of the past two years. Below are some tips on how to go about this review process.



Get students to start making a list of works of world literature they've read. Ask students to list fifteen works of world literature they've read on their own or studied in the past two years. For each book, they should include the following information: title, author, main characters, plot synopsis, and main themes. Remind them that the test only requires that they know one book very well; therefore, it's better to have an in-depth knowledge of a few books rather than a superficial knowledge of several books.



Devote a few class periods to brainstorming common themes. You can assign small groups to come up with presentations on assigned topics, or you can brainstorm these themes as a class.

Brainstorming Topics

- archetypal themes (e.g., betrayal, self-discovery, coming of age) and books that exemplify these themes
- archetypal conflicts (e.g., between parent and child, between society and the individual) and books that center around these conflicts
- works of literature that have an obvious set of symbols, a clearly identifiable mood, or a dominant motif
- works of literature that don't adhere to chronological order, or that use foreshadowing and/or flashbacks

Remind students that they do not necessarily have to memorize dozens of books in order to do well on the test. Rather, they just need to know *one book* that will work with a given prompt. The best preparation is for students to select a group of approximately ten books that lend themselves to literary analysis, to think deeply about the themes and literary devices they represent, and to practice writing on-demand literary essays based on prompts.

Lesson 1: Plot, Theme, and Conflict

The **plot** is the sequence of events in a literary work. The **theme** is the central idea or message of the literary work, often a perception about life or human nature. The theme and plot of a work often contain **conflict**, a struggle between opposing forces. This struggle can be between two characters, between a main character and society, or between two desires or impulses inside one character's mind.

DIRECTIONS: Read the short story "A Man Told Me the Story of His Life" by Grace Paley. As you read, see if you can identify the elements of fiction. Then answer the questions that follow.

- 1 *Vincente said:* I wanted to be a doctor. I wanted to be a doctor with my whole heart.
- 2 I learned every bone, every organ in the body. What is it for? Why does it work?
- 3 The school said to me: *Vincente*, be an engineer. That would be good. You understand mathematics.
- 4 I said to the school: I want to be a doctor. I already know how the organs connect. When something goes wrong, I'll understand how to make repairs.
- 5 The school said: *Vincente*, you will really be an excellent engineer. You show on all the tests what a good engineer you will be. It doesn't show whether you'll be a good doctor.
- 6 I said: Oh, I long to be a doctor. I nearly cried. I was seventeen. I said: But perhaps you're right. You're the teacher. You're the principal. I know I'm young.
- 7 The school said: And besides, you're going into the army.
- 8 And then I was made a cook. I prepared food for two thousand men.
- 9 Now you see me. I have a good job. I have three children. This is my wife, *Consuela*. Did you know I saved her life?
- 10 Look, she suffered pain. The doctor said: What is this? Are you tired? Have you had too much company? How many children? Rest overnight, then tomorrow we'll make tests.
- 11 The next morning I called the doctor. I said: She must be operated immediately. I have looked in the book. I see where her pain is. I understand what the pressure is, where it comes from. I see clearly the organ that is making trouble.
- 12 The doctor made a test. He said: She must be operated at once. He said to me: *Vincente*, how did you know?

Focus Lessons **North Carolina**

1. Briefly recount the plot of this story.

2. What conflict does the narrator experience in the course of this story? Explain.

3. What is the theme of this story? What central idea does it convey?



For more information on the elements of fiction, see *Glencoe Literature: World Literature*, pp. 1, 933, and R9 (plot), 1, 19, 479, 834, and R12 (theme), and 157, 532, 656, 916, 1162, and R2 (conflict).

Lesson 2: Point of View

Point of view is the standpoint from which a story is told. In the **first-person point of view**, the narrator is a character in the story and uses the words *I* and *me* to relate the tale. In **second-person point of view**, the narrator uses the pronoun *you* to address the reader directly. In **third-person point of view**, the narrator stands outside the story and describes the characters and events without being a participant.

Third-person point of view can take two different forms. In **third-person limited**, the narrator describes events as they are perceived by only one character. In **third-person omniscient**, the narrator relates the thoughts and actions of all the characters.

DIRECTIONS: Read the following passage, paying special attention to the point of view from which it is told. Then answer the questions on the next page.

1 Charlotte carefully folded the note she'd written. She glanced up at Mr. Trudeau but he was droning away about metaphors and similes and hadn't noticed anything. Charlotte pretended to be reaching across the desk for her pen. She tapped Benita on the shoulder, and then casually dropped the note on the floor.

2 *Oh great*, thought Benita, annoyed. *Another one of Charlotte's notes. The teachers always see me picking them up but never see her dropping them. Well, this one can just stay there.* Benita bent further over her book, ignoring Charlotte's note and Charlotte.

3 *What is wrong with her*, thought Charlotte to herself. *Didn't she feel me tap her? Is she ignoring me or something?*

4 Charlotte leaned over again and poked Benita between her shoulders with her pen. "Pick up my note," she hissed.

5 Mr. Trudeau, at the blackboard, heard the hiss and groaned inwardly. *Not these two again!* he thought. He'd reprimanded Charlotte and Benita on more than one occasion for note-passing, giggling, and general inattention in class.

6 "All right, Charlotte, Benita. What is it this time?" he asked, walking toward them.

7 "Nothing, Mr. Trudeau," said both girls, hastily.

8 The teacher, familiar with the note-passing technique of the two friends, glanced down at the floor. He picked up the small, folded paper and opened it. Charlotte closed her eyes. Benita felt slightly triumphant. It was clear, this time, who was to blame. She smiled at the teacher in what she hoped was an innocent way.

9 Mr. Trudeau read the note. His lips twitched. Then, to Benita's amazement, he gave the note to her. "Maybe you'd better read this," he said. He turned and went back to the front of the class.

10 Benita looked at the note, and then turned bright red.

11 The piece of paper said: "There's something green stuck between your front teeth. Don't talk or smile, 'til you can get it out."

Focus Lessons **North Carolina**

1. What does the word *omniscient* mean? Write a definition of the word here. (If you don't know the meaning, look it up).

2. How can you tell this passage is written from the third-person omniscient point of view?

3. What reasons can you think of that might lead a writer to use this point of view? Can you think of a reason why an author might choose not to use third-person omniscient?

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For more information on third-person omniscient point of view, see *Glencoe Literature: World Literature*, pp. 1, 1118, and R9.

Lesson 3: Dialogue

Dialogue is conversation between characters in a literary work. Dialogue is presented word for word, rather than being described secondhand by the writer. It is usually indicated within the work by the use of quotation marks.

DIRECTIONS: *Read the excerpt below and answer the questions on the following page.*

- 1 After their mother's funeral, the two middle-aged brothers found themselves standing together in their aunt's garden, reminiscing.
- 2 "Remember Aunt Ginnie's 60th birthday party, when Mom and Uncle Albert danced the twist?" said Sam. "Boy, that was something!"
- 3 "Al put his back out and was laid up for a week," said Peter, with a snort of laughter.
- 4 "Yeah, but they were amazing on the floor. Who knew Mom could dance like that?" said Sam, appreciatively.
- 5 "Well, we probably should have guessed Mom had some smooth moves in her. She was never a person who just stood around, was she?" said Peter.
- 6 "No, it's true. Somehow, she always knew the right thing to do and then did it," agreed Sam. "She was a powerhouse. Grace under pressure, as the saying goes."
- 7 The brothers were thoughtful now. "Remember that time when the landlord refused to make a plumbing repair that was his responsibility? And he wouldn't fix it and we had no water? And the apartment superintendent said he couldn't do anything about it. He was just following orders."
- 8 Sam nodded. "I remember. Mom stormed downtown with us in tow, right into the landlord's business office. And he said he'd call the cops and have her removed. And she said if he did, she'd go to the newspapers. Remember she had a copy of the Landlord-Tenant Act with her?"
- 9 "Oh yeah. So the landlord told her to get out. And the next thing we knew," continued Peter, "she'd contacted a reporter and there you and I were, in a big newspaper photo, looking sad and sorry."
- 10 "And the day after that, the plumbing was fixed and paid for."
- 11 The brothers shook their heads and smiled at each other.
- 12 "It must have been tough for her, raising the two of us alone," said Sam.
- 13 "Yup," said Peter. "She had to do a lot of fancy footwork to keep things going, but we were always OK. She made sure we were OK."
- 14 Sam took his glasses off and wiped his eyes. "Yeah. We should have guessed she'd be one heck of a good dancer," he said.

Focus Lessons **North Carolina**

1. What do we learn about the brothers and their mother from the dialogue in this passage?

2. Do you think dialogue is used effectively in this passage? How would the reading experience have been different if the author had simply reported the brothers' comments, rather than reproducing them exactly?

3. Write a few more lines of dialogue between the brothers, in which they continue to remember their mother. Be careful with punctuation.



For more information on dialogue, see *Glencoe Literature: World Literature*, p. R3.

Lesson 4: Flashback

A **flashback** is an interruption in the plot of a literary work in order to relate a scene from an earlier time. The technique may be used to provide the reader with background information, to create contrast, or to build up tension.

DIRECTIONS: *Read the excerpt below and then answer the questions on the next page.*

- 1 The plane suddenly drops about one thousand feet, then steadies. The pilot's voice comes over the intercom system. "Just heading into some turbulence," she says, sounding matter-of-fact, as though this sort of thing happens all the time.
- 2 As the plane bumps and jerks, I hold fast to my armrests, praying that I won't die. I find myself thinking of my cousin Fiona and wishing she were on the plane. If anyone could calm my fears, Fiona could.
- 3 I close my eyes and think back to that other time when I was frightened. *Remember what that was like*, I thought. *You were okay then, and you'll be okay now.*
- 4 It was the summer of my ninth birthday. Fiona's and my parents had rented a cottage by the beach. "Let's climb down the rocks," Fiona announced one day. I was terrified, but I swallowed my fear and forced myself to follow her. I lowered my weight onto the rock, found my balance, and shifted my grip. And then it happened. My foot slipped. I skittered down the sheer rock wall, feeling the skin on my arms and legs shearing off as I tried to grab hold of something.
- 5 By some miracle, I managed to catch an edge of stone and steady myself with one foot. But I was frightened now, still high above the water and rocks that stretched threateningly beneath me, and I was stuck.
- 6 I'll never forget Fiona's voice. Calm, assuring, almost hypnotic, it came to me as if from a great distance. "Don't worry," she said. "Just stay calm. I'm coming. I'm almost there."
- 7 Her hand stretched out to meet mine. I trusted her grip. Pulling at Fiona with all my weight, I shimmied up to safety.
- 8 Now, as I sit here strapped into the plane, I close my eyes and think of Fiona's voice. I hear her voice saying, "Everything's going to be fine." A calm spreads over me. I smile and begin to look forward to landing.

Focus Lessons **North Carolina**

1. What do you learn about Fiona and the narrator from the flashback in this passage?

2. Why do you think the writer used the technique of flashback in this passage? What does the device contribute to the story?

3. If a flashback had not been used here, how could the author have provided the same information to the reader? How might the different approach have changed the experience of reading the passage?

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For more information on flashback, see *Glencoe Literature: World Literature*, pp. 743, 1186, and R5.

Lesson 5: Foreshadowing

Foreshadowing is a device used by the writer in which clues are placed in a story to prepare the reader for events that will happen later. Foreshadowing may clearly foretell an event or it may hint at it less obviously. This can create a feeling of suspense and help draw the reader into the tale. Foreshadowing can also add layers of meaning that may only be fully revealed after the foreshadowed events have taken place or at the conclusion of the story.

DIRECTIONS: *Read the following passage and then answer the questions on the next page.*

- 1 The soldiers lay on the ground, wrapped in their worn coats and cloaks, sleeping fitfully. Across the length of a vast field, they could see the lights of the enemy campfires, small flickering points in the darkness.
- 2 The general, wandering quietly through the camp, spoke warmly to the men he saw were not asleep. He had a good and a thoughtful word for them all, but the situation was desperate and he knew it. They were in a foreign land, under a foreign sky, and the soldiers feared they would never see their homes again.
- 3 Even the stars above them were unfamiliar and held no comfort. One of the officers, approaching the general in the gloom, said as much.
- 4 “I can’t get my bearings here. I don’t know any of the constellations. It seems strange to look up at the stars and recognize nothing,” said the officer.
- 5 As the two men gazed up, they saw a shooting star flash across the inky black void and burn out, then another and another. The two men watched in silence as a shower of meteors filled the heavens for a few brief moments. It was an extraordinary, frightening sight, as each object was struggling to shine brightly only to die away to nothingness in the next instant. Unnerved, the officer turned to the general with a troubled face. The general returned his gaze and nodded sadly. His shoulders sagging, he turned and walked slowly back to his tent without saying another word.
- 6 The officer looked up once more at the night sky. The meteor shower had ended and the heavens were still once more. The officer closed his eyes and took a shaky breath, then began walking back to his own tent. He needed to get some sleep. Dawn and the coming battle were just hours away.

