# Reading Strategies and Literary Elements

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Introduction to Reading Strategies and Literary Elements

Overview of the North Carolina End-of-Grade Test

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

The Reading Comprehension Test measures students’ mastery of skills outlined in the North Carolina English Language Arts/Standard Course of Study. In sixth grade, students have 100 minutes to read 10 passages and answer 65 questions. There are three main categories of passages: literature (short fiction, poetry, and autobiography), informational (passages in content areas such as science, health, math, art, geography, and social studies), and functional (recipes, art projects, and brochures). These tests may change slightly from year to year, so make sure to consult your testing coordinator for updated information.

When taking the test, students are required to perform a variety of skills, ranging from basic information retrieval to more subtle cognitive skills such as drawing inferences, generating questions, analyzing passages, and evaluating information. They must also be familiar with basic literary elements and understand how authors use these devices to convey meaning. Both the reading strategies and the literary elements correspond directly to those outlined in the sixth-grade Standard Course of Study.

Content of Booklet

The Reading Strategies & Literary Elements booklet is composed of reproducible lessons and exercises. The focus lessons provide a focused way of introducing specific literary concepts and reading strategies. The exercises are directly modeled after the End-of-Grade Test. Each exercise contains one or two passages and a series of multiple-choice questions that test students’ reading comprehension. You will need to make a photocopy of each lesson and exercise before distributing them to students. The transparencies cover selected terms and skills from the focus lessons. They provide an alternate means of introducing literary concepts and reading strategies, and can be used to supplement the focus lessons, as well as the selections in Glencoe Literature.

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

There are fourteen focus lessons: nine on literary elements and five on reading strategies. Each lesson defines a term/skill or group of terms/skills, provides a reading passage, and includes three or four open-ended questions that guide students toward a deeper understanding of the concept or concepts being taught.

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

You may want to assign the focus lessons before the multiple-choice exercises. This way, when students encounter literary elements in the exercises, they will have had prior exposure to them. You can also distribute lessons after the exercises as a means of targeting problem areas. For example, if most students have trouble with a question about the concept of mood, you can use the focus lesson about mood to strengthen their understanding. Another idea is to match the lessons with selections in Glencoe Literature, The Reader’s Choice. Each lesson provides references to pages in Glencoe Literature that highlight the subject of that particular lesson.

Effective Reading and Writing Strategies

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

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

• Write in full, clear sentences.

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

Answers to the open-ended questions should be reviewed in class. Answer keys for the focus lessons are located on pages 70–76.
How to Use the Reading Comprehension Exercises

The Reading Comprehension exercises include the same types of passages and questions that appear on the End-of-Grade test. The only difference is the proportion of passages from each type. The End-of-Grade Reading Comprehension Test includes an equal number of literary, informational, and functional passages, whereas the exercises included here have a greater proportion of literary passages. (The emphasis on literary works allowed the inclusion of all the literary elements covered in the lessons.) The exercises can be used over a short period of time for intensive test practice, or they can be assigned throughout the year and used to supplement other classroom activities.

When you first begin to assign the exercises, you may want to give students unlimited time to complete them. However, to better simulate test conditions, you should eventually give students a 9–12 minute time limit (about 1.5 minutes per question) on each exercise.

You may also find it useful to distribute both scratch paper and a photocopy of the answer sheet (located on pages 77–78). Explain to students that when they take the actual test, they will not be able to write in the test booklet. Students should get used to “bubbling in” answers and using scratch paper to take notes and record the process of elimination. The answer key for the exercises is located on page 79.

General Test-Taking Strategies

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

Also remind your students of these basic test-taking tips:

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

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

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

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

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

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

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

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

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

**Poetry** presents meaning through rhythm, figurative language, and imagery. Read poetry slowly, paying special attention to the title and the author’s use of imagery and figurative language. After reading the poem once or twice, ask, “What is the author’s purpose? What is the mood or tone of this poem? What idea does it convey?”
Lesson 1: Narrative Strategies I

Narrative passages have a plot, a sequence of events that unfolds from beginning to end. Writers use narrative strategies to make their stories more vivid. They add movement to the story by describing characters doing things and moving from place to place. They use description—details that appeal to the five senses—to help the reader see the characters, the setting, and the action. Writers also create uncertainty in the reader’s mind about what will happen next, a technique known as suspense.

DIRECTIONS: As you read the following passage, notice the way the author uses movement, description, and suspense to tell the story. Then answer the questions about the passage.

Under her sweating palms, the rain-spotted window slid open with a tiny squeak. Julie could feel her heart begin to pound. The ground looked damp and far away in the purplish light of early morning.

Her knuckles whitened as she gripped the edges of the windowsill. “Don’t look down, don’t look down.” Her own advice rang in her ears. She would just have to trust it.

No one could stop her now. Even if Aunt Ellwyn saw her, she could outrun anyone in town, even her sister Molly. She just had to get down first, then let her legs do the rest. “I’m not afraid of anything,” she told herself. Only heights, her mind retorted.

It was only eight feet down the rusted metal rainspout to the ground. Her brother Pete had shimmied down a thousand times. “Bye,” he always said. “Don’t tell Aunt Ellwyn.” She never had. Now he was gone, through the pine-smelling woods, across the river, and over the border to find his fortune. Soon she’d catch up with him.

Julie took a deep breath and looked around the room one more time. She had to make sure she wasn’t forgetting anything. The bed she shared with Molly looked small, but her sister’s figure under the quilt looked even smaller. Julie stared hard at Molly, half hoping she’d wake up. But the lump in the bed went on rising and falling steadily, quietly, like a gentle tide. Julie looked away and fixed the picture of her sleeping sister in her mind, as if it were already a memory.

Julie stood for a long time at the windowsill, staring at the rainspout. Torn between staying and going, Julie decided not to decide. She let her legs do the work, and by themselves they swung out the window. She frowned as raindrops hit her face, and her arms reached for the rainspout.
1. In a sentence or two, briefly summarize the plot of this story.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. How do Julie's movements build up suspense in the story?

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________________________________________________________________________

3. Locate three descriptive details that the author uses to add interest to the story. Explain how these descriptive details contribute to the progress of the story.

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________________________________________________________________________

For more information on these terms, see Glencoe Literature, Course 1, pp. 350–351, 393, and R6 (plot); 58, 542, and R2 (description); and 432 and R8 (suspense).
Lesson 2: Narrative Strategies II

Many stories contain **dialogue**, or conversations between characters. These parts of the story appear in quotation marks. Along with dialogue, writers often describe **gestures** and facial **expressions**, which are clues to the characters’ emotions. Writers use these narrative techniques for several reasons—to move the story along, to show readers the characters’ different personalities, and to make the story believable and interesting.

**DIRECTIONS:** Read the passage below. As you read, pay close attention to the way the characters speak to each other. Also, notice the way the author describes the characters’ expressions and hand gestures. Then answer the questions that follow.

[1] Shelene reached across the table and tried to grab the cards away from Toby. “That’s not how to play!” she yelled. Her eyes were wide, and pinkish splotches sprang to her cheeks. “Give them back!”

[2] Toby pulled the cards close to his chest and held them tightly with both hands. To keep from laughing, he clamped his mouth into a tight line and wrinkled his eyebrows. “Shhh,” he said, glancing at his little sister.

[3] “I said, give them back!” Shelene repeated, this time in a loud whisper. But Toby lifted the cards high over his head, still trying to keep a straight face. “Want to play 52 pickup?” he asked. Without waiting for her answer, he let the cards fall from his hands. They floated and slid and scattered.

[4] Shelene lunged for the spilled cards, trying to get them away from her brother. Some of them plopped to the floor under the table, and some spilled into Toby’s lap. Elbows flying, Shelene knocked Toby’s juice cup into his lap too.

[5] “Hey, quit it,” said Toby, wiping up drops of juice and pretending to be mad. But then he started to laugh. “Now you have to get me more juice, Miss Grabby.”

[6] “I do not, that cup was empty!” Shelene shrieked.

[7] “Hey, pipe down, do you want Mom to hear us arguing?” asked Toby, looking at the kitchen doorway with a frown. “She’s trying to study, you know. She has a big test tomorrow.”

[8] “I know!” said Shelene. Her eyes filled with tears. She turned her back on Toby, brushed her hand across her eyes, and sniffed loudly.

[9] Toby started to feel bad. He knew she hated when he teased her and yelled at her for disturbing their mother, who was working hard.

[10] Suddenly, Shelene twirled around and faced Toby. “You’re supposed to be doing your homework, you know, not playing with my cards,” she said, wagging her finger at Toby. “But I can play all I want, because I don’t have any homework!” Her voice rose to a happy shout. She danced around the kitchen, twirling and spinning, the cards flying under her feet.
1. Find three places in the passage where the author describes facial expressions and gestures in a way that reveals the characters’ emotions. Then fill out the chart below.

<table>
<thead>
<tr>
<th>Facial expression or gesture</th>
<th>Emotions of the character</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td></td>
</tr>
<tr>
<td>c.</td>
<td></td>
</tr>
<tr>
<td>d.</td>
<td></td>
</tr>
<tr>
<td>e.</td>
<td></td>
</tr>
</tbody>
</table>

2. Imagine that instead of using dialogue, the author simply described the conversation. (For instance, instead of the author writing “‘I said, give them back!’ Shelene repeated,” the author wrote: “Shelene angrily asked for them back.”) How would the passage be different? What does dialogue add to it?

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________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. What do you know about the relationship of Toby and Shelene? (Are they close? Are they competitive? Do they like each other?) In the chart below, list what you know about their relationship and what sections in the passage gave you this information.

<table>
<thead>
<tr>
<th>Facts about relationship</th>
<th>Section that gives you this information</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td></td>
</tr>
<tr>
<td>c.</td>
<td></td>
</tr>
</tbody>
</table>

For more information on dialogue, see *Glencoe Literature, Course 1*, pp. 663, 765, R2–R3.
Lesson 3: Flashback

In a **flashback**, a character remembers something that happened before of the story takes place. This memory interrupts the narrative to introduce information that relates to the action but is not a part of it. It serves to help the reader understand a character better, or it may provide information that adds to the significance of the story’s action.

**DIRECTIONS:** Read the following passage and look for the section that contains the flashback. Then answer the questions about the passage that follow.

1. Even outside on the sidewalk, Jenise got a whiff of that hospital smell—a combination of rubber, disinfectant, rubbing alcohol, and worry. It reminded her of the emergency room. She hung back. The smell didn’t seem to bother Dad. He was already at the top of the steps, looking up at the bright windows. Jenise tried to ignore the tightness in her stomach.

2. “Come on, honey,” Dad said gently. “I told Annie you’d be in to see her today. You don’t have to be afraid. Appendicitis isn’t contagious.”

3. Jenise hadn’t seen her big sister since five nights ago when she and Dad had brought Annie to the emergency room. Jenise remembered that Dad had driven fast, his eyes mostly on the rearview mirror. Annie had taken up the whole back seat, doubled over and whimpering, so Jenise had to sit in the front. She remembered pulling herself up to look at Annie over the back of the seat. Annie’s face had been so pale that she didn’t look like herself, and Jenise was scared. The hospital people used a wheelchair to wheel Annie inside the big double doors. A nurse had told Jenise to stay in the waiting room, so she did, watching sick people come in the double doors and disappear into the back. A long time later, Dad came out from the back and told her that Annie had to stay and have an operation.

4. With a quick glance up at the big brick hospital, Jenise swung herself around on the railing. “I’m not afraid of appendicitis, Dad,” she told him. “I just don’t want to go back to the emergency room.”

5. “But we don’t have to, Jenise,” Dad explained with a smile. “Annie’s in a regular room. It’s blue, your favorite color, and it’s full of flowers and balloons and baskets of chocolate, and cards from all her classmates. I’ve been trying to tell you—everything’s okay!”

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Reading Strategies and Literary Elements • Grade 6
1. Which section of the passage contains the flashback? How can you tell?

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2. Why does the author include a flashback in this story?

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3. What would happen to the story if the author left out the flashback?

