

Advertencia sobre la impresión:

Este paquete es extenso. Determine si desea imprimir ambas secciones o solamente imprimir la Sección 1 o la 2.



Grado 8 Lectura

Paquete 2 de actividades para el hogar del estudiante

Este Paquete de actividades para el hogar tiene dos partes, Sección 1 y Sección 2, cada una de las cuales incluye aproximadamente 10 lecciones. Se recomienda que el estudiante complete una lección cada día.

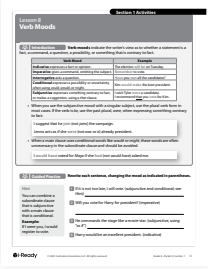
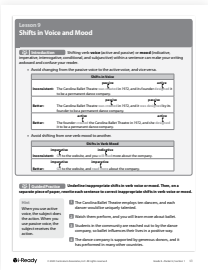
La mayoría de las lecciones las pueden completar independientemente. Sin embargo, hay algunas lecciones que pueden requerir el apoyo de un adulto. Si no hay un adulto disponible, no hay por qué preocuparse. Simplemente pasen a la siguiente lección.

Anime a los estudiantes a que trabajen lo mejor que puedan con este contenido. ¡Lo más importante es que continúen trabajando en su lectura!

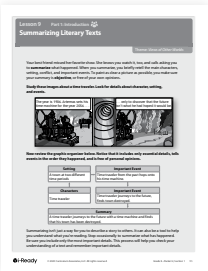
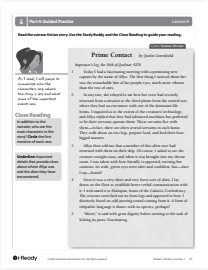

iDé vuelta a la página
para ver las actividades
de Lectura del Grado 8
incluidas en este paquete!



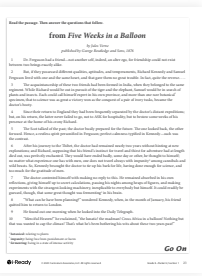
Grado 8 Actividades de lectura en la Sección 1

Lesson Lección	Resource Recurso	Instructions Instrucciones	Page(s) Página(s)
1	<p>Grade 8 Ready Language Handbook, Lesson 8</p> 	<ul style="list-style-type: none"> • Read the Introduction. (<i>Lean la introducción.</i>) • Complete Guided Practice. (<i>Completa la Práctica guiada.</i>) • Complete the Independent Practice. (<i>Completa la Práctica independiente.</i>) 	11–12
2	<p>Grade 8 Ready Language Handbook, Lesson 9</p> 	<ul style="list-style-type: none"> • Read the Introduction. (<i>Lean la introducción.</i>) • Complete Guided Practice. (<i>Completa la Práctica guiada.</i>) • Complete the Independent Practice. (<i>Completa la Práctica independiente.</i>) 	13–14

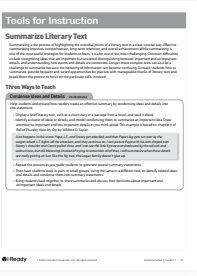
Grado 8 Actividades de lectura en la Sección 1 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Page(s) Página(s)
3	<p>Grade 8 Ready Reading Lesson 9 Parts 1–3</p> 	<ul style="list-style-type: none"> • Read the Introduction (<i>Lean la introducción.</i>) • Complete Modeled and Guided Instruction: “Touchdown on Spectra Omicron 8.” (<i>Completa la Práctica guiada y la Práctica independiente: “Touchdown on Spectra Omicron 8.”</i>) 	15–17
4	<p>Grade 8 Ready Reading Lesson 9 Part 4</p> 	<ul style="list-style-type: none"> • Complete Guided Practice: “Prime Contact.” (<i>Completa la Práctica guiada: “Prime Contact.”</i>) 	18–19
5	<p>Grade 8 Ready Reading Lesson 9 Part 5</p> 	<ul style="list-style-type: none"> • Complete Independent Practice: “from The War of the Worlds.” (<i>Completa la Práctica independiente: “from The War of the Worlds.”</i>) 	20–22

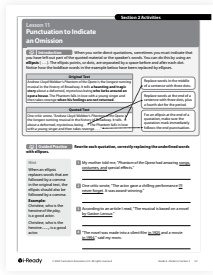
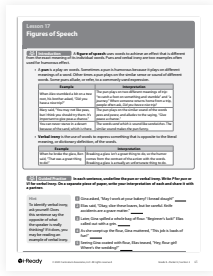
Grado 8 Actividades de lectura en la Sección 1 (continuación)

Lesson <i>Lección</i>	Resource <i>Recurso</i>	Instructions <i>Instrucciones</i>	Page(s) <i>Página(s)</i>
6	<p>Grade 8 Ready Assessment Practice</p> 	<ul style="list-style-type: none"> • Read “from <i>Five Weeks in a Balloon</i>.” (Lee “from <i>Five Weeks in a Balloon</i>.”) • Complete questions 17–21. (Completa las preguntas 17 a 21.) 	23–27
7	<p>Grade 8 Ready Assessment Practice</p> 	<ul style="list-style-type: none"> • Read “from <i>A Pair of Silk Stockings</i>.” (Lee “from <i>A Pair of Silk Stockings</i>.”) • Complete questions 6–11. (Completa las preguntas 6 a 11.) 	28–32
8	<p>Grade 8 Ready Interim Assessment</p> 	<ul style="list-style-type: none"> • Read “Ted’s Champion.” (Lee “Ted’s Champion.”) • Complete questions 1–9. (Completa las preguntas 1 a 9.) 	33–40