Focus Lessons **North Carolina**

1. Which side do you think will win the battle in the morning?

2. Identify the foreshadowing that hints at who is going to be victorious in the battle.

3. What specific descriptive words does the author use to help create an ominous mood?



For more information on foreshadowing, see *Glencoe Literature: World Literature*, pp. 626 and R5.

Lesson 6: Dramatic and Situational Irony

Irony is a contrast between appearance and reality. **Situational irony** exists when the actual outcome of a situation is the opposite of what is expected. **Dramatic irony** exists when readers are aware of events or circumstances in a story of which the characters have no knowledge. Many authors use irony to heighten the drama of unfolding events.

DIRECTIONS: *Read the following passage. As you read, look for both dramatic and situational irony. Then answer the questions on the next page.*

- 1 Old Mrs. O'Hara was a good woman, if a frugal one. Her husband and children had died years ago, leaving her with a grandson whom she loved dearly. Mrs. O'Hara longed to leave her grandson something to help him after she died. She worked long, hard hours and made more money than her grandson realized. He didn't know about the money she made because she put most of it into her mattress for safekeeping.
- 2 *When I die*, she thought to herself, *he will have this money to live off of and keep him comfortable*. Because Mrs. O'Hara never counted the money, she never knew how wealthy she was. There was a great deal of cash stuffed into that old mattress.
- 3 Mrs. O'Hara's grandson, Jimmy, was cut from a different cloth than his grandmother. Arrogant and ambitious, Jimmy hated the modest house he was raised in. He hated the poor neighbors and their wild children, the very children who should have been his friends. But Jimmy shunned them, preferring to play on his own and plot his future. When Jimmy's grandmother said, "Don't worry about the future, I've taken care of it," Jimmy paid no attention. He thought his grandmother was a useless old woman. Didn't she work long, hard hours and for no return?
- 4 *Not me*, said Jimmy to himself, kicking a can on the sidewalk. *I'm going to make money and live the good life*. He looked with disgust at the kids around him as they played in the street, creating toys for themselves out of the garbage around them.
- 5 When Jimmy was 18, Mrs. O'Hara died. Jimmy was not with her in her final illness. He was away in the city, where he had been spending more and more time since he had turned sixteen.
- 6 "Tell Jimmy..." said Mrs. O'Hara, with her dying breath to the kindly neighbor who was attending her, "Tell Jimmy... the mattress...."
- 7 When Jimmy returned for the funeral, the neighbor passed on the message. But Jimmy paid no attention. He used the house now as little more than a way station. Most of his time was spent in the city. No one in the old neighborhood knew what he did there but every time he came home, he had flashier clothes and a more expensive car.

Focus Lessons

North Carolina

8 Finally, the day came when Jimmy decided to sell the little house. He sold all of the furniture, except his grandmother’s mattress. It was in terrible condition, lumpy and worn. He took it out and dumped in a nearby alley. The next day, he left the neighborhood for good. Two weeks later, he was arrested in the city.

9 Meanwhile, the neighborhood children began using the old mattress as a trampoline. Right around the time of Jimmy’s arrest, some of the kids were jumping on it when it burst open. A cloud of green bills exploded upward. The children stared at each other in astonishment. Then, with whoops and hollers, they began to collect the money.

1. Identify an example of dramatic irony in this passage and explain why it is dramatic irony.

2. Identify an example of situational irony in this passage and explain why it is situational irony.



For more information on irony, see *Glencoe Literature: World Literature*, pp. 67, 323, 948, 1099, and R6.

Lesson 7: Style

Style refers to the expressive qualities that characterize an author's work and make it distinctive. Differences in style can lie in the word choices that authors make, the length and arrangement of sentences, and the use of literary devices such as imagery and figurative language. Style can reveal an author's attitude and purpose in writing.

DIRECTIONS: *Read the following passage. As you read, pay close attention to the style of this passage, and note any points where the style seems to shift. When you have finished reading, answer the questions on the next page.*

- 1 Mr. Kravich lived in a small, cramped apartment. Two rooms, three windows, and a view of a parking lot. He lived all alone. Mornings were hardest. He hated that pale, blank space before the day got started, when he lay in bed and wondered what he would do that day. Silence seemed to enfold him. It took all his effort to rise.
- 2 The walls were thin. Winter seeped in from the blank white sky. He dressed in front of the electric heater. His arthritic fingers were twisted like claws. Dressing was painful. He fumbled with the buttons of his shirt; he caught a button, lost it, caught it again.
- 3 Breakfast was always the same: a slice of toast, a pat of butter, a thin smear of jam. He steeped his tea and sipped it slowly, allowing it to go cold in his hand. The white kitchen clock above the oven announced the time with bold, black hands.
- 4 Minnie's photograph hung in the living room, along with pictures of his two dogs and his two children. His dogs were dead. Minnie was dead. The children now lived far away. Sometimes days would go by without the phone ringing. Sometimes days would go by without him speaking. Silence absorbed him, swallowing all words.
- 5 The clock ticked mercilessly, measuring time.
- 6 The days went by, one like the other.
- 7 And then, one day, Ms. Dobson came. Ms. Dobson and her piano.
- 8 The first time he heard her playing, he was sitting at the kitchen table, waiting for a kettle of tea to boil. The window was open, and her window must have been open, too. He could hear the piano as clearly as if he were inside her room. At first the notes came softly—gentle and familiar, like the sweep of raindrops pattering on a rooftop. Then they came faster. Swooping, swarming, streaming, like the release of rain in a thunderstorm, they filled the room with their whirling, restless beauty. He sat motionless, hoping the music would never stop.

Focus Lessons **North Carolina**

1. How would you describe the style of the first seven paragraphs? (Consider elements such as sentence length, use of figurative language, description, and word choice.)

2. Consider paragraph 8. How is the style different in this paragraph? Explain.

3. Why do you think the author’s writing style changes at the end? What does this change in style suggest about Mr. Kravich’s feelings about music?

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For more information on style, see *Glencoe Literature: World Literature*, p. R12.

Lesson 8: Tone and Diction

Tone refers to the attitude an author takes toward a subject, character, or event. The tone of a passage might be nostalgic, angry, dismissive, and so on. For example, a piece about an earthquake might have a dramatic tone, but a passage describing a children’s birthday party might have a light, amusing tone. **Diction** refers to the words or phrases that an author uses to convey a certain tone.

DIRECTIONS: *Read the following passage, and then answer the questions on the next page. These questions will help you understand how diction conveys tone.*

- 1 My grandfather was a difficult man. I have vivid memories of times when my parents and I were out west visiting, and we stopped by his ranch. I was a dreamy, slightly clumsy child, and he scolded and teased me mercilessly each time I let the door slam or dropped a plate. His eyes seemed to bulge out of his sockets, and his voice rose from a rasp to a bellow. He walked with a limp, the result of an old riding accident, but his body bristled with frustrated energy. He would lash out with his cane, banging nearby tabletops and thumping the floor. In his hands, that cane was no instrument for the feeble and infirm; it was a near-lethal weapon. He also used it like a conductor’s baton or teacher’s pointer. “Get my hearing aid!” he’d bark, jabbing impatiently with the cane’s end at whomever was nearest.
- 2 My family began to visit him less and less, and when I moved to college, I stopped seeing him altogether. It was only when I graduated from college and moved to Denver, not a half hour ride from Grandpa’s house, that I was forced into contact with him again. By that time, he was not very mobile and had long abandoned the ranch; he now lived in a retirement home. *I’ll just stay five minutes*, I thought the first time I stepped into the room where he was staying.
- 3 The sight of Grandpa shocked me. He was propped up in a chair, his legs covered with a blanket, and his arms resting limply on each side. He looked old and sick and lost. But this impression quickly disappeared when I saw the sneer rising on his lips.
- 4 “What are you gawking at, son?” he growled. “Don’t worry. I won’t bite!”
- 5 As a boy, I would have cringed and walked away. But now, as an adult, it suddenly dawned on me that his gruffness was a way of testing me, confronting me. It was like a friendly punch. He wanted me to punch back.
- 6 So I did. With a trembling voice, I said, “Sure you can’t bite. You’re wearing dentures.” I backed away, anticipating an outburst, but to my relief he broke into a loud, belly-shaking laugh.

Focus Lessons

North Carolina

7 Soon I began to visit him regularly. He told me stories of his youth, about the places he had traveled and the things he had done. I was astounded. My mother had never mentioned any of this. My grandfather had raised himself up out of a childhood of poverty and neglect. Without much formal education, he had taught himself the things he needed to know to get by. I began to understand why my grandfather was the way he was, why he had been so driven to succeed, and where his abrasive manner came from. The better I understood him, the more I liked him.

1. How does the tone of this essay change as the passage progresses? Explain.

2. After reading the entire passage, how would you describe the author's attitude toward his grandfather?

3. If you were rewriting this passage to create a humorous tone, what parts of the passage would you take out? What parts would you expand upon? Explain.

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For more information on tone, see *Glencoe Literature: World Literature*, pp. 976 and R12.

Lesson 9: Hyperbole

Hyperbole is intentional, extravagant exaggeration, usually used for dramatic or comic effect. For example, a writer telling a story from a child's perspective might have the child describe a frightening teacher as being ten feet tall to heighten the sense of the child's fear.

DIRECTIONS: *Read the following excerpt and answer the questions on the next page.*

- 1 With a sinking heart, I saw that Professor Klimpt was back in town, setting up his wagon outside Tomkin's Mercantile. I drove my hands deep into my pockets and frowned. The side of his wagon said "Professor Klimpt: Purveyor of Quality Goods," though the wagon didn't look fit to carry anything in its present state, and the horse looked ready to pass away at any minute.
- 2 But Klimpt himself was "quality goods" all right. He was a prince of the peddling trade, come to spread his wealth and good fortune among the simple townfolk of Handley. He wore a green velveteen jacket. His hair was thick and curly. When he smiled, which was often, a gold tooth caught the sun, blinding everyone within a ten-foot radius. The girls in town giggled and waved at him, even Rosalie. It was enough to make a cat sick.
- 3 Klimpt started his pitch by standing on top of the wagon and bellowing in that booming voice of his that could be heard halfway to Boise.
- 4 "Ladies and gentlemen! May I have your attention! Be so good as to spare me a few moments of your precious time."
- 5 A crowd collected. Klimpt pulled a bottle of dark brown liquid from his pocket and held it up.
- 6 "Ladies and gentlemen," he said, in a lowered voice so that now we had to strain to hear him, "do you know what this is?" We all peered at the bottle. "This is the medicine of the ages," he said quietly and then, in a louder voice, "This is the liquid of life." Then he suddenly roared out, so that we all jumped, "This, my friends, is a drink fit for the gods. Do you know what this medicine can do?"
- 7 We shook our heads.
- 8 "My good friends, it can make things grow. Feed it to your chickens and you'll have eggs the size of armadillos. Feed it to your pigs and they'll soon be as big as bulls. A little of this liquid rubbed into a bald scalp every night will produce a head of hair by month's end. Matter of fact," he said, flashing his gold tooth around, "I use it myself."


Focus Lessons **North Carolina**

1. Find at least two examples of hyperbole in the passage, one used by the narrator and one by the salesman. Explain why each example represents hyperbole.

2. Why do you think the author uses hyperbole in these examples? What does the use of hyperbole add to this story?

3. Imagine that you are an advertising executive inventing an ad campaign for a product. Think of a product, and then create two phrases describing the product, using hyperbole.

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 For more information on hyperbole, see *Glencoe Literature: World Literature*, pp. 851, 1140, and R6.

Lesson 10: Archetype

An **archetype** is a specific kind of symbol or motif that recurs in literature and art in the form of an image, character type, or plot. The word *archetype* means the original model from which a pattern is created; therefore, an archetype might appear in slightly different forms in different stories, but the underlying meaning of that archetype is always the same. If a plot, character, or image appears in mythology and literature across the world, then it is considered archetypal. For instance, the tale of a hero embarking on a long journey or quest is archetypal. Many books, myths, and religious tales contain this same basic plot.