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For more information on flashback, see Glencoe Literature, Course 1, p. R3.
Lesson 4: Point of View

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

**DIRECTIONS:** Read the following excerpt from the short story “Home” by Gwendolyn Brooks. The characters in the story are Maud Martha, her sister Helen, and their parents. The two girls and their mother are sitting outside on the porch of the house where they have lived for 14 years. The family desperately needs a loan from the bank or else they will have to move. They are waiting for the father to return and tell them the bank’s decision. As you read, notice the point of view the author uses. Then answer the questions about the passage.

1. “It’s just going to kill Papa!” burst out Maud Martha. “He loves this house! He *lives* for this house!”
2. “He lives for us,” said Helen. “It’s us he loves. He wouldn’t want the house, except for us.”
3. “And he’ll have us,” added Mama, “wherever.”
4. “You know,” Helen sighed, “if you want to know the truth, this is a relief. If this hadn’t come up, we would have gone on, just dragged on, hanging out here forever.”
5. “It might,” allowed Mama, “be an act of God. God may just have reached down, and picked up the reins.”
7. Her mother looked at her quickly, decided the statement was not suspect, looked away.
9. They could not tell a thing from the way Papa was walking. It was that same dear little staccato walk, one shoulder down, then the other, then repeat, and repeat. They watched his progress. He passed the Kennedys’, he passed the vacant lot, he passed Mrs. Blakemore’s. They wanted to hurl themselves over the fence, into the street, and shake the truth out of his collar. He opened his gate—the gate—and still his stride and face told them nothing.
10  “Hello,” he said.
11  Mama got up and followed him through the front door. The girls knew better than to go in too.
12  Presently Mama’s head emerged. Her eyes were lamps turned on.
13  “It’s all right,” she exclaimed. “He got it. It’s all over. Everything is all right.”
14  The door slammed shut. Mama’s footsteps hurried away.
15  “I think,” said Helen, rocking rapidly, “I think I’ll give a party. I haven’t given a party since I was eleven. I’d like some of my friends to just casually see that we’re homeowners.”

1. Which point of view (first-person, limited third-person, or omniscient third-person) does the author use to tell this story? Give reasons for your answer, based on the passage.

2. The author reveals very little about the thoughts of one of the characters. Which character is this? Why do you think the author decided to keep this character’s thoughts a mystery in this scene?

For more information on point of view, see *Glencoe Literature, Course 1*, pp. 49 and R6.
Lesson 5: Characterization

The methods used by an author to develop the personality of a character are called techniques of characterization. With direct characterization, the story’s narrator makes direct statements about a character’s personality. With indirect characterization, the reader learns about a character’s personality through the character’s words and actions and through opinions expressed by other characters.

DIRECTIONS: Read this passage about a difficult time for Inez and her family. As you read, underline the sections that indicate the characters’ personalities. Then answer the questions that follow.

Inez watched from a corner of Grandmother’s living room. People dressed in somber clothes stood in small groups, talking quietly. They had come for Grandmother’s funeral. Through the hum of words, Inez thought she could hear Grandmother’s voice.

She forced her face into a frown and pinched her left arm. The sudden pain made her scowl even harder. Across the room, Aunt Marisa was watching her. What a stubborn girl, she thought. Inez must cry for her grandmother soon, or she will burst.

An elderly man standing near Inez dropped his hat. Inez bent automatically to pick it up. “You’re very welcome,” she said when he thanked her, just as Grandmother had taught her. Every thought of Grandmother tightened the knot in Inez’s chest. She put her head down and rushed toward the front door.

Aunt Marisa touched Inez’s shoulder gently. She asked, “Sweetheart, if you’re going for a walk, will you take Ray?”

Inez didn’t answer. She was the kind of girl who hated to cry in front of grown-ups, and her eyes were filling with tears. As she went out, she gave the door an extra loud thump.

She passed the big willow tree. Someone said, “Hi, Inez. Come play with me?”

It was Ray, her littlest cousin. He was invisible behind the drooping branches, but she recognized his voice.

She kept walking. She didn’t want anyone to see her crying. But her feet slowed. Before she knew it, she was kneeling under the tree with her little cousin.

Ray had found a rusty toy car and was zooming it around in the dirt. Inez showed him how to make a figure eight with the car. They built a ramp for it out of sticks and rocks. The whole time, Ray kept his eyes on their game, away from her tear-streaked face.

After a while, he pulled a crumpled napkin from his pocket and handed it to her. “I already cried on this, but there’s still a dry spot.”
1. Look for two sections where the author uses direct or indirect characterization to reveal Inez’s personality. Then use this information to fill in the semantic map below.

![Semantic Map]

Section #1
(_________ characterization)

What I learned about Inez:

1.

2.

Section #2
(_________ characterization)

3.

2. Find two more examples of characterization techniques, one about Aunt Marisa and one about Ray. Describe what the techniques reveal about these two characters.

For more information on characterization, see *Glencoe Literature, Course 1*, pp. 173, 262, 729, and R2.
Lesson 6: Figurative Language

Often, writers use language that communicates ideas beyond the literal meanings of words. One way writers do this is by using **figures of speech**—language that compares one thing to something that is familiar to the reader. The phrase “the sky was soft as velvet” is a figure of speech—it compares the sky to velvet. Another example is the phrase “words spilled out of her mouth,” which suggests that words, like water, can “spill.” Writing that contains figures of speech, or conveys meaning beyond the literal level, is known as **figurative language**.

**DIRECTIONS:** Read the following poem several times. Try to visualize what the poet is saying. As you read, think about the meaning of the poem. Then answer the questions that follow.

**A Patch of Old Snow**  
*by Robert Frost*

There’s a patch of old snow in a corner  
That I should have guessed  
Was a blow-away paper the rain  
Had brought to rest.

It is speckled with grime as if  
Small print overspread it,  
The news of a day I’ve forgotten—  
If I ever read it.
1. In this poem, what comparison does the author make?

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2. Why do you think the author chose to compare these two different objects? List the ways in which they are similar.

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3. Imagine that you are trying to describe a landscape of freshly fallen snow. Think of the sentence: “Freshly fallen snow is like _____. “ Fill in the sentence with your own figure of speech and explain your comparison.

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For more information on these terms, see Glencoe Literature, Course 1, p. R3.
Lesson 7: Mood

The emotional quality or atmosphere of a passage is its mood. In poetry, the choice of words, the length of lines, the rhythm, and other elements all contribute to creating a certain mood.

DIRECTIONS: Read the poem “Summer” by Joan Bransfield Graham. Think about how the poem makes you feel, and then answer the questions that follow. The questions may help you figure out how a poem, though it is only words on paper, can convey feelings to the reader.

Summer
by Joan Bransfield Graham

1 Ring around the seasons, dilly-dally-dum, feel the summer coming, beating on her drum. First, it’s only tapping, then it starts to boom, pounding on the pavements, marching in your room. Throw off your blankets, pile them on the floor, pull up the windows open up the door. No way to stop her, dilly-dally-dum, when hot-blooded summer decides to beat her drum.
1. Which of the five senses (sight, sound, touch, taste, and smell) does the author use the most in this poem? What feelings is the author trying to evoke with each sense used? How do the senses create a mood for the reader?

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2. The author has chosen to construct this poem with very short lines. How does this affect your reading of the poem? What feelings are conveyed?

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3. Quote the lines or words that most convey the mood of the poem. Explain your choices.

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For more information on mood, see Glencoe Literature, Course 1, pp. 201 and R5.
Lesson 8: Theme

The theme of a story, a poem, or a play is the main idea that the author is trying to get across to the reader. Sometimes the theme is easy to discover because the author states it clearly. In most poems, though, it takes careful reading to discover the theme because the author communicates it in the poem’s imagery, or word pictures. The reader can discover the theme by paying close attention to the words that the poet uses.

DIRECTIONS: Read this poem to yourself several times. As you read or listen, focus on the images that the poet uses. Then answer the questions that follow.

Kite
by Valerie Worth

1 The kite, kept
   Indoors, wears
   Dead paper
   On tight-
   5 Boned wood,
   Pulls at the tied
   Cord only
   By its weight—
   But held
   10 To the wind,
   It is another thing,
   Turned strong,
   Struck alive,
   Wild to be torn
   15 Away from the hand
   Into high air:
   Where it rides
   Alone,
   Glad,
   20 A small, clear
   Wing, having
   Nothing at all
   To do
   With string.
1. Compare the way the author describes the kite in the first stanza with the way she
describes it in the second stanza. Fill in the chart below with any differences you can see.

<table>
<thead>
<tr>
<th>First stanza</th>
<th>Second stanza</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td></td>
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<tr>
<td>c.</td>
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</table>

Summarize your findings in one or two sentences.

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2. In poetry, we often find figurative language (language that compares one thing to
something else). Find one example of figurative language in the poem, and explain why
you think the author chose this particular image or phrase to describe the kite.

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3. Explain what you think the theme of this poem is. Which lines of the poem most clearly
state this theme?

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For more information on theme, see *Glencoe Literature, Course 1*, pp. 27, 236, 319, and R9.
Lesson 9: Style

Writers choose words and organize them into sentences in ways that will help to get their points across to readers. Word choice, sentence structure, and use of punctuation are all a part of style. The writing style used in a story or a poem can provide clues about the author’s purpose in writing and attitude toward his or her subject and audience. Style can offer a sense of surprise, hint at a deeper meaning, or just add interest to a passage.

DIRECTIONS: Read the passages below. Both passages describe the same events, using two different writing styles. The questions that follow will help you to recognize how style can contribute to the meaning of a passage.

### Passage 1

1. Two children hike down the middle of the beach road. One of them, a short, brown-haired kid, has a slow, shuffling walk and carries a fishing pole propped on his shoulder. The other is an odd-looking fellow, tall and thin as a beanpole, with bright red hair, long, gangly legs, and a nose like a bird’s beak. He’s carrying a bucket in his hand. I gaze out at them, hiding my head behind the curtain. Early morning sun winks through the shade trees lining the narrow road. The sound of kicked-up gravel travels from the boys’ feet to my window, where I’m leaning out to greet the day before the sun climbs too high to do anything except lie in my hammock and drink lemonade. I’m expecting Madeleine, my housekeeper, to pull into the driveway any minute. I watch one boy, the shorter one, poke the other boy with his fishing pole. The bigger one doesn’t poke back, which I think is unusual for boys their age. I can see the edge of the bay sparkling beyond the gable end of the big empty house next door. Then, to my surprise, the bird-beak boy stops in his tracks and sits himself down right in the middle of the road! I look down the road as far as I can. No glint of chrome yet, but I’ll keep watch in case the boys don’t hear. I hope they’ll hear me if I call out.

### Passage 2

1. I heard the sound of footsteps and glanced through the curtain. I saw two children, one short, one tall, walking down the beach road. The short one carried a fishing pole, and the tall one carried a bucket. “Who are they?” I asked myself. “What are they doing here?” I thought I knew everyone in this beach town, but these boys were unfamiliar to me. As they walked slowly down the road, I continued to gaze at them, my head hidden behind the curtain. Then suddenly, the tall boy sat down in the middle of the road. I looked around nervously. “What if a car comes?” I thought. I looked nervously at the horizon and waited to see what would happen next.
1. Which passage has a more descriptive style? Give examples to support or explain your answer.

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2. List any other differences in style between the two passages.

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3. Which style tells the story most successfully? Explain.

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For more information on style, see Glencoe Literature, Course 1, p. R8.
Lesson 10: Making Inferences

When we read, often we come across ideas and vocabulary words that are unfamiliar to us. Sometimes reading further clarifies what we read. But sometimes writers only hint at facts, which we can guess, or infer, from the clues we find in the passage. When we put facts together from clues in the passage, we are making inferences.

DIRECTIONS: Read the following passage about the importance of salt marshes and the kinds of wildlife that make salt marshes their home. Then answer the questions that follow.

1. The east coast of North America contains some of the most extensive examples of salt marshes in the world. These salt marshes form where small streams enter the ocean, creating a semi-diluted seawater perfect for supporting numerous plants and animals.

2. The characteristic plant of the salt marsh is Spartina alterniflora, which looks like giant blades of grass that grow up to ten feet tall. Spartina, along with various algae, is the key to the cycle of life in the marsh. Although most animals do not eat the plants, the plants release their nutrients into the water when they die and decay. This promotes the growth of tiny organisms, such as bacteria, algae, and small fungi, which in turn are eaten by small fish. These fish are eaten by larger fish, and so on.