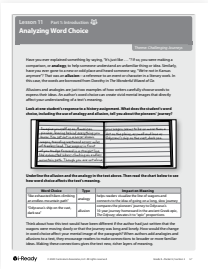
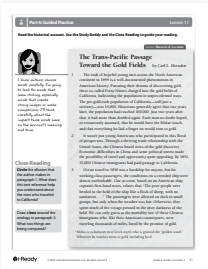
Grado 8 Actividades de lectura en la Sección 1 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Page(s) Página(s)
9	<p>Tools for Instruction Summarizing Literary Texts</p> 	<ul style="list-style-type: none"> • Parent/Guardian: Read the instructions and guide the child through the exercises. When the activity requires a text, choose one of the texts the students read in the previous lessons. (Padre/Tutor: Lea las instrucciones y guíe al estudiante a través de los ejercicios. Cuando la actividad requiera un texto, elija un texto que el estudiante haya leído en una lección previa.) 	41–42

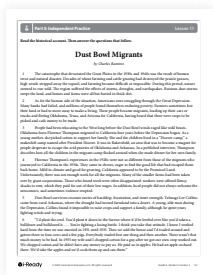


Grado 8 Actividades de lectura en la Sección 2

Lesson Lección	Resource Recurso	Instructions Instrucciones	Page(s) Página(s)
1	<p>Grade 8 Ready Language Handbook Lesson 11</p> 	<ul style="list-style-type: none"> • Read the Introduction. (<i>Lean la introducción.</i>) • Complete Guided Practice. (<i>Completa la Práctica guiada.</i>) • Complete Independent Practice. (<i>Completa la Práctica independiente.</i>) 	43–44
2	<p>Grade 8 Ready Language Handbook Lesson 17</p> 	<ul style="list-style-type: none"> • Read the Introduction. (<i>Lean la introducción.</i>) • Complete Guided Practice. (<i>Completa la Práctica guiada.</i>) • Complete Independent Practice. (<i>Completa la Práctica independiente.</i>) 	45–46

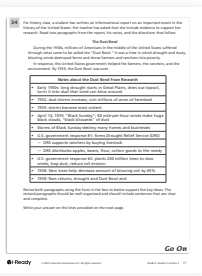
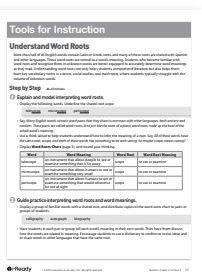
Grado 8 Actividades de lectura en la Sección 2 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Page(s) Página(s)
3	Grade 8 Ready Reading Lesson 11 Parts 1–3 	<ul style="list-style-type: none"> • Read the Introduction. (<i>Lean la introducción.</i>) • Complete Modeled and Guided Instruction: “Amelia Earhart: First in Flight.” (<i>Completa la Práctica guiada y la Práctica independiente: “Amelia Earhart: First in Flight.”</i>) 	47–49
4	Grade 8 Ready Reading Lesson 11 Part 4 	<ul style="list-style-type: none"> • Complete Guided Practice: “The Trans-Pacific Passage Toward the Gold Fields.” (<i>Completa la Práctica guiada: “The Trans-Pacific Passage Toward the Gold Fields.”</i>) 	50–51

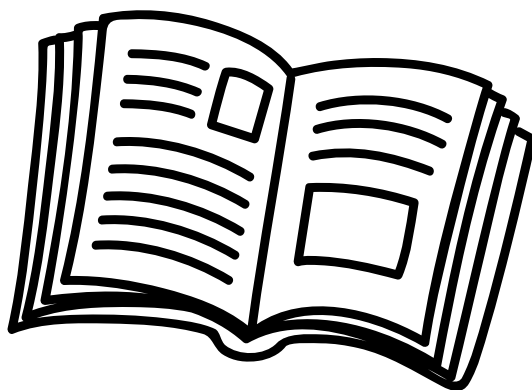
Grado 8 Actividades de lectura en la Sección 2 (continuación)

Lesson <i>Lección</i>	Resource <i>Recurso</i>	Instructions <i>Instrucciones</i>	Page(s) <i>Página(s)</i>
5	<p>Grade 8 Ready Reading Lesson 11 Part 5</p> 	<ul style="list-style-type: none"> • Complete Independent Practice: “Dust Bowl Migrants.” (Completa la Práctica independiente: “Dust Bowl Migrants.”) 	52–54
6	<p>Grade 8 Ready Interim Assessment</p> 	<ul style="list-style-type: none"> • Read “The Skinny on Low-Fat Diets.” (Lee “The Skinny on Low-Fat Diets.”) • Complete questions 1–9. (Completa las preguntas 1 a 9.) 	55–62
7	<p>Grade 8 Ready Assessment Practice</p> 	<ul style="list-style-type: none"> • Read “Fighting the Factory.” (Lee “Fighting the Factory.”) • Complete questions 22–26. (Completa las preguntas 22 a 26.) 	63–66

Grado 8 Actividades de lectura en la Sección 2 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Page(s) Página(s)
8	<p>Grade 8 Ready Assessment Practice</p> 	<ul style="list-style-type: none"> • Complete “The Dust Bowl” writing activity. (Completa la actividad escrita “The Dust Bowl.”) 	67–68
9	<p>Tools for Instruction</p> 	<ul style="list-style-type: none"> • Parent/Guardian: Read the instructions and guide the student through the activity. (Padre/Tutor: Lea las instrucciones y guíe al estudiante a través de la actividad.) 	69–71

Independent Reading!



See pages
72 and 73
of this
packet.



Use the questions/prompts on the Discourse Card resource to start a conversation about something the student has read. You may talk about a text the child read in one of the lessons above, or anything else the child is reading.

Encourage daily reading. And remember, reading isn't just about the books on the shelves—it's about anything around you with letters! Turn on the closed captioning feature on your TV or read catalogs that come in the mail. The backs of cereal boxes work, too, as do directions to board games!