DIRECTIONS: *The following passage is a synopsis of one part of the story of Beowulf, which comes from a famous Old English poem from the eighth century about a warrior who fights several monsters. After you read the passage, answer the questions on the next page.*

- 1 There was once a Danish king whose name was Hrothgar. He ruled his people well and life was good until the kingdom began to be attacked by a strong, evil monster named Grendel. He would come to the feasting hall of Herot, where the king's warriors were sleeping after a long night's merrymaking, and attack the men, maiming and killing them, and leaving a scene of death and destruction behind him. The king called upon many brave warriors in the kingdom to fight the monster, but none was successful, and so Grendel continued his attacks.
- 2 For twelve years this went on. Then, one day, a brave young warrior by the name of Beowulf presented himself to King Hrothgar. He had heard the story of what was happening in Denmark and had traveled from his own land to help. He swore to Hrothgar that he would vanquish the horrible creature that had been terrorizing the Danish people. Furthermore, Beowulf vowed that since Grendel used no weapon other than brute strength, he would use neither sword nor knife. Hrothgar shook his head but agreed to let Beowulf try, so desperate was the situation.
- 3 That night, Beowulf stayed in the hall. When Grendel came into Herot, prepared to kill, Beowulf grabbed him by the arm. Grendel tried to break free, but Beowulf's grip was as strong as the monster's. They lurched back and forth in a mighty struggle until, with superhuman strength, Beowulf tore Grendel's arm from his shoulder. Grendel staggered away from the hall. Beowulf went to Hrothgar with news of his victory.
- 4 "This hall, Herot, I return to you. Once again, you can call it your own," he told Hrothgar.
- 5 "I had lost hope," replied Hrothgar. "Best of men, from this day on, you shall be as my son and whatever I have shall be yours also."

Focus Lessons **North Carolina** 

1. What qualities does Beowulf display that make him an example of a hero-savior archetype?

2. Think of some other hero-savior archetypal characters in fiction, folktales, plays, and film. How do you think most people respond to characters like these? What is it about them that makes us feel that way?

3. The clash between good and evil can also be considered archetypal. List other books, myths, movies, or plays that contain this archetype.

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Lesson 11: Allusion

Allusion is a literary technique in which a brief reference is made to a specific person, place, thing, or event unconnected with the immediate framework of the subject being discussed. The purpose of allusion is often twofold: to call to mind an image that helps expand the reader's understanding of the subject under discussion, and to enrich the reading experience by adding another element to the story or poem. Allusions may be literary, mythological, historical, or religious.

DIRECTIONS: *Read the following passage. Then answer the questions on the next page.*

- 1 "What's wrong, you two?" asked Mother, coming into the room. Solomon was yelling at Odessa.
- 2 "I don't know," said Odessa innocently. "One minute, he's fine, the next minute he's going off like Mount St. Helens."
- 3 Solomon, enraged, picked up a book and hurled it in Odessa's direction. "See what I mean?" she said in injured tones.
- 4 "Sol! Stop that!" said Mother crossly. "You do NOT throw things at people. Now what's going on here?"
- 5 "Dessa is a rat!" roared Solomon. "I hate her!"
- 6 "You do not hate your sister," said Mother, correcting him. "You're angry with her. Now what's happened?"
- 7 Red-faced, Solomon clenched his fists and glared at his sister. Odessa smiled a Mona Lisa smile at him, her hands clasped primly in front of her. She had just told Solomon that Melanie Schwartz, the prettiest girl at school, now knew how much he liked her. Odessa just happened to mention it to Melanie that day after gym class. Dessa was sure her brother was not going to want to tell their mother about his shy crush on Melanie because Mother would then start asking all sorts of questions, which Solomon would hate.
- 8 Sure enough, her brother kicked at the carpet. "Forget it," he said, sulkily, "it's nothing."
- 9 Their mother sighed and shook her head. "It's like the Greeks and the Trojans around here, lately. Can the two of you agree to a truce just for a day or two? Your father and I could use a break."
- 10 "Of course, Mom," said Odessa, with a sprightly smile. Solomon muttered darkly under his breath.

Focus Lessons **North Carolina**

1. Identify two allusions in the passage. How do the allusions help the reader better understand what is happening in the story?

2. Why do you think the writer used allusions here? What do they add to the reading experience?

3. Think of some other allusions the author might have used in this passage to convey any of the events and emotions described.



For more information on allusion, see *Glencoe Literature: World Literature*, pp. 388 and R1.

Lesson 12: Symbolism

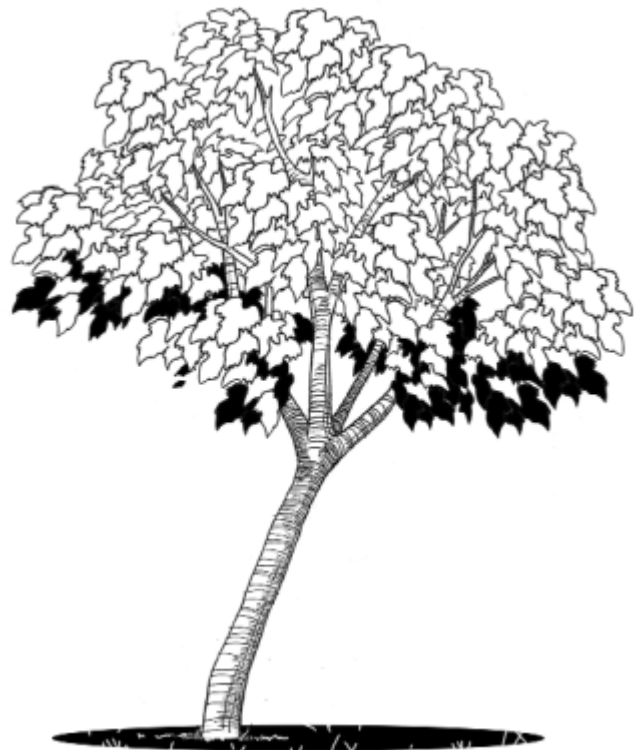
Symbolism is a literary technique in which a person, place, or thing is used to represent something beyond its literal meaning. There are some literary symbols that are universal; for example, birds and butterflies typically represent freedom. More often, however, the reader needs to understand the context of a piece of literature in order to identify and interpret any symbolism the author has used.

DIRECTIONS: Read the poem “Little Green Tree” by Langston Hughes, and then answer the questions on the next page.

Little Green Tree

by Langston Hughes

- 1 It looks like to me
My good-time days done past.
Nothin’ in this world
Is due to last.
- 5 I used to play
And I played so dog-gone hard.
Now old age has
Dealt my bad-luck card.
- I look down the road
- 10 And I see a little tree.
A little piece down the road.
I see a little tree.
- Them co ol green leaves
Is waitin’ to shelter me.
- 15 O, little tree!



Focus Lessons **North Carolina**

1. What do you know about the narrator’s life after reading this poem?

2. What do you think the little green tree in the poem symbolizes?

3. How is the tree an appropriate symbol, in view of the narrator’s life?

4. The road in the poem can also be interpreted as a symbol. Roads often represent an individual’s progress through life. Can you think of any other well-known symbols for life? List your ideas below.



For more information on symbolism, see *Glencoe Literature: World Literature*, pp. 566, 709, 1079, and R12.

Lesson 13: Figurative Language

Figurative language is used to describe and imply ideas indirectly. The expressions used are not literally true but express a truth beyond the literal level. Figurative language appears most often in poetry. Two main types of figurative language are **simile** and **metaphor**. A simile is a comparison using the words *like*, *than*, or *as*. A metaphor is a direct comparison.

simile: *she was as hungry as a bear; he shook like a leaf; they ran like the wind*

metaphor: *the dark and dusty corners of his heart; the fire in her belly*

DIRECTIONS: *Read the following passage. Look for similes and metaphors as you read. Then answer the questions on the next page.*

- 1 Each summer, when the sun was a bald, burning eye and the black tar of the city streets was soft beneath our feet in the terrible heat, we closed up our house and went to the beach. This involved hours of slow broiling in the tin oven that was our car, winding our way along the car-clogged highways out of town. There were hundreds of cars, perhaps thousands of them, all traveling on a seasonal pilgrimage to that promised land of urban dreams, the seashore.
- 2 My sisters and I giggled, fought, slept, and sweated through those long hours in the car. Our parents, in the front seat, talked about family issues and discussed the fall, still two months away. I was shocked that, with the summer rolled out before us like a magic carpet of possibilities, that they would actually spend the trip planning for autumn. Adulthood seemed more inexplicable than usual to me on these occasions.
- 3 Finally, we would arrive at the beach. And there was the ocean, sparkling like a molten blue jewel under the summer sun. Then it was glorious: swimming all day long, evening fires out by the sand dunes, and boating along the shore on misty mornings. And the summer days trickled by as smoothly as the drops of water that dripped from our hair onto our sunburned shoulders after each swim.



Focus Lessons **North Carolina**

1. Identify two examples of simile in the passage.

2. Identify two examples of metaphor in the passage.

3. In four or five sentences, describe a scene, setting, or memory you associate with summer. In your description, include one simile and one metaphor.

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For more information on figurative language, see *Glencoe Literature: World Literature*, pp. 21, 649, 1109, R4, R7, and R11.

Lesson 14: Imagery and Motif

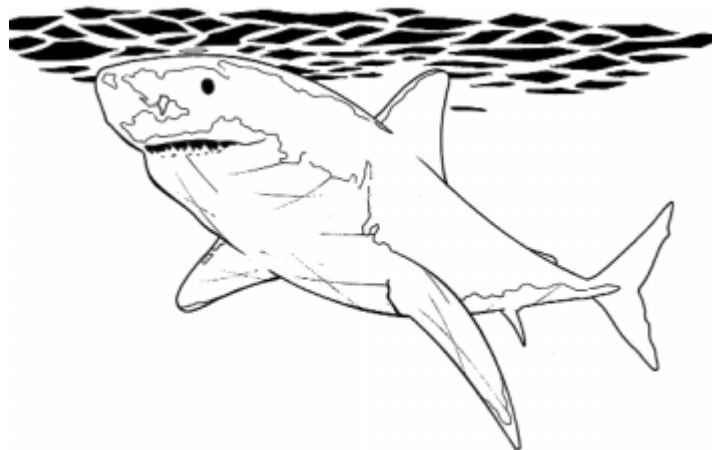
An **image**, in literary terms, is a word or phrase that conjures up a mental picture, creating an emotional response in the reader. The term **imagery** refers to any images that a work of literature contains or suggests. Imagery is usually visual, calling up a mental picture, but it may also evoke a taste, sound, smell, or any number of sensations. A **motif** is a recurring idea, image, or group of images, that unifies a work of literature.

DIRECTIONS: Read the following poem by E.J. Pratt, titled "The Shark." As you read, think about the images the poet creates with his word choices. Then answer the questions on the next page.

The Shark

by E.J. Pratt

- | | |
|--|---|
| <p>1 He seemed to know the harbor,
So leisurely he swam;
His fin,
Like a piece of sheet-iron,</p> <p>5 Three-cornered,
And with knife-edge,
Stirred not a bubble
As it moved
With its base-line on the water.</p> <p>10 His body was tubular
And tapered
And smoke-blue,
And as he passed the wharf
He turned,</p> <p>15 And snapped at a flat-fish
That was dead and floating.
And I saw the flash of a white
throat,
And a double row of white teeth,
And eyes of metallic grey,</p> <p>20 Hard and narrow and slit.</p> | <p>Then out of the harbour,
With that three-cornered fin,
Shearing without a bubble the water
Lithely,</p> <p>25 Leisurely,
He swam—
That strange fish,
Tubular, tapered, smoke-blue,
Part vulture, part wolf,</p> <p>30 Part neither—for his blood was cold.</p> |
|--|---|



Focus Lessons 

1. Identify at least three phrases that are particularly effective in creating a visual image of the shark. Explain why you found these particular phrases so striking.

2. Read over the poem once more. Do you see any similarity between the various images used to describe the shark? Select three related images and identify the common motif that they represent.

3. Based on the imagery he uses, what feelings do you think the poet wants to evoke in the reader toward his subject matter?



For more information on these terms, see *Glencoe Literature: World Literature*, pp. 21, 41, 148, 260, 571, 606, 646, 690, 988, 1155, R6, and R8.

Lesson 15: Mood

Mood is the overall emotional quality that a poem or story creates for the reader. For example, a story about an old man leaving his beloved home might have a sad, nostalgic mood. Many features help contribute to the mood of a passage: the setting and weather, descriptions of the character's thoughts or feelings, and specific imagery used to describe the scene.

DIRECTIONS: Read the following excerpt from *A White Heron*, by Sarah Orne Jewett. Then answer the questions on the next page. The story is about a young girl, Sylvia, who meets a hunter who's searching for a white heron. In this scene, she climbs a tree where she knows the heron is nesting and catches her first glimpse of the bird.

1 Sylvia's face was like a pale star, if one had seen it from the ground, when the last thorny bough was past, and she stood trembling and tired but wholly triumphant, high in the tree-top. Yes, there was the sea with the dawning sun making a golden dazzle over it, and toward that glorious east flew two hawks with slow-moving pinions. How low they looked in the air from that height when before one had only seen them far up, and dark against the blue sky. Their grey feathers were as soft as moths; they seemed only a little way from the tree, and Sylvia felt as if she too could go flying away among the clouds. Westward, the woodlands and farms reached miles and miles into the distance; here and there were church steeples, and white villages; truly it was a vast and awesome world.

