

English II Supplementary Review Materials



Dear Colleagues:

As we continue to learn more about the English II EOC, it is imperative that we collaborate and share resources to help the students in all corners of our district. This packet is just the beginning of a collection of resources for English II teachers. Across the district, there are many of you who are doing outstanding work in the classrooms, and we solicit resources from you to share with others. If there are resources that you successfully use within your classroom, please email them to cmsenglishgroup@gmail.com.

The purpose of this packet is to offer teachers various strategies and resources that conform to standards addressed in the English II curriculum guide. Multiple choice and constructed response items are included in this packet. The use of this packet is not mandated, but is to be used as a viable resource to help promote student growth.

Sincerely,

CMS English Colleagues

Online English Resources

CMS English Wiki

<http://hscurriculum.cmswiki.wikispaces.net/Welcome>

Information about assessments, curriculum guides, and strategies.

Live Binders: ELA Common Core State Standards

<http://www.livebinders.com/play/play/297779?tabid=180a45bd-39d5-b5e2-b69a-8ad4d591fe77>

NCDPI information on assessment and planning resources. The “filing cabinet” for English Language Arts.

Curriculum Guides

<http://hscurriculum.cmswiki.wikispaces.net/+Curriculum+Guides>

Use the Appendices for strategies in your classroom.

North Carolina Released Practice EOC

<http://www.ncpublicschools.org/accountability/testing/releasedforms>

Daily Dose of EOC

<http://dailyeoc.blogspot.com/>

Test preparation – great for warm ups.

Slaying the Beast

<http://www.lordalford.com/engjieoc/index.htm>

A “teacher’s website” – test preparation and resources. For the most up to date information, consult ncdpi.org.

Smarter Balance

<http://www.smarterbalanced.org/sample-items-and-performance-tasks/>

Information regarding Common Core assessments for fall 2014

Additional Resources

<http://www.nysedregents.org/ComprehensiveEnglish/>

http://fcats.fldoe.org/fcats/pdf/sample/1213/reading/FL540184_Gr10RdgSTM_TB_WT_r2g.pdf

Other released state tests that are aligned to Common Core.

Strategies for Implementing Multiple Choice Item Review

The following is a list of strategies teachers can use to break up the monotony of multiple choice review questions.

- “Hot Potato”—Using this method, the teacher needs something soft to throw and play music. Stop the music randomly and whoever has the object answers the question.
- Answer Off—Split your students into small groups (recommended 3-4 people). Take away the answer choices to the questions and have the students answer all of the questions using evidence. It then becomes a “tournament” where two groups face off and answer the same question. They answer, defend, and then have to field questions from the class. It is in the class’ best interest to ask challenging questions because they are, in essence, a part of each individual competition. The team that best answers the original question, uses the text as evidence, and answers their peers’ questions wins the round. They then move to the next team on the “bracket.” Teams that are eliminated can “earn” their way back into the competition by asking really challenging questions and supplying the answers when the teams in the front cannot.
- Post-It Posters
 - Step 1: Group students and give them a passage to read. It could be a test selection or another text that you are using in class.
 - Step 2: Each student gets a stack of post-its. After they are finished reading, they can write whatever they want on the post-its: questions, higher order critical thinking statements, identifying literary elements, or any other task you want them to work on. They place the post-its on a shared poster board. A point of emphasis is that all students must be silent during this portion of the activity.
 - Step 3: Students read each post-it individually (while remaining quiet).
 - Step 4: Students work together as a group, without talking, to categorize the post-it notes. They can group them any way they would like to.
 - Step 5: You have many options at this point. You can have students create questions based on their categories, use their information on the poster to answer questions, to create themes, or to identify author’s purpose. This activity can really be changed based on the concept you would like to cover.
- Ask Why?-Each time you ask a question, and a student responds, as the question “Why?” By asking, and students expecting this question, you are forcing them to think about their evidence every time they answer a question. It helps create a habit of supplying evidence.
- Philosophical Chair- Separate the class into three sections that include two answer choice sections and one “undecided” section. (Example: A section for answer choice a, a section for answer choice B, and a section for students who are struggling to determine an answer). Using rhetorical devices and references to the text, students argue which answer is best. At the end, students from the undecided section chose a side, based on the discussion. Throughout the discussion, students may change sides an unlimited amount of times.
- Four Corners- Mark four corners of your classroom A, B, C, or D. When reviewing each question, have students move to the corner that matches their answer choice.
- Mark it Up- Pass out four different colored pens, colored pencils, markers, etc. As students struggle determining which answer choice is best, direct them to highlight each answer choice a different color.

Then, students are to mark text that supports each answer with the corresponding color. The color that appears the most usually guides the student to the correct answer.

- Create your own answers- Remove all four answer choices and have students come up their own answer
- Create your own questions- Provide students with higher-order thinking question stems and have them create their own questions based on a given passage

Unpacking the Standards: English II EOC Released Test

Question #1	Question Stem	Skill/Vocabulary	Standard
S1	What evidence describes the speaker's feelings?	Tone/Inference	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it. (R4) Analyze how specific choices shape meaning or tone.
S2	Which word could replace _____?	Vocabulary in context	(L4) Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues
1	According to the selection, why has _____been described as _____?	Textual evidence and supporting details	(R2) Determine central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details
2	What is the effect of the literary device in the sentence below?	Figurative language	(R4) Interpret words and phrases as they are used in a text, including determining figurative meanings.
3	On -line item		
4	How does the author structure the text?	Organizational patterns	(R5) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to the whole.
5	What is the significance of the text?	Organizational patterns	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it. (R5) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to the whole.
6	How does the author connect ideas in the selection?	Connection of ideas	(R2) Determine central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details
7	What group of words from the selection conveys the author's attitude toward the topic?	Tone	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it. (R4) Analyze how specific choices shape meaning or tone.
8	How does the author achieve his purpose?	Author's purpose and style	(R4) Determine the meaning of words or phrases as they are used in the text including figurative and connotative meanings; analyze the cumulative impact on specific words
9	Which lines from the poem support the theme?	Theme	(R2) Determine central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details
10	How does the author's use of rhyme scheme enhance the theme of the poem?	Rhyme scheme/Theme	(R5) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to the whole. (R2) Determine central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details
11	On- line item		

12	What is the meaning of the phrase?	Vocabulary in context	L4) Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues
13	How has the speaker changed between the first and the last stanza?	Speaker's attitude/tone/ point of view	(R4) Analyze how specific choices shape meaning or tone. (R6) Analyze how point of view or purpose shapes the content and style of a text.
14	How does the speaker's cultural background affect perception?	Point-of-view	(R6) Analyze how point –of- view or cultural perspective shapes the content and style of a text.
15	What does the speaker achieve in the poem with his/her description of setting?	Inference/Setting	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it. (R3) Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
16	How does the speaker's point-of-view affect his/her impression?	Speaker's attitude/tone/ point- of- view	(R4) Analyze how specific choices shape meaning or tone. (R6) Analyze how point- of- view or purpose shapes the content and style of a text.
17	How do characters help to develop the theme of the text?		(R2) Determine central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details (R3) Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
18	How does the use of personification help develop the setting?	Personification and setting	(R4) Interpret figurative language and determine how it shapes meaning
19	What is the meaning of the simile in the sentence?	Simile	(R4) Interpret figurative language and determine how it shapes meaning
20	What is implied in the sentence below?	Implied/Inference	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it.
21	On-line item		
22	What is one possible reason why a character may _____?	Inference	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it.
23	What does a character's reaction reveal about him or her?	Characterization	(R3)Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
24	In the sentence below, how does the connotation [of a group of words] reflect a character's attitude?	Connotation/Character/Attitude	(R3)Analyze how and why individuals, events, and ideas develop and interact over the course of a text. (R4)Interpret connotative phrases and how they shape meaning or tone
25	How does the author introduce additional depth to the conflict between two characters?	Author's style/conflict/ character	(R3)Analyze how and why individuals, events, and ideas develop and interact over the course of a text. (R4) Interpret words and phrases and how they shape meaning
26	How does the author's use of third person point of view reinforce the reader's understanding of a character's internal conflict?	Third person point-of- view/character/ conflict	(R3)Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

27	What is an objective summary of the selection?	Objective/ Summary	(RI2) Determine central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details
28	What is the purpose of beginning the selection with dialogue and then moving to geographical and statistical information?	Purpose/Dialogue/Patterns of organization	(RI4) Interpret words and phrases and how they shape meaning (RI5) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to the whole.
29	On-Line version		
30	What can be inferred from the paragraph?	Inference	(RI1) Read closely to determine what the text says explicitly and to make logical inferences from it.
31	What does the author mean when she describes?	Inference/Details	(RI1) Read closely to determine what the text says explicitly and to make logical inferences from it. (RI2) Determine central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details
32	Why does the author include the sentence _____?	Inference	(RI1) Read closely to determine what the text says explicitly and to make logical inferences from it.
33	What is the significance of the statement below from the last paragraph?	Inference	(RI1) Read closely to determine what the text says explicitly and to make logical inferences from it.
34	What is the author's purpose in writing this selection?	Author's purpose	(RI6) Assess how purpose shapes the content and style of a text
35	How does the author unfold his/her ideas?	Structure/Word choice	(RI4) Interpret words and phrases and how they shape meaning (RI5) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to the whole.
36	How does the author use language to advance her point of view? Use evidence from the selection to support your answer	Constructed Response/ Point of view/Evidence	(W2) Write explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis (RI4) Interpret words and phrases and how they shape meaning (R6) Analyze how point of view or purpose shapes the content and style of a text.
37	How does the description of a character develop the theme of the selection?	Characterization	(R3) Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
38	On-line		
39	In the selection, the use of the word _____ to describe a character's interactions is meant to convey what	Characterization Vocabulary in context	(L4) Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues

	about his/her character?		(R3)Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
40	Based on the paragraph, what does the author mean when he uses the word _____?	Vocabulary in context	(L4) Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues
41	In the selection, what is the purpose of the sentences below?	Inference/Word choice	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it. (RI4) Interpret words and phrases and how they shape meaning
42	What can be inferred from the statement below?	Inference	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it.
43	What assumptions can the reader make about the character?	Inference	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it.
44	What is the effect of the author's excessive use of [the word] in the selection?	Word Choice	(RI4) Interpret words and phrases and how they shape meaning
45	Based on paragraph _____, what can be inferred about a character? Use evidence from the selection support your response	Constructed Response/ Inference/ Character	(W2)Write explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis (R1)Read closely to determine what the text says explicitly and to make logical inferences from it. (R3)Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
46	Which statement summarizes the central idea of the selection?	Summary/Central Idea	(R2) Determine central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details (R3) Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
47	In paragraph 3, what effect does the word _____ have on the selection?	Vocabulary in context	(L4) Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues
48	What is the effect of the metaphor in the sentence below?	Figurative Language	(R4) Interpret words and phrases as they are used in a text, including determining figurative meanings.
49	What is the effect of the phrase below on the overall selection?	Word choice	(R4) Interpret words and phrases as they are used in a text, including determining figurative meanings.
50	What is the purpose of the figurative language in the sentence below?	Figurative language	(R4) Interpret words and phrases as they are used in a text, including determining figurative meanings.
51	Which statement describes the connection between the selection and the following oxymoron?	Inference/ Figurative language	(R1)Read closely to determine what the text says explicitly and to make logical inferences from it.

			(R4) Interpret words and phrases as they are used in a text, including determining figurative meanings.
52	What can be inferred from the author's focus on _____ past and present situation?	Inference/ Point-of-view	(R1) Read closely to determine what the text says explicitly and to make logical inferences from it. (R6) Analyze how point of view or purpose shapes the content and style of a text.
53	In the excerpt below, why does the author choose to end the selection with a rhetorical question?	Constructed Response/ Rhetorical Question	(W2) Write explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis (R4) Interpret words and phrases as they are used in a text, including determining figurative meanings.

Test Preparation Resources



Directions: Read and answer each of the questions in the packet. Besides each answer you must justify your answer by writing down a quote or “text bite” from the passage and explain how that quote proves that your answer choice is correct.