Running out of stuff to read? **Grab some sticky notes, and label household objects, or make up new, silly names for things!** Communicating with sticky notes, instead of talking, is fun, too—start with a half hour and see if you can go all afternoon. Reading is everywhere!

Don't worry about right/wrong answers when you talk about text—the important thing is that you and your student share a reading experience and have fun!

Here are some websites that offer fun, free, high-quality material for kids:

www.starfall.com

www.storyplace.org

www.uniteforliteracy.com

www.storynory.com

www.freekidsbooks.org

en.childrenslibrary.org

Lesson 8

Verb Moods



Introduction

Verb moods indicate the writer's view as to whether a statement is a fact, a command, a question, a possibility, or something that is contrary to fact.

Verb Mood	Example
Indicative expresses a fact or opinion.	The election will be on Tuesday.
Imperative gives a command, omitting the subject.	Remember to vote.
Interrogative asks a question.	Have you met all the candidates?
Conditional expresses a possibility or uncertainty, often using <i>could</i> , <i>would</i> , or <i>might</i> .	Kim would make the best president.
Subjunctive expresses something contrary to fact, or makes a suggestion, using a <i>that</i> clause.	I wish Tyler were a candidate. I recommend that you vote for Kim.

- When you use the subjunctive mood with a singular subject, use the plural verb form in most cases. If the verb is *be*, use the past plural, *were*, when expressing something contrary to fact.

I suggest that he **join** (not *joins*) the campaign.

Jenna acts as if she **were** (not *was* or *is*) already president.

- When a main clause uses conditional words like *would* or *might*, these words are often unnecessary in the subordinate clause and should be avoided.

I **would have** voted for Maya if she **had** (not *would have*) asked me.



Guided Practice

Rewrite each sentence, changing the mood as indicated in parentheses.

Hint

You can combine a subordinate clause that is subjunctive with a main clause that is conditional.

Example:

If I were you, I would register to vote.

1 If it is not too late, I will vote. (subjunctive and conditional; see Hint) _____

2 Will you vote for Harry for president? (imperative) _____

3 He commands the stage like a movie star. (subjunctive, using "as if") _____

4 Harry would be an excellent president. (indicative) _____



Independent Practice

For numbers 1–5, choose the correct answer.

- 1** If you want an intelligent leader, you should choose Marty.

Which revision changes the underlined clause from the conditional to the imperative mood?

- A** choose Marty
- B** you will choose Marty
- C** Marty might be the best choice
- D** Marty would be the best choice

- 2** If all the votes have been counted, is Marty the winner?

Which revision changes the underlined clause from the interrogative to the indicative mood?

- A** Marty should be the winner.
- B** Marty would be the winner.
- C** Marty were the winner.
- D** Marty is the winner.

- 3** They will be surprised when you announce the winner.

Which revision changes the underlined clause from the indicative to the conditional mood?

- A** They might be surprised
- B** Will they be surprised
- C** Surprise them
- D** They were surprised

Answer Form

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

Number
Correct

5

- 4** The committee urged that Travis should consider his vote carefully.

Which of the following is the best substitute for the underlined verb phrase in the sentence?

- A** consider
- B** will consider
- C** considers
- D** would consider


- 5** If Lori was a candidate, I would have voted for her.

Which of the following is the best substitute for the underlined verb in the sentence?

- A** will be
- B** is
- C** were
- D** could be

Lesson 9

Shifts in Voice and Mood

 **Introduction** Shifting verb **voice** (active and passive) or **mood** (indicative, imperative, interrogative, conditional, and subjunctive) within a sentence can make your writing awkward and confuse your reader.

- Avoid changing from the passive voice to the active voice, and vice versa.

Shifts in Voice	
	<div>passive</div> <div>active</div>
Inconsistent:	The Carolina Ballet Theatre was created in 1972, and its founder designed it to be a permanent dance company.
	<div>passive</div> <div>passive</div>
Better:	The Carolina Ballet Theatre was created in 1972, and it was designed by its founder to be a permanent dance company.
	<div>active</div> <div>active</div>
Better:	The founder created the Carolina Ballet Theatre in 1972, and she designed it to be a permanent dance company.

- Avoid shifting from one verb mood to another.

Shifts in Verb Mood	
	<div>imperative</div> <div>indicative</div>
Inconsistent:	Go to the website, and you will read more about the company.
	<div>imperative</div> <div>imperative</div>
Better:	Go to the website, and read more about the company.

 **Guided Practice** **Underline inappropriate shifts in verb voice or mood. Then, on a separate piece of paper, rewrite each sentence to correct inappropriate shifts in verb voice or mood.**

Hint

When you use active voice, the subject does the action. When you use passive voice, the subject receives the action.

- 1 The Carolina Ballet Theatre employs ten dancers, and each dancer would be uniquely talented.
- 2 Watch them perform, and you will learn more about ballet.
- 3 Students in the community are reached out to by the dance company, so ballet influences their lives in a positive way.
- 4 The dance company is supported by generous donors, and it has performed in many other countries.



Independent Practice

For numbers 1 and 2, read the sentences. Which revision best corrects the shift in verb mood?

- 1** Find out how to get tickets, and it is a good idea to buy them right away.
- A** Find out how to get tickets, and buy them right away.
 - B** You will need to find out how to get tickets, and make sure to buy them right away.
 - C** Did you find out how to get tickets, and it is a good idea to buy them right away?
 - D** Find out how to get tickets, and is it a good idea to buy them right away?

- 2** Melissa Podcasy is a wonderful dancer, and enjoy watching her perform.
- A** Melissa Podcasy is a wonderful dancer, and will you enjoy watching her perform?
 - B** Melissa Podcasy is a wonderful dancer, and you will enjoy watching her perform.
 - C** Is Melissa Podcasy a wonderful dancer, and might you enjoy watching her perform?
 - D** Melissa Podcasy would be a wonderful dancer, and enjoy watching her perform.