2 The birds sang louder and louder. At last the sun came up bewilderingly bright. Sylvia could see the white sails of ships out at sea, and the clouds that were purple and rose-colored and yellow at first began to fade away. Where was the white heron's nest in the sea of green branches, and was this wonderful sight and pageant of the world the only reward for having climbed to such a giddy height? Now look down again, Sylvia, where the green marsh is set among the shining birches and dark hemlocks; there where you saw the heron once you will see him again; look, look! a white spot of him like a single floating feather comes up from the dead hemlock and grows larger, and rises, and comes close at last, and goes by the landmark pine with steady sweep of wing and outstretched slender neck and crested head. And wait! wait! do not move a foot or a finger, little girl, do not send an arrow of light and consciousness from your two eager eyes, for the heron has perched on a pine bough not far beyond yours, and cries back to his mate on the nest, and plumes his feathers for the new day!




Focus Lessons **North Carolina**

1. Look at the first sentence. What does this sentence tell you about how Sylvia is feeling? What kind of mood does it create?

2. The author uses phrases such as “golden dazzle,” “glorious east,” “vast and awesome world,” and “shining birches and dark hemlocks.” What kind of mood do these phrases create? Explain in one or two sentences.

3. Why do you think the author talks directly to Sylvia in the second paragraph? How does this technique contribute to the mood?

 **For more information on mood, see *Glencoe Literature: World Literature*, pp. 610, 972, and R7.**

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Lesson 16: Sound Devices

Writers sometimes use the sounds of words for effect. There are several different techniques, or **sound devices**, that are used to achieve **sound play** in a literary work: **alliteration**, the repetition of consonant sounds at the beginning of words; **assonance**, the repetition of vowel sounds in a series of words; **consonance**, the repetition of consonant sounds within words or at the ends of words; and **onomatopoeia**, the use of a word or phrase that imitates or suggests the sound that it describes.

alliteration: *the giggling, gossiping girls*

assonance: *the mile-high sky*

consonance: *dark black ink*

onomatopoeia: *plop, buzz, murmur*

DIRECTIONS: *Read the poem and answer the questions on the next page. As you read, look for examples of sound play and try to identify the sound devices being used.*

Jungle Dreams

- 1 On hot, wet nights I make my way
 Into a world of dripping green.
 Plodding, I slog through bogs of mud
 To a river's edge where the dark marsh trees
 5 Sway their silvery fronds and lean
 Over the rushing water's hush.
- I pause at the shore,
 And feel the fragrant, flowered breath
 Of night and the forest upon my skin.
- 10 Deep in the jungle, the cackles and cries
 Of birds perched high above earth and mire
 Comfort my hectic heart like a hymn.
- The jungle sings with a seeking voice
 To those whose souls thirst for a land
 15 Where the air hangs in tangled strands
 Of rain. Where trees, teeming with green,
 Rock gently as their leaves whisper
 Lullabies of primordial dreams.



Focus Lessons **North Carolina**

1. Find at least two examples of alliteration and two examples of assonance in the poem. Explain how the phrases you have identified demonstrate the two literary techniques.

2. Find two examples of consonance and two examples of onomatopoeia. Explain how the phrases you have identified demonstrate these two techniques.

3. How do the different types of sound play contribute to the overall effect of this poem?



For more information on sound devices, see *Glencoe Literature: World Literature*, pp. 21, 997, 1127, R1, R2, R8, and R11.

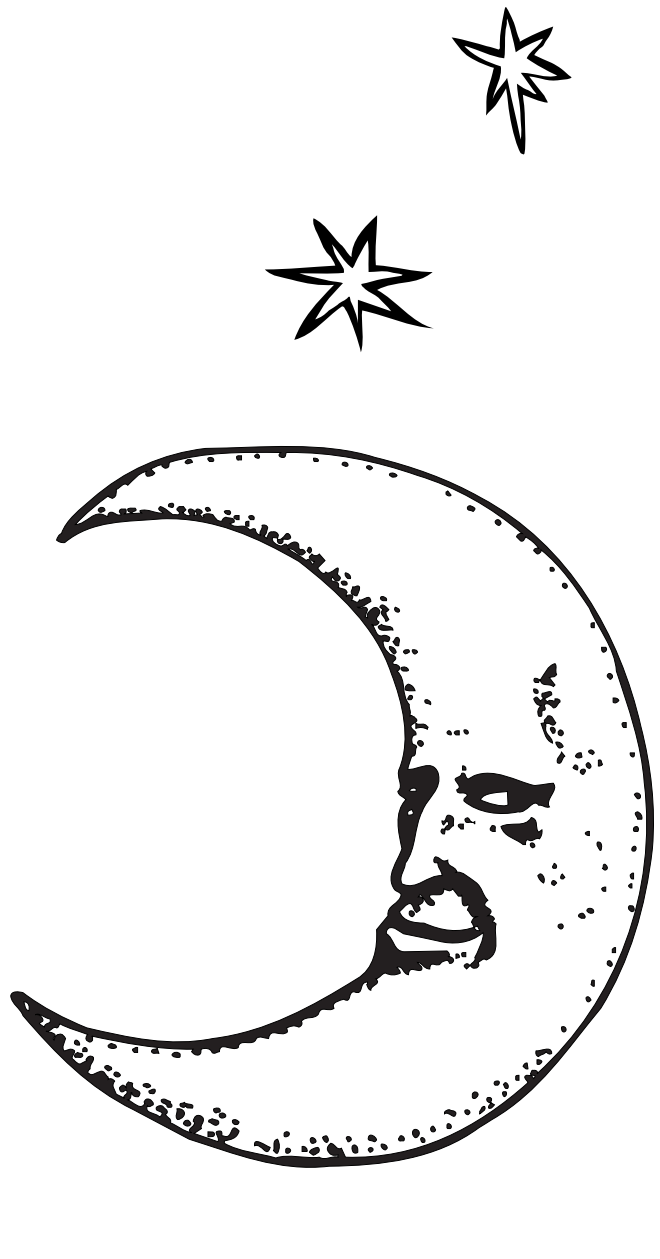
Lesson 17: Personification

Personification is a literary technique in which the writer attributes human characteristics to an abstract idea or inanimate object. Poets, in particular, use this technique to emphasize an idea or to create compelling descriptions.

DIRECTIONS: *Read the poem and answer the questions on the next page.*

One Summer Night

- 1 The sentimental, kindly moon
Smiled down one summer night.
She'd spied two lovers in the gloom
And thought to bring them light.
- 5 But Love, that rascal, smiling too,
Knew kisses thrive in dark.
He sent a cloud to court the moon
And let the lovers spark.



Focus Lessons **North Carolina**

1. What things are being personified in the poem? Identify specific words and lines to explain how the poet has personified these things.

2. Why do you think the poet used personification? What does the technique add to this poem?

3. What concepts and objects can you think of that are often personified in poetry and literature? List at least five examples.

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For more information on personification, see *Glencoe Literature: World Literature*, pp. 163, 475, 675, 992, and R9.

Exercise 1

For some people, barbecue isn't just a way of cooking—it's almost a way of life. Read the following passage to learn more about some of the different aspects of the barbecue process. Then answer questions 1 through 6.

A Brief Ruminati on Barbecue and Barbecue Sauces

Many people consider the language of barbecue to be as rich on the tongue as the many sauce flavors themselves. Take barbecue sauce recipe names, for example: Carolina Red, Hog Mop, Tar-Hell Sauce. Consider the Big Pig Jig, one of the top annual barbecue sauce competitions in America. And then there's the Carolina Oink Express, a successful barbecue delivery service cooked up by a North Carolina restaurateur. All these flamboyant names may seem like they're poking fun at barbecue, but make no mistake. There is nothing either light or joking about the subject of barbecue and barbecue sauces.

"Barbecue is a serious business in the South. In many respects, barbecue is taken as seriously as religion," writes Stephen A. Smith in his essay "The Rhetoric of Barbecue." Its shrines are the roadside barbecue joints that dot the landscape of the southern states. As with other multi-denomination faiths, competition between these barbecue-sauce meccas is intense. Each of them claims superiority in the areas of meat, smoke, and sauce, as they seek to lure

converts to their doors.

Considered by many to be the ethnic food of the American South, barbecue and its processes are highly specialized. Meat is cooked slowly over a wood fire at a low temperature (between 200 and 220 degrees), with the fire kept an optimum distance from the meat. The key elements to good barbecue are choice cuts of meat, a rich smoky flavor imparted by the wood fire, and—most famously—the barbecue sauce.

The world of barbecue sauces can be divided into three main descriptive categories: thickness, sweetness, and spiciness. But serious barbecuers categorize sauces by their bases. A base is the biggest, or most important, ingredient in a recipe; in other words, the foundation of the recipe. There are three main ingredients that form the bases of most barbecue sauces: tomato, vinegar, and mustard.

Interestingly, though the tomato as a sauce ingredient is shunned by barbecue traditionalists, tomato-based sauces are by far the most popular. The majority of commercial sauces are tomato-based. When preparing a tomato-based sauce,

Exercises

North Carolina

the cook must thoroughly heat the sauce for the desired length of time before use. This is so that the tomato flavor can break down and blend with the spices. Tomato-based sauces should only be used in the final stages of barbecuing, because they contain refined or natural sugars that will caramelize and burn the outside of the meat if cooked too long.

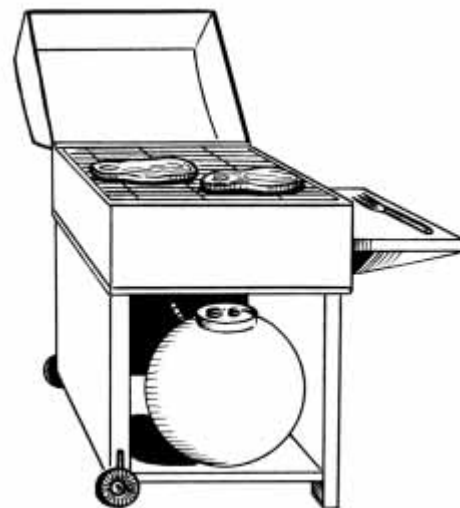
The vinegar-based sauce has its origins in the traditional barbecue of North Carolina. Thinner than tomato-based sauces, vinegar-based sauces are more acidic in flavor. They can be applied to the meat both before and throughout the barbecuing process. The secret ingredient of North Carolina vinegar sauce is apple cider vinegar.

South of North Carolina is mustard-based territory. Thick and yellow, these sauces must be cooked thoroughly ahead of time and allowed to sit before being used. They can be applied at any time during the cooking.

Though other states would be proud to claim it, North Carolina is credited with inventing barbecue. The intense rivalry that has long existed between the vinegar-based and the tomato-based loyalists is certainly alive and well in the state. Around the western ridge of the Appalachians, near Asheville, people swear by tomato ketchup-based sauces. Further east, beyond Raleigh, sauces are thin and vinegar-based, and the despised tomato is rarely seen. However, in the central region

around Charlotte, sauce-makers have adopted elements from both schools, combining vinegar and tomato sauce, and even adding such diverse flavor enhancers as molasses, red pepper, and cayenne.

Is there one region that produces the quintessential, all-American barbecue sauce? True believers have been heatedly arguing over the issue for decades, and they're nowhere near finding an answer. But barbecue lovers don't mind the no-win nature of their fight. For all their quibbling, they agree that the essence of barbecue lies not in its component parts but in the overall experience of barbecue itself. Despite the differences between the two feuding groups, the experience seems to be pretty universal. It's all about spending time with friends, eating good home cooking, kicking back, and making a big mess.



Exercises**North Carolina** 

1. What is the **main** purpose of this passage?
 - A to show how to make barbecue sauces
 - B to discuss the role of barbecue in Southern culture
 - C to discuss barbecue preferences in North Carolina
 - D to explain how barbecue originated

2. Which of the following words **best** describes the tone of this passage?
 - A sentimental
 - B light-hearted
 - C admiring
 - D judgmental

3. In the following sentence from paragraph one, what does the word *flamboyant* mean?

“All these flamboyant names may seem like they’re poking fun at barbecue, but make no mistake.”

 - A colorful
 - B traditional
 - C contradictory
 - D sarcastic

4. What does Stephen A. Smith mean when he says that “barbecue is taken as seriously as religion”?
 - A People feel conflicted about it.
 - B People find comfort in it.
 - C People are uplifted by it.
 - D People feel passionately about it.