3. Spartina also provides shelter to a host of animals, from snails and crabs to birds and insects, which hide from predators or build nests among the thick stems. Some fish species, such as sea trout, live at sea but return to the marsh to spawn, or lay eggs, among the clumps of grass-like plants. Others, such as mullet, menhaden, and many shrimp, spawn at sea but the young fish move to the shelter of the marsh to develop. Still others, such as striped bass, shad, and alewife, live at sea, but travel through salt marshes when they return to freshwater rivers to spawn. Their young also stay in the marshes to mature.

4. Salt marshes provide a service to humans. Unlike sandy beaches, they serve as natural barriers, or breakwaters, that protect the shore from storms. The long, flat stretches of marsh absorb the force of the waves before they can cause damage to structures that humans build along the coast.

5. Salt marshes have often been viewed as land that needs to be filled in and built on. Between the 1920s and 1950s, approximately 25 percent of the original 7,363,000 acres of U.S. tidal marsh was lost to development. During the 1950s and 1960s, many salt marshes were turned into landfills for garbage.
Focus Lessons

1. If salt marshes were destroyed, how would this affect the fish population? Explain your answer. (Underline the clues from the passage that you used to come to this conclusion.)

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2. In paragraph 3, the author mentions animals such as mullet, menhaden, striped bass, shad, and alewife. What kind of animals are these? Use the context to infer your answer.

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3. List two ways that humans would suffer if the salt marshes were destroyed. (Indicate which clues from the passage led you to infer this.)

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For more information on making inferences, see Glencoe Literature, Course 1, pp. 322, 367, and R82.
Lesson 11: Determining Author’s Purpose

Authors write for different reasons—to tickle our imaginations, to explain a new idea or inform us about facts, to help us and amuse us, or simply to make us more aware of the world around us. Determining the author’s purpose can help you become a better reader.

DIRECTIONS: Read the following advice about finding your way out of the woods. As you read, look up the meaning of any unfamiliar words in a dictionary. When you are finished, answer the questions that follow.

Getting Out Alive

1. When lost in the woods, following a game trail can lead you either out to safety or deeper into the forest. Game trails tend to lead to and from water sources (raging rivers, calm lakes, or stagnant ponds). They may be difficult to follow, as they can become very faint or disappear altogether, depending on the amount of brush, the condition of the ground covering, the type of terrain (hilly or flat), and the variety of animals using the trail. Moreover, these trails often branch off into several other narrow trails, forcing you to make a decision about which path to take. For this reason, you should only use game trails as a last resort.

2. Following an already blazed trail can also be tricky, unless it’s marked with bright paint. Many older trails were marked with axes, a method in which the traveler made one chop into multiple trees along the route. However, it is often difficult to distinguish between an axe blaze and the scrapings of an elk’s antlers. Your best bet might be to feel the mark carefully and hope to find a flap of bark at the bottom of the gouge—the telltale sign of a fellow traveler’s axe.

3. Even while following a trail you’re confident about, always look ahead. You’ll want to keep a general sense of the direction you’re traveling, and keep an eye out for unusual features, like twisted trees and unique rock formations. Seeing these landmarks twice will tell you that you’re hiking in a circle and need to reconnoiter.

4. If you don’t have a compass but you know which direction will get you to safety, there are several techniques you can use. One is the old “moss grows on the north side” strategy. Remember, though, this only works for trees growing in full sunlight. Deep in the forest, the moss grows on the shadiest side of the tree, which may be completely different. Also, keep in mind that certain plants look amazingly similar to moss, but they happen to thrive on the sunniest side.

5. Whatever you do, if you’re still lost when night falls, just stop. Make a shelter, get as comfortable as you can (under the circumstances), and hunker down until morning. Everything looks different (better, mostly) in the light of day.
1. What do you think is the author’s purpose in this passage?

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2. What aspect of hiking does the author emphasize—its pleasures or its dangers? Why do you think the author emphasizes this particular side of hiking? How does this relate to the author’s purpose? Explain.

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3. Do you think this passage would likely appear in the tourist brochure that provides maps and hiking routes for a national park? Consider what you know about the author’s purpose and attitude when answering this question.

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For more information on author’s purpose, see Glencoe Literature, Course 1, pp. 536 and R1.
Lesson 12: Generating Questions

Generating questions is a method that you can use to improve your understanding of all kinds of reading material. It involves becoming an active reader—asking yourself questions about the information presented as you read. Whenever you read—for school, for fun, for information—practice jotting down questions after each paragraph. Your questions can be about anything that puzzles you. Asking questions will help you to recognize statements that are confusing and to find answers for them later in the passage.

DIRECTIONS: Read the following excerpt from Mary Crow Dog’s autobiography Lakota Woman. (The term “Lakota” refers to the seven tribes of the Western Sioux Indians.) In this autobiography, Crow Dog describes her experience growing up on a South Dakota reservation. Read the following excerpt from the chapter “Invisible Fathers” and write any questions you have about the passage in the margins. Then answer the questions that follow.

I loved to visit Aunt Elsie Floor to listen to her stories. With her high cheekbones she looked like grandma. She had a voice like water bubbling, talking with a deep, throaty sound. And she talked fast, mixing Indian and English together. I had to pay strict attention if I wanted to understand what she told me. She always paid her bills, earning a living by her arts and crafts, her beautiful work with beads and porcupine quills—what she called “Indian novelties.” She was also a medicine woman. She was an old-time woman carrying her pack on her back. She would not let a man or younger woman carry her burden. She carried it herself. She neither asked nor accepted help from anybody, being proud of her turtle strength. She used turtles as her protection. Wherever she went, she always had some little live turtles with her and all kinds of things made out of tortoiseshell, little charms and boxes. She had a little place in Martin, halfway between Rosebud and Pine Ridge, and there she lived alone. She was very independent but always glad to have me visit her. Once she came to our home, trudging along as usual with the heavy pack on her back and two shopping bags full of herbs and strange things. She also brought a present for me—two tiny, very lively turtles. She had painted Indian designs on their shells and their bottoms. She communicated with them by name. One she called “Come” and the other “Go.” They always waddled over to her when she called them to get their food. She had a special kind of feed for them, leaving me whole bags of it. These small twin turtles stayed tiny. They never grew. One day the white principal’s son came over and smashed them. Simply stomped them to death. When she heard it my aunt said that this was an evil sign for her.
1. List two questions that you wrote that were later answered by reading the passage to the end. How were the questions answered by the passage?

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2. List two questions that were not answered by reading the passage to the end. If you knew the answers to these questions, how would that help you to understand the passage better? How could you find the answers?

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Lesson 13: Determining Main Idea

Though a story or an article may be full of information, it usually contains only one main idea. The main idea is the central idea or concept that the writer is trying to convey. All the details and examples in the passage must relate to or support this main idea.

DIRECTIONS: Read the passage below. After reading each paragraph, stop and think about what the main idea of the passage might be. When you are finished, answer the questions that follow.

Silent Communication

1. Sure, you’ve heard of a dog whistle. It makes a sound that only dogs can hear, too high-pitched for human ears. Well, have you ever heard of an elephant whistle?

2. It turns out that people studying elephants in Cameroon and other parts of Africa have detected an interesting phenomenon involving elephants. The elephants seem to communicate with each other over long distances using sounds that only other elephants can hear!

3. So, you think you already know all the sounds an elephant makes—the screech, the snort, the rumble, and the mighty trumpet. Maybe you’ve even heard an elephant growl, roar, snuffle, or bellow. But some unusual behavior has convinced observers that elephant talk is more than it seems.

4. A young bull elephant sauntering along a grassy trail, not seeming particularly alert, turns suddenly, for no apparent reason, and runs into the forest like someone with an urgent appointment. Five minutes later, observers see a huge, aggressive-looking elephant come bounding over the top of a distant rise. It seems it was in the smaller elephant’s best interest to flee. But how did he know? Some people who live in Cameroon claim that elephants have mysterious telepathic powers.

5. Scientists think some elephant behavior results from elephants’ ability to make and to hear sounds at an extremely low frequency. These sounds travel well over long distances and stay clear even around such obstacles as trees and hills.

6. What could the elephants be talking about? Probably the food, the weather, and dangerous situations. Researchers believe elephants are constantly passing along information—“I’m over here,” “There are some tasty shoots on the other side of the lake,” “We need help with a sick calf,” or even “I’m lonely.” Their individual “hums” are probably as recognizable to other elephants as the voices of our friends and relatives are to us.

7. It turns out that if there were such a thing as an elephant whistle, it would emit a sound so low-pitched that we humans couldn’t hear it. But hey, who’d want to call an elephant, anyway?
1. What is the main idea of this passage? State the main idea in one or two sentences.

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2. Which paragraph (or paragraphs) gives you the most information about the main idea? Explain your answer.

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3. What is the purpose of paragraph 4? How do the ideas presented in this paragraph relate to the main idea?

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For more information on determining the main idea of a passage, see Glencoe Literature, Course 1, pp. 297, 576, and R79.
Lesson 14: Conducting Research

Locating information you need is called conducting research. Researching a subject is a helpful tool in understanding more about it. Developing good researching skills depends on identifying the best sources in which you can find the information you seek. Sources can range from encyclopedias, textbooks, and periodicals to videotapes and the Internet.

DIRECTIONS: Read the following passage. Then answer the questions about research pertaining to the passage.

1. Would it be fair to say that Leonardo da Vinci invented photography? After all, in the early 1500s he invented the camera obscura—a device that used a lens to place an image onto a glass plate. Although the pictures were not preserved, wasn’t this essentially photography?

2. However, Da Vinci’s images were inverted—backward, like a mirror image. (Try reading the words on your T-shirt when you look at yourself in a mirror.) Maybe this disqualifies Da Vinci, since his early efforts are only a forerunner of modern photography.

3. Later in the 1500s, a man named Danti added a mirror to Da Vinci’s contraption, and this technique flipped the image. If the subject of Danti’s first picture were wearing a school jacket, we’d be able to read it correctly. So did Danti invent photography?

4. Perhaps it was actually Niepce, a Frenchman who was able to get the first picture out of the camera obscura 250 years later. He found a substance called asphaltum, or “bitumen of Judea,” to which he added solvents and then exposed to light. The picture he produced was faint and only semi-permanent, but many consider his the first actual photograph. So was he photography’s inventor?

5. The process that Niepce used was difficult and expensive, and therefore considered impractical when weighed against the less-than-wonderful results. But around the same time in France, a man named Daguerre was also working to create permanent images from the camera obscura and getting even worse results than Niepce. Soon the two Frenchmen teamed up, and when Niepce died, Daguerre carried on the work.

6. Daguerre may have the best claim to being the inventor of photography, although his success is due in large part to a fortunate accident. He discovered that his images, which at first were disappointingly faint, intensified to an amazing degree when exposed to mercury vapor. The resulting photographs were vivid, permanent, and instigated a series of improvements by scientists on both sides of the Atlantic. Daguerre’s name is immortalized by the word “daguerreotypes,” and his brown-tinted photographs are still an impressive sight.
1. Imagine that you are going to conduct further research on photography. Which facts or ideas mentioned in this passage would you find it **most** useful to learn more about? Underline these sections. In the space below, explain your choices.

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2. Think of at least four sources of information that you might use to find out more about Daguerre. Explain which resource would be the best place to start your research.

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3. List two reasons why this passage would be helpful to someone doing research on photography. Then explain why someone doing research on photography would need additional sources of information.

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For more information on conducting research, see *Glencoe Literature, Course 1*, pp. R48–R50 and R89–R94.
Exercise 1

*Read the following story to learn what a school principal taught a group of kids about working in the summer. Then answer the questions that follow it.*

**Summer Job**  
*by Sophia Hale*

It was the first day of summer vacation, and the air was already as thick as soup. The humidity was unusually high for June, and it told of the long summer days to come.

In our town, there wasn’t much for a kid my age to do in the summer. Too old to play with the elementary school babies and their mamas, too young to hang with the big kids or get a job, my friends and I usually spent our vacation days just trying to stay cool.