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

**Number
Correct**

4

For numbers 3 and 4, read the sentences. Which revision best corrects the shift in verb voice?

- 3** Podcasy performed with the ballet, and tours were arranged for her by Columbia Artists.
- A** Podcasy has performed, and tours have been arranged for her.
 - B** Podcasy performed with the ballet, and tours have been arranged for her by Columbia Artists.
 - C** Podcasy performed with the ballet, and Columbia Artists arranged tours for her.
 - D** Podcasy was performed with the ballet, and tours happened.
- 4** Performances have been arranged by dancer Timour Bourtasenkov, and he has starred in many roles.
- A** Performances have been arranged, and dancer Timour Bourtasenkov has starred in many roles.
 - B** Performances, arranged by dancer Timour Bourtasenkov, and he has starred in many roles.
 - C** Performances were arranged by dancer Timour Bourtasenkov, and he starred in many roles.
 - D** Dancer Timour Bourtasenkov has arranged performances, and he has starred in many roles.

Lesson 9

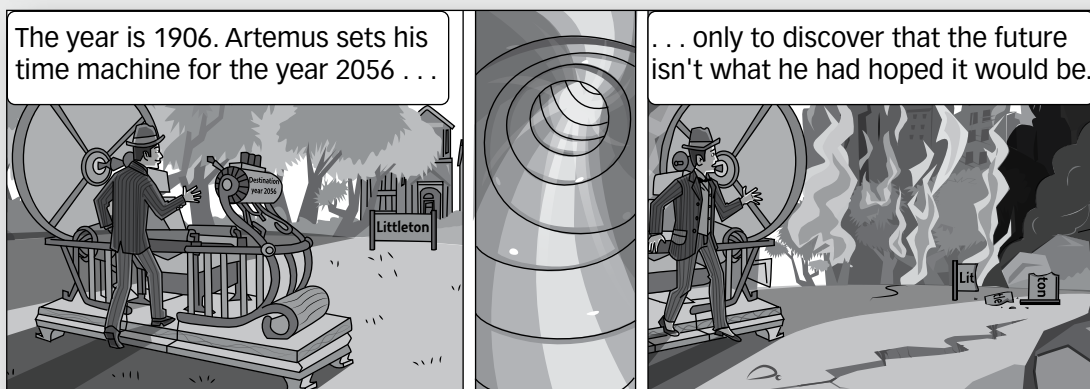
Part 1: Introduction

Summarizing Literary Texts

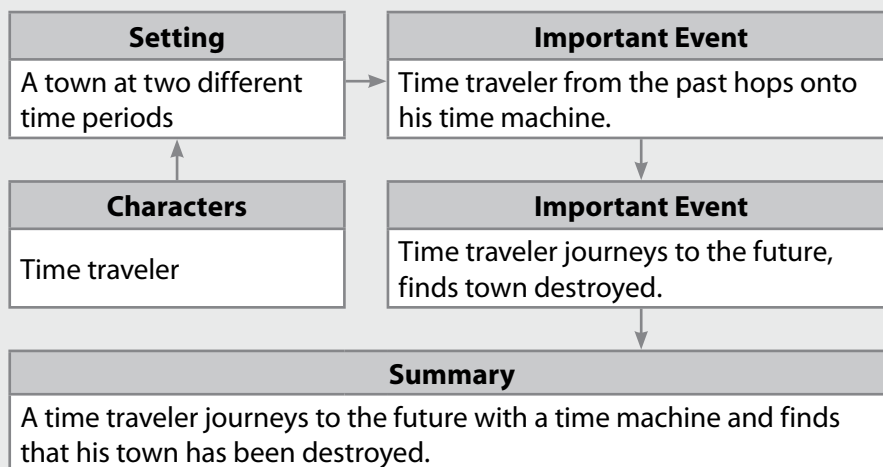
Theme: *Views of Other Worlds*

Your best friend missed her favorite show. She knows you watch it, too, and calls asking you to **summarize** what happened. When you summarize, you briefly retell the main characters, setting, conflict, and important events. To paint as clear a picture as possible, you make sure your summary is **objective**, or free of your own opinions.

Study these images about a time traveler. Look for details about character, setting, and events.



Now review the graphic organizer below. Notice that it includes only essential details, tells events in the order they happened, and is free of personal opinions.



Summarizing isn't just a way for you to describe a story to others. It can also be a tool to help you understand what you're reading. Stop occasionally to summarize what has happened. Be sure you include only the most important details. This process will help you check your understanding of a text and remember important details.



Read the first three paragraphs of this science fiction story.

Genre: Science Fiction

Touchdown on Spectra Omicron 8 *by William Nicols*

This just in! The UFP Ulysses vessel has touched down on the planet Spectra 8. This signifies the first stage in its terraforming expedition. The complex multi-stage terraforming process will make Spectra's atmosphere more like that of Earth and livable for humans.

Captain Jane Young and her crew of 21 blasted off in May of 2218 for the 6-year journey through deep space to reach the lifeless planet. They encountered a number of problems along the way. First, they were stuck in the gravitational pull of an anti-matter black hole. They also had to deal with a salmonella outbreak in the ship's food storage.

In October of this year, the Ulysses established orbit. Lieutenant Bobby Sullivan piloted the vessel toward the planet's surface. He set the angle-of-entry so the ship would not burn up when passing through the atmosphere. After securing visual confirmation of the landing site, Sullivan deployed the landing gear, applied the thrusters, and brought the ship in for a soft three-point landing.

(continued)

Explore how to answer this question: *"How can you best summarize this part of the story?"*

Remember that a summary is a brief retelling that includes the main characters, setting, and important events. Underline each of these things in the story above.

Summaries should be objective, or free of opinions and judgments. Read the following summary of the story. Cross out any opinions and personal feelings in the summary.