5. Which phrase **best** describes the style of this passage?
 - A jaunty and conversational
 - B technical and in-depth
 - C formal and factual
 - D satirical and witty

6. What is the **main** topic of paragraphs six through eight?
 - A secret ingredients in barbecue sauces
 - B historical roots of barbecue
 - C regional variations in barbecue sauces
 - D people’s preference for tomato-based sauces

Exercise 2

Isadora Duncan was one of the most important dancers to come out of America in the 20th century. Read this passage and answer questions 1 through 9.

Isadora Duncan: The Mother of Modern Dance

The year is 1904. In Munich, Germany, a young American woman is giving performances of a new kind of dance, a style unlike anything else being done at that time.

The artists and students of the city adore her. On one famous night, they unharness the horses from her carriage, carry her through the streets to a favorite café, and lift her onto a table, where she dances for them.

The woman is Isadora Duncan. An artistic innovator and pioneer, she sparked a revolution in the world of dance.

Born in San Francisco in 1877, as a child Duncan studied burlesque and ballet. She began her professional career in 1896, touring with a theatrical company and appearing in small roles. Three years later, she left the company and, with one of her sisters, began performing her own style of dance in the homes of wealthy socialites. However, she received little attention from her peers, and the press all but ignored her. Longing for recognition and feeling disheartened, Duncan left America for England, along with her mother and siblings.

It was in Europe, between the years 1899 and 1907, that Duncan began to achieve success. In London, the music critic John

Fuller-Maitland persuaded her to begin dancing to the music of Beethoven and Chopin. She formulated a personal philosophy based on a natural style of dance. In a speech she gave in Berlin in 1903, she described this new philosophy, denouncing ballet for “deforming the beautiful woman’s body” and predicting that future forms of dance would be based on the free and natural movements of ancient Greek dance.

At the turn of the previous century, dance usually meant either that of classical ballet or the theater. Both forms followed strict movements and methods. Duncan developed a style of dancing in which she appeared barefoot and bare-legged, clad in flowing Grecian gowns. She rejected the structured stances of formal dance, introducing an improvisational, emotion-driven form that was entirely original.

The unconventionality of her dance style extended into her personal life as well. In an age when women wore tight corsets and stiff, unrevealing dresses, Duncan clothed herself in loose, flowing fabrics at all times. She became particularly known for the long, sheer scarves she draped around her neck and shoulders. These garments billowed and swirled about her, complementing her graceful movements

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both on the stage and off.

Her inspiration, she once said, came from the natural elements she grew up with in her native California, from “the Pacific Ocean [and] ... the waving pine forests of the Sierra Nevada.” She eschewed the stiff postures and rigid motions of classical dance on the premise that straight lines do not exist in nature. She developed a concept of natural breathing that she compared to the ebb and flow of ocean waves.

In 1908, Duncan returned to the United States, booked to perform across the country. Initially, her dancing was poorly received, particularly by music critics who took umbrage at the thought of a dancer “interpreting” symphonic music. *The New York Times* critic wrote that there was “much question of the necessity or the possibility of a physical ‘interpretation’ of the symphony upon the stage...it seems like laying violent hands on a great masterpiece that had better be left alone.”

However, audiences began to be thrilled by this new form of dance. Though her apparel and free dance movements still shocked some people, no less a personage than President Theodore Roosevelt proclaimed, “Isadora Duncan seems to me as innocent as a child dancing through the garden in the morning sunshine and picking the beautiful flowers of her fantasy.”

With time, what had once seemed scandalous became acceptable, and then celebrated. As her 1908 tour through America continued, audiences greeted her with increasing enthusiasm. By the time

she returned to Europe in 1909, she had become extremely famous. Duncan went on to establish schools of dance in France, Germany, and Russia, passing on the new methods that contributed to the rise of modern dance.

Duncan’s career and her life were cut tragically short in 1927. There is a supreme irony in the fact that her love of independence and free-flowing clothing led, inadvertently, to her death. While driving in an open car in France one evening, her long, trailing scarf wrapped itself around one of the back wheels of the car, pulling her from the vehicle and killing her.

Her legacy, however, has lived on. Over the years, the idiom of her dance style entered the mainstream. Her influence on later dancers was profound. The modern choreography of dance company founders such as Merce Cunningham and, more recently, Mark Morris, owes a great deal to Duncan’s groundbreaking methods.

“All my life I have struggled to make one authentic gesture,” she once said, a remark that has gone down in history. That struggle for authenticity remains the foundation of modern dance today.



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1. What is the **main** idea of this passage?
 - A Isadora Duncan’s dance style laid the foundation for modern dance.
 - B Isadora Duncan’s travels led to her becoming a famous dancer.
 - C Dance in the twentieth century has undergone great changes in method.
 - D Dance styles in America differ greatly from those in Europe.

2. Based on the passage, which phrase **best** describes Isadora Duncan’s dance style?
 - A traditional and structured
 - B dynamic and jazzy
 - C slow and ceremonial
 - D innovative and passionate

3. According to this passage, Duncan’s style of dance was most greatly influenced by what other dance form?
 - A traditional German dance
 - B burlesque
 - C ancient Greek dance
 - D ballet

4. President Theodore Roosevelt’s comment that Duncan was “as innocent as a child” is an example of which of the following?
 - A metaphor
 - B allusion
 - C cliché
 - D archetype

5. The essay employs all of the following devices to tell Duncan’s story **except** which one?
 - A description
 - B narration
 - C suspense
 - D quotations

6. In what main way did modern dance, as introduced by Duncan, **most** differ from ballet?
 - A It was more natural and free.
 - B It was more dramatic and exciting.
 - C It was danced to popular music.
 - D It required fewer years of training.

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Exercises**North Carolina** 

7. What does the word *eschewed* mean, as used in paragraph eight?

“She eschewed the stiff postures and rigid motions of classical dance on the premise that straight lines do not exist in nature.”

- A ridiculed
 - B promoted
 - C adopted
 - D rejected
8. What word **best** describes the author’s attitude toward Isadora Duncan?
- A critical
 - B respectful
 - C amused
 - D indifferent

9. Which of the following would be the **best** strategy to use in answering question 1?

- A Analyze how figurative language is used in the passage as a whole.
- B Quickly skim the passage for concrete information and facts.
- C Focus on the introductory and concluding paragraphs.
- D Read each paragraph carefully, noting specialized vocabulary.

Exercise 3

The Trail of Tears was the name the Cherokee gave to the path they traveled when they were forced from their homes in the nineteenth century and went to the Oklahoma territory. Read this passage about the events that led to the forced march. Then answer questions 1 through 7.

The Cherokee and The Trail of Tears

The story of the expulsion of the Cherokee Indians from their tribal lands in the Southeast and their subsequent forced exodus to Oklahoma is one of the more disturbing episodes in American history.

It began in 1830, when gold was discovered on Cherokee lands in Georgia. At that time, the Cherokee tribal territory stretched from North and South Carolina through Georgia to Tennessee and Alabama. A United States treaty protected the area, preserving it for the Cherokee. However, the discovery of gold caused the state of Georgia to proclaim that “all laws, orders, and regulations of any kind made with the Cherokee Indians are declared null and void.”

In that same year, President Andrew Jackson established a policy to relocate eastern Indians further west, a plan that Congress endorsed when it passed the Indian Removal Act. The Native American nations that lived in the Southeast were told they would have to leave the homeland of their ancestors and move to territory west of the Mississippi River. In addition to the Cherokee, four other tribes—the Chickasaw, Choctaw, Creek, and Seminole—were affected by this edict.

Over the years, the Cherokee had learned to live peaceably with the European

settlers in the region. This had often meant giving up many of their old ways and adopting those of their white neighbors. Their lifestyle became agricultural. They developed their own written language and a central system of government based on a written constitution. They had their own newspaper. Many of their children were educated in schools.

However, when the American government decided that it wanted the Cherokee lands, the efforts the Cherokee had made to adapt became, in the end, worthless. In 1835, government officials persuaded a few of the Cherokee to sign a treaty, though none of the Cherokee who signed was an elected representative of their people. The treaty ceded all Cherokee territory east of the Mississippi River to the United States in exchange for \$5,000,000 and new homelands in the Oklahoma territory.

President Jackson, writing to the Cherokee nation about the treaty, said, “The whole subject has been taken into consideration, and an arrangement has been made which ought to be, and I trust will be, entirely satisfactory to you.” However, one of the Cherokee who signed the agreement, John Ridge, later wrote, “John Ridge signed his death warrant when

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he signed that treaty. And no one knows it better than he..."

More than 15,000 Cherokee people protested the treaty on the basis that it was illegal. However, the United States Senate quickly ratified it. The political deception that would send thousands of Native Americans into exile had begun.

In 1838, the government took definitive action to enforce the treaty by having Federal troops round up the Cherokee people. Private John G. Burnett, a white soldier, described the scene: "I saw the helpless Cherokees arrested and dragged from their homes and driven at the bayonet point into stockades. And in the chill of a drizzling rain on an October morning I saw them loaded like cattle or sheep into 645 wagons and started toward the west."

The Army divided them into thirteen groups for traveling purposes. Two of the groups made their way by river, while the rest journeyed across Tennessee, Kentucky, Illinois, and Missouri. They came in

wagons, on horseback, and on foot along "the trail where they cried." This overland trek was a six-month horror, made worse by wretched food, unsanitary conditions, and outbreaks of cholera. Every one of the trail groups, both on land and on water, reported numerous deaths along the way. One of the river party's flatboats capsized, resulting in the loss of over 300 lives. Though exact numbers are difficult to know, it is estimated that between 800 and 4,000 Cherokee died on the Trail of Tears.



1. Which **best** describes the American government's dealings with the Cherokee?


- A honorable
- B passive
- C generous
- D self-serving

2. According to the passage, what was one of the reasons the American government wanted the Cherokee tribal lands?

- A The land was near the Mississippi River.
- B The Cherokee land had richer soil.
- C The Cherokee and four other neighboring tribes were hostile to European settlers.
- D Gold was discovered on Cherokee territory in the state of Georgia.

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3. Which **best** describes Private John G. Burnett's feelings toward the Cherokee when he saw the relocation process?
 - A sympathetic
 - B fearful
 - C relieved
 - D detached

4. What literary technique does Private John G. Burnett employ in his description of the Cherokee?

"...I saw them loaded like cattle or sheep into 645 wagons and started toward the west."

 - A simile
 - B personification
 - C irony
 - D foreshadowing

5. Which of the following sentences from the passage uses the literary device of metaphor?
 - A "I saw the helpless Cherokees arrested and dragged from their homes and driven at the bayonet point into stockades."
 - B "John Ridge signed his death warrant when he signed that treaty."
 - C "A United States treaty protected the area, preserving it for the Cherokee."
 - D "Over the years, the Cherokee had learned to live peaceably with the European settlers in their region."

6. Which of the following **best** describes the main idea of this passage?
 - A American government policies towards Indians in the nineteenth century were unfair.
 - B The Cherokee Indians were very patriotic in giving up their tribal land.
 - C The enforced removal of the Cherokee from their land was a tragic event.
 - D The way of life of the Cherokee Indians in the nineteenth century was a peaceful one.

7. To find library sources with more information about the Cherokee Indians, where is the first place you should look?
 - A a biographical dictionary
 - B a computer card catalog
 - C a world encyclopedia
 - D a guide to periodical publications

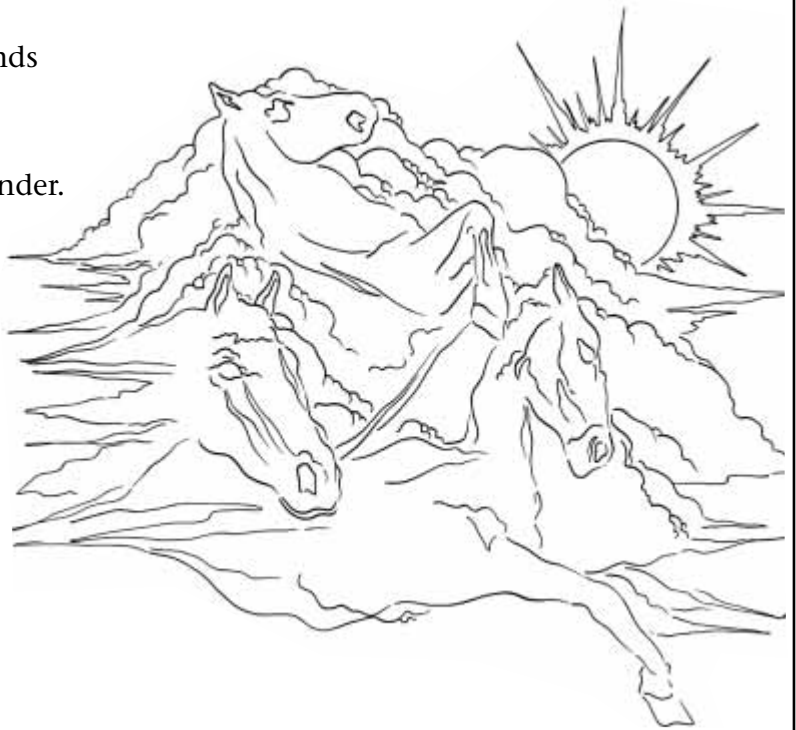
Exercise 4

James Reaney was a well-known twentieth century Canadian poet who wrote on many different themes. The following poem presents an interpretation of clouds and weather. Read the poem and answer questions 1 through 7.