Example:

Answer	Quote	Explanation
1. D	“Here in this alien crowd I walk apart/Clasping remembered beauty to my heart!”	The quote supports the theme that, even in the midst of an unfamiliar place, memories can help us to feel comfortable. The use of the word “alien” expresses how the speaker feels out of place in New York City; however she feels comforted in the fact that her memories, “remembered beauty,” helps her to recall her beloved Russia and feel a sense of belonging.

Memories

by Marya Zaturensky

Lower New York City at noon hour

There is a noise, and then the crowded herd
Of noon-time workers flows into the street.
My soul, bewildered and without retreat,
Closes its wings and shrinks, a frightened bird.

Oh, I have known a peace, once I have known
The joy that could have touched a heart of stone—
The heart of holy Russia beating still,
Over a snow-cold steppe and on a hill:
One day in Kiev I heard a great church-bell
Crying a strange farewell.

And once in a great field, the reapers sowing
Barley and wheat, I saw a great light growing
Over the weary bowed heads of the reapers;
As growing sweeter, stranger, ever deeper,
From the long waters sorrowfully strong,
Came the last echoes of the River Song!

Here in this alien crowd I walk apart
Clasping remembered beauty to my heart!

1. Which lines from the poem support the theme? (RL1; RL2)
 - a. "...once I have known/They joy that could have touched a heart of stone—"
 - b. "One day in Kiev I heart a great church-bell/Crying a strange farewell."
 - c. "From the long water sorrowfully strong,/Came the last echoes of the River Strong!"
 - d. "Here in this alien crowd I walk apart/Clasping remembered beauty to my heart!"

2. How does the author's use of rhyme scheme enhance the theme of the poem? (RL2; RL4)
 - a. The rhyming couplets in the stanzas about Russia are rhythmic and soothing.
 - b. The different rhyme patterns are jarring , and mirror the noise of the city.
 - c. The rhyming lines are subtle in comparison to the growing light.
 - d. The rhyme pattern mimics the songs of the birds in the country.

3. In line 18, what is the meaning of the phrase "clasping remembered beauty"? (RL1)
 - a. imagining future events
 - b. recalling past events
 - c. creating current events
 - d. forgetting past events

4. How has the speaker changed between the first and last stanzas of the poem? (RL3)
 - a. She is less meek after remembering beautiful moments from her days in Russia.
 - b. She is even more overwhelmed by her hectic surroundings in New York City.
 - c. She is more aggressive toward the other people in the street.
 - d. She is now confidently intermixing with her fellow walkers.

5. How does the speaker's cultural background affect her perception of the noon-time workers of New York? (RL6)
 - a. The speaker dislikes the country life and is energized by the people of New York.
 - b. The speaker's experiences in Russia lead her to expect New York workers to be wealthy and benevolent people.
 - c. Because the speaker grew up in a large Russian city, she feels at home among the people of New York.
 - d. The speaker's rural Russian upbringing causes her to view the workers of New York as a herd of animals.

6. What does the speaker achieve in the poem with her description of New York? (RL1)
 - a. She forges a connection with the audience's sense of gratitude.
 - b. She presents a stark contrast to the beauty of her homeland.
 - c. She describes how to pass time during the hectic rush hour.
 - d. She confesses her feelings of bitterness and remorse.

7. How does the speaker's point of view affect her impression of the bustle of New York? (RL3; RL6)
- a. The speaker feels welcomed and embraced by the citizens of New York.
 - b. The speaker is excited by the differences between home and the new city.
 - c. The speaker feels excluded in a strange and frightening place.
 - d. The speaker is cautious and curious about life in a large, new city.

Excerpt from *To the Person Leaving*

by Alicia Dujovne Ortiz

I have emigrated three times in my life. In 1978, I emigrated from Argentina to come to France, because a military dictatorship had taken hold in my country. In 1999, I emigrated from France, where I'd lived for twenty years, in order to return to Argentina, because I missed it so much. And in 2002, I emigrated from Argentina to return to France, because a financial dictatorship had taken hold in my country. This triple experience of emigration from one side of the planet to the other permitted me to compare the two. The Argentines now leaving are not the same as those who left earlier. The earlier émigrés discussed matters as if they understood them. Today's maintain only a perplexed silence.

Before them there had been, of course, others. It is not necessary to repeat here the cliché of the artist who traveled to make his mark in Paris at the turn of the last century, or that of the estate-owner who did much the same, but brought his cow along with him. I met successors to the first type in the 1960s and 1970s; unfortunately I did not meet any of the second type (had we managed to coincide I could, perhaps, have claimed a glass of milk for my sustenance), but they clearly did not constitute any kind of a mass movement. Nor did the exiles emigrating during the dictatorship-and yet the Argentine abroad became a more significant phenomenon during this period, both in quantity and in symbolic effect. Between 1976 and 1982, these Argentines became the representatives of a country of thinkers, intellectually respected throughout Europe.

The intellectual status so generously attributed to the exiles may have formed the basis of that generally ridiculous division into Those Who Left and Those Who Stayed Behind. It was as though the two groups belonged to two distinct peoples.

Whether openly or in private, each group regarded itself as more persecuted than the other, and one of them-the exiles-considered itself the more distinguished. They competed over their levels of suffering and conscience, running some kind of race at the end of which the prize consisted of determining who had the greater conscience and who had suffered the most. Only, at the time, the prestige attached to the journey was such that those who did not leave attempted to justify themselves by discrediting those who did-the long-suffering champagne-sippers who had found themselves obliged to swallow the salty caviar of exile. For their part, those who left adopted a faint, albeit heroic, air of superiority, at times no doubt justified, and at others in no way so, as if somehow those who had stayed had been really, really dumb. Without overlooking, of course, that among those who had stayed there were some thirty thousand corpses. But neither those who had left, nor the corpses, added up to a majority: Argentina as a whole, and I say this without intending criticism but as fresh evidence of my attempt to view things dispassionately on my return, was not in the same state of generalized loss as it feels today.

In 2002, the difference between those who left and those who stayed no longer attracted capital letters (for we live in a lowercase era, without great pretensions). We are no longer a people divided between those who, on the one hand, have a home and, on the other, a suitcase; or, in one instance, the hero persecuted for political reasons and on the other the meek lamb who did not protest. In a land where there's no need to abandon one's home in order to lose the roof over one's head, everyone is on the road. It's a journey everyone makes as best they can, according to what strengths they have. This renders us all more indulgent, or perhaps more mature, in cases where maturity is measured in sadness. Who would now dare to decide whether it was more courageous to remain in Argentina, or more cowardly to leave, or both at the same time?

1. Which statement summarizes the central idea of the selection? (RI1)
 - a. The author wants an émigré to recognize the costs of staying or leaving, realizing that neither is more courageous nor cowardly.
 - b. The author feels that, though life may be lost in Argentina, it is more courageous to remain in one's homeland.
 - c. The author wishes to expose those who leave as cowards, though she herself has fled twice.
 - d. The author wants émigrés to take the story of Argentina into the world and share their grief.

2. In paragraph 3, what effect does the word *generously* have on the selection? (RI4)
 - a. It shows that the author feels fortunate to have been safe in Europe.
 - b. It shows that the author includes herself as a member of the intellectual class.
 - c. It shows that the author is being serious when she describes the division of the population as being ridiculous.
 - d. It shows that the author does not agree that most exiles were intellectuals.

3. What is the effect of the metaphor in the sentence below from paragraph 4? (RI4)

“Only, at the time, the prestige attached to the journey was such that those who did not leave attempted to justify themselves by discrediting those who did—the long-suffering sippers who had found themselves obliged to swallow the salty caviar of exile.”

 - a. It shows that the safety of exile was small compared to the costs.
 - b. It shows that exile was not a pleasant experience.
 - c. It shows that exile was only for special occasions and for those who were wealthy.
 - d. It emphasizes how those individuals who were exiled were ridiculed by those who were not.

4. What is the effect of the phrase below from paragraph 4 on the overall selection? (RI4)

“the long-suffering sippers who had found themselves obliged to swallow the salty caviar of exile.”

 - a. The allegory demonstrates the perceived importance of some of the people who left.
 - b. The simile exemplifies the repeated use of figurative language as a rhetorical device.
 - c. The metaphor illustrates the idea that some of the people who left savored their special kind of suffering.
 - d. The alliteration signals and emphasizes a place deserving special attention from the reader.

5. What is the purpose of the figurative language in the sentence below from the last paragraph? (RI4)

“In 2002, the difference between those who left and those who stayed no longer attracted capital letters (for we live in a lowercase era, without great pretensions).”

 - a. The description of the two eras demonstrates the author's ironic tone while differentiating the change in perception between the time periods.
 - b. The description of the two eras shows the importance of language to the author.
 - c. The description of the eras eliminates the possibility that the two time periods were similar in any way.
 - d. The description alludes to previous use of analogies and metaphors by the author which demonstrates the similarity between the two time periods.

6. Which statement describes the connection between the selection and the oxymoron “both at the same time”? (RI1; RI4)
 - a. The division between the two groups is not as distinct in the more recent, financial crisis as it was during the dictatorship.
 - b. Many of those who stayed, as well as those who left, lost their homes and were exiles.
 - c. Those who left had the freedom to protest, while those who stayed were afraid to protest.
 - d. The author criticizes Argentina, despite her immigration during turbulent times.

7. What can be inferred from the author’s focus on Argentina’s troubled past and present situation? (RI1)
 - a. The people who have left Argentina are better off than those who stayed.
 - b. The people who have stayed in Argentina are better off than those who left.
 - c. The Argentinian people as a whole have lost any sense of security.
 - d. The leaders of Argentina have made life intolerable for all Argentinian citizens.

The Schoolmaster's Letters

by Lucy Maud Montgomery

At sunset the schoolmaster went up to his room to write a letter to her. He always wrote to her at the same time--when the red wave of the sunset, flaming over the sea, surged in at the little curtainless window and flowed over the pages he wrote on. The light was rose-red and imperial and spiritual, like his love for her, and seemed almost to dye the words of the letters in its own splendid hues--the letters to her which she never was to see, whose words her eyes never were to read, and whose love and golden fancy and rainbow dreams never were to be so much as known by her. And it was because she never was to see them that he dared to write them, straight out of his full heart, taking the exquisite pleasure of telling her what he never could permit himself to tell her face to face. Every evening he wrote thus to her, and the hour so spent glorified the entire day. The rest of the hours--all the other hours of the commonplace day--he was merely a poor schoolmaster with a long struggle before him, one who might not lift his eyes to gaze on a star. But at this hour he was her equal, meeting her soul to soul, telling out as a man might all his great love for her, and wearing the jewel of it on his brow. What wonder indeed that the precious hour which made him a king, crowned with a mighty and unselfish passion, was above all things sacred to him? And doubly sacred when, as tonight, it followed upon an hour spent with her? Its mingled delight and pain were almost more than he could bear...

(2)

Upstairs in his little room, the schoolmaster was writing his letter. The room was as bare and graceless as all the other rooms of the farmhouse where he had boarded during his term of teaching; but it looked out on the sea, and was hung with such priceless tapestry of his iris dreams and visions that it was to him an apartment in a royal palace. From it he gazed afar on bays that were like great cups of sapphire brimming over with ruby wine for gods to drain, on headlands that were like amethyst, on wide sweeps of sea that were blue and far and mysterious; and ever the moan and call of the ocean's heart came up to his heart as of one great, hopeless love and longing crying out to another love and longing, as great and hopeless. And here, in the rose-radiance of the sunset, with the sea-music in the dim air, he wrote his letter to her.

My Lady: How beautiful it is to think that there is nothing to prevent my loving you! There is much--everything--to prevent me from telling you that I love you. But nothing has any right to come between my heart and its own; it is permitted to love you forever and ever and serve and reverence you in secret and silence. For so much, dear, I thank life, even though the price of the permission must always be the secret and the silence.