In the year 2218, the Ulysses sets off on a really dangerous mission to begin the terraforming of planet Spectra 8. They have to deal with some scary problems along the way, but they finally reach the planet. The most interesting part is how pilot Bobby Sullivan brings the ship in for a safe landing.

- "Really dangerous" in the first sentence is an opinion and not a detail from the text. Cross it out.
- The word "scary" in the second sentence is another opinion. Cross it out, too.
- Remove "The most interesting part," which is a judgment.

Find a partner and work together to improve this part of the summary. Include additional information about the characters, setting, and important events. Also be sure to keep the summary objective by avoiding opinions and judgments, such as "My favorite part was . . ." or "It was great how . . ."



Close Reading

Before you start summarizing, **underline** the names of important characters as well as clues about the setting. **Circle** important events.

Hint

Avoid answer choices that include an opinion or unimportant details.

Continue reading the science fiction story. Then answer the question that follows.

(continued from page 78)

Now that the Ulysses has landed, it is time for Young and her team to begin exploring the planet's surface. Spectra Omicron 8 is little more than loose rocks of red clay. One of Captain Young's top priorities is establishing the Ulysses base camp with its many domed sections. With so much carbon monoxide in the atmosphere, oxygen corridors must be built to connect the domes, which will be used for farming, geological research, and communications. A molten-carbon drill will then be constructed in the camp's center to burrow through to the planet's core, carrying the terraforming unit that will aid in surface reconstruction.

Circle the correct answer.

Which is the best summary for this portion of the text?

- A** Captain Young explores the planet's surface and begins building the base camp.
- B** Captain Young shows she is a strong leader by quickly establishing the base camp.
- C** The domes in the base camp will be used for farming, geological research, and communications.
- D** The drill at the center of the camp is made from molten-carbon.



Show Your Thinking

Explain why the other answer choices are not good summaries of the second part of the text.



Take turns briefly summarizing the entire story with a partner, using details about character, setting, and important events. Make sure your summaries are free of opinions and judgments.



Read the science fiction story. Use the Study Buddy and the Close Reading to guide your reading.



As I read, I will pause to summarize who the characters are, where the story is set, and what some of the important events are.

Close Reading

In addition to the narrator, who are the main characters in the story? **Circle** the first mention of each one.

Underline important details that provide clues about where Allya was and the alien they have encountered.

Genre: Science Fiction

Prime Contact by Justin Greenfield

Imperator's log, the 36th of Quelnar, 4278

- 1 Today I had a fascinating meeting with a promising new captain by the name of Allya. The first thing I noticed about her was the remarkable hue of her purple eyes, much more vibrant than the rest of ours.
- 2 At any rate, she relayed to me how her crew had recently returned from a mission to the third planet from the central star, where they had an encounter with one of the dominant life forms. I inquired as to the extent of the creatures' technology, and Allya replied that they had advanced machines but preferred to let their servants operate them. These servants live with them—in fact, there are often several servants in each home. They walk about on two legs, prepare food, and feed their four-legged masters.
- 3 Allya then told me that a member of this alien race had returned with them on their ship. Of course, I asked to see the creature straight away, and when it was brought into my throne room, I was taken with how friendly it appeared, inviting but cautious. Its wide, green eyes were alert and confident, but—dare I say—bored?
- 4 Since it was a very short and very furry sort of alien, I lay down on the floor to establish better verbal communication with it. I welcomed it to Harlapan, home of the Galactic Confederacy. The creature stretched out its front legs and appeared to bow. I distinctly heard an odd purring sound coming from it. A form of telepathic language it shares with its species, perhaps?
- 5 “Meow,” it said with great dignity before turning to the task of licking its paws. Fascinating.



Hints

Which of the four answer choices is an important statement about the story that does not contain an opinion?

Omit the choices that are not connected to the ending, or that are unimportant or not objective.

The story tells the events in a certain order. That is not, however, the order in which the events actually happened in time.

Use the Hints on this page to help you answer the questions.

- 1 Which of the following would you include in a summary of "Prime Contact"?
 - A It's very funny that the Emperor doesn't realize that the alien is a house cat.
 - B The Emperor of Harlapan asks to meet the alien that has returned with Allya.
 - C The alien loses interest in the Emperor and starts licking its paws.
 - D The Emperor is fascinated by Allya's remarkable purple eyes.
- 2 Which is the best summary for the last events of the story?
 - A Allya travels to the third planet and brings back an alien.
 - B The people of Harlapan are clearly very advanced.
 - C The servants the Emperor describes must be humans.
 - D The alien meows and licks its paws, revealing that it's a cat.
- 3 The notes for a summary need to be arranged correctly into the order in which the events occur in the passage.

Indicate the correct chronological order of the events below by writing the numbers 1 to 8 on the blank before each sentence.

- _____ An alien creature boards Allya's ship.
- _____ Captain Allya tells how the servants care for their masters.
- _____ The Emperor lies down on the floor.
- _____ The Emperor meets with Captain Allya.
- _____ Allya and her crew visit another planet.
- _____ The Emperor notices the alien's confidence.
- _____ The alien makes a strange purring sound.
- _____ The Emperor asks to meet the alien.



Read the story. Then answer the questions that follow.

from *The War of the Worlds*

by H. G. Wells

Earth was not prepared for the Martian invasion that began in a field outside of London. Disbelief turned to horror as the Martian forces spread throughout the country, destroying everything in their path. No human weapons were able to stop their deadly attacks and superior technology. Then a sudden and surprising set of events occurred that changed everything.

1 I came upon the wrecked handling-machine halfway to St. John's Wood station. At first I thought a house had fallen across the road. It was only as I clambered among the ruins that I saw, with a start, this mechanical Samson lying, with its tentacles bent and smashed and twisted, among the ruins it had made. The forepart was shattered. It seemed as if it had driven blindly straight at the house, and had been overwhelmed in its overthrow. It seemed to me then that this might have happened by a handling-machine escaping from the guidance of its Martian. I could not clamber among the ruins to see it, and the twilight was now . . . far advanced. . . .