Clouds

by James Reaney

- 1 These clouds are soft fat horses
That draw Weather in his wagon
Who bears in his old hands
Streaked whips and strokes of lightning.
- 5 The hooves of his cattle are made
Of limp water, that stamp
Upon the roof during a storm
And fall from dripping eaves;
Yet these hooves have worn away mountains
- 10 In their trotting over Earth.
And for manes these clouds
Have the soft and various winds
That still can push
A ship into the sea
- 15 And for neighs, the sable thunder.



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1. What type of poem is this?
 - A sonnet
 - B dramatic
 - C narrative
 - D lyric

2. What literary technique is used throughout the poem?
 - A extended metaphor
 - B allusion
 - C visual imagery
 - D dramatic irony

3. What literary technique is used in the following lines?

“That draw Weather in his wagon/ Who bears in his old hands/ Streaked whips and strokes of lightning.”

 - A hyperbole
 - B personification
 - C symbolism
 - D irony

4. In the poem, what do the cattle’s hooves represent?
 - A clouds
 - B mountains
 - C thunder
 - D rain

5. Which **best** describes the mood of this poem?
 - A humorous
 - B dreamy
 - C wistful
 - D ironic

6. Why does the author capitalize *Weather*?
 - A to depict it as a person
 - B to emphasize its importance
 - C to imitate the style of an earlier age
 - D to create a mood of mystery

7. What does the author emphasize **most** about clouds?
 - A their beauty
 - B their role in weather
 - C their freedom
 - D their speed and strength

Exercise 5

While opening up a brave new world of information technology, the Internet is also opening up a can of worms. Read the following passage carefully to learn more about the mixed blessing of the net. Then answer questions 1 to 9.

The Internet: A Brave New World of Information

The Internet is undeniably one of the most revolutionary inventions the world has ever known. It is little wonder that the Web has been hailed as a modern miracle. With a world of facts, figures, people, and places just the click of a mouse away, the Internet has changed our lives in ways that would have once seemed impossible.

Yet, for all its manifold charms and benefits, the Internet is a bundle of contradictions. As the Internet exerts more and more power over people's lives, it is quietly transforming the way people think, socialize, and conceive of space and time. It has infinite power to shape and mold the human mind. We are only starting to fathom the consequences of these changes.

On the most basic level, the Internet has transformed the way we gather information. It gives pause to consider that students younger than the age of twenty have no knowledge of a world without computers and the Internet. Anyone born before the 1980s will recall slogging to libraries and thumbing through books in the quest for information. Not so for the modern student, who can simply log on to a computer and bring forth a barrage of information on any given topic. The sheer amount of data available on the Internet is

staggering, like having a library at your fingertips.

A fun-house library, that is—one with crazy corridors, skewed staircases, and mirrored walls. For while it's true that the quantity of information on the Internet is incredible, it's extremely difficult to narrow your search. Unlike regular research, usually done by reading books, searching the Web is not a straightforward or linear process. While the concept of *surfing* the Web is catchy, anyone who has spent hours looking for a specific item of information knows that *trawling* (slowly dragging a net through water as a means of catching fish) is a better term. Researching from the Internet requires moving forward, backward, sideways, and up and down. With this kind of approach, the Internet is actually encouraging a less linear thought process, and as a result, some say we are losing our ability for deep analytical thought.

The Internet's contribution to interpersonal relations is also paradoxical. Technically, the world is more closely connected than ever before. For those who have a computer, the possibilities for reaching out into the larger world are limitless. People who live in isolated areas

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of the world can talk with one another in on-line chat rooms and learn about different people and cultures, as well as ways of life they might never have imagined. A person in Irkutsk can converse with someone halfway around the world in Chile. The global village that media philosopher Marshall McLuhan wrote about decades ago is becoming a reality.

Yet, with all the conveniences the Internet offers, there is a contradiction in this kind of easy access. Gaining exposure to this new world requires people to sit in isolation at their desks. Speaking with someone over the Internet has a sense of anonymity that is very different from face-to-face encounters. Participants in chat rooms can lie freely about their name, appearance, even gender. People may feel like they know each other, but such friendships are disembodied—without the sincerity, physical contact, and emotional depth of face-to-face conversation and interaction.

One could argue that the Internet's impact on the economy, at the very least, is overwhelmingly positive. The Internet has generated a slew of new jobs and ushered in a period of unprecedented prosperity in America. But, this economic boom has a downside. Industry observers believe that the purchase of computers has been slowly flattening throughout North America. Most sales in computer business these days are for upgrades. This suggests that the families who can afford the price of a computer have bought one. For many

others, that cost is outside the range of their finances. What will happen to the children without computer and Internet access? Will they be less academically successful? Will they be less employable later on in life? It seems we may be in danger of creating a society of haves and have-nots based solely on computer literacy and exposure.

The Internet is a paradox, existing as both Aladdin's cave of treasures and Pandora's box of troubles. It helps us with research, yet makes it harder to research in an effective manner. It connects us, but at the same time isolates us. It is blurring the economic lines between young and old, yet may be widening the gap between rich and poor. It will be interesting to see where it takes us in the next decades and where, individually and socially, we will be willing to go.



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1. Which of the following **best** describes the three main topics related to the Internet as discussed in this passage?
 - A structure, function, and quality
 - B history and origins, benefits, and complications
 - C research, social relations, and economy
 - D libraries, chat rooms, and new businesses

2. What is the author's **main** purpose in writing this article?
 - A to illustrate the importance of universal Internet access
 - B to demonstrate how the Internet is contradictory in nature
 - C to explain how the Internet makes life easier
 - D to warn readers about future problems posed by the Internet

3. What does the word *barrage* mean, within the context of this sentence from paragraph three?

“Not so for the modern student, who can simply log on to a computer and bring forth a barrage of information on any given topic.”

 - A flood
 - B variety
 - C small amount
 - D specific kind

4. Which of the following **best** depicts how this article is organized?
 - A specific details → larger generalization
 - B problem and solution
 - C benefits → underlying problems
 - D cause and effect

5. In paragraph four, why does the author describe searching the Web as similar to *trawling*?
 - A to suggest that it is exciting and fast-paced
 - B to imply that it takes hard work and expertise
 - C to suggest that it is slow and inefficient
 - D to emphasize that it is peaceful and productive

6. What is the **most likely** reason that the author describes the Internet as “a fun-house library...with crazy corridors, skewed staircases, and mirrored walls” in paragraph four?
 - A to suggest that it is more enjoyable to use than a regular library
 - B to demonstrate its efficiency as a research tool
 - C to imply that it is especially popular among young people
 - D to emphasize its lack of logical organization

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7. What kind of knowledge would be **most** helpful in reading this passage?
- A some experience using the Internet
 - B familiarity with other trends in technology
 - C an understanding of basic economics
 - D knowledge of a computer language

8. Which of the following **best** describes the tone of this passage?
- A neutral
 - B outraged
 - C conflicted
 - D passionate

9. What kind of passage is this?
- A biography
 - B historical document
 - C personal narrative
 - D editorial

Exercise 6

The Odyssey is an epic poem that tells the story of Odysseus, a leader of the Greek forces at Troy, as he travels home after the Trojan War. Odysseus's journey home takes him another ten years, during the course of which he has many adventures. In this excerpt, Odysseus has just been released from an island where he had been trapped. Poseidon, god of the sea, who can split boulders and cause earthquakes, plots to cause Odysseus further trouble by creating a storm. Read the following excerpt from Robert Fitzgerald's translation and answer questions 1 through 8.

The Odyssey

by Homer

But now the god of earthquake, storming home
over the mountains of Asia from the Sunburned land,
sighted him far away. The god grew sullen
and tossed his great head, muttering to himself:

“Here is a pretty cruise! While I was gone
the gods have changed their minds about Odysseus.
Look at him now, just offshore of that island
that frees him from the bondage of his exile!
Still I can give him a rough ride in, and will.”

Brewing high thunderheads, he churned the deep
with both hands on his trident—called up wind
from every quarter, and sent a wall of rain
to blot out land and sea in torrential night.
Hurricane winds now struck from the South and East
shifting North West in a great spume of seas,
on which Odysseus' knees grew slack, his heart
sickened, and he said within himself:

“Rag of man that I am, is this the end of me?
I fear the goddess told it all too well—
predicting great adversity at sea
and far from home. Now all things bear her out:
the whole rondure of heaven hooded so
by Zeus in woeful cloud, and the sea raging
under such winds. I am going down, that's sure.
How lucky those Danaans¹ were who perished
on Troy's wide seaboard, serving the Atreidai!²
Would God I, too, had died there—met my end

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that time the Trojans made so many casts at me
when I stood by Akhilleus³ after death.

I should have had a soldier's burial
and praise from the Akhaians⁴—not this choking
waiting for me at sea, unmarked and lonely.”

A great wave drove at him with toppling crest
spinning him round, in one tremendous blow,
and he went plunging overboard, the oar-*haft*
wrenched from his grip. A gust that came on howling
at that same instant broke his mast in two,
hurling his yard and sail far out to leeward.

Now the big wave a long time kept him under,
helpless to surface, held by tons of water,
tangled, too, by the seacloak of Kalypso.⁵

Long, long, until he came up spouting brine,
with streamlets gushing from his head and beard;
but still bethought him, half-drowned as he was,
to flounder for the boat and get a handhold
into the bilge—to crouch there, foiling death.

Across the foaming water, to and fro,
the boat careered like a ball of tumbleweed
blown on the autumn plains, but intact still.
So the winds drove this wreck over the deep,
East Wind and North Wind, then South Wind and West,
coursing each in turn to the brutal harry.⁶

1. **Danaans:** fellow countrymen of Odysseus
2. **Atreidei:** Atreus' sons Agamemnon and Meneleus, both Greek leaders
3. **Akhilleus (Achilles):** a great warrior and friend of Odysseus, killed at Troy
4. **Akhaians (Achaeans):** another name for the Greeks
5. **Kalypso (Calypso):** a goddess who helped Odysseus
6. **harry:** harassment



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- All of the following clues suggest that this is an epic poem **except** which one?
 - The text is a small excerpt from a much longer work.
 - The poem emphasizes the beauty of nature.
 - The poem describes gods directly influencing human affairs.
 - The poem depicts a single hero and his struggle.
- What **best** describes Poseidon's attitude toward Odysseus?
 - vengeful
 - sympathetic
 - unhappy
 - condescending
- What did the goddess mentioned in this excerpt predict for Odysseus?
 - a meeting with Poseidon
 - an uneventful passage at sea
 - a bad time while sailing home
 - death at Troy with his friends
- What idea is **most** emphasized in Odysseus's statement "Rag of man that I am, is this the end of me?"
 - his misfortune
 - his confusion
 - his powerlessness
 - his lack of confidence
- What literary technique is demonstrated in the following lines?

"Across the foaming water, to and fro,
the boat careered like a ball of
tumbleweed/ blown on the autumn
plains, but intact still."

 - hyperbole
 - metaphor
 - irony
 - simile
- How did Odysseus feel when he realized he might drown?
 - regretful that he did not die earlier
 - paralyzed with terror
 - comforted by the knowledge of his bravery
 - enraged at the god who was responsible
- Which point of view is used in this passage?
 - first-person
 - second-person
 - third-person limited
 - third-person omniscient
- Who is the antagonist in this passage?
 - Odysseus
 - Poseidon
 - the goddess
 - the Trojans

Exercise 7

Why do earthquakes and volcanoes occur? What causes mountains to rise up and ocean floors to drop away? The theory of plate tectonics explains it all. Read the following passage about this theory and answer questions 1 through 7.

Plate Tectonics

Almost everyone has heard of the San Andreas Fault in California, known for its earthquake activity, or Mount St. Helens, the volcano in Washington State that suddenly erupted in 1980, devastating parts of the northwestern U.S. Most people know that earthquakes and volcanoes happen along fault lines. But what makes them happen? The answer lies in an area of science called plate tectonics.

What is the Theory of Plate Tectonics?

Plate tectonics is the study of the movements and interactions of the separate segments that cover the Earth's surface. According to this theory, the surface (including the ocean floor) is divided into *plates*, which are constantly and slowly moving over the Earth's mantle. The continents and islands of the world are embedded in these plates. As the plates move, the landmasses that are part of them move, too.