I have just come from you, my lady. Your voice is still in my ears; your eyes are still looking into mine, gravely yet half smilingly, sweetly yet half provokingly. Oh, how dear and human and girlish and queenly you are--half saint and half very womanly woman! And how I love you with all there is of me to love--heart and soul and brain, every fibre of body and spirit thrilling to the wonder and marvel and miracle of it! You do not know it, my sweet, and you must never know it. You would not even wish to know it, for I am nothing to you but one of many friends, coming into your life briefly and passing out of it, of no more account to you than a sunshiny hour, a bird's song, a bursting bud in your garden. But the hour and the bird and the flower gave you a little delight in their turn, and when you remembered them once before forgetting, that was their reward and blessing. That is all I ask, dear lady, and I ask that only in my own heart. I am content to love you and be forgotten. It is sweeter to love you and be forgotten than it would be to love any other woman and live in her lifelong remembrance: so humble has love made me, sweet, so great is my sense of my own unworthiness.

(5) Yet love must find expression in some fashion, dear, else it is only pain, and hence these letters to you which you will never read. I put all my heart into them; they are the best and highest of me, the buds of a love that can never bloom openly in the sunshine of your life. I weave a chaplet¹ of them, dear, and crown you with it. They will never fade, for such love is eternal.

It is a whole summer since I first met you. I had been waiting for you all my life before and did not know it. But I knew it when you came and brought with you a sense of completion and fulfillment. This has

¹ Chaplet – a wreath to be worn on the head

been the precious year of my life, the turning-point to which all things past tended and all things future must look back. Oh, my dear, I thank you for this year! It has been your royal gift to me, and I shall be rich and great forever because of it. Nothing can ever take it from me, nothing can mar it. It were well to have lived a lifetime of loneliness for such a boon--the price would not be too high. I would not give my one perfect summer for a generation of other men's happiness.

There are those in the world who would laugh at me, who would pity me, Una. They would say that the love I have poured out in secret at your feet has been wasted, that I am a poor weak fool to squander all my treasure of affection on a woman who does not care for me and who is as far above me as that great white star that is shining over the sea. Oh, my dear, they do not know, they cannot understand. The love I have given you has not left me poorer. It has enriched my life unspeakably; it has opened my eyes and given me the gift of clear vision for those things that matter; it has been a lamp held before my stumbling feet whereby I have avoided snares and pitfalls of baser passions and unworthy dreams. For all this I thank you, dear, and for all this surely the utmost that I can give of love and reverence and service is not too much.

I could not have helped loving you. But if I could have helped it, knowing with just what measure of pain and joy it would brim my cup, I would have chosen to love you, Una. There are those who strive to forget a hopeless love. To me, the greatest misfortune that life could bring would be that I should forget you. I want to remember you always and love you and long for you. That would be unspeakably better than any happiness that could come to me through forgetting.

Dear lady, good night. The sun has set; there is now but one fiery dimple on the horizon, as if a golden finger had dented it--now it is gone; the mists are coming up over the sea.

A kiss on each of your white hands, dear. Tonight I am too humble to lift my thoughts to your lips.

(11)

The schoolmaster folded up his letter and held it against his cheek for a little space while he gazed out on the silver-shining sea with his dark eyes full of dreams. Then he took from his shabby trunk a little inlaid box and unlocked it with a twisted silver key. It was full of letters--his letters to Una. The first had been written months ago, in the early promise of a northern spring. They linked together the golden weeks of the summer. Now, in the purple autumn, the box was full, and the schoolmaster's term was nearly ended.

He took out the letters reverently and looked over them, now and then murmuring below his breath some passages scattered through the written pages. He had laid bare his heart in those letters, writing out what he never could have told her, even if his love had been known and returned, for dead and gone generations of stern and repressed forefathers laid their unyielding fingers of reserve on his lips, and the shyness of dreamy, book-bred youth stemmed the language of eye and tone.

I will love you forever and ever. And even though you know it not, surely such love will hover around you all your life. Like an invisible benediction, not understood but dimly felt, guarding you from ill and keeping far from you all things and thoughts of harm and evil!

1. Where does the theme that love is a beautiful feeling begin to emerge in this text? (RL2; RL5)
 - a. With the vivid descriptions of the light at the time of day the schoolmaster writes his letters
 - b. With the opening of the schoolmaster's letter where he writes "My Lady"
 - c. With the schoolmaster's comparison of himself to a "sunshiny hour" or a "bursting bud" in his letters.
2. What is the effect of the figurative language used in the sentence below from the first paragraph? (RL4)

"The light was rose-red and imperial and spiritual, like his love for her, and seemed almost to dye the words of the letters in its own splendid hues—the letters to her which she never was to see, whose words her eyes never were to read, and whose love and golden fancy and rainbow dreams never were to be so much as known by her."

- a. The metaphor implies the resemblance between the sunset and the color of writing paper.
 - b. The simile reflects a resemblance between the sunset and the character's feelings.
 - c. The hyperbole exaggerates a difference between the sunset and the character's feelings.
3. Based on the context, what is the effect of the figurative language in paragraph 2? (RL1; RL4)
 - a. It emphasizes the exquisite apartment the schoolmaster lives in.
 - b. It depicts the insolent ocean view of a lonely man looking out at all he cannot have.
 - c. It mirrors the feelings and emotions the schoolmaster experiences when he writes of his love.
4. In paragraph 11, what is the significance of the author's mentioning the change in the seasons? (RL5)
 - a. It explains how much time has passed since the schoolmaster has been writing letters.
 - b. It shows that the schoolmaster will not write when the light lessens in winter.
 - c. It emphasizes that the schoolmaster's love is dying like the summer months.
5. What is unique about the schoolmaster's relationship with Una? (RL1; RL3)
 - a. It was happy, but only lasted until the end of the school term.
 - b. It developed slowly, but became the greatest joy she had ever known.
 - c. It takes place only in his mind, because she does not know how he feels.
6. According to the selection, how does the author show the tension in the heart of the schoolmaster? (RL3; RL5)
 - a. She describes how often he writes letters to Una
 - b. She reveals that the letters he writes are never sent to Una
 - c. She never tells that the woman's name is Una in the letters.

7. According to the selection, how does the schoolmaster's personality impact his point of view? (RL3)
 - a. His shyness prevents him from openly expressing his love for Una.
 - b. His boldness provokes him to express his feelings for Una instead of writing them down.
 - c. His pride forces him to stay at school longer in order to spend more time with Una.

8. How does the shift in point of view between paragraph 2 and 3 reinforce the characterization in paragraph 1? (RL 6)
 - a. It further reveals the romantic nature of the protagonist
 - b. It shows that the protagonist is a good letter writer
 - c. It further explains the protagonist's love for the sunset.

9. Based on paragraph 1, what can be inferred about schoolmaster? Use evidence from the selection to support your response.

Key:

Question	Answer
1	D
2	A
3	B
4	A
5	D
6	B
7	C
1	A
2	D
3	D
4	C
5	A
6	B
7	C
1	A
2	B
3	C
4	A
5	C
6	B
7	A
8	A
9	CR

Score	Criteria						
2	<ul style="list-style-type: none"> • Analyzes the schoolmaster’s character based on paragraph 1 • Uses at least two inferences from the selection for support • Writes a response that analyzes what the text says explicitly and makes inferences drawn from the text 						
1	<ul style="list-style-type: none"> • Analyzes the schoolmaster’s character based on paragraph 1 • Uses at least one inference from the selection for support • Writes a response that may or may not analyze what the text says explicitly and makes inferences drawn from the text. 						
0	<ul style="list-style-type: none"> • Fails to analyze the schoolmaster’s character based on paragraph 1 • Fails to use at least one inference from the selection for support • Writes a response that fails to analyze what the text says explicitly and fails to make inferences drawn from the text. 						
RL1	RL2	RL3	RL4	RL5	RL6	RI1	RI4
5	3	5	3	3	3	3	5

Contents of the Dead Man's Pockets

Jack Finney

At the little living-room desk Tom Benecke rolled two sheets of flimsy and a heavier top sheet, carbon paper sandwiched between them, into his portable. *Interoffice Memo*, the top sheet was headed, and he typed tomorrow's date just below this; then he glanced at a creased yellow sheet, covered with his own handwriting, beside the typewriter. "Hot in here," he muttered to himself. Then, from the short hallway at his back, he heard the muffled clang of wire coat hangers in the bedroom closet, and at this reminder of what his wife was doing he thought: Hot, no--guilty conscience.

He got up, shoving his hands into the back pockets of his gray wash slacks, stepped to the living-room window beside the desk, and stood breathing on the glass, watching the expanding circlet of mist, staring down through the autumn night at Lexington Avenue, eleven stories below. He was a tall, lean, dark-haired young man in a pullover sweater, who looked as though he had played not football, probably, but basketball in college. Now he placed the heels of his hands against the top edge of the lower window frame and shoved upward. But as usual the window didn't budge, and he had to lower his hands and then shoot them hard upward to jolt the window open a few inches. He dusted his hands, muttering.

But still he didn't begin his work. He crossed the room to the hallway entrance and, leaning against the doorjamb, hands shoved into his back pockets again, he called, "Clare?" When his wife answered, he said, "Sure you don't mind going alone?"

"No." Her voice was muffled, and he knew her head and shoulders were in the bedroom closet. Then the tap of her high heels sounded on the wood floor and she appeared at the end of the little hallway, wearing a slip, both hands raised to one ear, clipping on an earring. She smiled at him--a slender, very pretty girl with light brown, almost blonde, hair--her prettiness emphasized by the pleasant nature that showed in her face. "It's just that I hate you to miss this movie; you wanted to see it too."

"Yeah, I know." He ran his fingers through his hair. "Got to get this done though."

1. What are the wife's plans? What is Tom going to do? Highlight text that supports your answer.

She nodded, accepting this. Then, glancing at the desk across the living room, she said, "You work too much, though, Tom--and too hard."

He smiled. "You won't mind though, will you, when the money comes rolling in and I'm known as the Boy Wizard of Wholesale Groceries?"

"I guess not." She smiled and turned back toward the bedroom.

At his desk again, Tom lighted a cigarette; then a few moments later as Clare appeared, dressed and ready to leave, he set it on the rim of the ash tray. "Just after seven," she said. "I can make the beginning of the first feature."

He walked to the front-door closet to help her on with her coat. He kissed her then and, for an instant, holding her close, smelling the perfume she had used, he was tempted to go with her; it was not actually true that he had to work tonight, though he very much wanted to. This was his own project, unannounced as yet in his office, and it could be postponed. But then they won't see it till Monday, he thought once again, and if I give it to the boss tomorrow he might read it over the weekend. . . . "Have a good time," he said aloud. He

gave his wife a little swat and opened the door for her, feeling the air from the building hallway, smelling faintly of floor wax, stream past his face.

2. What is Tom working on? Highlight text that supports your answer.

He watched her walk down the hall, flicked a hand in response as she waved, and then he started to close the door, but it resisted for a moment. As the door opening narrowed, the current of warm air from the hallway, channeled through this smaller opening now, suddenly rushed past him with accelerated force. Behind him he heard the slap of the window curtains against the wall and the sound of paper fluttering from his desk, and he had to push to close the door.

Turning, he saw a sheet of white paper drifting to the floor in a series of arcs, and another sheet, yellow, moving toward the window, caught in the dying current flowing through the narrow opening. As he watched, the paper struck the bottom edge of the window and hung there for an instant, plastered against the glass and wood. Then as the moving air stilled completely, the curtains swinging back from the wall to hang free again, he saw the yellow sheet drop to the window ledge and slide over out of sight.

He ran across the room, grasped the bottom edge of the window, and tugged, staring through the glass. He saw the yellow sheet, dimly now in the darkness outside, lying on the ornamental ledge a yard below the window. Even as he watched, it was moving, scraping slowly along the ledge, pushed by the breeze that pressed steadily against the building wall. He heaved on the window with all his strength and it shot open with a bang, the window weight rattling in the casing. But the paper was past his reach and, leaning out into the night, he watched it scud steadily along the ledge to the south, half-plastered against the building wall. Above the muffled sound of the street traffic far below, he could hear the dry scrape of its movement, like a leaf on the pavement.