We had gotten into the habit of meeting up in the field behind the Food Fair after school, so one morning after breakfast, I wandered over to see if there was anything going on. Some of my friends were already there, so I bought myself a pop and joined them. My friend Carla was knocking a stone around. I jumped in and we started kicking it back and forth. That’s when Mr. Oxten came out.

He must have seen us out in that field when he was leaving the grocery store. He might have even seen us there before. He had been the principal of the middle school for seven years, so he knew us all by name. “Ellie,” he spoke to me, “I have a job for you girls if you’re interested.”

Maybe it was because we didn’t expect our school principal to think we could do a job. Maybe it was because we knew we were going to be as bored as sticks. Maybe it was just that we were excited at the thought of earning some spending money, but we all followed him over to the school that day.

When we got to the schoolyard, Mr. Oxten led us around to the back of the school. Just beyond the recess yard, there was a small field overgrown with weeds. Mr. Oxten pulled a couple of shovels out of a box he had out in that field. He handed them to Carla and me. Without speaking, he bent down and pulled out a couple of rakes, too. I looked into the box and saw that it was full of work gloves, spades, gardening tools, and seeds. Mr. Oxten wanted us to clear that field!

None of us had ever pulled a weed before. We didn’t know to grab it near the ground and wiggle it until you feel it start to give. As I dug my fingers into the dry dirt around the weeds, nasty little hard-shelled bugs would scurry off in all different directions. I’d watch them crawl away and feel like my skin might crawl away with them. We got used to the
bugs, though, and we got a feel for when the root would pop out. We also figured out that if we soaked the ground, the roots would loosen.

All that day, seven of my friends and I pulled weeds, raked the ground, and pulled more weeds. The next day, there were five of us pulling. By the third day, one more had bailed. But Carla, Allison, Jenny, and I hung in there. Those weeds were as stubborn as mules, but we slowly began to conquer that field.

It took us almost three weeks to completely clear the land. As we waited for Mr. Oxten to come by and check on us, I felt more excited than I could remember feeling for a long time. I’ll never forget the way I felt when I heard Mr. Oxten say, “I knew you could do this!” We turned the soil over and over again that day so that it would be ready for planting.

Carla got there first the next morning. By the time the rest of us arrived, she had a map of our field drawn in the dirt. We worked until sundown filling our field with plants and seeds.

The rest of that summer we came to check up on our field every day. We carefully watered the plants. We mowed the lawn we had planted and waited for flowers to poke out of the ground. Although we knew that the flowers would surely bud, the first tiny green sprouts amazed us just the same. Delighted at their arrival, we celebrated our success by moving the topsoil away from each little stalk to give it room to breathe. And when the annoying weeds returned, we again got down on our hands and knees and yanked them out.

The days were long and hot. Sometimes the school building welcomed us with shade, where we would rest and watch our field grow. And little by little, it did. A fountain of reds and yellows and blues sprouted before our eyes. Where once there was abandonment and emptiness, now there was new life and beauty.

When school started again in the fall, my friends and I took pride in our field. We never did ask Mr. Oxten to pay us for our summer job. Maybe that was because we had already received our reward.
1. This story is told from which point of view?
   A. first-person
   B. second-person
   C. third-person
   D. third-person omniscient

2. What is the main strategy used by the author to maintain the reader's interest?
   A. She employs suspense to build up to the ending.
   B. She introduces a conflict and resolves it at the end.
   C. She describes the narrator's thoughts and emotions.
   D. She uses flashbacks to help us know the narrator better.

3. How did Ellie and her friends know Mr. Oxten?
   A. They met Mr. Oxten at the grocery store.
   B. Mr. Oxten was the principal of their middle school.
   C. Mr. Oxten was a friend of their parents.
   D. Mr. Oxten introduced himself in the parking lot.

4. Which word describes the style of this passage?
   A. conversational
   B. fast-paced
   C. factual
   D. suspenseful

5. All of the following examples from this passage include figurative language except which one?
   A. “...the air was already as thick as soup.”
   B. “We had gotten into the habit...”
   C. “...we were going to be as bored as sticks.”
   D. “Those weeds were as stubborn as mules...”

6. What theme is best conveyed by this story?
   A. Successfully growing flowers takes lots of hard work.
   B. Completing a difficult task is deeply satisfying.
   C. Haste makes waste.
   D. Children’s abilities are often underestimated.
Exercise 2

The following selection is from Catherine Gourley’s biography of pilot Beryl Markham, a famous pioneer of early aviation. This excerpt tells about Markham’s most daring flight. Read this dramatic story and then answer the questions that follow it.

The Waterjump
by Catherine Gourley

Beryl Markham wondered how much longer she could stay awake. Cramped inside the cockpit between two petrol tanks, she had been piloting the single engine airplane for more than nineteen hours without a rest. She had been flying blind, unable to see anything but darkness and fog outside the cabin window. She had been flying silent, without a radio transmitter to guide her or keep her company through the long, stormy night. She had been flying without even a life jacket, for there was not enough room inside the cabin to hold that lifesaving equipment and the necessary extra tanks of fuel.

Now at last it was morning and the fog had begun to thin. Through the skin of ice that had formed on the inside of the cabin window, she saw the lights of a ship far below her on the Atlantic Ocean. She felt a sudden exhilaration. Still, she could not be certain just where she was. England and Ireland were behind her. She could only hope that she had not drifted off course and that somewhere ahead, hidden under the ribbons of fog, were the cliffs of Newfoundland.

In September, 1936, no man or woman had ever flown an airplane east to west across the Atlantic Ocean. Beryl was intending to be the first. The airplane that she was piloting was a single engine Vega Gull christened The Messenger. Her friends in England had teased her that it should be called instead The Flying Tombstone. For flying an airplane the wrong way across the Atlantic Ocean was a dangerous thing to attempt. Some had called it suicidal. Strong head winds would slow the plane down and use up most of its fuel. In September, bad weather could skid her off course. Even a few degrees off course could mean not reaching land before her fuel ran out.

“I wouldn’t tackle it for a million,” J. C. Carberry had told her, even though he was the one who had dared her to do it and then put up the money to build the airplane. “Think of all that black water!” he said, smiling grimly. “Think how cold it is!”

But Beryl had been in dangerous spots before and had used her wits to pull her through. In the highlands of East Africa,
where she had spent her childhood, she had been attacked by a lion. She had hunted wild boar with arap Maina, a Kipsigis warrior. She had ridden her father’s wild stallions across the fields of his farm in Njoro. Beryl Markham rather liked danger. It made her feel alive. She had been afraid to try this incredible waterjump. She had lain in her bed just yesterday morning and considered bailing out of the agreement she had made with J. C. But long ago her father and arap Maina had taught her that if a thing were worth doing, then she must swallow her fear and do it well.

At five o’clock the previous afternoon, Beryl had stood on the airfield in Abingdon, England. The weather forecast was not good: head winds of forty to fifty miles per hour and rolling in off the Atlantic, heavy thunderstorms. A small crowd of newspaper reporters and photographers had gathered at the airfield. They had been dogging her for days. Why are you doing this? they had pressed. Why risk your life?

The names of other pilots—Charles Lindbergh, Amelia Earhart, Jim Mollison—were already in the record books. Like them, Beryl Markham was a professional pilot. She had more than 2,000 hours of flying experience. She cared nothing for setting new records. Nor was she anxious to die. How could she explain to these reporters about her father and arap Maina and the lessons they and Africa had taught her? How could they understand why it was important that she swallow her fears and move forward? She couldn’t explain it to them. She didn’t try. Her answer was simply, “Flying is my job, and this Atlantic flight is part of it.”
1. What is the conflict in this passage?
   A  whether Beryl will explain to the reporters her reasons for flying
   B  whether Beryl can complete the flight successfully despite her fear
   C  whether Beryl should bring more equipment on the flight
   D  whether Beryl's past experiences will help her with this flight

2. From what location did Beryl take off?
   A  England
   B  Africa
   C  Ireland
   D  America

3. What makes flying west across the Atlantic more dangerous than flying east?
   A  heavy fog and rain
   B  strong head winds
   C  ice inside the cabin
   D  drifting off course

4. Which of the following is not a way that the author conveys the risks of Beryl's flight?
   A  explaining the flying conditions
   B  stating the opinions of Beryl's friends
   C  revealing Beryl's secret worries
   D  describing the sights Beryl saw

5. What did arap Maina teach Beryl?
   A  how to fight
   B  how to swim
   C  how to hunt
   D  how to fly

6. Which of the following is an example of figurative language?
   A  “She had been flying silent, without a radio transmitter to guide her…”
   B  “...it was morning and the fog had begun to thin.”
   C  “She cared nothing for setting new records.”
   D  “…it was important that she swallow her fears…”
**Exercise 3**

*If you would like to grow vegetables indoors, here are some valuable tips for getting started. Read the following passage about apartment gardening and then answer the questions that follow it.*

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**Apartment Gardening**

If you like plants, and you imagine having a big beautiful garden and growing your own salad vegetables, then you might think living in an apartment would be a big problem.

Actually, this is not as large an obstacle as it must seem, as long as you have plenty of optimism and an open mind. In addition, you'll need some basic equipment: 1) containers; 2) soil; 3) water; 4) plant food; and 5) seeds. Of course, the most important factor for growing healthy plants is a source of light. This can be natural light through a sunny window, or you could grow plants under fluorescent lights.

You don't have to buy special plant containers. Almost any plastic container will make a good plant pot; just poke holes in the bottom of it so that excess water can drain. Try using cottage cheese or yogurt containers, or cut a few inches off the bottom of a plastic milk bottle and use that. Even a cardboard milk carton cut down to five or six inches high will work. Place the containers on a tray to catch any water that might leak.

As for soil, the recommended method—and the cleanest—is to buy a bag of specially processed soil that is premixed with other components, like peat moss and perlite, to provide good drainage and air circulation. This potting soil comes in plastic bags. You will find it in a nursery or garden store, and sometimes even in a hardware store or supermarket. But if you need to be a little more economical, you could dig some up from outdoors and bring it inside, if you get permission.

You'll need a source of water. Look no further than your kitchen sink. Fill a cup or a watering can. Poke your index finger into the dirt up to your first knuckle. If the soil feels dry, it's time to water.

Plant food, or fertilizer, is usually optional. If you decide to feed your plants, use plant food only after the plants have started to grow. Organic fertilizers tend to be smelly. Chemical fertilizers are often more convenient to use. Whatever you choose, be sure to read the directions carefully before you pour anything on your new plants.

You can find seeds in a garden supply store or a nursery. In the springtime, check your supermarket. Many keep vegetable seeds in stock. Your challenge will be to figure out which vegetables you want to grow.
Some vegetable plants grow better than others indoors. You might want to try carrots, greens, and tomatoes.

Carrots do surprisingly well in a small space. They are root vegetables—the part you eat is the root—so a lot of the action takes place under the soil. The green tops are also edible, so you might not want to throw them out. They work well in salads or even in sandwiches in place of lettuce. Be careful where you plant them, though—read the seed packet and make sure the container you use will be deep enough to hold a full-grown carrot.

Try lettuce, mustard greens, or spinach. These salad greens do best in cool temperatures, so consider growing them in the spring or fall. If you decide to grow them in the summer, keep them out of the direct sun. Lettuce and mustard greens take only about four weeks to grow, from seed planting to harvesting. Spinach takes a little longer. Mustard greens will probably provide a larger yield than lettuce or spinach. If you sow seeds every couple of weeks, you can have a steady supply of salad greens.

Miniature versions of large vegetables such as tomatoes are your best choice for apartment gardening. There is a variety of tomato called “Tiny Tim” that you could grow on a windowsill. Tomatoes
need plenty of plant food and a lot of light, so you’ll be most successful if you grow them in a window that faces south.

Even if your window faces the shade, you can grow vegetables. Sprouts grow from dried beans or from seeds like alfalfa or cress. They need very little light to flourish. They don’t even need soil. Place a tablespoonful of beans or seeds in a glass jar. Cover them with water and soak them overnight. Fasten a piece of cheesecloth with a rubber band around the mouth of the jar. Drain the water from the jar. Let the beans or seeds sit until the following day. Some of them will probably already be sprouting. Once a day, cover them with water and drain them immediately. This rinses the sprouts and keeps them moist. In only a few days, when the sprouts are a half-inch to three-quarters-of-an-inch long, they will be ready to add to your salad. Remember as you crunch them that you grew them yourself!