The theory of plate tectonics explains why the majority of volcanic eruptions and earthquakes occur, and why mountain chains develop where they do.

Where Did the Theory Come From?

Before the theory of plate tectonics

emerged, traditional geologists were convinced that it was impossible for large blocks of continental crust to shift.

However, the distribution of similar plants and animals around the globe led scientists to believe that there must have once been connections between landmasses now separated by great distances. For example, the island of Madagascar lies off the coast of Africa but has few animals similar to those on that continent. Madagascar's mammals are primitive; it has no zebras, lions, leopards, apes, giraffes, or elephants. On the other hand, there is a striking similarity between some of the native animals of Madagascar and those found in India. Yet these two landmasses are nearly 2,500 miles apart.

Fossil records have also provided evidence of ancient land connections. Over the course of the nineteenth century, geologists found fossils of the same plants in India, South Africa, Australia, and South America. Just after 1900, they were found in Antarctica as well. The seeds of these plants were much too big to have traveled thousands of miles in the wind. Scientists began to realize that somehow, at some point, there must have been a physical connection among all these continents.

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How Does It Work?

According to the theory, billions of years ago, the plates were arranged in such a way that they created a single, enormous continent called *Pangaea* (meaning “all Earth”). Over time, the plates’ movements caused this continent to break up, eventually forming the continents we are familiar with today.

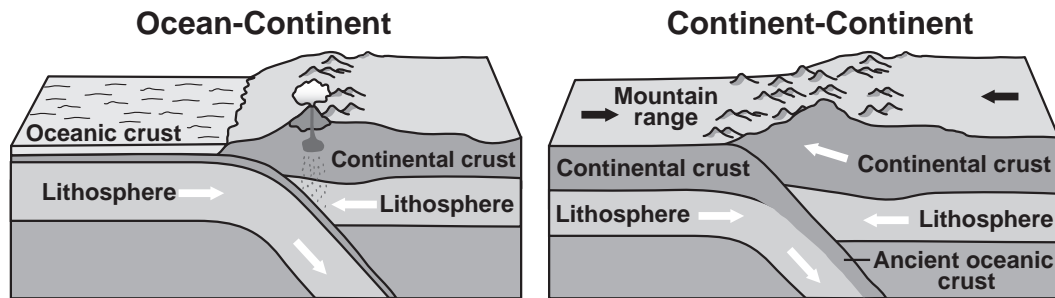
Scientists believe that the lithosphere of the Earth, which is the outer layer, or crust, is currently divided into six or seven major plates and a greater number of small ones. As the plates move across the Earth’s crust, some drift further apart while others collide.

The edges of some plates are visible on the surface of the Earth. California’s San Andreas Fault is a huge fissure in the crust, where two plates are moving alongside each other. However, most plate movement occurs at the bottom of the world’s oceans, where the majority of plate edges are located.

What Happens Where Plates Meet?

Where the plates diverge, hot, molten rock pours out of the mantle and spreads outward to cool, eventually forming tall, underwater mountain ridges. As magma flows out at the ridge, magma below the surface rotates in what are known as **convection currents**, forcing the plates in opposite directions.

If plates move toward each other and collide, the results are usually violent. When an oceanic and continental plate collide, the oceanic plate slides under the continental plate and is reabsorbed in the mantle—a process known as **subduction**. Earthquakes often occur as a result of this movement, and the contact between the relatively cool plate surface and the much hotter mantle can result in volcanoes on land. (Mount St. Helens is an example of a subduction zone volcano.) Deep ocean trenches also form at the precise point of subduction. If, however, the two colliding plates contain substantial landmass, the upward thrust of the land creates large mountain ranges. These ranges take eons to form, but the results can be spectacular, as seen in the Himalayas of Asia and the Alps of Europe.



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1. The theory of plate tectonics explains all of the following concepts **except** which one?
- A how mountains and volcanoes form
 - B why certain faraway regions have similar landforms and wildlife
 - C why some parts of the ocean are deeper than others
 - D how the Earth's crust was originally formed

2. What step is missing from this mountain formation process?
- plates collide → _____
→ downward movement is stopped, yet still exerts pressure → _____
rocks are thrust upward by pressure
- A one plate is forced under the other
 - B both plates move downward
 - C both plates move upward
 - D molten lava flows from the crack

3. What is the **main** purpose of the accompanying diagram?
- A to illustrate the concept of plant distribution
 - B to illustrate what happens where plates meet
 - C to show why fossil records differ on different continents
 - D to demonstrate how Pangaea was originally formed
4. What aspect of Madagascar puzzled scientists before the theory of plate tectonics arose?
- A Madagascar's elephants are similar to those found in distant India.
 - B All of its plants and animals are very primitive and unusual.
 - C Its plant fossils are smaller than those found in Africa and India.
 - D Most of its animals are very different from those in nearby Africa.

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5. In paragraph seven, why are quotation marks used with the phrase “all Earth”?
- A because the phrase is a cliché
 - B to indicate that it is a translation
 - C to indicate that it is a scientific term
 - D because it is a sentence fragment
6. What scientists are **most** involved with the theory of plate tectonics?
- A geologists
 - B paleontologists
 - C zoologists
 - D botanists
7. The author employs all of the following strategies to help the reader understand the information presented **except** which one?
- A includes subheadings to introduce new sections
 - B supplies diagrams to illustrate key concepts
 - C summarizes information at the end
 - D provides examples that support key ideas

Exercise 8

The following story tells of a group of men as they journey in search of a fabulous lost city filled with treasure. Read the passage and answer questions 1 through 8.

The City of Gold

There was once a man whose every thought was of gold. His heart, his mind, and his soul were drawn to gold as the waters of the earth are drawn by the moon.

For years, he had embarked on one treasure hunt after another, following one rumor of lost gold, then another. With each expedition, however, the dreams of vast riches that tantalized him dissolved into nothing, and he was left older and poorer.

But this latest expedition was different. He knew it, felt it in his bones. This time his search would be successful.

He had heard stories of an ancient city of gold, high up a canyon wall in a land the color of red earth. Since he first heard the tale, de Velasco's heart burned with certainty. He knew, consumed with a passion he could not explain, that this city of gold was real and that it waited only for him.

The men in his expedition knew what de Velasco was seeking. Their eagerness at the outset of the journey was great. De Velasco's fever for gold was infectious.

For many months, the little band journeyed. They passed through flat, wide valleys and crossed raging rivers. They struggled through high mountain passes and through thick, dark woods.

Three times they explored huge, treacherous gorges. But they had found nothing, no cliffside cities, no treasure. Still de Velasco urged them on, his conviction contagious.

One day, as the expedition trudged forward, the men realized that the soil they were traveling on was a red color. A wave of excitement washed over the group, reinvigorating their spirits.

From that moment on, the party found itself moving through a beautiful but difficult landscape. They rode past towering monoliths of rock, huge broad-shouldered giants the same red color as the earth. At sunrise and sunset, the landscape flamed. Shrubs and plants—the only living things other than de Velasco and his men—looked like twisted shards of dry bones scattered along the ground.

"*Diablo*," whispered the men, crossing themselves in prayer. "Surely this is the Devil's land." They began to feel uneasy, despite the promise of gold and fabulous wealth.

But de Velasco was not deterred. He inspired his men to push onward, even as he pushed himself.

And he had to push himself, for every day was becoming more of a struggle. Food supplies were low. The land was too arid to provide them with any sustenance.

Exercises**North Carolina**

Finding enough water was a constant concern. The men were all ill with fever and dysentery; they felt their flesh almost melting from their bones.

Still, thoughts of the gleaming beauty of that most precious of metals filled their dreams, as de Velasco regaled them with images of the riches they would all soon have. He spoke to them passionately, with words that were as wild and sweet as the irresistible songs of the sirens.

The expedition had now been riding for days up the side of an enormous canyon. With each step they felt that much closer to death. Everyone, man and horse alike, was deep in the grip of desperate exhaustion.

And then, when the sun was at its zenith, they saw it. High up the canyon wall, set back in a cave, was a vast city. Crazed with excitement, de Velasco and the men began a mad scramble up the cliffside to the buildings.

Once on the cliff ledge, they did not notice the hushed and hallowed air of the city or its serene splendor. Their feverish thoughts were only of golden treasure. They spread out and began to move through the city, pulling stones from the ancient buildings and tossing them over the lip of the cave to the deep canyon floor.

On and on they searched. And the sun blazed down. And the earth burned red.

Suddenly, one of the men gave a cry. He had found a ring. A ring fit for an emperor, of filigreed gold, adorned with precious stones. The others crowded around him, all wanting to touch it, to lay

their hands upon it.

The newly discovered ring lit a new fire in them, and the search resumed, more intense than ever. But as the light of day began to stretch into the shadows of night, the ill, emaciated men could no longer sustain the physical strain of their activities. One by one, they stopped their restless searching and collapsed on the rocky floor of the cave.

Eventually, it was realized that someone would have to go back down to where they left the horses for the little food and water that remained. A man was chosen to make the descent.

But the man found he was unable to make his way. His fatigue and weakness were too great. Every ounce of energy he possessed had been spent in the mad toil of searching the city. He fell back to the cave floor, moaning and gasping for air.

And so it was with every man who attempted to bring back the supplies. Even de Velasco himself could not manage it.

The days passed, one by one, with no promise of help or hope. Slowly, the men began to die of thirst, of starvation, and of illness. The ring, the single fruit of their tortuous journey, remained. Upon each man's death, it changed hands, the survivors wresting it from the grip of the dying man.



Exercises

North Carolina

And then only de Velasco was left. He crawled to where the ring lay, fallen from lifeless fingers. He held it, cool and hard, in his hand. With a great rush, the madness of his obsession struck him. He gazed upon the wasted frames of the men he had

brought with him on this journey of greed and senseless death.

Placing the ring on the ground before him, he stretched himself out before it, and died.

- Which of the following **best** describes the theme of this story?
 - the strength of friendship
 - the importance of having a goal in life
 - the indomitable nature of the human spirit
 - the mindlessness of greed
- Which **best** describes the style of this story?
 - allegorical
 - comical
 - witty
 - anecdotal
- Which word **best** describes de Velasco?
 - courageous
 - hard-working
 - romantic
 - obsessed
- What literary technique adds to the effectiveness of the following sentence?

“They rode past towering monoliths of rock, huge broad-shouldered giants the same red color as the earth.”

 - oxymoron
 - assonance
 - personification
 - hyperbole
- What is **most likely** the meaning of *tantalized* as it appears in the following sentence?

“With each expedition, the dreams of vast riches that tantalized him dissolved into nothing, and he was left older and poorer.”

 - teased
 - confused
 - possessed
 - characterized

Exercises**North Carolina** 

6. Which of the following literary techniques is contained in this sentence?
- “Shrubs and plants—the only living things other than de Velasco and his men—looked like twisted shards of dry bones scattered along the ground.”
- A foreshadowing
 - B alliteration
 - C dramatic irony
 - D onomatopoeia
7. Which of the following details from the story is an example of situational irony?
- A The men believe gold will make them happy, but they die searching for it.
 - B De Velasco urges the ailing men to continue their search for gold.
 - C The city of gold is located in a land of red earth.
 - D When one man finds a golden ring, all the other men want to touch it.
8. Which of the following objects carries the **most** symbolic value in this story?
- A the sun
 - B the city of gold
 - C the red earth
 - D the dark cave

Focus Lessons Answer Key

Lesson 1: Plot, Theme, and Conflict

1. When he was in school, Vincente wanted to be a doctor, but people told him that it would be better for him to be an engineer. He joined the army, became a cook, and got married. Then one day his wife became ill. She went to a doctor, but the doctor didn't know what was wrong with her. Vincente called the doctor and said he knew exactly how to treat his wife, and he was right.
2. The conflict is between societal pressure and individual desire. Vincente wants to be a doctor, but everyone tries to discourage him.
3. One main theme of the story is how misguided advice from authorities can lead people to waste their talents. Vincente clearly should have become a doctor—he had the passion, interest, and instincts to become a good one. The story conveys the idea that people are most fulfilled if they pursue their dreams.

Lesson 2: Point of View

1. The word *omniscient* means to have complete knowledge.
2. You can tell this passage is written from the third-person omniscient point of view because the reader knows the thoughts and feelings of Charlotte, Benita, and Mr. Trudeau.
3. Writers might choose third-person omniscient when they want to give the reader more than one perspective on the same incident, or when they want to describe multiple events happening simultaneously. Third-person omniscient is often used for plot-driven stories and grand, sweeping novels that deal with the stories of many characters. Writers who want the reader to identify strongly with *one* character are more likely to use first-person and third-person limited; these perspectives lead the reader to concentrate on one particular character's experiences and feelings.