3. What is it that Tom wants? Highlight text that supports your answer.

The living room of the next apartment to the south projected a yard or more farther out toward the street than this one; because of this the Beneckes paid seven and a half dollars less rent than their neighbors. And now the yellow sheet, sliding along the stone ledge, nearly invisible in the night, was stopped by the projecting blank wall of the next apartment. It lay motionless, then, in the corner formed by the two walls--a good five yards away, pressed firmly against the ornate corner ornament of the ledge, by the breeze that moved past Tom Benecke's face.

He knelt at the window and stared at the yellow paper for a full minute or more, waiting for it to move, to slide off the ledge and fall, hoping he could follow its course to the street, and then hurry down in the elevator and retrieve it. But it didn't move, and then he saw that the paper was caught firmly between a projection of the convoluted corner ornament and the ledge. He thought about the poker from the fireplace, then the broom, then the mop--discarding each thought as it occurred to him. There was nothing in the apartment long enough to reach that paper.

It was hard for him to understand that he actually had to abandon it--it was ridiculous--and he began to curse. Of all the papers on his desk, why did it have to be this one in particular! On four long Saturday afternoons he had stood in supermarkets counting the people who passed certain displays, and the results were scribbled on that yellow sheet. From stacks of trade publications, gone over page by page in snatched half-hours at work and during evenings at home, he had copied facts, quotations, and figures onto that sheet. And he had carried it with him to the Public Library on Fifth Avenue, where he'd spent a dozen lunch hours and early evenings adding more. All were needed to support and lend authority to his idea for a new grocery-store display method; without them his idea was a mere opinion. And there they all lay in his own improvised shorthand – countless hours of work – out there on the ledge.

4. Why is this paper so important to Tom? Highlight text that supports your answer.

For many seconds he believed he was going to abandon the yellow sheet, that there was nothing else to do. The work could be duplicated. But it would take two months, and the time to present this idea was *now*, for use in the spring displays. He struck his fist on the window ledge. Then he shrugged. Even though his plan were adopted, he told himself, it wouldn't bring him a raise in pay--not immediately, anyway, or as a direct result. It won't bring me a promotion either, he argued--not of itself.

5. Why did he need this paper now? Highlight text that supports your answer.

But just the same, and he couldn't escape the thought, this and other independent projects, some already done and others planned for the future, would gradually mark him out from the score of other young men in his company. They were the way to change from a name on the payroll to a name in the minds of the company officials. They were the beginning of the long, long climb to where he was determined to be, at the very top. And he knew he was going out there in the darkness, after the yellow sheet fifteen feet beyond his reach.

By a kind of instinct, he instantly began making his intention acceptable to himself by laughing at it. The mental picture of himself sidling along the ledge outside was absurd--it was actually comical--and he smiled. He imagined himself describing it; it would make a good story at the office and, it occurred to him, would add a special interest and importance to his memorandum, which would do it no harm at all.

To simply go out and get his paper was an easy task--he could be back here with it in less than two minutes--and he knew he wasn't deceiving himself. The ledge, he saw, measuring it with his eye, was about as wide as the length of his shoe, and perfectly flat. And every fifth row of brick in the face of the building, he remembered--leaning out, he verified this--was indented half an inch, enough for the tips of his fingers, enough to maintain balance easily. It occurred to him that if this ledge and wall were only a yard above ground--as he knelt at the window staring out, this thought was the final confirmation of his intention--he could move along the ledge indefinitely.

6. Was getting the paper physically possible? Highlight the text that supports your answer.

On a sudden impulse, he got to his feet, walked to the front closet, and took out an old tweed jacket; it would be cold outside. He put it on and buttoned it as he crossed the room rapidly toward the open window. In the back of his mind he knew he'd better hurry and get this over with before he thought too much, and at the window he didn't allow himself to hesitate.

He swung a leg over the sill, then felt for and found the ledge a yard below the window with his foot. Gripping the bottom of the window frame very tightly and carefully, he slowly ducked his head under it, feeling on his face the sudden change from the warm air of the room to the chill outside. With infinite care he brought out his other leg, his mind concentrating on what he was doing. Then he slowly stood erect. Most of the putty, dried out and brittle, had dropped off the bottom edging of the window frame, he found, and the flat wooden edging provided a good gripping surface, a half-inch or more deep, for the tips of his fingers.

Now, balanced easily and firmly, he stood on the ledge outside in the slight, chill breeze, eleven stories above the street, staring into his own lighted apartment, odd and different-seeming now.

First his right hand, then his left, he carefully shifted his finger-tip grip from the puttyless window edging to an indented row of bricks directly to his right. It was hard to take the first shuffling sideways step then--to make himself move--and the fear stirred in his stomach, but he did it, again by not allowing himself time to

think. And now--with his chest, stomach, and the left side of his face pressed against the rough cold brick--his lighted apartment was suddenly gone, and it was much darker out here than he had thought.

Without pause he continued--right foot, left foot, right foot, left--his shoe soles shuffling and scraping along the rough stone, never lifting from it, fingers sliding along the exposed edging of brick. He moved on the balls of his feet, heels lifted slightly; the ledge was not quite as wide as he'd expected. But leaning slightly inward toward the face of the building and pressed against it, he could feel his balance firm and secure, and moving along the ledge was quite as easy as he had thought it would be. He could hear the buttons of his jacket scraping steadily along the rough bricks and feel them catch momentarily, tugging a little, at each mortared crack. He simply did not permit himself to look down, though the compulsion to do so never left him; nor did he allow himself actually to think. Mechanically--right foot, left foot, over and again--he shuffled along crabwise, watching the projecting wall ahead loom steadily closer. . . .

Then he reached it and, at the corner--he'd decided how he was going to pick up the paper--he lifted his right foot and placed it carefully on the ledge that ran along the projecting wall at a right angle to the ledge on which his other foot rested. And now, facing the building, he stood in the corner formed by the two walls, one foot on the ledging of each, a hand on the shoulder-high indentation of each wall. His forehead was pressed directly into the corner against the cold bricks, and now he carefully lowered first one hand, then the other, perhaps a foot farther down, to the next indentation in the rows of bricks.

Very slowly, sliding his forehead down the trough of the brick corner and bending his knees, he lowered his body toward the paper lying between his outstretched feet. Again he lowered his fingerholds another foot and bent his knees still more, thigh muscles taut, his forehead sliding and bumping down the brick V. Half-squatting now, he dropped his left hand to the next indentation and then slowly reached with his right hand toward the paper between his feet.

He couldn't quite touch it, and his knees now were pressed against the wall; he could bend them no farther. But by ducking his head another inch lower, the top of his head now pressed against the bricks, he lowered his right shoulder and his fingers had the paper by a corner, pulling it loose. At the same instant he saw, between his legs and far below, Lexington Avenue stretched out for miles ahead.

He saw, in that instant, the Loew's theater sign, blocks ahead past Fiftieth Street; the miles of traffic signals, all green now; the lights of cars and street lamps; countless neon signs; and the moving black dots of people. And a violent instantaneous explosion of absolute terror roared through him. For a motionless instant he saw himself externally--bent practically double, balanced on this narrow ledge, nearly half his body projecting out above the street far below--and he began to tremble violently, panic flaring through his mind and muscles, and he felt the blood rush from the surface of his skin.

7. Why did Tom start to panic? Highlight the text that supports your answer.

In the fractional moment before horror paralyzed him, as he stared between his legs at that terrible length of street far beneath him, a fragment of his mind raised his body in a spasmodic jerk to an upright position again, but so violently that his head scraped hard against the wall, bouncing off it, and his body swayed outward to the knife edge of balance, and he very nearly plunged backward and fell. Then he was leaning far into the corner again, squeezing and pushing into it, not only his face but his chest and stomach, his back arching; and his finger tips clung with all the pressure of his pulling arms to the shoulder-high half-inch indentation in the bricks.

He was more than trembling now; his whole body was racked with a violent shuddering beyond control, his eyes squeezed so tightly shut it was painful, though he was past awareness of that. His teeth were exposed in a frozen grimace, the strength draining like water from his knees and calves. It was extremely likely, he

knew, that he would faint, slump down along the wall, his face scraping, and then drop backward, a limp weight, out into nothing. And to save his life he concentrated on holding on to consciousness, drawing deliberate deep breaths of cold air into his lungs, fighting to keep his senses aware.

8. How did Tom force himself to concentrate? Highlight text that supports your answer.

Then he knew that he would not faint, but he could not stop shaking nor open his eyes. He stood where he was, breathing deeply, trying to hold back the terror of the glimpse he had had of what lay below him; and he knew he had made a mistake in not making himself stare down at the street, getting used to it and accepting it, when he had first stepped out onto the ledge.

9. What mistake did he make? Highlight text that supports your answer.

It was impossible to walk back. He simply could not do it. He couldn't bring himself to make the slightest movement. The strength was gone from his legs; his shivering hands--numb, cold, and desperately rigid--had lost all deftness; his easy ability to move and balance was gone. Within a step or two, if he tried to move, he knew that he would stumble and fall.

10. What is Tom's conflict here? Highlight text to support your answer.

Seconds passed, with the chill faint wind pressing the side of his face, and he could hear the toned-down volume of the street traffic far beneath him. Again and again it slowed and then stopped, almost to silence; then presently, even this high, he would hear the click of the traffic signals and the subdued roar of the cars starting up again. During a lull in the street sounds, he called out. Then he was shouting "*Help!*" so loudly it rasped his throat. But he felt the steady pressure of the wind, moving between his face and the blank wall, snatch up his cries as he uttered them, and he knew they must sound directionless and distant. And he remembered how habitually, here in New York, he himself heard and ignored shouts in the night. If anyone heard him, there was no sign of it, and presently Tom Benecke knew he had to try moving; there was nothing else he could do.

11. How did Tom know that no one was going to answer him? Highlight the text that supports your answer.

Eyes squeezed shut, he watched scenes in his mind like scraps of motion-picture film--he could not stop them. He saw himself stumbling suddenly sideways as he crept along the ledge and saw his upper body arc outward, arms flailing. He was a dangling shoestring caught between the ledge and the sole of his other shoe, saw a foot start to move, to be stopped with a jerk, and felt his balance leaving him. He saw himself falling with a terrible speed as his body revolved in the air, knees clutched tight to his chest, eyes squeezed shut, moaning softly.

Out of utter necessity, knowing that any of these thoughts might be reality in the very next seconds, he was slowly able to shut his mind against every thought but what he now began to do. With fear-soaked slowness, he slid his left foot an inch or two toward his own impossibly distant window. Then he slid the fingers of his shivering left hand a corresponding distance. For a moment he could not bring himself to lift his right foot from one ledge to the other; then he did it, and became aware of the harsh exhalation of air from his throat and realized that he was panting. As his right hand, then, began to slide along the brick edging, he was astonished to feel the yellow paper pressed to the bricks underneath his stiff fingers, and he uttered a terrible, abrupt bark that might have been a laugh or a moan. He opened his mouth and took the paper in his teeth pulling it out from under his fingers.

By a kind of trick--by concentrating his entire mind on first his left foot, then his left hand, then the other foot, then the other hand--he was able to move, almost imperceptibly, trembling steadily, very nearly without thought. But he could feel the terrible strength of the pent-up horror on just the other side of the flimsy barrier he had erected in his mind; and he knew that if it broke through he would lose this thin artificial control of his body.

12. What emotions does Tom want to block? Highlight the text that supports your answer.

During one slow step he tried keeping his eyes closed; it made him feel safer shutting him off a little from the fearful reality of where he was. Then a sudden rush of giddiness swept over him and he had to open his eyes wide, staring sideways at the cold rough brick and angled lines of mortar, his cheek tight against the building. He kept his eyes open then knowing that if he once let them flick outward, to stare for an instant at the lighted windows across the street, he would be past help.

He didn't know how many dozens of tiny sidling steps he had taken, his chest, belly, and face pressed to the wall; but he knew the slender hold he was keeping on his mind and body was going to break. He had a sudden mental picture of his apartment on just the other side of this wall--warm, cheerful, incredibly spacious. And he saw himself striding through it lying down on the floor on his back, arms spread wide, reveling in its unbelievable security. The impossible remoteness of this utter safety, the contrast between it and where he now stood, was more than he could bear. And the barrier broke then and the fear of the awful height he stood on coursed through his nerves and muscles.