Growing the things you eat provides abundant benefits. Since you grow the plants yourself, you can avoid harmful chemicals. You are eating fresh-picked food, full of vitamins and nutrients. The food you eat costs only what you paid for the original seeds and soil—plus your own time and labor. If you like gardening, growing your own vegetables can be a labor of love.

1. According to the passage, which is the most important factor for growing plants?
   A. clean soil
   B. fertilizer or plant food
   C. plastic containers
   D. enough light

2. In this passage, the author tries to persuade the reader that which of the following is true?
   A. It is possible to grow edible plants indoors.
   B. Gardening indoors is a lot of hard work.
   C. It is not necessary to feed most plants.
   D. Only small vegetables should be grown.
3. What is the **best** way to get soil, according to the author?
   - A. Buy it in a nursery or garden store.
   - B. Premix it with other components.
   - C. Get permission to dig it up outdoors.
   - D. Bring it inside in a special container.

4. Where would you **most likely** find this kind of passage?
   - A. an encyclopedia
   - B. a home and garden magazine
   - C. a recipe book
   - D. a news magazine

5. In the last paragraph, what does the word “abundant” probably mean?
   - A. delicious
   - B. many
   - C. nutritious
   - D. timely

6. In this article, the author did not mention growing other vegetables such as celery, potatoes, and peppers. What is **most likely** the reason why the author left out this information?
   - A. Most people do not like those vegetables.
   - B. This information appears in a later portion of this article.
   - C. These vegetables are too large to grow indoors.
   - D. These vegetables cannot be eaten in a salad.

7. Why do you need “optimism and an open mind” to grow vegetables indoors?
   - A. Outdoor temperatures are colder than those indoors.
   - B. It is more difficult to provide soil and water indoors.
   - C. It is difficult to decide which vegetables to grow indoors.
   - D. Indoor conditions are less favorable than those outdoors.

8. What is an important factor needed when growing sprouts?
   - A. water
   - B. soil
   - C. sunshine
   - D. fertilizer
Exercise 4

The wind can bring interesting ideas to mind. Read these poems about the fantastic powers of the wind. Then answer the questions that follow them.

Wind Is a Cat  
by Ethel Romig Fuller

Wind is a cat  
That prowls at night,  
Now in a valley,  
Now on a height,  
Pouncing on houses  
Till folks in their beds  
Draw all the covers  
Over their heads.

It sings to the moon,  
It scratches at doors;  
It lashes its tail  
Around chimneys and roars.

It claws at the clouds  
Till it fringes their silk,  
It laps up the dawn  
Like a saucer of milk;

Then, chasing the stars  
To the tops of the firs,  
Curls down for a nap  
And purrs and purrs.

Wind-Wolves  
by William D. Sargent

Do you hear the cry as the pack goes by,  
The wind-wolves hunting across the sky?  
Hear them tongue it, keen and clear,  
Hot on the flanks of the flying deer!

Across the forest, mere, and plain,  
Their hunting howl goes up again!  
All night they’ll follow the ghostly trail,  
All night we’ll hear their phantom wail,

For tonight the wind-wolf pack holds sway  
From Pegasus Square to the Milky Way,  
And the frightened bands of cloud-deer flee  
In scattered groups of two and three.
1. What is the subject of the poem “Wind Is a Cat”?
   A a stray cat
   B frightened people
   C the blowing wind
   D the night sky

2. In “Wind Is a Cat,” what happens to the wind at dawn?
   A It stops blowing.
   B It moves to the treetops.
   C It tries to come indoors.
   D It gets louder.

3. Which lines from “Wind-Wolves” most suggest that the wind is blowing hard?
   A “Do you hear the cry as the pack goes by,/The wind-wolves hunting across the sky?”
   B “All night they’ll follow the ghostly trail/All night we’ll hear their phantom wail…”
   C “For tonight the wind-wolf pack holds sway/From Pegasus to the Milky Way…”
   D “Hear them tongue it, keen and clear,/Hot on the flanks of the flying deer!”

4. The two poems are alike in all these ways except for which of the following?
   A They compare the wind to an animal.
   B They describe the effect that the wind has on clouds.
   C They describe the wind both at night and daybreak.
   D They hint at how frightening wind can be.

5. Which word best describes the wind in both “Wind Is a Cat” and “Wind-Wolves”?
   A thrilling
   B fierce
   C chilly
   D fast

6. Which of the following would most help you to understand the two poems?
   A listening to someone read one poem while you read the other
   B writing definitions of unfamiliar words from the poem
   C learning more about cats, wolves, and deer
   D thinking about the images given in the poems

7. Which idea do the two poems have in common?
   A Wind can be wild like an animal.
   B It’s best to hide from a strong wind.
   C When the wind blows, deer run away.
   D The wind is like a purring kitten.
Exercise 5

Here are two potato recipes with unusual names. Read these recipes and find out how to make clapshot and rumbledethumps. Then answer the questions that follow these two recipes.

Potatoes, Anyone?

The potato has been a staple food in Scotland for centuries. Even now, some people eat this popular root vegetable every day! Since it is so plentiful, Scottish cooks have come up with many creative ways to prepare “tatties,” the Scottish word for potatoes. Here are two traditional recipes. They originated in different areas of Scotland—the first on the Orkney Islands, and the second in the northeastern city of Aberdeen.

CLAPSHOT (serves 5)

INGREDIENTS

5 large potatoes
1 medium turnip
2 teaspoons of dried chopped chives
2 tablespoons of butter
salt and pepper

EQUIPMENT

vegetable peeler
large pot with cover
potato masher
measuring spoons
mixing spoon

HOW TO MAKE:

1. Peel potatoes and turnip.
2. Put them in a pot, cover them with water, and boil them together until they are soft enough to mash.
3. Drain the water from the pot.
4. Mash the vegetables together.
5. Add the chives and butter.
6. Stir the mixture until it is blended.
7. Sprinkle with salt and pepper and serve hot.
RUMBLEDETHUMPS (serves 4)

INGREDIENTS
4 large cold boiled potatoes
1 head of cold boiled cabbage
1 tablespoon of dried chopped chives
3 tablespoons of butter
salt and pepper
grated cheese, either cheddar or parmesan

EQUIPMENT
potato masher
vegetable chopper
large pan
measuring spoons
mixing spoon
pie dish

HOW TO MAKE:
1. Mash the potatoes and chop the cabbage.
2. Put them in a large pan and mix them together.
3. Add the butter and chives. Sprinkle in some salt and pepper.
4. Heat and stir until the butter melts. Make sure to blend the ingredients thoroughly.
5. Put the mixture into a buttered pie dish.
6. Sprinkle the top with grated cheese.
7. Bake for 25 minutes in an oven at 350 degrees.
8. Serve when the top turns brown.

1. In the first paragraph, what does the author mean by describing the potato as a “staple food” in Scotland?
   A. The potato is central to the Scottish diet.
   B. The potato has a long, important history.
   C. The potato is eaten mainly during holidays.
   D. The potato is considered very tasty.

2. Which of the following is a true statement about clapshot?
   A. It originated in the city of Aberdeen.
   B. It is made from a popular root vegetable.
   C. It can be made only in Scotland.
   D. It is a new Scottish recipe.
3. What is the **main** reason that cheese is included in the recipe for rumbledethumps?
   A. It makes a brown crust for the top.
   B. It makes a smoother texture.
   C. It helps the potatoes cook more quickly.
   D. It makes the food more colorful.

4. Which ingredients do both recipes have in common?
   A. potatoes, cabbage, and chives
   B. potatoes, chives, and cheese
   C. potatoes, chives, and butter
   D. chives, cheese, and butter

5. What is the **main** purpose of the first paragraph?
   A. to explain the difference between two recipes
   B. to discuss why Scottish recipes are popular
   C. to tell why potatoes are a favorite vegetable
   D. to introduce two Scottish recipes for potatoes

6. According to this passage, what does the word “tatties” mean?
   A. vegetables
   B. recipes
   C. potatoes
   D. islands

7. What is the **best** way to use these recipes when making the food?
   A. Skim the entire recipe and then return to each section as necessary.
   B. Read each line carefully and look up unfamiliar words.
   C. Read the “How to Make” section first and refer to the equipment list only when you have questions.
   D. Skim the recipe and summarize the main points.
Exercise 6

This passage is part of James Howe's novel The Watcher. This novel is about a lonely girl named Margaret whose family fails to provide the love and support she needs. In the excerpt below, Howe describes Margaret's arrival at the seashore, where her family has just rented a house, and her first impression of the place. Read this excerpt and then answer the questions that follow.

**A House Full of Strangers**

*by James Howe*

The bitter taste of lead brought her to her senses. How long had she been sitting there, lost in thought? She lowered the pencil, tucked it into the small notebook on her lap, and in its place drew in an oily strand of hair, which she sucked and nibbled like a hungry little mouse.

It was the first day. Miraculously, they had allowed her to go out by herself, and she had almost at once found this safe place, this spot at the top of the stairs where she could sit and watch the others on the beach. It was early yet, and a weekday, so the beach was nearly empty. She was glad for that. It made it easier to believe she was invisible when there were fewer eyes to see her. What would they have seen, anyway? A bony girl with loose brown hair falling across her face and shoulders. A baggy T-shirt and pink and powder-blue flip-flops, one of which was held together with packing tape. That's all. Just her body, just her clothes. They would not have seen her. No.

Her parents had never rented a house at the beach before. The fact that they had done so for an entire month filled her with feelings so unfamiliar she had no names for them. Still, it was good to be filled with *something*, even feelings without names. It was, she imagined, a little like having a birthday party—something she had never actually had—and all the guests being strangers. A house full of strangers, but a full house.

It did not occur to her to sit on the beach. She hadn't brought a towel to sit on, for one thing. She wasn't even wearing a bathing suit under her T-shirt, just shorts. It didn't matter. She was content to be where she was, slightly above, at a little distance from, the people and the sand and the sea that stretched out forever. From where she sat she could watch the children on their pudgy legs run to the water's edge and fill their buckets, then scamper back to the safety of their mothers, shrieking and laughing as the waves rolled up behind.
them, nipping at their heels; tag, you’re it. She could almost smell the lotion the mothers squeezed out of tubes into the palms of their hands and rubbed lovingly over their little sons’ and daughters’ browning bellies and fiery backs. She could watch umbrellas pop open like bright flowers bursting into bloom, and these made her think of the clusters of crocuses that appeared in her backyard each spring, always catching her by surprise, bringing with them as they did the memory of hope.

But what she watched most intently were the families—not pieces of families with only a mother or a nanny, but what she thought of as complete families with two parents and at least two children, preferably a girl and a boy.

There was only one such family on the beach that morning, and she found it not only complete but nearly perfect. It was the little girl who had caught her eye, but it was the girl’s brother who held it. He appeared to be about thirteen, her age, although he might have been a little older. He was a good deal older than his sister, that much was clear. He had a long, thin body, the kind she had once read described as “lanky.” It wasn’t his body that interested her, though, but his manner—the way, for instance, he dug a long trough in the sand for his sister to sit in, then knelt before her, listening patiently to all her instructions before beginning the elaborate sand fin that would turn her into a mermaid. It seemed, as far as she could tell from where she sat, that the boy had real artistic talent. She wondered if his father was an artist, because she noticed that he sat sketching his children as they played together.
She expected the boy to run off at some point, to join friends and leave his sister behind. But he never did. He seemed to enjoy being with her, and when he took her hand at one point, it was such a natural gesture that she felt certain he’d done it many times before. And when, later in the day, after she had been watching the family for a long time, she saw the boy bend down and kiss, actually kiss, the top of his sister’s head, she became so dizzy she was forced to drop her head to her knees and think of other things until the dizziness went away.