2 Wondering still more at all that I had seen, I pushed on towards Primrose Hill. Far away, through a gap in the trees, I saw a second Martian, as motionless as the first, standing in the park towards the Zoological Gardens, and silent. A little beyond the ruins about the smashed handling-machine I came upon the red weed¹ again, and found the Regent's Canal, a spongy mass of dark-red vegetation. . . .

3 Great mounds had been heaped about the crest of the hill, making a huge redoubt² of it—it was the final and largest place the Martians had made—and from behind these heaps there rose a thin smoke against the sky. Against the sky line an eager dog ran and disappeared. The thought that had flashed into my mind grew real, grew credible. I felt no fear, only a wild trembling exultation, as I ran up the hill towards the motionless monster. Out of the hood hung lank shreds of brown, at which the hungry birds pecked and tore.

4 In another moment I had scrambled up the earthen rampart and stood upon its crest, and the interior of the redoubt was below me. A mighty space it was, with gigantic machines here and there within it, huge mounds of material and strange shelter places. And scattered about it, some in their overturned war-machines, some in the now rigid handling-machines, and a dozen of them stark and silent and laid in a row, were the Martians—dead—slain by the putrefactive³ and disease bacteria against which their systems were unprepared; slain as late the red weed was being slain; slain, all after man's devices had failed, by the humblest things that God, in his wisdom, has put forth upon this earth.

¹ **red weed:** a fictional plant native to Mars

² **redoubt:** temporary fortification, or wall built as a defense

³ **putrefactive:** rotting, having a foul odor



5 For so it had come about, as indeed I and many men might have foreseen had not terror and disaster blinded our minds. These germs of disease have taken toll of humanity since life began here. . . . But there are no bacteria on Mars, and directly these invaders arrived, directly they drank and fed, our microscopic allies began to work their overthrow.

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

**Number
Correct**

4

1 Which detail from paragraph 1 would be **least** important to include in a summary of the paragraph?

- A** On the way to St. John's Wood station, the narrator finds a demolished handling-machine.
- B** The machine seems to have collapsed in the middle of destroying a house.
- C** The narrator believes that the wreckage might be the result of a Martian losing control of the machine.
- D** Due to the lack of light, the narrator cannot see inside the wreck.

2 Which of the following is **not** an objective statement of events?

- A** The narrator notices a second smashed and motionless handling-machine as he continues on his way towards Primrose Hill.
- B** The aliens probably felt they had nothing to fear from the weak creatures of Earth.
- C** After seeing smoke behind the Martian redoubt, the narrator has a thought that causes him to run eagerly toward another immobile machine.
- D** The remains of a Martian's body are hanging out of the hood of one of the machines.

3 Which statement is the **best** summary of paragraph 2?

- A** As the narrator approaches Primrose Hill, he finds more signs of the dying Martians.
- B** The narrator explores the area around the Zoological Gardens and the Regent's Canal.
- C** Curious about the crashed machine, the narrator makes his way toward Primrose Hill.
- D** Two Martian machines have mysteriously broken down, and the narrator investigates.

Read the passage. Then answer the questions that follow.

from *Five Weeks in a Balloon*

by Jules Verne

published by George Routledge and Sons, 1876

1 Dr. Ferguson had a friend—not another self, indeed, an alter ego, for friendship could not exist between two beings exactly alike.

2 But, if they possessed different qualities, aptitudes, and temperaments, Richard Kennedy and Samuel Ferguson lived with one and the same heart, and that gave them no great trouble. In fact, quite the reverse. . . .

3 The acquaintanceship of these two friends had been formed in India, when they belonged to the same regiment. While Richard would be out in pursuit of the tiger and the elephant, Samuel would be in search of plants and insects. Each could call himself expert in his own province, and more than one rare botanical¹ specimen, that to science was as great a victory won as the conquest of a pair of ivory tusks, became the doctor's booty.

4 Since their return to England they had been frequently separated by the doctor's distant expeditions; but, on his return, the latter never failed to go, not to ASK for hospitality, but to bestow some weeks of his presence at the home of his crony Richard.

5 The Scot talked of the past; the doctor busily prepared for the future. The one looked back, the other forward. Hence, a restless spirit personified in Ferguson; perfect calmness typified in Kennedy—such was the contrast.

6 After his journey to the Thibet, the doctor had remained nearly two years without hinting at new explorations; and Richard, supposing that his friend's instinct for travel and thirst for adventure had at length died out, was perfectly enchanted. They would have ended badly, some day or other, he thought to himself; no matter what experience one has with men, one does not travel always with impunity² among cannibals and wild beasts. So, Kennedy besought the doctor to tie up his bark for life, having done enough for science, and too much for the gratitude of men.

7 The doctor contented himself with making no reply to this. He remained absorbed in his own reflections, giving himself up to secret calculations, passing his nights among heaps of figures, and making experiments with the strangest-looking machinery, inexplicable to everybody but himself. It could readily be guessed, though, that some great thought was fermenting³ in his brain.

8 "What can he have been planning?" wondered Kennedy, when, in the month of January, his friend quitted him to return to London.

9 He found out one morning when he looked into the Daily Telegraph.

10 "Merciful Heaven!" he exclaimed, "the lunatic! the madman! Cross Africa in a balloon! Nothing but that was wanted to cap the climax! That's what he's been bothering his wits about these two years past!"

¹ **botanical:** relating to plants

² **impunity:** being free from punishment or harm

³ **fermenting:** being in a state of intense activity

Go On

11 . . . On that very evening Kennedy, half alarmed, and half exasperated, took the train for London, where he arrived next morning.