Lesson 3: Dialogue

1. From the dialogue, we learn that the mother raised her two sons alone, that she was a strong woman who took good care of her sons, and that her sons loved and respected her.
2. Through the dialogue, the reader feels like a third party overhearing the conversation and is drawn in. With dialogue, the reader hears the brothers' real speech patterns—the use of words such as *yeah*, *yup*, and *heck*—which would not be part of a conversation reported secondhand by the author. By using dialogue, the brothers' discussion is more immediate and real for the reader and therefore adds interest to the reading experience. Dialogue directly demonstrates to the reader things about the brothers' relationship with each other. This might be less vivid if the writer simply described the conversation.
3. Answers will vary. Ask students to notice the cadences of the brothers' speech and to try and maintain them; also, be sure that students are using correct punctuation.

Lesson 4: Flashback

1. We learn that Fiona is calm and capable in a crisis. We learn that the narrator has more of a tendency to panic and that she needs the reassurances of someone she has confidence in to overcome difficulties.
2. In this passage, the technique of flashback provides the reader with background information and tells us why the narrator is thinking about her cousin. It also adds a little suspense by taking the reader away from the narrator on the turbulent flight; the reader may be wondering how the narrator is going to manage her fear and whether something worse than turbulence is going to happen.
3. By using a flashback, the writer is able to demonstrate Fiona's personality, not just describe it to the reader. Without the flashback, the writer would have had to simply tell the reader about Fiona's personality. This would have made the story less dramatic. By giving an example of Fiona in a particular situation, the reader has a closer understanding of her. The reading experience is therefore more immediate and memorable.

Lesson 5: Foreshadowing

1. The enemy army will win the battle in the morning.
2. The shooting stars foreshadow the deaths of soldiers on the battlefield, specifically the deaths of the troops that traveled from overseas.
3. The meteors “burn out,” and the sight of so many of them is “extraordinary” and “frightening.” They seem to be “struggling” and they “die away to nothingness in the next instant.” The imagery and the use of words related to death and disaster to describe the shooting stars leave the reader with a feeling of doom for the army in the passage.

Lesson 6: Dramatic and Situational Irony

1. *Examples of dramatic irony:* 1) The reader knows that Jimmy’s grandmother is working long hours and making a great deal of money, but Jimmy thinks she is working hard for almost no money. 2) The reader knows about the money in the mattress, but Jimmy doesn’t. Therefore, the reader knows Jimmy should pay attention to his grandmother’s dying words. 3) The reader knows the value of the mattress, but Jimmy doesn’t. The reader knows it is a mistake to throw it out.
2. *Example of situational irony:* Jimmy despises the neighborhood children because they are poor and yet, because of him, they become rich from the money in his grandmother’s mattress.

Lesson 7: Style

1. In paragraphs 1 through 7, the style is descriptively brusque and negative in tone. Many of the sentences are short. The words used have negative connotations: “small, cramped apartment,” “alone,” “hardest,” “hated,” “painful,” and “dead.” The figurative language evokes negative feelings: fingers “twisted like claws,” “pale, blank space,” “silence absorbed him,” and “clock ticked mercilessly.”
2. Sentences have become longer and more lyrical. Adjectives used are positive: “gentle and familiar,” “swooping, swarming, streaming,” and “whirling, restless beauty.” A buildup of emotion is created through the metaphor of rain: first small drops, then a thunderstorm. This contrasts sharply with the desolate, uninterrupted emptiness described in paragraphs 1 through 7.
3. The author changes the style in order to show how important Ms. Dobson’s music is to Mr. Kravich. The change in style takes the reader from Mr. Kravich’s sad, dry existence to a new atmosphere in the final paragraph, and the promise of something vibrant and good in Mr. Kravich’s life. From this, the reader can infer that Mr. Kravich loves music and that it has great meaning for him.

Lesson 8: Tone and Diction

1. The tone in the early paragraphs is negative. Phrases such as “was a difficult man,” “scolded and teased me,” and “would lash out with his cane” make it clear that the author did not like his grandfather.
2. By the end of the passage, the reader realizes that the author has learned to love and respect the grandfather.
3. In order to make this passage humorous, words with stronger and more frightening connotations would have to be omitted. This would include phrases such as “teased me mercilessly,” “lash out,” and “jabbing impatiently.” The grandfather could be described as being cranky and stubborn, with amusing examples given. The frightening aspect of his personality would have to be played down to make the passage lighter. An alternative approach would be to use hyperbole in order to make the cranky grandfather a comic character.

Lesson 9: Hyperbole

1. In paragraph 2, the author describes Klimpt's gold tooth that "caught the sun, blinding everyone within a ten-foot radius." This is hyperbole because even if a tooth is shiny, it can't blind people ten feet away. In paragraph 3, the author describes "that booming voice of his that could be heard halfway to Boise." A voice cannot carry into a neighboring town. In paragraph 6, Klimpt speaks of his potion as "the medicine of the ages" and "a drink fit for the gods." When fed to animals, it will result in "eggs the size of armadillos" and pigs "as big as bulls." All these statements are clearly exaggerations.
2. The narrator uses hyperbole when describing Professor Klimpt to poke fun at him. The exaggeration is sarcastic. Professor Klimpt uses hyperbole to describe the medicine he's trying to sell in order to impress the people listening and to persuade them to buy the product. By having both of these characters employ the technique of hyperbole, the author creates a sense of competition and tension in the story between the narrator and Klimpt. On a more general level, the hyperbole makes the story vivid and dramatic.
3. The students can brainstorm here. Remind them that their phrases must be an exaggeration, not just stretching the truth a little. You may want to ask them to think of hyperbolic phrases already commonly used in advertisement (e.g. "the greatest show on Earth.") Students can also discuss the difference between false advertising and hyperbolic claims.

Lesson 10: Archetype

1. Beowulf is fearless, physically strong, and seemingly larger than life. He is also fair-minded and likes a challenge: if Grendel has no weapons, then he will fight without weapons as well. Beowulf is inspired to fight Grendel in order to help the Danes, not just for his own glory. Through his actions, he will save people from persecution and terror. He is therefore both a hero and a savior.
2. There are many examples for students to choose from: action figures in most cartoons, the protagonists in most action movies, and so on. People respond to hero-saviors because these characters combine strength and power with moral attributes. They are courageous and powerful, but also compassionate and altruistic. They are appealing because they fight injustice. Many people wish they had the courage "to do the right thing" when necessary. Hero-saviors appeal to us all because they act out our fantasies and serve as role models.
3. Answers will vary.

Lesson 11: Allusion

1. The passage contains the following allusions: “like Mount St. Helens” (paragraph 2), “Mona Lisa smile” (paragraph 7), and “like the Greeks and the Trojans around here” (paragraph 9). The first allusion indicates that Solomon’s temper has erupted and he is furious about something. The second allusion refers to the secretive, self-satisfied way Odessa is looking at Solomon. The third allusion tells the reader that Solomon and Odessa are constantly fighting.
2. By using allusions, the writer provides the reader with a vivid picture in just a few words. Without the allusions, more words would be necessary and they might not conjure up as strong an image as the allusions provide. The allusions also add richness and texture to a story that is otherwise mundane.
3. Have students brainstorm here. Solomon’s fury could be compared to that of Zeus or some other Greek god. Odessa’s self-possession could be compared to the Sphinx. Her satisfied smile could be likened to that of the Cheshire Cat in *Alice in Wonderland*. The fights between the brother and sister could be compared to other wars or famous battles, such as the American Civil War. The mother could be compared to the Prince of Verona in *Romeo and Juliet*, trying to keep the peace between the Montagues and Capulets.

Lesson 12: Symbolism

1. The reader knows that the narrator has played hard and enjoyed life in the past. Now that old age has come, life is no longer as good.
2. The tree most likely symbolizes death. Another interpretation is that the young tree’s green leaves remind the narrator that he is no longer youthful. The tree itself could be seen as a symbol of death, or it could be seen as a symbol of life and youth. In either case, the image of the tree reminds the narrator that he will soon die.
3. Death is not a negative thing but a positive one. It looks inviting to the narrator, as a pleasant, cool, and green place to rest after a frantic, fast-paced life. The word *shelter* in line 14 suggests that the narrator is not dreading his death.
4. Other possible symbols for life: a river, a journey, a circle, a candle or flame, a book, and so on.

Lesson 13: Figurative Language

1. *Examples of simile:* “summer rolled out before us like a magic carpet,” the ocean “sparkling like a molten blue jewel,” “summer days trickled by as smoothly as the drops of water that dripped from our hair onto our sunburned shoulders after each swim.”
2. *Examples of metaphor:* “sun was a bald, burning eye,” “slow broiling in the tin oven that was our car” “a seasonal pilgrimage to that promised land of urban dreams, the seashore.”
3. Have students describe scenes using both metaphor and simile.

Lesson 14: Imagery and Motif

1. Answers will vary.
2. The use of phrases like *sheet-iron* (line 4) and *smoke-blue* (line 12) sound cold and hard, as though the shark is unthinking and unfeeling. The words *tubular* and *tapered* (line 28) sound clinical, as though the shark is not actually a living creature but a frightening robotic thing. The colors in the poem are also clinical and cold: *metallic grey*, *white*, *smoke-blue*. The compound word *knife-edge* (line 6) gives a sense of sharpness and danger, as does the description of the shark’s throat, teeth, and eyes. The phrase “part vulture, part wolf” (line 29) is also evocative because vultures and wolves have reputations as grim scavengers and predators. All these phrases represent a motif of coldness, hardness, and lack of feeling.
3. The poet depicts a frightening creature slicing like a knife through the water, interested only in killing and eating. The reader’s feelings toward the shark are meant to be wary and frightened. The poet’s imagery makes the reader fearful of the shark.

Lesson 15: Mood

1. In the first sentence, Sylvia is trembling and tired from her climb, but she is also “wholly triumphant.” The mood is one of exhilaration because of what she has achieved and where she is.
2. These phrases create a mood of glory and awe—the feeling of being overwhelmed by the sight of something very beautiful. The author’s choice of adjectives (*glorious*, *vast*, and *awesome*) all contribute to this mood.
3. By speaking directly to Sylvia, the author creates an air of excitement and urgency about the beauty of the scene. This heightens the sense of drama and makes the overall mood of the piece, which is one of wonder, more intense.

Lesson 16: Sound Devices

1. *Examples of alliteration*: “feel the fragrant, flowered breath” (line 8); “cackles and cries” (line 10); and “hectic heart like a hymn” (line 12).

Examples of assonance: “Plodding, I slog through bogs” (line 3); “dark marsh” (line 4); “birds perched high above earth” (line 11); “thirst for a land/ Where the air hangs in tangled strands” (line 14–15); and “trees teeming with green” (line 16).

Alliteration involves the repetition of consonant sounds at the beginning of words, while assonance involves the repetition of vowel sounds.

2. *Examples of consonance*: “hot, wet nights” (line 1); “the rushing water’s hush (line 6); and “those whose souls thirst” (line 14).

Examples of onomatopoeia: “hush” (line 6); “cackles” (line 10); and “whisper” (line 17).

Consonance involves the repetition of consonant sounds within words, while onomatopoeia involves words that sound like the things they describe.

3. The repetition of certain sounds makes for a lulling, hypnotic effect that contributes to the poem’s dreamy quality.

Lesson 17: Personification

1. The moon and love are both personified in the poem, the moon as a woman and love as a man. The moon is given the personal pronoun *she* in line 3, and love is referred to as *he* in line 7. The cloud that love sends to the moon is also personified because it is able to “court.”
2. The use of personification in this poem creates a fairy-tale atmosphere of external forces acting on a pair of young lovers, as when gods or supernatural beings interfere or assist in the lives of heroes and heroines in fairy tales. The personification is effective because the cloud and moon seem to be drawn to each other like two lovers.
3. Other concepts and things that are often personified in literature are nature (Mother Nature); the weather (hurricanes, for example); Earth (often as a mother); the moon (sometimes male, sometimes female); love (as Cupid or a winged child); a new year (as a baby wearing diapers); time (Father Time, as an old man with a scythe); death (as the Grim Reaper, also with a scythe); and inspiration (often as a beautiful young maiden or goddess). It might also be interesting to discuss which things tend to be personified as “he” and which as “she,” and why this might be.

Exercises Answer Sheet

Exercise 1

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

Exercise 2

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

Exercise 3

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

Exercise 4

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

Exercise 5

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

Exercise 6

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

Exercise 7

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

Exercise 8

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

Exercises Answer Sheet

Exercise 1

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
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Exercise 2

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
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Exercise 4

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Exercise 5

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Exercise 6

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Exercise 7

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Exercise 8

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