1. Why does Margaret watch the family at the beach?
   A  because they are acquaintances from her hometown
   B  because she enjoys observing and drawing people
   C  because they are acting in an unusual way
   D  because she wishes she were part of a happy family

2. Which of the following phrases best describes Margaret?
   A  frustrated and jealous
   B  reflective and shy
   C  courageous and eager
   D  dreamy and peaceful

3. Margaret’s memory of crocuses is an example of which of the following?
   A  point of view
   B  flashback
   C  dialogue
   D  suspense

4. Why does the narrator mention Margaret’s memory of spring crocuses in the passage?
   A  to describe what her backyard looks like
   B  to give an example of a beautiful memory
   C  to suggest the girl’s feeling of hope
   D  to compare spring sights to summer sights
5. What kind of passage is this?
   A  fiction  
   B  biography  
   C  news story  
   D  fantasy  

6. From what point of view is this story told?
   A  first-person  
   B  second-person  
   C  third-person  
   D  first- and third-person  

7. What is the main technique the author uses to keep the reader interested in the story?
   A  He provides background information about the characters.  
   B  He describes Margaret’s thoughts and feelings.  
   C  He depicts the characters’ gestures and expressions.  
   D  He establishes a suspenseful mood.  

8. How does the author most likely want us to feel about Margaret?
   A  resentful  
   B  enthusiastic  
   C  puzzled  
   D  sympathetic  

Exercise 7

The Lumbee tribe is the largest Native American tribe in North Carolina. However, the U.S. government still doesn’t officially acknowledge its existence as a tribe. Read the following article to learn more about the Lumbee’s struggle for recognition. Then answer the questions that follow it.

The Struggle of the Lumbee

The U.S. government officially recognizes the existence of over 300 Indian tribes. Tribes such as the Hopi, Navajo, and the Eastern Band of Cherokee are given federal funding for housing, education, and health care. The government provides them with special services to help preserve their cultures and communities.

However, many other tribes remain unrecognized by the U.S. government. To gain recognition, a tribe must submit a petition to the Bureau of Indian Affairs and prove that it is “distinct”—with its own political system, language, and traditions. The application process is long and complicated. Each tribe must draw upon the help of historians, genealogists, and other experts to prove its case. Despite their passionate efforts, many tribes are rejected.

Such is the case of the Lumbee, North Carolina’s largest Indian tribe. The Lumbee, descendants of Cheraw Indians, have lived along the banks of the Lumbee River since the 1700s. In 1956, the U.S. Congress passed a bill that recognized the Lumbee as Indians. However, Congress refused to grant them status as a distinct tribe. Since then, the Lumbee have repeatedly sought this recognition, with little success.

The main problem is their language. The Lumbee speak English. However, their ancestors spoke the Siouan language, and once upon a time, they spoke a Siouan dialect, too. However, when Scottish and Irish immigrants began settling along the Lumber River in the 1700s, the Lumbee began to speak English instead. Eventually, the Lumbee stopped using their own language altogether. Since their original language was never written down, it is now lost.

The Lumbee argue that this loss shouldn’t be counted against them. They have a rich oral history, special traditions, and a strong sense of community. In fact, the way they speak English could be seen as evidence in their favor. The Lumbee speak a special dialect of English, with a strong accent and an unusual way of using grammar. They inherited these colorful speech patterns from the early English, Scottish, and Irish settlers. They have been speaking this way for centuries. This fact suggests that the Lumbee had a strong sense of separateness and cultural identity.

The Lumbee are proud of their heritage and want recognition and funding from the government to help...
them preserve it. The Lumbee hold pow-wows and other events throughout the year to affirm their cultural roots. They know exactly who they are. They are waiting for the U.S. government to admit that it knows, too.

1. What is the conflict in this article?
   A The U.S. government wants the Lumbee Indians to learn a new language.
   B The U.S. government has taken away the Lumbee’s original language.
   C The U.S. government will not grant rights and benefits to any Indian tribe.
   D The U.S. government will not recognize the Lumbee as an Indian tribe.

2. What is the purpose of the fourth paragraph?
   A to describe a part of North Carolina’s geography
   B to explore some reasons for discrimination
   C to explain why the Lumbee speak English
   D to introduce the main idea of the article

3. Which of the following does not describe the Lumbee?
   A Scottish and Irish immigrants
   B residents of North Carolina
   C speakers of a Siouan language
   D descendants of the Cheraw

4. Why did the Lumbee probably start to speak English?
   A to become citizens of North Carolina
   B because their original language was not written down
   C because they wanted government recognition
   D to communicate with English-speaking settlers

5. What does the final paragraph reveal about the author?
   A the author’s interest in cultural events
   B the author’s confidence in the government
   C the author’s opinion on the Lumbee’s status
   D the author’s attitude toward the study of language

6. Why does the author include information about the Lumbee’s unique way of speaking?
   A to show how the Lumbee have a long, rich history
   B to show why the Lumbee have been isolated for so long
   C to offer proof of the Lumbee’s strong identity as a tribe
   D to explain why the U.S. government refuses to recognize them
Exercise 8

Can you imagine our world without any real trees at all? Read the story that follows to find out what it might be like to see the very last tree. Then answer the questions that follow it.

Autumntime

by A. Lentini

I saw my first tree today. Dad finally broke down and took us to East Boston Urban Center 3 after Mom had been harping on it for the past two weeks. I think he was glad we went after all, because he was smiling quietly all during the trip back.

Dad used to tell me stories about the trees that still existed when he was a boy. There weren’t very many even then, with the urbanization program in full swing, but most people had seen at least one tree by the time they started school. It wasn’t like nowadays, at any rate. Oh, I’ve seen the plastic trees; practically every street has a few of them. But you can tell the plastic ones are artificial just from looking at pictures in the microdot library. And now, after seeing a real tree, I can say for sure that the artificial ones aren’t the same at all.

This morning when we got up, the house was all excited. Mom dialed a light breakfast of toast and synthetic milk so that we wouldn’t waste time eating. And when we finished, the three of us took an elevator-bus up to the fourth level, where we caught the air track to Brooklyn. From there we took another elevator-bus down to main level, rode the monorail to Intercity Subway Station 27, and caught the second sublevel AA train to Boston. Our expectations were so high that Dad and I didn’t mind it when Mom told us again how the tree was discovered.

The O’Brien home was one of the few examples of old-style wooden structures that hadn’t been demolished in Boston’s urban-renewal campaign at the turn of the century. The family had been able to avoid this because of its wealth and political influence, and the house was passed on through several generations to the present. Old man O’Brien had no heirs, so when he died the family home went up for auction, and the Urban Center bought it. When local officials arrived for an appraisal, they discovered that the house had a backyard, which is forbidden by zoning restrictions.

In the yard was a live tree—an oke was what Mom called it.

When the news of the tree’s discovery leaked out, quite a few sightseers stopped by to have a look at it, and the local government, realizing the money-making
potential, began charging admission and advertising the place. By now it had become a favorite spot for school field trips and family excursions such as ours.

When we arrived in main Boston, we rode the elevator-bus up to ground level and caught a monorail out to East Boston Urban Center 3. An air-cush taxi took us the rest of the way to the residence.

The home itself was unimpressive. It had none of the marble gloss or steely sheen of modern buildings, but was rather a dull white color, with the paint peeling in places. Dad paid the admission fee, and we spent the next fifteen minutes on a dull guided tour of the house. The rooms were roped off to keep people from touching anything, but there were no windows facing the illegal backyard anyway, so it really didn’t matter that I couldn’t enter the rooms on that side.

My mind was on the tree, and I thought the inside tour would never end; but soon we were walking through a doorway hidden in one of the bookshelves and into the back yard. The yard was big—at least ten by twenty feet—and I was surprised to find real grass growing on the sides of the concrete walkway built for tourists. The grass didn’t distract me for long, however, because I just couldn’t help noticing the tree!

It was located at one end of the yard, and there was a mesh fence around it for protection. It was similar in form to the plastic trees I’d seen, but there was much more to it than that. You could see details more intricate than in any artificially made plant. And it was alive. Long ago someone had carved their initials in the bark, and you could see where the wound had healed. But best of all was the smell. It was a fresh, living odor, alien to the septic world outside, with all its metal, plastic, and glass. I wanted to touch the bark, but the fence prevented me from doing so. Mom and Dad just breathed deeply and stared up with smiles on their faces. The three of us stood there for a moment, and then the tour guide told us to make room for the next group. I didn’t want to go—in fact, I almost felt like crying.

On the way back, Mom and Dad were silent, and I read through one of the brochures that the guide had passed out. When I came to the part that said the O’Brien home would be opened only for the rest of this year, I was sad. They intend to tear down the place to make room for some kind of insurance building, and the tree will have to go, too.

For the rest of the trip I just sat still, fingering the object in my pocket that I had picked off the grass in the O’Brien’s back yard. I think it’s called an acorn.
1. How did the narrator feel on the morning of the trip to Boston?
   A nervous
   B eager
   C impatient
   D bored

2. Which of the following details is the only one that does not help you identify this story as science fiction?
   A Having a backyard is against the law.
   B An elevator-bus is a form of transportation.
   C The discovery of a live tree is important news.
   D The O’Brien home was an old-style wooden structure.

3. Why was the narrator surprised that grass was growing along the concrete walkway?
   A Grass doesn’t usually grow in a city.
   B Grass doesn’t often grow near concrete.
   C Grass is rare in this time and place.
   D The concrete walkway is inside the house.

4. According to the passage, which of the following would add the correct answer to the graphic organizer?

<table>
<thead>
<tr>
<th>Present</th>
<th>Future</th>
</tr>
</thead>
<tbody>
<tr>
<td>real trees</td>
<td>plastic trees</td>
</tr>
<tr>
<td>trains and buses</td>
<td>monorails and elevator-buses</td>
</tr>
<tr>
<td>wooden structures</td>
<td>buildings of metal, plastic, and glass</td>
</tr>
<tr>
<td>preparing breakfast</td>
<td>?</td>
</tr>
<tr>
<td>real milk</td>
<td>synthetic milk</td>
</tr>
</tbody>
</table>

   A skipping breakfast
   B eating out
   C dialing breakfast
   D eating breakfast

5. What strategy would be best to use in answering question 4?
   A Skim the entire passage to figure out each comparison.
   B Try to imagine how people in the future would prepare breakfast.
   C List differences between the world of the story and ours.
   D Reread the section that talks about the family’s breakfast.
6. What is the most likely reason why the narrator’s mother kept telling and retelling the story of the tree’s discovery?
   A. She thought her family wasn’t listening the first time.
   B. She was excited at the idea of seeing a real tree.
   C. She wanted to remind herself of the details.
   D. She remembered a different version of the story.

7. This passage contains a conflict between which two ideas?
   A. nature and progress
   B. plastic and wood
   C. humans and government
   D. traveling and working

8. Which of the following activities would best help a reader understand the meaning of this story?
   A. watching a film about an extinct species
   B. visiting historical monuments in Boston
   C. planting an acorn in a garden
   D. climbing oak trees in a wooded park
Exercise 9

Dr. Charlotte Hawkins Brown was a famous African-American woman who changed education for African Americans in North Carolina. Read the following passage to find out how Dr. Brown pursued her goal. Then answer the questions that follow it.

A Woman with a Dream

Ever since she was a little girl, Charlotte Hawkins dreamed of becoming a teacher. What made her different from most little girls was her steely determination to put her dreams into action. At the age of twelve, little Lottie displayed her trademark iron will. She decided that her local congregation needed a kindergarten and she was going to organize it. Other children might have announced this idea, but Lottie actually carried out her plan. Even at this early age, she showed the drive and motivation that would later win her praise as an educator.

Born in Henderson, North Carolina in 1883, Charlotte moved to Massachusetts when she was a child. Her parents made this move for her sake. In the North, African Americans had better opportunities for education and jobs. But Charlotte never forgot the North Carolina of her youth. Every year she traveled with her mother to visit Henderson. These trips reminded her of how keenly African Americans in the South needed good schools and teachers. In 1901, when she was offered a teaching job in a run-down missionary school in Sedalia, North Carolina, she readily accepted it.

Thrilled to be on her own, she taught reading, writing, arithmetic, and self-respect to African-American children who responded to her enthusiasm. However, at the end of her first year teaching, Charlotte was disappointed to find out that the school would close because of a lack of funds. Another teacher might have given up or started searching for a job in another school. Not Charlotte Hawkins. She felt at home in the quiet rural town and had no plans of leaving. She decided to stay in Sedalia and open her own school for African-American students.