12 Three-quarters of an hour later a cab deposited him at the door of the doctor's modest dwelling, in Soho Square, Greek Street. Forthwith he bounded up the steps and announced his arrival with five good, hearty, sounding raps at the door.

13 Ferguson opened, in person.

14 "Richard! You here?" he exclaimed, but with no great expression of surprise, after all.

15 "Richard himself!" was the response. . . .

16 "And what have you come to town for?"

17 "To prevent the greatest piece of folly that ever was conceived."

18 "Folly!" said the doctor.

19 "Is what this paper says, the truth?" rejoined Kennedy, holding out the copy of the Daily Telegraph, mentioned above.

20 "Ah! That's what you mean, is it? These newspapers are great tattlers! But, sit down, my dear Richard."

21 "No, I won't sit down!—Then, you really intend to attempt this journey?"

22 "Most certainly! All my preparations are getting along finely, and I—"

23 "Where are your traps? Let me have a chance at them! I'll make them fly! I'll put your preparations in fine order." And so saying, the gallant Scot gave way to a genuine explosion of wrath.

24 "Come, be calm, my dear Richard!" resumed the doctor. "You're angry at me because I did not acquaint you with my new project."

25 "He calls this his new project!"

26 "I have been very busy," the doctor went on, without heeding the interruption; "I have had so much to look after! But rest assured that I should not have started without writing to you."

27 "Oh, indeed! I'm highly honored."

28 "Because it is my intention to take you with me."

29 Upon this, the Scotchman gave a leap that a wild goat would not have been ashamed of among his native crags.

30 "Ah! Really, then, you want them to send us both to Bedlam!"

31 "I have counted positively upon you, my dear Richard, and I have picked you out from all the rest."

32 Kennedy stood speechless with amazement. . . .

33 But he made up his mind to oppose his friend's departure by all means in his power, and so pretended to give in, at the same time keeping on the watch. As for the doctor, he went on diligently with his preparations.

17

This question has two parts. First, answer part A. Then, answer part B.

Part A

How does Richard Kennedy feel when he reads the newspaper article about Samuel Ferguson's plan?

- A** He is shocked.
- B** He is angry but amused.
- C** He is nervous.
- D** He is secretly proud.

Part B

Which sentence from the story **best** supports the answer to part A?

- A** "While Richard would be out in pursuit of the tiger and the elephant, Samuel would be in search of plants and insects."
- B** "The Scot talked of the past; the doctor busily prepared for the future."
- C** "'Merciful Heaven!' he exclaimed, 'the lunatic! the madman!'"
- D** "'Oh, indeed! I'm highly honored.'"

18

What themes are revealed through the descriptions and interactions of Richard Kennedy and Samuel Ferguson? Select all that apply.

- A** True friends are willing to forgive past mistakes.
- B** Even the closest friends face challenges in their relationship.
- C** Even the best friendships can fade over time.
- D** Good friends always agree about important issues.
- E** Friendship is more important than success.
- F** Close friendships can develop between very different people.

Go On

19

Read the dialogue in paragraphs 21 through 27 of the excerpt. What does the dialogue reveal about Richard Kennedy?

- A** He is hurt because the doctor didn't tell him about the plans.
- B** He is outraged because he considers the trip to be dangerous.
- C** He is impatient to get started on the journey.
- D** He is pleased that he will be included on the trip.

20

The ancient Greek poem *The Odyssey* tells of the journey Odysseus makes to return to his home after the Trojan War and the many obstacles he faces and strange worlds he encounters. Based on the excerpt, how is the universal theme of the journey different in *Five Weeks in a Balloon*?

- A** The main character knows he must make the journey alone without help from others.
- B** The main character chooses to leave home and seek out adventure.
- C** The main character does not have a home that he can return to.
- D** The main character's journey will take him to a familiar and popular place.

Read the following excerpt from a play adapted from *Five Weeks in a Balloon*.

It is morning, outside Dr. Samuel Ferguson's modest home in London. Richard Kennedy exits a cab, runs up the steps, and pounds on the door. Samuel opens it.

SAMUEL [Enthusiastic but not surprised]: Well hello, Richard! What are you doing here?

RICHARD [Shaken]: What do you think? I'm here to stop you from committing the most outrageous foolishness of your life!

SAMUEL [Furrowing his brow]: Foolishness?

RICHARD [Holding out and waving a copy of the Daily Telegraph, open to the article about Samuel and his plan to cross Africa in a balloon]: Is it true what the paper says? What on earth can you be thinking?

SAMUEL [Smiling]: Is that what all this fuss is about? Come inside, my dear friend, and take a seat.

[The two men step inside and enter Samuel's front room. Samuel gestures toward the couch.]

RICHARD: [Angrily.] No, I will not sit down! Are you honestly going to attempt this ill-fated journey?

SAMUEL: [Calmly] Absolutely. All my preparations are coming along most smoothly.

Compare and contrast how the differing structures of the story and the play contribute to the communication of meaning. Use details from both texts to support your response.

Go On

Read the story. Then answer the questions that follow.

from *A Pair of Silk Stockings*

by Kate Chopin, 1876

1 Little Mrs. Sommers one day found herself the unexpected possessor of fifteen dollars. It seemed to her a very large amount of money, and the way in which it stuffed and bulged her worn old porte-monnaie¹ gave her a feeling of importance such as she had not enjoyed for years.

2 The question of investment was one that occupied her greatly. For a day or two she walked about apparently in a dreamy state, but really absorbed in speculation and calculation. She did not wish to act hastily, to do anything she might afterward regret. But it was during the still hours of the night when she lay awake revolving plans in her mind that she seemed to see her way clearly toward a proper and judicious use of the money.