13. What thought evoked his fear? Highlight text that supports your answer.

A fraction of his mind knew he was going to fall, and he began taking rapid blind steps with no feeling of what he was doing, sidling with a clumsy desperate swiftness, fingers scrabbling along the brick, almost hopelessly resigned to the sudden backward pull and swift motion outward and down. Then his moving left hand slid onto not brick but sheer emptiness, an impossible gap in the face of the wall, and he stumbled.

His right foot smashed into his left anklebone; he staggered sideways, began falling, and the claw of his hand cracked against glass and wood, slid down it, and his finger tips were pressed hard on the puttyless edging of his window. His right hand smacked gropingly beside it as he fell to his knees; and, under the full weight and direct downward pull of his sagging body, the open window dropped shudderingly in its frame till it closed and his wrists struck the sill and were jarred off.

For a single moment he knelt, knee bones against stone on the very edge of the ledge, body swaying and touching nowhere else, fighting for balance. Then he lost it, his shoulders plunging backward, and he flung his arms forward, his hands smashing against the window casing on either side; and--his body moving backward--his fingers clutched the narrow wood stripping of the upper pane.

For an instant he hung suspended between balance and falling, his finger tips pressed onto the quarter-inch wood strips. Then, with utmost delicacy, with a focused concentration of all his senses, he increased even further the strain on his finger tips hooked to these slim edgings of wood. Elbows slowly bending, he began to draw the full weight of his upper body forward, knowing that the instant his fingers slipped off these quarter-inch strips he'd plunge backward and be falling. Elbows imperceptibly bending, body shaking with the strain, the sweat starting from his forehead in great sudden drops, he pulled, his entire being and thought concentrated in his finger tips. Then suddenly, the strain slackened and ended, his chest touching the window sill, and he was kneeling on the ledge, his forehead pressed to the glass of the closed window.

14. How did Tom save himself? Highlight text that supports your answer.

Dropping his palms to the sill, he stared into his living room--at the red-brown davenport across the room, and a magazine he had left there; at the pictures on the walls and the gray rug; the entrance to the hallway; and at his papers, typewriter, and desk, not two feet from his nose. A movement from his desk caught his eye and he saw that it was a thin curl of blue smoke; his cigarette, the ash long, was still burning in the ash tray where he'd left it--this was past all belief--only a few minutes before.

His head moved, and in faint reflection from the glass before him he saw the yellow paper clenched in his front teeth. Lifting a hand from the sill he took it from his mouth; the moistened corner parted from the paper, and he spat it out.

For a moment, in the light from the living room, he stared wonderingly at the yellow sheet in his hand and then crushed it into the side pocket of his jacket.

He couldn't open the window. It had been pulled not completely closed, but its lower edge was below the level of the outside sill; there was no room to get his fingers underneath it. Between the upper sash and the lower was a gap not wide enough--reaching up, he tried--to get his fingers into; he couldn't push it open. The upper window panel, he knew from long experience, was impossible to move, frozen tight with dried paint.

Very carefully observing his balance, the finger tips of his left hand again hooked to the narrow stripping of the window casing, he drew back his right hand, palm facing the glass, and then struck the glass with the heel of his hand.

His arm rebounded from the pane, his body tottering. He knew he didn't dare strike a harder blow.

But in the security and relief of his new position, he simply smiled; with only a sheet of glass between him and the room just before him, it was not possible that there wasn't a way past it. Eyes narrowing, he thought for a few moments about what to do. Then his eyes widened, for nothing occurred to him. But still he felt calm: the trembling, he realized, had stopped. At the back of his mind there still lay the thought that once he was again in his home, he could give release to his feelings. He actually *would* lie on the floor, rolling, clenching tufts of the rug in his hands. He would literally run across the room, free to move as he liked, jumping on the floor, testing and reveling in its absolute security, letting the relief flood through him, draining the fear from his mind and body. His yearning for this was astonishingly intense, and somehow he understood that he had better keep this feeling at bay.

He took a half dollar from his pocket and struck it against the pane, but without any hope that the glass would break and with very little disappointment when it did not. After a few moments of thought he drew his leg onto the ledge and picked loose the knot of his shoelace. He slipped off the shoe and, holding it across the instep, drew back his arm as far as he dared and struck the leather heel against the glass. The pane rattled, but he knew he'd been a long way from breaking it. His foot was cold and he slipped the shoe back on. He shouted again, experimentally, and then once more, but there was no answer.

The realization suddenly struck him that he might have to wait here till Clare came home, and for a moment the thought was funny. He could see Clare opening the front door, withdrawing her key from the lock, closing the door behind her, and then glancing up to see him crouched on the other side of the window. He could see her rush across the room, face astounded and frightened, and hear himself shouting instructions: "Never mind how I got here! Just open the wind--" She couldn't open it, he remembered, she'd never been able to; she'd always had to call him. She'd have to get the building superintendent or a neighbor, and he pictured himself smiling, and answering their questions as he climbed in. "I just wanted to get a breath of fresh air, so--"

He couldn't possibly wait here till Clare came home. It was the second feature she'd wanted to see, and she'd left in time to see the first. She'd be another three hours or--He glanced at his watch: Clare had been gone eight minutes. It wasn't possible, but only eight minutes ago he had kissed his wife good-by. She wasn't even at the theater yet!

15. How long had it been since Clair left? How long would it be before she got back? Highlight text that supports your answer.

It would be four hours before she could possibly be home, and he tried to picture himself kneeling out here, finger tips hooked to these narrow strippings, while first one movie, preceded by a slow listing of credits, began, developed, reached its climax, and then finally ended. There'd be a newsreel next, maybe, and then an animated cartoon, and then interminable scenes from coming pictures. And then, once more, the beginning of a full-length picture--while all the time he hung out here in the night.

He might possibly get to his feet, but he was afraid to try. Already his legs were cramped, his thigh muscles tired; his knees hurt, his feet felt numb, and his hands were stiff. He couldn't possibly stay out here for four hours, or anywhere near it. Long before that his legs and arms would give out; he would be forced to try changing his position often--stiffly, clumsily, his coordination and strength gone--and he would fall. Quite realistically, he knew that he would fall; no one could stay out here on this ledge for four hours.

A dozen windows in the apartment building across the street were lighted. Looking over his shoulder, he could see the top of a man's head behind the newspaper he was reading; in another window he saw the blue-gray flicker of a television screen. No more than twenty-odd yards from his back were scores of people, and if just one of them would walk idly to his window and glance out. . . . For some moments he stared over his shoulder at the lighted rectangles, waiting. But no one appeared. The man reading his paper turned a page and then continued his reading. A figure passed another of the windows and was immediately gone.

In the inside pocket of his jacket he found a little sheaf of papers, and he pulled one out and looked at it in the light from the living room. It was an old letter, an advertisement of some sort; his name and address, in purple ink, were on a label pasted to the envelope. Gripping one end of the envelope in his teeth, he twisted it into a tight curl. From his shirt pocket he brought out a book of matches. He didn't dare let go the casing with both hands but, with the twist of paper in his teeth, he opened the matchbook with his free hand; then he bent one of the matches in two without tearing it from the folder, its red tipped end now touching the striking surface. With his thumb, he rubbed the red tip across the striking area.

He did it again, then again and still again, pressing harder each time, and the match suddenly flared, burning his thumb. But he kept it alight, cupping the matchbook in his hand and shielding it with his body. He held the flame to the paper in his mouth till it caught. Then he snuffed out the match flame with his thumb and forefinger, careless of the burn, and replaced the book in his pocket. Taking the paper twist in his hand, he held it flame down, watching the flame crawl up the paper, till it flared bright. Then he held it behind him over the street, moving it from side to side, watching it over his shoulder, the flame flickering and guttering in the wind.

16. Why did Tom light the paper on fire? Highlight text that supports your answer.

There were three letters in his pocket and he lighted each of them, holding each till the flame touched his hand and then dropping it to the street below. At one point, watching over his shoulder while the last of the letters burned, he saw the man across the street put down his paper and stand--even seeming to glance toward Tom's window. But when he moved, it was only to walk across the room and disappear from sight.

There were a dozen coins in Tom Benecke's pocket and he dropped them, three or four at a time. But if they struck anyone, or if anyone noticed their falling, no one connected them with their source.

17. What did he do when the paper was gone? Highlight text that supports your answer.

His arms had begun to tremble from the steady strain of clinging to this narrow perch, and he did not know what to do now and was terribly frightened. Clinging to the window stripping with one hand, he again searched his pockets. But now--he had left his wallet on his dresser when he'd changed clothes--there was nothing left but the yellow sheet. It occurred to him irrelevantly that his death on the sidewalk below would be an eternal mystery; the window closed--why, how, and from where could he have fallen? No one would be able to identify his body for a time, either--the thought was somehow unbearable and increased his fear. All they'd find in his pockets would be the yellow sheet. *Contents of the dead man's pockets*, he thought, *one sheet of paper bearing penciled notations--incomprehensible.*

He understood fully that he might actually be going to die; his arms, maintaining his balance on the ledge, were trembling steadily now. And it occurred to him then with all the force of a revelation that, if he fell, all he was ever going to have out of life he would then, abruptly, have had. Nothing, then, could ever be changed; and nothing more--no least experience or pleasure--could ever be added to his life. He wished, then, that he had not allowed his wife to go off by herself tonight--and on similar nights. He thought of all the evenings he had spent away from her, working; and he regretted them. He thought wonderingly of his fierce ambition and of the direction his life had taken; he thought of the hours he'd spent by himself, filling the yellow sheet that had brought him out here. *Contents of the dead man's pockets*, he thought with sudden fierce anger, *a wasted life.*

18. How does he feel about his life? Highlight text that supports your answer.

He was simply not going to cling here till he slipped and fell; he told himself that now. There was one last thing he could try; he had been aware of it for some moments, refusing to think about it, but now he faced it. Kneeling here on the ledge, the finger tips of one hand pressed to the narrow strip of wood, he could, he knew, draw his other hand back a yard perhaps, fist clenched tight, doing it very slowly till he sensed the outer limit of balance, then, as hard as he was able from the distance, he could drive his fist forward against the glass. If it broke, his fist smashing through, he was safe; he might cut himself badly, and probably would, but with his arm inside the room, he would be secure. But if the glass did not break, the rebound, flinging his arm back, would topple him off the ledge. He was certain of that.

19. What are the two possible outcomes for punching the window? Highlight text that supports your answer.

He tested his plan. The fingers of his left hand clawlike on the little stripping, he drew back his other fist until his body began teetering backward. But he had no leverage now--he could feel that there would be no force to his swing--and he moved his fist slowly forward till he rocked forward on his knees again and could sense that this swing would carry its greatest force. Glancing down, however, measuring the distance from his fist to the glass, he saw it was less than two feet.

It occurred to him that he could raise his arm over his head, to bring it down against the glass. But, experimenting in slow motion, he knew it would be an awkward girl-like blow without the force of a driving punch, and not nearly enough to break the glass.

Facing the window, he had to drive a blow from the shoulder, he knew now, at a distance of less than two feet; and he did not know whether it would break through the heavy glass. It might; he could picture it happening, he could feel it in the nerves of his arm. And it might not; he could feel that too--feel his fist striking this glass and being instantaneously flung back by the unbreaking pane, feel the fingers of his other hand breaking loose, nails scraping along the casing as he fell.

He waited, arm drawn back, fist balled, but in no hurry to strike; this pause, he knew, might be an extension of his life. And to live even a few seconds longer, he felt, even out here on this ledge in the night, was infinitely better than to die a moment earlier than he had to. His arm grew tired, and he brought it down.