At this time, African Americans in the South were treated as second-class citizens. Most African-American families were so poor that children had to work instead of going to high school. Charlotte Hawkins wanted to give more African Americans a chance to get a good education. “I must sing my song,” Charlotte once said. “There may be other songs more beautiful than mine, but I must sing the song God gave me to sing, and I must sing it until death.”

She received plenty of support for her plan. In Massachusetts, she had known Alice Freeman Palmer, who was famous for being among the nation’s few female
college presidents. Mrs. Palmer admired Charlotte’s determination and introduced her to other people who cared about education. Mrs. Palmer and many others sent money to Charlotte to start her new school. Charlotte named the school Palmer Memorial Institute in her honor.

While principal of Palmer, Charlotte Hawkins married and changed her name to Charlotte Hawkins Brown. As more people learned about Mrs. Brown and the Palmer Institute, Brown began to receive many letters from African-American boys and girls who were anxious to enroll. They had heard how much the principal cared about her students. One student offered to work in the school’s kitchen if only she could go to classes. Brown enrolled this student in her school. She also made a rule that all students would spend an hour a day doing chores for the school.

At the time, most schools for African Americans trained students only in farming and other manual labor. But Brown wanted to give students the chance to go to college. She knew they would need a strong academic and cultural background. So, in addition to literature and math, her school taught science, music, art, and drama.

Brown also wanted African Americans to understand the history of their people. Her own grandparents had lived in slavery. Brown believed that knowing African-American history would make her students stronger and more determined to succeed. This was a milestone in North Carolina—Palmer was the first school in the state to teach this subject.

The Palmer Institute became famous throughout the country. Groups of educators invited Brown to speak to them. She received honorary college degrees. She met with important people such as Eleanor Roosevelt and Booker T. Washington. She gave interviews on national radio programs. Although Dr. Brown was a celebrity, her school came first in her heart. For fifty years, she was the principal of Palmer. During that time, she proudly watched more than one thousand African-American girls and boys graduate from the school she had built and loved.
1. What does the word “milestone” mean in the second to last paragraph?
   A  a quest for information
   B  a difficult journey
   C  an important event
   D  a positive feeling

2. Why does the author include information about the kindergarten class that Charlotte Hawkins started when she was twelve?
   A  to show how important it is for children to go to kindergarten
   B  to show that Charlotte Hawkins was born to be a leader
   C  to show how much the congregation needed a kindergarten
   D  to show that Charlotte Hawkins’s friends and neighbors appreciated her

3. What could the author have added to help further convey the ideas of this passage?
   A  quotes from students who attended Palmer Memorial Institute
   B  more description of Henderson, North Carolina
   C  details about Dr. Brown’s personal life and marriage
   D  transcripts of one of Dr. Brown’s radio speeches

4. Where could you look to find more information on Charlotte Hawkins Brown?
   A  Who’s Who Among Today’s High School Principals
   B  African-American Politicians
   C  American Educators of the Nineteenth Century
   D  Leaders Among African-American Women

5. What lesson is conveyed in this passage?
   A  With determination, talent, and the support of friends, you can achieve many goals.
   B  Working at your school is the best way to get an education.
   C  Teachers must start teaching at a very early age if they want to succeed.
   D  There is no place like the state in which you were born.

6. Which of the following would Charlotte Hawkins Brown be least likely to teach in her school?
   A  opera appreciation
   B  playwriting techniques
   C  organic chemistry
   D  automotive mechanics
Exercise 10

Have you ever wondered how a storm becomes a hurricane? Read the following passage to find out. Then answer the questions that follow it.

The Life of a Hurricane

You have probably experienced a summer storm. Thunder rumbles behind the gray clouds. A sudden downpour makes steam rise from the hot sidewalk. You may see lightning streak across the dark sky.

Did you know that a hurricane could start in the same way?

Hurricanes come from thunderstorms, but not every storm is born to be a hurricane. To be that powerful, the temperature and humidity (the amount of moisture in the atmosphere) must be just right. In addition, warm ocean water must be available for fuel.

A hurricane is born on the tropical ocean and is made of strong winds. For a storm to become a hurricane—and to remain one—the ocean must stay warmer than 81 degrees Fahrenheit. The winds must continue to blow faster than 74 miles per hour.

Several stages of development occur while a thunderstorm transforms into a hurricane. First, an individual thunderstorm must join forces with other thunderstorms. As these thunderstorms travel together, their winds begin to blow in a circular pattern, reaching speeds of around 23 to 39 miles per hour near the center. At this stage, the storm is called a tropical depression.

When the winds strengthen to 40 miles an hour, meteorologists upgrade the tropical depression to a tropical storm. After that, if the wind speed reaches 74 miles per hour, the storm has become a hurricane. The jump from tropical storm to hurricane could take as long as two or three weeks, but it might only take a few hours.

One special feature of a hurricane is its eye. The eye is a still, calm pocket of air that forms inside the center of the hurricane. Inside, there is no rain and the sun may even shine. Satellite instruments show the eye as an ominous dark spot in the center of swirling clouds. Meteorologists track the eye carefully to determine the storm's direction.

Hurricanes that move toward the land can be very dangerous. Even before they reach land, they can cause floods and tornadoes. A strong hurricane can wreck people's homes and wash whole towns out to sea. Even a small- to medium-sized hurricane can pull up full-grown trees by their roots and topple telephone poles.
Many people have had their cars overturned and house windows smashed by a hurricane’s violent winds.

On land, where there is less moisture to fuel the storm, the hurricane loses its strength and its winds slow down. Gradually, it will shrink down again, reversing the stages it went through to become a hurricane. Meteorologists will downgrade it to a tropical storm, then a tropical depression, and finally, with great relief, they will call it just an ordinary summer storm.

1. What is the main purpose of this article?
   A to compare thunderstorms to hurricanes
   B to explain ways to detect hurricanes
   C to explain how hurricanes develop
   D to describe hurricane damage

2. Why does the author begin with a description of a summer storm?
   A to show how dangerous storms are
   B to capture the reader’s interest
   C to introduce the idea of lightning
   D to present a frightening concept
3. What allows a center to form inside a storm?
   A. rotating winds
   B. decreasing air pressure
   C. increasing precipitation
   D. decreasing winds

4. For a thunderstorm to become a more serious storm, what must happen first?
   A. Its winds must blow faster than 74 miles per hour.
   B. It must join with other thunderstorms.
   C. An eye must develop in its center.
   D. Meteorologists must upgrade it.

5. What is the main way a tropical storm differs from a hurricane?
   A. the size of the eye
   B. the amount of rain that falls
   C. the place it develops
   D. the speed of the wind

6. What causes a hurricane to lose its strength when it reaches the shore?
   A. Tall trees slow down the hurricane.
   B. The hurricane shrinks in size.
   C. There is less moisture to fuel the hurricane.
   D. The eye disappears and the winds slow down.

7. The main purpose of the diagram is to show which of the following?
   A. how a hurricane loses its strength
   B. how quickly winds can rotate in a hurricane
   C. how a tropical storm becomes a hurricane
   D. how a hurricane is structured

8. In the seventh paragraph, why does the author talk about satellite instruments?
   A. to show how hurricanes are dangerous to satellites
   B. to show how meteorologists watch hurricanes
   C. to show how far away most hurricanes are located
   D. to show how instruments are needed to detect satellites
Exercise 11

Read the following South American tale to learn the story of a gentle creature and the way it got its home. Then answer the questions that follow.

Valley of the Huanacos

by Amy Friedman

Long ago in South America the Gentle People lived in perfect harmony and happiness among the animals and birds, flowers and trees. The Gentle People were kind, graceful, and beautiful. And they had a special talent as well. They could change the many brightly colored flowers that grew in abundance into living birds. The bright blue skies were filled with birds. Scissortails darted to and fro, flashing their tails. Bright red ovenbirds sang to glossy-coated violet cowbirds. Lapwings filled the air with song.

The land was wonderful. The flowers smelled sweeter than flowers anywhere else in the world. The sun never shone too brightly. The winds never blew harshly. The prince of the Gentle People was good and wise; he loved his people and his land and the world they inhabited.

The people often gathered together to praise their prince and his goodness. They brought with them precious stones, and these the prince tossed to the children. The Gentle People, you see, loved things for their beauty alone. At the gatherings, the birds and animals sang and danced with the people. And on those days, each person had one wish granted, no matter what it was.

There was but one rule, and it was this: The prince forbade the Gentle People to travel too far north. North, the prince explained, where the Southern Cross no longer glistened overhead, there was a deep, dark forest filled with evil men. The Gentle People must not go there.

Alas, one day a young man named Capa looked up in the sky and saw a strange bird such as he had never seen before. The creature’s breast was green and blue and gold. His long tail was as white as ivory. Capa called to the bird.

“Come here, creature, and let me look at you.”

To his surprise, the bird flew quickly away.

That is strange, he said to himself. The birds in this land were friends to the Gentle People. I must find this bird and take him to our prince. He is so different from the birds I know.

And so Capa followed the bird’s path as he winged northward. On and on he flew, and Capa followed, always looking up. “How odd that he will not let me touch him and hold him,” Capa said as
he traveled. “How very odd.” For, you see, the Gentle People did not know fear.

At last Capa came to the edge of the dark, deep forest. When he looked up, he no longer saw the Southern Cross. The bird flew on, still moving north. For a moment Capa hesitated, but he longed to know this bird. And so he walked on, into the forest.

At last he came to a clearing and before him he saw men with evil eyes. They sat in a clearing, eating the flesh of animals. They wore skins of animals around their bodies.

Capa stared in wonder at these strange people. He had never known a man to hurt an animal.

When the men saw Capa, they surrounded him. Quickly they grabbed his robes of silver and gold thread from him. They reached into his sleeves and drew out precious stones. And then, to Capa’s amazement, the men began to fight with each other. They ripped the robe apart. They dropped the rubies and emeralds and gold as they tried to take these from each other.

While the people fought among themselves, Capa fled. He ran all the way home to his people. He went directly to the prince to tell his tale.

When the prince heard Capa’s story, he grew very sad. “You have been to the land where greed and selfishness and hatred live,” he said. “Now the evil men will not rest until they have found us. They wish to bring their sorrows to all.”

The prince called the Gentle People all together. He told them what Capa had seen. “Now we have but two choices,” said the prince. “I can provide you arms and teach you how to fight. When the evil men come, we can do battle.”

The people listened and grew sad. The birds stopped singing, and the animals no longer danced. Even the fragrant flowers began to droop.

“I caution you,” the prince said, “if you learn to fight, you will turn on each other and bring death to our own people. You will turn against our animals, and they will turn against you. You will begin to hide your emeralds and rubies, your gold and your silver. You will bury your belongings and keep them to yourself. That is what will happen if I arm you and teach you to fight.”

The Gentle People looked at each other and they knew what they must do. “We will leave this place, then,” they said. “We would rather go far, far away than learn to do evil.”

When the people heard the men tramping through the forest toward them, the prince called to them to follow him. Off they went, the Gentle People and their animals and birds.

After many days they came to a deep green valley where a bright blue river ran swiftly.

“Now people, listen,” said the prince, and the people gathered around him. “The men are coming after us, and so I am going to change you into animals. I
will call you huanacos. You will wear red and white, and gold and silver too, and you will always be a friend to every bird and animal."

And so the prince changed his people into huanacos, and he changed himself into the tallest and handsomest huanaco of all. He climbed onto a tall rock to watch over his people, and there he remained until, one day, he died.

The other huanacos laid their prince’s bones in their valley. The very next day, a flower as blue as the sky sprouted and blossomed where once the bones had lain. Its petals were gold-tipped and its scent was fragrant. Even afterward, whenever a huanaco died, the others buried his bones in the valley. Every huanaco bone transformed itself into a fragrant blue flower.

To this day, they say, the huanacos live in peace in the valley the people call Valley of the Gallegos in southern Patagonia. The people say that when the last huanaco dies, the evil men will disappear from the earth. And on that day, every flower will bend toward its neighbor, and the Gentle People will once again have their land. Kindness and gentleness, goodness and generosity, peace and goodwill will reign forever.