Then he knew that it was time to make the attempt. He could not kneel here hesitating indefinitely till he lost all courage to act, waiting till he slipped off the ledge. Again he drew back his arm, knowing this time that he would not bring it down till he struck. His elbow protruding over Lexington Avenue far below, the fingers of his other hand pressed down bloodlessly tight against the narrow stripping, he waited, feeling the sick tenseness and terrible excitement building. It grew and swelled toward the moment of action, his nerves tautening. He thought of Clare--just a wordless, yearning thought--and then drew his arm back just a bit more, fist so tight his fingers pained him, and knowing he was going to do it. Then with full power, with every last scrap of strength he could bring to bear, he shot his arm forward toward the glass, and he said, "*Clare!*"

He heard the sound, felt the blow, felt himself falling forward, and his hand closed on the living-room curtains, the shards and fragments of glass showering onto the floor. And then, kneeling there on the ledge, an arm thrust into the room up to the shoulder, he began picking away the protruding slivers and great wedges of glass from the window frame, tossing them in onto the rug. And, as he grasped the edges of the empty window frame and climbed into his home, he was grinning in triumph.

He did not lie down on the floor or run through the apartment, as he had promised himself; even in the first few moments it seemed to him natural and normal that he should be where he was. He simply turned to his desk, pulled the crumpled yellow sheet from his pocket, and laid it down where it had been, smoothing it out; then he absently laid a pencil across it to weight it down. He shook his head wonderingly, and turned to walk toward the closet.

There he got out his topcoat and hat and, without waiting to put them on, opened the front door and stepped out, to go find his wife. He turned to pull the door closed and the warm air from the hall rushed through the narrow opening again. As he saw the yellow paper, the pencil flying, scooped off the desk and, unimpeded by the glassless window, sail out into the night and out of his life, Tom Benecke burst into laughter and then closed the door behind him.

20. What happened to the paper? How did Tom feel about it? Highlight text that supports your answer.

Characterization Activity for “Contents of the Dead Man’s Pocket”

#1 – Fill in the following STEAL chart.

Element of Indirect Characterization	Textual Evidence	What it shows about the character
Says		
Thinks		
Effect on Others		
Actions		
Looks		

#2- Fill in the follow Quote Chart to deepen your understanding of Tom’s character.

Page #	Quote from Text	What it shows about Tom
1-2		
3-4		
5-6		
7-8		
9-10		

#3- Constructed Response: Answer in correct constructed response format.

How does Tom’s motivation change from the beginning of the story to the end of the story? Use textual evidence to support your answer. Make sure to:

- Explicitly state how he changes.
- Include a quote from the beginning of the story and a quote from the end of the story.
- Explain how the quotes show his growth.

Characterization Multiple Choice for “Contents of a Dead Man’s Pocket”

Directions: Choose the answer that BEST answers the question.

1. **What decision is provoked by the letter flying out of the window when Tom’s wife first leaves?**
 - a. Tom will kill himself
 - b. Tom will go out on the ledge to go get it
 - c. Tom will be fired
 - d. Tom will have to redo his research

2. **What is revealed about Tom when it says, “*Contents of a dead man’s pockets, he thought with sudden fierce anger, a wasted life*”?**
 - a. Tom is mad he won’t get a promotion
 - b. Tom is sad he doesn’t make more money
 - c. Tom wants kids
 - d. Tom regrets wasting his life on work

3. **How do Tom’s motivations change during the course of the text?**
 - a. From caring most about work to caring more about family
 - b. From feeling suicidal to loving life
 - c. From wanting money to wanting love
 - d. From caring most about material possessions to caring most about emotional joy

4. **What action leads to a shift in the story?**
 - a. Tom’s paper flies out of the window when his wife leaves
 - b. Tom’s wife goes to the movies alone
 - c. Tom almost falls from the ledge
 - d. Tom breaks his own window

5. **Which quote best describes Tom’s motivation at the beginning of the story?**
 - a. “Got to get this done”
 - b. “Sure you don’t mind going alone?”
 - c. “You work too much, though Tom – too hard.”
 - d. “She smiled at him – a slender, very pretty girl.”

Structure & Author's Purpose Work--"Contents of a Dead Man's Pocket"

1. Answer the following questions in 3-4 sentence answers.

A. How does the author order events?

B. How does the structure of the text contribute to the meaning?

- Consider the order of events and what would happen if the author had changed the structure.
- Use evidence from the text.

C. Highlight words that build excitement or anxiety in the reader in the below passage.

Eyes squeezed shut, he watched scenes in his mind like scraps of motion-picture film--he could not stop them. He saw himself stumbling suddenly sideways as he crept along the ledge and saw his upper body arc outward, arms flailing. He was a dangling shoestring caught between the ledge and the sole of his other shoe, saw a foot start to move, to be stopped with a jerk, and felt his balance leaving him. He saw himself falling with a terrible speed as his body revolved in the air, knees clutched tight to his chest, eyes squeezed shut, moaning softly.

D. In the excerpt above, why did the author create suspense at that moment in the story?

E. Provide a textual example that shows Tom's apartment is a symbol of security and hope and explain how your example proves it as a symbol.

F. How does the symbol of Tom's apartment impact the theme of the story? Consider what Tom ultimately learns about himself and his life.

G. What impact does the last paragraph of the story have on the reader? Why did the author choose to not simply end the story with Tom getting back into the house?

H. Which line is the exact line where the mood of the story switches? How does the mood switch impact the meaning of the story?

Multiple Choice Questions for Structure in "Content of a Dead Man's Pocket"

Directions: Choose the answer that BEST answers the question.

- 1. How does the structure of the text contribute to the meaning?**
 - a. It builds suspense
 - b. It creates regret
 - c. It adds humor
 - d. It shows the difference between Tom and his wife

- 2. What is the effect of the story taking place over only 8 minutes?**
 - a. It emphasizes how quickly priorities can shift.
 - b. It emphasizes how terrified Tom is.
 - c. It emphasizes how much danger Tom is actually in.
 - d. It emphasizes how much Tom misses his wife.

- 3. How does the title build suspense in the story?**
 - a. It tells the reader Tom is going to die.
 - b. It predicts what will be in Tom's pocket.
 - c. It keeps the reader waiting for Tom to fall.
 - d. It helps the reader know the ending at the beginning.

- 4. After reading the story, the reader can logically assume:**
 - a. Tom's and his wife will have children.
 - b. Tom will get fired from his job.
 - c. Tom will get a promotion at his job.
 - d. Tom will not try to redo his work project.

- 5. Which quote best supports the idea that his wife is lonely?**
 - a. "No." Her voice was muffled, and he knew her head and shoulders were in the bedroom closet.
 - b. "It's just that I hate you to miss this movie; you wanted to see it too."
 - c. She nodded, accepting this.
 - d. Then, glancing at the desk across the living room, she said, "You work too much, though, Tom-- and too hard."

“Contents of a Dead Man’s Pocket” Theme Activity

#1-Draw a plot structure for the story. Be sure to include the following elements: Exposition, Rising Action, Climax, Falling Action, Resolution.

#2 – Objectively summarize the story.

#3- What is the theme of the story? Make sure to write a theme statement, not a topic.

#4 – Provide 3 quotations from the text that supports your theme.

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-
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#5 – Constructed Response: Which detail or event first presented an indication of theme? Use textual evidence to support your answer.

In your answer, make sure to:

- Explicitly state theme
- Include a piece of textual evidence
- Explain exactly how the textual evidence explains theme

Theme Multiple Choice for “Contents of a Dead Man’s Pockets”

Choose the answer that BEST answers the question.

1. What is the theme of the story?

- a. Life is better with money.
- b. You can do anything you set your mind to.
- c. It takes almost losing your life to appreciate it.
- d. Relationships are more important than success.

2. Which quote best supports the theme of the story?

- a. "You won't mind though, will you, when the money comes rolling in."
- b. "They were the beginning of the long, long climb to where he was determined to be, at the very top."
- c. "He actually *would* lie on the floor, rolling, clenching tufts of the rug in his hands."
- d. "There he got out his topcoat and hat and, without waiting to put them on, opened the front door and stepped out, to go find his wife."

3. What line first presented the theme?

- a. "He could not kneel here hesitating indefinitely till he lost all courage to act, waiting till he slipped off the ledge."
- b. "All they'd find in his pockets would be the yellow sheet."
- c. "There were three letters in his pocket and he lighted each of them, holding each till the flame touched his hand and then dropping it to the street below."
- d. "As he saw the yellow paper, the pencil flying, scooped off the desk and, unimpeded by the glassless window, sail out into the night and out of his life, Tom Benecke burst into laughter and then closed the door behind him."

4. How can you objectively summarize the text?

- a. A man almost died to save his work and in the end realized work is not as important as being with those he loved.
- b. A man risked his life to save his work only for his work to again fly out the window.
- c. A man loved his work more than his wife, so he let her go alone to the movies and ended up getting stuck on a ledge outside of his building.
- d. A man couldn't provide for his family, so he tried to commit suicide; in the end he decided he didn't want to hurt his wife and lived instead.

5. Why is the title important?

- a. It foreshadows that Tom will die.
- b. It symbolizes his wasted life.
- c. It is the first indication that Tom's life is meaningless and misguided.
- d. It directs the reader's attention to the idea of death.

Timed Constructed Response

Directions:

Read the following excerpt from Things Fall Apart by Chinua Achebe. Annotate the text as you read. On a separate sheet of paper, write a well-developed paragraph in response to the question below.

What can the reader infer directly or indirectly regarding the protagonist, Okonkwo?

Okonkwo ruled his household with a heavy hand. His wives, especially the youngest lived in perpetual fear of his fiery temper, and so did his little children. Perhaps down in his heart Okonkwo was not a cruel man. But his whole life was dominated by fear, the fear of failure and of weakness. It was deeper and more intimate than the fear of evil and capricious gods and of magic, the fear of the forest, and of the forces of nature, malevolent, red in tooth and claw. Okonkwo's fear was greater than these. It was not external but lay deep within himself. It was the fear of himself, lest he should be found to resemble his father. Even as a little boy he had resented his father's failure and weakness, and even now he still remembered how he had suffered when a playmate had told him that his father was *agbala*. That was how Okonkwo first came to know that *agbala* was not only another name for a woman, it could also mean a man who had taken no title. And so Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness.

Excerpted from: *A Short History of Nearly Everything*

by Bill Bryson

So that's your solar system. And what else is out there, beyond the solar system? Well, nothing and a great deal, depending on how you look at it.

In the short term, it's nothing. The most perfect vacuum ever created by humans is not as empty as the emptiness of interstellar space. And there is a great deal of this nothingness until you get to the next bit of something. Our nearest neighbor in the cosmos, Proxima Centauri, which is a part of the three-star cluster known as Alpha Centauri, is 4.3 light-years away, a sissy skip in galactic terms, but that is still a hundred million times farther than a trip to the Moon. To reach it by spaceship would take at least twenty-five thousand years, and even if you made the trip you still wouldn't be anywhere except at a lonely clutch of stars in the middle of a vast nowhere. To reach the next landmark **of consequence**, Sirius, would involve another 4.6 light-years of travel. And so it would go if you tried to star-hop your way across the cosmos. Just reaching the center of our own galaxy would take far longer than we have existed as beings.

Space, let me repeat, is enormous. The average distance between stars out there is 20 million million miles. Even at speeds approaching those of light, these are fantastically challenging distances for any traveling individual. Of course, it is *possible* that alien beings travel billions of miles to amuse themselves by planting crop circles in Wiltshire or frightening the daylights out of some poor guy in a pickup truck on a lonely road in Arizona (they must have teenagers, after all), but it does seem unlikely.

Still, statistically the probability that there are other thinking beings out there is good. Nobody knows how many stars there are in the Milky Way – estimates range from 100 billion or so to perhaps 400 billion – and the Milky Way is just one of 140 billion or so other galaxies, many of them even larger than ours. In the 1960's, a professor at Cornell named Frank Drake, excited by such whopping numbers, worked out a famous equation designed to calculate the chances of advanced life in the cosmos based on a series of diminishing probabilities.

Under Drake's equation you divide the number of stars in a selected portion of the universe by the number of stars that are likely to have planetary systems; divide that by the number of planetary systems that could theoretically support life; divide that by the number on which life, having arisen, advances to a state of intelligence; and so on. At each such division, the number shrinks colossally – yet even with the most conservative inputs the number of advanced civilizations just in the Milky Way always works out to be somewhere in the millions.