1. **What type of story is this?**
   
   A legend  
   B science fiction  
   C autobiography  
   D nonfiction

2. **Which personal experience would best help you understand Capa’s decision to enter the forest?**
   
   A visiting the South American countryside  
   B wanting something that is off-limits  
   C camping in a deserted forest  
   D reading stories similar to “Valley of the Huanacos”
3. When Capa tells the prince of the Gentle People about his encounter, what is the prince most afraid of?
A that the evil men will kill the Gentle People
B that the Gentle People will be unable to defend themselves
C that the Gentle People will learn to do evil
D that the evil men will steal all their belongings

4. The title “Valley of the Huanacos” refers to which of the following?
A the valley where the evil men live
B the valley where the Gentle People live before Capa’s encounter
C any valley where blue, fragrant flowers grow
D the Valley of the Gallegos

5. What is the overall tone of this passage?
A sarcastic
B humorous
C sorrowful
D hopeful

6. Which word best describes how the Gentle People feel toward the evil people?
A sorrow
B hatred
C anger
D indifference

7. The author holds the reader’s interest in all of the following ways except which one?
A by describing the setting in great detail
B by using dialogue to dramatize events
C by including a plot with lots of action
D by making the story seem factual

8. Which of the following is the best reason for someone to read this story?
A to learn about South American history
B to enjoy a tale from another culture
C to compare the Gentle People to people today
D to learn about how people lived in the past
Focus Lessons Answer Key

Lesson 1: Narrative Strategies I

1. Julie's brother Pete has run away. She is trying to decide whether to shimmy down the rainspout and follow him. In the end, she makes up her mind to leave.

2. Julie takes a long time to go out the window. She lingers there, her knuckles turning white, and she wishes that Molly would wake up. These details suggest that Julie is afraid and indecisive, and they add to the story's suspense.

3. Answers will vary. Students may mention the setting (the rainy weather, the fact that it is early morning); the background information about Julie's brother Pete; and the description of Molly asleep in bed. All these details contribute to the suspense of the story and help us understand the difficulty of Julie's decision.

Lesson 2: Narrative Strategies II

1. | Facial expression or gesture | Emotions of the character |
<table>
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<tbody>
<tr>
<td>a. pinkish splotches on Shelene's cheeks (paragraph 1)</td>
<td>anger</td>
</tr>
<tr>
<td>b. Toby &quot;clamped his mouth into a tight line and wrinkled his eyebrows&quot; (paragraph 2)</td>
<td>desire to hide laughter</td>
</tr>
<tr>
<td>c. Toby looks at doorway with frown (paragraph 7)</td>
<td>concern for mother</td>
</tr>
<tr>
<td>d. Shelene &quot;brushed her hand across her eyes, and sniffed loudly&quot; (paragraph 8)</td>
<td>unhappiness; desire to hide feelings</td>
</tr>
<tr>
<td>e. Shelene dances around kitchen (paragraph 10)</td>
<td>happiness, playfulness</td>
</tr>
</tbody>
</table>

2. The dialogue makes a simple scene dramatic and entertaining, and it helps reveal the personalities of both Toby and Shelene. Without dialogue, this passage would be less interesting.

3. | Facts about relationship | Section that gives you this information |
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>a. Toby likes teasing Shelene</td>
<td>paragraphs 2 and 3</td>
</tr>
<tr>
<td>b. Toby has the power to make Shelene cry</td>
<td>paragraph 8</td>
</tr>
<tr>
<td>c. Shelene enjoys teasing Toby</td>
<td>paragraph 10</td>
</tr>
</tbody>
</table>
Lesson 3: Flashback

1. Paragraph 3 contains the flashback. There are several clues that it is a flashback. The author uses the word “remembered,” which indicates that it is a memory, not something happening now in the story. This section appears as an interruption, occurring in the middle of a conversation between Dad and Jenise. It is also out of chronological order; it happened before Jenise and Dad are together on the front steps of the hospital, but the author interrupts the narrative to tell the reader about it.

2. The flashback explains why Jenise and Dad are at the hospital. It also helps the reader understand why Jenise is reluctant to go inside.

3. The story would be less vivid. The reader would wonder why Jenise is fearful of the emergency room. The reader would focus only on the interaction between Jenise and Dad. The reader would know less about Annie and her role in the story.

Lesson 4: Point of View

1. The author is telling this story from an omniscient third-person point of view. We know that the story is written in third-person because the narrator refers to the characters as “she” and “he,” not “I” (first person). We know the point of view is omniscient because the narrator reveals the thoughts of more than one character. The mother’s thoughts are revealed in paragraph 7 (“Her mother looked at her quickly, decided the statement was not suspect, looked away”); the girls’ thoughts are described in paragraph 9 (“They wanted to hurl themselves over the fence, into the street, and shake the truth out of his collar”).

2. The author reveals very little information about Papa. Paragraph 9 details Papa’s physical appearance, but not his inner thoughts. The author probably chose not to include feelings in order to create suspense.
Lesson 5: Characterization

1. Students might fill in the graphic organizer with the following information:

   *Examples of indirect characterization:* In paragraph 3, Inez bends down and picks up a hat (she is polite); in paragraph 5, her eyes fill with tears (she is sensitive); and in paragraph 8, she plays with Ray (she is kind). We also learn about Inez through Aunt Marisa’s thoughts in paragraph 2 (Inez is stubborn).

   *Examples of direct characterization:* “She was the kind of girl who hated to cry in front of grownups...” (paragraph 5) and “She didn’t want anyone to see her crying,” (paragraph 8).

2. We learn about Aunt Marisa’s personality in paragraph 2 (she is worried about Inez) and paragraph 4 (she is understanding and kind). We learn about Ray’s personality through his actions in paragraphs 6, 9, and especially 10. His actions reveal that he is caring and sensitive. All are examples of indirect characterization.

3. Interpreting Inez’s actions is the best way to learn about her. Her thoughts also help characterize her, but there are few of them. The thoughts and actions of others in the passage are less important in conveying Inez’s personality.

Lesson 6: Figurative Language

1. The author is comparing a patch of old snow to an old, thrown-away newspaper full of old, forgotten news.

2. Students may list the following reasons for comparing snow to a newspaper:
   a. They look alike. (The grime on the snow is like newspaper print.)
   b. Both snow and newspapers have brief lives.
   c. The value of snow and newspapers changes very quickly. (Snow becomes dirty; newspapers become outdated.)

3. Answers will vary.
Lesson 7: Mood

1. The author uses mostly sound (beating on her drum, tapping, booming, pounding). These sounds evoke a feeling of excitement, and create a mood of anticipation (similar to waiting for a parade).

2. The short lines make the poem read very quickly, creating a feeling of excitement. It looks very much like a line of words marching down the page (again, like a parade). The author is trying to convey feelings of enthusiasm, cheerfulness, happy anticipation, and high expectations, and also the feeling that summer is coming, ready or not!

3. Answers will vary.

Lesson 8: Theme

1. |
<table>
<thead>
<tr>
<th>First stanza</th>
<th>Second stanza</th>
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<tbody>
<tr>
<td>a.</td>
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<tr>
<td>kite is inside</td>
<td>kite is outside</td>
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<td>b.</td>
<td></td>
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<tr>
<td>kite wears “dead paper” on “boned wood”</td>
<td>kite is “strong” and “alive”</td>
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<tr>
<td>c.</td>
<td></td>
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<tr>
<td>kite is heavy</td>
<td>kite is light</td>
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In stanza 1, when the kite is trapped in a house, it seems dead. In stanza 2, it is released into the wind, and becomes joyous and free.

2. Students may mention the description of the kite as wearing “Dead paper/ On tight-/ Boned wood” (lines 3–5); or the description of the kite as “A small, clear/ Wing...” (lines 20–21). The description of “dead” paper supports the idea that the kite is not “alive,” and outside as a “wing,” the kite is free and playful.

3. This poem suggests that a kite is meant to fly. It is dead and useless unless it is free to fly. In a more general way, this poem suggests that all objects, when given freedom, come alive. Lines 20–24 most clearly state the theme: “A small, clear/Wing, having/Nothing at all/To do/With string.”
Lesson 9: Style

1. Passage 1 has a much more descriptive style. The author uses vivid language to describe the boys’ movements (one has a “slow, shuffling walk”) and physical appearance (the second boy is “tall and thin as a beanpole, with bright red hair, long, gangly legs, and a nose like a bird’s beak”). This passage also contains descriptions of the physical surroundings. (“Early morning sun winks through the shade trees lining the narrow road.”) The description in Passage 2 is much more minimal.

2. Passage 1 has a lively, immediate style. It is told in the present tense, and it includes figurative language and vivid details. Passage 2 is told in the past tense and has a simpler, more straightforward style. It tells the bare facts, with little description or elaboration. Unlike Passage 1, it includes the narrator’s thoughts.

3. Overall, the style of passage 1 is more successful. The descriptive details help the reader participate in the scene as it unfolds, and the present tense makes the action immediate. Both these elements—the description and the present tense—help create a mood of mystery and suspense.

Lesson 10: Making Inferences

1. The number of fish would decrease, because many fish use salt marshes to spawn or to live in until they are mature enough to return to the ocean. (Clue: discussion of fish that live in salt marshes in paragraph 3.)

2. In this particular section, the author is discussing the ways that salt marshes are important to fish, so we can guess that all the species named are types of fish.

3. a. Buildings along the coast would be more likely to be damaged by hurricanes and storms, because salt marshes would no longer act as breakwaters.
   b. Important ecosystems would be destroyed, eliminating the forage base for many types of marine life. Therefore, less seafood would be available for people to eat.

   Clues: salt marshes serve as natural barriers (paragraph 4); salt marshes provide shelter to fish (paragraph 3).
Lesson 11: Determining Author’s Purpose

1. The author’s purpose is to inform the reader about different ways to find a way out of the woods if you get lost.

2. The author emphasizes the dangers and problems of hiking (the difficulty of following trailheads, the possibility of getting lost, etc.). Because the author’s purpose is to inform the reader of how to best handle these dangers, it would only make sense that he or she would discuss them.

3. This passage would probably not appear in a tourist brochure for a national park. It might frighten tourists and discourage them from hiking or camping in this park.

Lesson 12: Generating Questions

1. Answers to this question will vary.

2. Questions listed might include: Who is the narrator? Why does Aunt Elsie Floor live alone? Where and when does this story take place? Why does Aunt Elsie Floor use turtles as her protection? Why did she say that the death of the turtles was an evil sign for her?

Books about the history of the Lakota and Sioux, about Native American artwork, and about medicinal herbs and alternative medicine may all provide additional information.
Lesson 13: Determining Main Idea

1. Elephants communicate with each other over long distances and at such a low frequency that humans can’t hear them.

2. Paragraphs 2 and 5 give the most information about the main idea. Paragraph 2 introduces part of the main idea (elephants communicate over long distances using sounds that humans can’t hear). Paragraph 5 expands on the idea (with the information about the sounds’ low frequency). The combination of these paragraphs provides the complete main idea.

3. Paragraph 4 provides an example of the way elephants communicate with each other. It presents a false assumption (elephants are telepathic) as a way of introducing the true theory (elephants communicate by humming).

Lesson 14: Conducting Research

1. Students might mention Paragraph 1, about Da Vinci’s invention of the camera obscura; paragraphs 4 and 5, about the process that Niepce used to produce the first actual photograph; and paragraph 6, about daguerreotypes.

2. Possible sources might include: a biography of Daguerre to find out about his life; an illustrated book about early photography to find out more about daguerreotypes; an encyclopedia to get an overview about Daguerre’s place in the development of photography; and the Internet to find short articles on Daguerre. The encyclopedia would be the best place to start, as it would provide a brief overview for generating questions and determining focus.

3. The passage provides an overview of the beginnings of photography and its development. Researchers would need additional sources, such as technical information about how camera equipment works, biographical information about other inventors who contributed to photography, and historical information about what happened after Daguerre produced the first actual photographs.
## Exercises Answer Sheet

Name: ____________________________________________  Date: ____________________________________________

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<th>Exercise 1</th>
<th>Exercise 2</th>
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## Exercises Answer Sheet

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## Exercises Answer Key

### Exercise 1
1. A
2. C
3. B
4. A
5. B
6. B

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

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

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

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

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

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

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

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

### Exercise 10
1. C
2. B
3. A
4. B
5. D
6. C
7. D
8. B

### Exercise 11
1. A
2. B
3. C
4. D
5. D
6. A
7. D
8. B