What an interesting and exciting thought. We may be only one of millions of advanced civilizations. Unfortunately, space being spacious, the average distance between any two of these civilizations is reckoned to be at least two hundred light-years, which is a great deal more than merely saying it makes it sound. It means for a start that even if these beings know we are here and are somehow able to see us in their telescopes, they're watching light that left Earth two hundreds year ago. So they're not seeing you and me. They're watching the French Revolution and Thomas Jefferson and people in silk stockings. Two hundred light years is a distance so far beyond us as to be, well, just beyond us.

Respond to the following question using information provided in the excerpt from: *A Short History of Nearly Everything* by Bill Bryson.

1. Which of the following is an objective summary of the text?

- A. Space is filled with nothing.
- B. Space is full of life.
- C. Space is a mysterious place ripe for exploration.
- D. Space is a vast expanse that contains the possibility of other life forms.

2. Which sentence from the selection conveys the author's claim that space contains BOTH "nothing and a great deal"?

- A. "The most perfect vacuum ever created by humans is not as empty as the emptiness of interstellar space."
- B. "...even if you made the trip you still wouldn't be anywhere except at a lonely clutch of stars in the middle of a vast nowhere."
- C. "Two hundred light years is a distance so far beyond us..."
- D. "Under Drake's equation you divide the number of stars in a selected portion of the universe by the number of stars that are likely to have planetary systems..."

3. How does the author connect ideas in the selection?

- A. He explains to the reader the distance between and the number of stars in the Milky Way.
- B. He presents a real story about Frank Drake and his famous equation to make it credible.
- C. He ends with the possibility that other advanced civilizations may exist in space.

1) D [RI2]

2) B [RI5]

3) D [RI3]

4) B [RI6]

5) A [RI4]

- D. He unfolds a series of explanations about the whopping numbers concerning the size of space.

4. How does the author achieve his purpose?

- A. By using humor to connect the reader to the subject matter.
- B. By using humor, concrete scientific evidence and credible sources.
- C. By inserting scientific vocabulary to solidify his point of view.
- D. By using diction that appeals to teenagers.

5. When the author uses the phrase *of consequence* in line 9-10, it most likely means

- A. importance
- B. disregard
- C. trivial
- D. repercussions

6. Which of the following details were NOT used to support the statement that space is enormous?

- A. "[Aliens are] watching the French Revolution and Thomas Jefferson and people in silk stockings."
- B. "To reach [Proxima Centauri] by spaceship would take at least twenty-five thousand years"
- C. "[A]lien beings travel billions of miles to amuse themselves"
- D. "The average distance between stars out there is 20 million million miles."

6) C [RI1]

from *The Great Gatsby* by F. Scott Fitzgerald

(1) There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

(2) Every Friday five crates of oranges and lemons arrived from a fruiterer in New York-every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb.

(3) At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'œuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

(4) By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums. The last swimmers have come in from the beach now and are dressing up-stairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors, and hair shorn in strange new ways, and shawls beyond the dreams of Castile. The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names.

(5) The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher. Laughter is easier minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath; already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the centre of a group, and then, excited with triumph, glide on through the sea-change of faces and voices and color under the constantly changing light.

(6) Suddenly one of the gypsies, in trembling opal, seizes a cocktail out of the air, dumps it down for courage and, moving her hands like Frisco, dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her, and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the "Follies." The party has begun.

Great Gatsby Excerpt Questions

- In paragraph three, what is the effect of the narrator listing all the foods on the buffet tables in detail?
 - The reader is impressed with the narrator's attention to detail
 - The description creates a contrasting image to the "thin" five-piece orchestra mentioned in the next paragraph
 - The reader shares the narrator's criticism of Gatsby's excessive generosity
 - The reader more vividly experiences the overwhelming amount of food at the party.
- In the sentence at the beginning of paragraph four ("By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums."), what is the sense of the word *thin*?
 - A five-piece orchestra would have musicians who would all be slender.
 - A five-piece orchestra would look small compared to the orchestra that was hired for the party.
 - A five-piece orchestra would have played fewer songs that wouldn't have sounded as full.
 - A five-piece orchestra would have cost far less money to hire.
- Which words in the second sentence of paragraph five ("Laughter is easier minute by minute, spilled with prodigality, tipped out at a cheerful word.") mirror the references to all the alcohol that is being consumed at the party?
 - minute by minute, prodigality*
 - cheerful, easier*
 - spilled, tipped out*
 - laughter, word*
- At the beginning of paragraph eight, the narrator reiterates the fact that he was actually invited to the party. What was the narrator's purpose for repeating this?
 - He wants to emphasize how strange it was that almost no one had been invited to such a huge party.
 - He wants to impress the audience with the fact that Gatsby singled him out.
 - He wants to draw attention to his own importance compared to the other guests.
 - He wants to subtly criticizing the other guests for just showing up at a party without an invitation.
- What can be inferred about Gatsby from the fact that no one at the party seems to know where he is?
 - Gatsby hates throwing parties.
 - Gatsby is in disguise.
 - Gatsby's guests dislike him.
 - Gatsby wants to be left alone.

Constructed Response: How does Fitzgerald create the images of a wild, expensive party in the mind of the reader? Give at least two methods the author employs, using specific references from the text to explain your choices.

1. D 2. B 3. C 4. A 5. D

Central Zone Practice Test

Your Grandfather's Star Trek

When the 2009 movie reboot of *Star Trek* was announced one of the tag lines on the advertisement was “This is not your father's *Star Trek*.” No. It's not. But it might be your grandfather's *Star Trek*, and here's why.

For most of the 1980s and 1990s *Star Trek* was focused on Gen-X and Baby Boomer viewers, rather than the G.I. generation viewers who had been the target audience for the original series in 1966. This change of focus was marked by a distinct change of sensibility.

Nowhere was this more obvious than in how relationships between fathers and sons were portrayed. From Captain Kirk's son David Marcus in the original series, who hated him because of the way his mother had been treated, to the estranged sons of *Next Generation*, Captain Jean-Luc Picard and his second-in-command William Riker, to the pressured and ambivalent Doctor Julien Bashir and the half-Klingon, half-human Worf, relationships between fathers and sons were shown to be deeply problematic. Only Ben Sisko, the space station commander in *Deep Space Nine*, seemed to have a functional relationship with both his father and his son Jake. Over and over, the message seemed to be that a father's expectations were poison, even if, like Kirk in the second and third *Star Trek* movies, the father was liked by the audience.

The only good response from a son was rebellion. We were repeatedly shown sons in rebellion against their fathers and against the surrogate fathers of male authority figures around them. The only way to be a man, it seemed to say, is to be a rebel. Whether that takes the form of rebelling against an actual father, as Picard does, or against the high expectations placed on one because of an absent father, as Worf does, the only way to be your authentic self is to reject the men who have gone before you.

The new *Star Trek* feels like it's going in that direction. In the first twenty minutes of the movie we were introduced to James T. Kirk, car thief and joyrider, leather jacket-clad bar fighter who is, as his commander Captain Pike says, “the only genius level repeat offender in the Midwest.” His dead father left a legacy of heroism, and Jim seems determined to live it down.

But that's not how the movie plays out at all. Jim decides to get his life in hand, not by becoming a space pirate or a lone wolf on the new frontier as one might expect, but by choosing the most structured and disciplined path—a career in Starfleet. There, he is unorthodox, but he excels. He goes to classes, takes exams, learns how to do things the way he's supposed to, and while he's at it makes friends. Yes, he's a smart aleck. But he's fundamentally doing it by the rules. He bends them, rather than breaking them. If he broke them he would not be still in the Academy three years later, at the top of his class. You only get there by turning in your homework on time.

Jim gets the happy ending. But it's not freedom; it's connection. His reward is to take his place as the leader of his crew, to take on the awesome responsibility of not only protecting their lives but the lives of millions of innocent people on Earth as well. He is not riding off into the sunset alone. He's part of a structure. In a scene toward the end of the movie that is made very clear. Before the assembled cadets and the Starfleet senior officers he is given his command and commendation. Captain Pike, his surrogate father, shakes his hand and welcomes him to the brotherhood of men, to the fellowship of other adult men who have taken on adult responsibility.

The new *Star Trek* is very much a male coming-of-age story. A fatherless boy seeks his origins and the meaning of his life and finds it in heroism and becoming a defender of the community. It is a very old story. You can find its origins in the myth of Theseus and in the story of King Arthur.

But it is not your father's *Star Trek*. It's not about estrangement and rebellion, about oversetting the status quo. It's about community and fitting in, about leadership rather than solitary heroics. It's about joining the company of

older men, not rejecting it. It's about being accepted and appreciated for one's talents, rather than stepping outside society.

This is not a movie for Baby Boomer and Gen-X viewers. It's a movie for Gen-Y viewers who identify with the fatherless boy from a messed-up background who, as Pike says, "always knew he was meant for something more." It's about idealism based not on solitary achievement but on the strength of the community.

In these ways, the spirit of Gen-Y that is reflected is much more like that of their grandfathers, like the G.I. generation who fought World War II. That generational spirit was about erasing boundaries, about pushing men to the Moon, about seeking higher and further through cooperative effort. This is the spirit of the original *Star Trek* series, a direct response to G.I. generation President Kennedy's call to put a man on the Moon by the end of the decade, to "ask not what your country can do for you, but what you can do for your country."

It's not your father's *Star Trek*. It's your grandfather's *Star Trek*. And it's hitting the right note for a new generation, a generation whose values and desires may be very different from the rebellion and estrangement that we've come to expect.

1. How does the author create an informal tone in this passage?
 - A. He tries to connect American history with entertainment.
 - B. He addresses the reader directly and uses a conversational style.
 - C. He described specific characters from different *Star Trek* shows.
 - D. He offers his opinions about the meaning behind the *Star Trek* movies.
2. What best describes the organizational structure of this passage?
 - A. The author critiques the science and technology presented in *Star Trek* movies.
 - B. The author summarizes the plot and major characters of the new *Star Trek* movie.
 - C. The author contrasts the old and new *Star Trek* movies and then explains the differences.
 - D. The author presents the "story behind the story" of creating and filming a *Star Trek* movie.
3. What is a main purpose of the author in writing this passage?
 - A. to convince readers that the new *Star Trek* movie should win awards
 - B. to get readers to see father-son relationships in *Star Trek* movies in a new way
 - C. to persuade readers that the 2009 *Star Trek* movie is not as good as the earlier films
 - D. to encourage readers who like *Star Trek* to spend more time studying World War II
4. Which readers are the most likely intended audience for this passage?
 - A. grandfathers
 - B. movie critics
 - C. Gen-Y movie fans
 - D. fathers of young sons

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

5. How does Lincoln believe the dead soldiers of Gettysburg should be honored?
- A. by joining and supporting their cause
 - B. by questioning the rightness of the war
 - C. by writing many speeches in their honor
 - D. by burying them with formal military funerals
6. What is Abraham Lincoln arguing for in this passage?
- A. a strong state government
 - B. the completion of the Civil War
 - C. the spirit of the Revolutionary War
 - D. the Constitution of the United States
7. What was most important to Lincoln, as stated in his address?
- A. that he continue to lead the Union to greater victories
 - B. that a great democratic nation should survive, but with even greater freedom
 - C. that the world remember what American leaders had to say about Gettysburg
 - D. that steps be taken to preserve the Union, even if some liberties would have to be sacrificed
8. To what is Lincoln alluding in the opening sentence of the passage?
- A. the landing at Plymouth Rock by the Pilgrims
 - B. the discovery of the New World by Christopher Columbus
 - C. the founding of the country with the Declaration of Independence
 - D. the election of George Washington as the country's first president
-

9. In the poem “Fog,” Carl Sandburg writes, “The fog comes in on little cat feet.” What does his metaphor suggest?

- A. Fog and cats are both small and gray.
- B. Fog and cats enter houses from outside.
- C. Fog appears slowly and moves quietly like a cat.
- D. The fog emerges at street level where many cats live.

10. Which synonym of fanatical has the most positive tone?

- A. dedicated
- B. fixated
- C. obsessive
- D. overzealous

11. In *Romeo and Juliet*, Juliet says, “Good night, good night! Parting is such sweet sorrow.” Which best explains the oxymoron “sweet sorrow”?

- A. Saying good night is very hard to do.
- B. It’s sad to say goodbye to Romeo and see him leave.
- C. It’s sweet to say good night to Romeo because she loves him.
- D. Sorrowful parting is still sweet because she thinks about seeing Romeo again.

12. Jerry anxiously peered around the closet door, fearing that his pursuers would hear each breath he took. How would you describe the mood?

- A. gloomy
- B. sentimental
- C. sorrowful
- D. suspenseful

My Last Duchess (1842)

Robert Browning

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.

- (5) Will't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
(10) The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
(15) Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat:" such stuff
(20) Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
(25) Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule

- She rode with round the terrace—all and each
- (30) Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
- (35) This sort of trifling? Even had you skill
In speech—(which I have not)—to make your will
Quite clear to such an one, and say, “Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark”—and if she let
- (40) Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
—E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
- (45) Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
- (50) Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
- (55) Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

13. In line 35, what does the word trifling mean?

- A. prosperity
- B. triviality
- C. waiting
- D. worrying

14. In lines 42 and 43, what does the speaker mean by stooping?

- A. degrading himself
- B. angering his friends
- C. laughing at the Duchess
- D. bending down to sit on a chair

15. What literary device does this poem primarily use?

- A. comparison
- B. irony
- C. monologue
- D. symbolism

16. Which reading strategy would be most useful for exploring the emotional aspects of this poem?

- A. taking notes while reading
- B. reading the poem out loud
- C. skimming the poem quickly
- D. underlining unfamiliar words

Kate Chopin, “The Story of an Hour” (1894)

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband’s death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband’s friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard’s name leading the list of “killed.” He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister’s arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: “free, free, free!” The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

“Free! Body and soul free!” she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.”

“Go away. I am not making myself ill.” No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister’s importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister’s waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine’s piercing cry; at Richards’ quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease—of the joy that kills.

17. Which sentence from the passage contains examples of assonance and alliteration?

- A. "It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing."
- B. "She said it over and over under her breath: free, free, free!"
- C. "Someone was opening the front door with a latchkey."
- D. "He had been far from the scene of the accident, and did not even know there had been one."

18. Which symbolizes freedom in the story?

- A. an open window
- B. a heart condition
- C. a peddler crying his wares
- D. a comfortable, roomy armchair

19. Which best describes the author's sentiments in the final words of the passage, "the joy that kills"?

- A. ironic
- B. joyful
- C. ominous
- D. poignant

20. Which is a reoccurring idea the passage shares with another literary work?

- A. courage, like Stephen Crane's *The Red Badge of Courage*
- B. the inner life of repressed women, like Henrik Ibsen's *A Doll's House*
- C. society's hypocrisy, like Mark Twain's *The Adventures of Tom Sawyer*
- D. the hollowness of the American Dream, like Arthur Miller's *Death of a Salesman*

Hamlet, Act Three, Scene One ("To be, or not to be, that is the question")

William Shakespeare

To be, or not to be: that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take up arms against a sea of troubles,

And by opposing, end them? To die: to sleep;

No more; and, by a sleep to say we end

The heart-ache and the thousand natural shocks

That flesh is heir to, 'tis a consummation

Devoutly to be wish'd. To die, to sleep;

To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely¹,
The pangs of disprized love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin²? who would fardels³ bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn⁴
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er⁵ with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action. Soft you now!
The fair Ophelia! Nymph, in thy orisons⁶
Be all my sins remember'd.

¹ **contumely:** a contemptuous remark

² **bodkin:** a hole-punching tool

³ **fardels:** packs or bundles

⁴ **ourn:** boundary

⁵ **sicklied o'er:** made feeble

⁶ **orisons:** prayers

21. In what frame of mind is the speaker of the passage?

- A. deeply conflicted
- B. supremely confident
- C. humorous and ironic
- D. relaxed and contemplative

22. Based on the passage, what could be inferred about the speaker's past experiences?

- A. They have led to violence.
- B. They have led to disillusionment.
- C. They have made him courageous.
- D. They have made him long for love.

23. What is the primary purpose of the passage?

- A. to debate the existence of God
- B. to describe the process of death
- C. to argue reasons for suicide or life
- D. to discuss the possibilities of life after death

24. How does the speaker use language to convey tone? Cite text to support your answer.

25. Juliet's unhappy parents were adamant that Juliet marry County Paris. They would not give in even though Juliet begged them not to force her into marriage.

What is the context clue to the meaning of adamant?

- A. unhappy
- B. force her
- C. begged them
- D. would not give in

26. What phrase best describes centennial, which contains the Latin prefix *cent-*?

- A. ten-year anniversary
- B. fifty-year anniversary
- C. one-hundred-year anniversary
- D. five-hundred-year anniversary

27. Which prefix would best be used to describe opposition?

- A. *ambi-*
- B. *ante-*
- C. *circum-*
- D. *contra-*

28. What is the most likely meaning of sedentary in the sentence below?

Doctors know that many health problems are associated with a sedentary lifestyle, so they prescribe a large dose of activity and exercise to most adults.

- A. energetic
- B. inactive
- C. reflective
- D. vigorous

29. What is the most likely meaning of cantankerous in the sentence below?

Like many toddlers, Lena was docile and compliant one minute, but unexpectedly cantankerous the next.

- A. argumentative
- B. genial
- C. logical
- D. representative

30. In a fit of anger, Marvin _____ the auditorium.

In the sentence above, which phrase describes the action the most clearly?

- A. strolled out of
- B. stormed out of
- C. disappeared from
- D. ambled away from

The Courthouse Lawn

(1) Dear Editor,

(2) Last night I was driving past the courthouse about 9 P.M. It was pouring rain, as it had been for hours. And yet what did I see? On three sides of the courthouse, automatic sprinklers were busy watering the lawn. Despite the sheeting rain that had been falling for hours, despite the already brimming storm drains, despite the river rising steadily against the crest markers on the bridges, our county government was still watering the lawn!

(3) Not only is this an egregious misuse of the taxpayers' money, but it is also an enormous waste of resources. The water that comes out of the sprinklers has been through our county's water treatment plant. It has been cleaned and tested and chlorinated, made safe for drinking and cooking. This is not free water just fallen from the sky or pumped from the river. This water has already had our money spent upon it to make it potable. It is one thing to use water that has already been treated to water the grass when it is dry and there are no other alternatives, but to waste it this way when a more than adequate supply of free water is falling from the sky is simply disgraceful.

(4) Three years ago, when the county put in automatic sprinklers, the argument was made that they would save water. By watering at night when there would be little evaporation, the courthouse grounds would require less water than if they were watered during business hours. Also, the water on sidewalks and walkways during the day was inconvenient, and might conceivably result in a slipping hazard. However, what it seems to be resulting in is the county watering at times when this intervention is clearly unnecessary! There is no reason to water the courthouse lawn when it is pouring rain!

(5) Perhaps we should mix some common sense with our high-tech automated solutions, and have someone turn off the automatic systems when they aren't necessary. Doing so would not only save money, but would also reduce the use of our water resources.

(6) Sincerely,

(7) Justin Reid

32. Which of these describes the tone of the letter?

- A. enthusiastic
- B. formal
- C. outraged
- D. sarcastic

31. Choose one of the following as the purpose of paragraph 4. Cite specific text to support your answer.

- A. to discuss why it is a bad idea to waste natural resources
- B. to persuade county officials to get rid of the sprinkler system
- C. to refute the original arguments in favor of the sprinkler system
- D. to respond to criticism from people who disagree with the author

White House History

(1) For more than two hundred years, the White House has been more than just the home of the presidents and their families. Throughout the world, it is recognized as the symbol of the president, of the president's administration, and of the United States.

About the Building

(2) For two hundred years, the White House has stood as a symbol of the presidency, the United States government, and the American people. Its history, and the history of the nation's capital, began when President George Washington signed an act of Congress in December of 1790 declaring that the federal government would reside in a district "not exceeding ten miles square ... on the river Potomac." President Washington, together with city planner Pierre L'Enfant, chose the site for the new residence, which is now 1600 Pennsylvania Avenue. As preparations began for the new federal city, a competition was held to find a builder of the "President's House." Nine proposals were submitted, and Irish-born architect James Hoban won a gold medal for his practical and handsome design.

(3) Construction began when the first cornerstone was laid in October of 1792. Although President Washington oversaw the construction of the house, he never lived in it. It was not until 1800, when the White House was nearly completed, that its first residents, President John Adams and his wife, Abigail, moved in. Since that time, each

president has made his own changes and additions. The White House is, after all, the president's private home. It is also the only private residence of a head of state that is open to the public, free of charge.

(4) The White House has a unique and fascinating history. It survived a fire at the hands of the British in 1814 (during the War of 1812) and another fire in the West Wing in 1929, while Herbert Hoover was president.

Throughout much of Harry S. Truman's presidency, the interior of the house, with the exception of the third floor, was completely gutted and renovated while the Trumans lived at Blair House, right across Pennsylvania Avenue. Nonetheless, the exterior stone walls are those first put in place when the White House was constructed two centuries ago.

(5) Presidents can express their individual style in how they decorate some parts of the house and in how they receive the public during their stay. Thomas Jefferson held the first inaugural open house in 1805. Many of those who attended the swearing-in ceremony at the U.S. Capitol simply followed him home, where he greeted them in the Blue Room. President Jefferson also opened the house for public tours, and it has remained open, except during wartime, ever since. In addition, he welcomed visitors to annual receptions on New Year's Day and on the Fourth of July. In 1829, a horde of 20,000 inaugural callers forced President Andrew Jackson to flee to the safety of a hotel while, on the lawn, aides filled washtubs with orange juice and whiskey to lure the mob out of the mud-tracked White House.

(6) After Abraham Lincoln's presidency, inaugural crowds became far too large for the White House to accommodate them comfortably. However, not until Grover Cleveland's first presidency did this unsafe practice change. He held a presidential review of the troops from a flag-draped grandstand built in front of the White House. This procession evolved into the official inaugural parade we know today. Receptions on New Year's Day and the Fourth of July continued to be held until the early 1930s.

(7) There are 132 rooms, 35 bathrooms, and 6 levels in the residence. There are also 412 doors, 147 windows, 28 fireplaces, 8 staircases, and 3 elevators. The White House requires 570 gallons of paint to cover its outside surface.

(8) At various times in history, the White House has been known as the "President's Palace," the "President's House," and the "Executive Mansion." President Theodore Roosevelt officially gave the White House its current name in 1901.

(9) With five full-time chefs, the White House kitchen is able to serve dinner to as many as 140 guests and hors d'oeuvres* to more than 1,000.

(10) For recreation, the White House has a variety of facilities available to its guests and residents, including a tennis court, jogging track, swimming pool, movie theater, and bowling lane.

(11) The White House has hosted foreign leaders, national heroes, and even winning basketball teams. It is one of our most important national monuments—a living symbol of the history and continuous progress of our democracy.

* **hors d'oeuvres:** appetizers

33. According to the passage, what does the White House symbolize?

- A. the triumph of freedom
- B. President George Washington
- C. a tennis court and a swimming pool
- D. the government and people of the United States

34. Which statement best summarizes the passage?

- A. George Washington was an important political leader.
- B. The White House has an interesting and unusual history.
- C. The White House has always been a quiet and unexciting place.
- D. Pierre L'Enfant made many contributions to American architecture.

35. Which statement best communicates the author's view of the White House?

- A. It is a boring topic to study.
- B. Its history is very mysterious.
- C. It has a very interesting history.
- D. It is interesting only to historians.

36. What is the most likely reason the author includes paragraph 1?

- A. to provide an overview of the passage
- B. to discuss the symbolism of the White House
- C. to compare the White House to other facilities for heads of state
- D. to construct a timeline of events that will be discussed throughout the passage

37. In paragraph 1, why does the author mention "two hundred years"?

- A. to show how long the White House has existed
- B. to show how important George Washington was
- C. to show why Americans fought the War of 1812
- D. to show how long it took to build the White House

38. In paragraph 4, what does the author mean by saying the White House was completely gutted?

- A. The interior was burned.
- B. The interior was painted.
- C. The interior was ignored.
- D. The interior was cleaned out.