3 A dollar or two should be added to the price usually paid for Janie's shoes, which would insure their lasting an appreciable time longer than they usually did. She would buy so and so many yards of percale² for new shirt waists for the boys and Janie and Mag. She had intended to make the old ones do by skillful patching. Mag should have another gown. She had seen some beautiful patterns, veritable bargains in the shop windows. And still there would be left enough for new stockings—two pairs apiece—and what darning that would save for a while! She would get caps for the boys and sailor-hats for the girls. The vision of her little brood looking fresh and dainty and new for once in their lives excited her and made her restless and wakeful with anticipation.

4 The neighbors sometimes talked of certain “better days” that little Mrs. Sommers had known before she had ever thought of being Mrs. Sommers. She herself indulged in no such morbid retrospection. She had no time—no second of time to devote to the past. The needs of the present absorbed her every faculty. A vision of the future like some dim, gaunt monster sometimes appalled her, but luckily to-morrow never comes.

5 Mrs. Sommers was one who knew the value of bargains; who could stand for hours making her way inch by inch toward the desired object that was selling below cost. She could elbow her way if need be; she had learned to clutch a piece of goods and hold it and stick to it with persistence and determination till her turn came to be served, no matter when it came.

6 But that day she was a little faint and tired. She had swallowed a light luncheon—no! when she came to think of it, between getting the children fed and the place righted, and preparing herself for the shopping bout, she had actually forgotten to eat any luncheon at all!

¹ **porte-monnaie:** a small pocketbook or wallet for carrying money

² **percale:** a kind of fabric usually used for making sheets and clothing

Go On

7 She sat herself upon a revolving stool before a counter that was comparatively deserted, trying to gather strength and courage to charge through an eager multitude that was besieging breastworks of shirting and figured lawn. An all-gone limp feeling had come over her and she rested her hand aimlessly upon the counter. She wore no gloves. By degrees she grew aware that her hand had encountered something very soothing, very pleasant to touch. She looked down to see that her hand lay upon a pile of silk stockings. A placard nearby announced that they had been reduced in price from two dollars and fifty cents to one dollar and ninety-eight cents; and a young girl who stood behind the counter asked her if she wished to examine their line of silk hosiery. She smiled, just as if she had been asked to inspect a tiara of diamonds with the ultimate view of purchasing it. But she went on feeling the soft, sheeny luxurious things—with both hands now, holding them up to see them glisten, and to feel them glide serpent-like through her fingers.

8 Two hectic blotches came suddenly into her pale cheeks. She looked up at the girl.

9 “Do you think there is any eights-and-a-half among these?”

10 There were any number of eights-and-a-half. In fact, there were more of that size than any other. Here was a light-blue pair; there were some lavender, some all black and various shades of tan and gray. Mrs. Sommers selected a black pair and looked at them very long and closely. She pretended to be examining their texture, which the clerk assured her was excellent.

11 “A dollar and ninety-eight cents,” she mused aloud. “Well, I’ll take this pair.” She handed the girl a five-dollar bill and waited for her change and for her parcel. What a very small parcel it was! It seemed lost in the depths of her shabby old shopping-bag.

12 Mrs. Sommers after that did not move in the direction of the bargain counter. She took the elevator, which carried her to an upper floor into the region of the ladies’ waiting-rooms. Here, in a retired corner, she exchanged her cotton stockings for the new silk ones which she had just bought. She was not going through any acute mental process or reasoning with herself, nor was she striving to explain to her satisfaction the motive of her action. She was not thinking at all. She seemed for the time to be taking a rest from that laborious and fatiguing function and to have abandoned herself to some mechanical impulse that directed her actions and freed her of responsibility.

Part A

In the last paragraph, what does the reader understand about Mrs. Sommers that she probably does not understand herself?

- A** She has just taken the silk stockings without paying.
- B** She has forgotten how to behave properly in public.
- C** She is not able to think clearly because she is so upset.
- D** She longs for the life she had before she had children.

Part B

Which sentence from the passage **best** supports the answer to part A?

- A** "Mrs. Sommers after that did not move in the direction of the bargain counter."
- B** "She took the elevator, which carried her to an upper floor into the region of the ladies' waiting-rooms."
- C** "Here, in a retired corner, she exchanged her cotton stockings for the new silk ones which she had just bought."
- D** "She seemed for the time to be taking a rest from that laborious and fatiguing function and to have abandoned herself to some mechanical impulse that directed her actions and freed her of responsibility."

What does Mrs. Sommers' plan for using the money help the reader understand about what kind of person she is? Select all that apply.

- A** Her plan shows that she enjoys spending money on herself.
- B** Her plan shows that she is used to putting others before herself.
- C** Her plan shows that she often does things without thinking.
- D** Her plan shows that she does not really care about her family.
- E** Her plan shows that she behaves practically and sensibly.

8 What effect does the author create by comparing the silk stockings to a “tiara of diamonds”?

- A** The author expresses that the stockings are a luxury item.
- B** The author implies that the stockings are shiny.
- C** The author illustrates that the stockings are delicate.
- D** The author suggests that the stockings are covered in jewels.

9 Many religious works include a character who gives in to temptation. For example, the Bible includes the story of Adam and Eve, in which Eve is tempted to eat a piece of forbidden fruit by a serpent. How does the character of Mrs. Sommers update this common literary character type?

- A** Because it is set in a city instead of a garden, Mrs. Sommers is tempted to spend extra money on her daughter’s shoes instead of being tempted to take a bite from the forbidden fruit.
- B** Because the character of Mrs. Sommers is a mother, she is tempted to buy too many items for her children instead of being tempted to take a bite from the forbidden fruit.
- C** Because of the more modern setting, Mrs. Sommers is tempted to spend money on what she wants instead of being tempted to take a bite from the forbidden fruit.
- D** Because the character of Mrs. Sommers is poor, she is tempted to steal a pair of stockings from a store instead of being tempted to take a bite from the forbidden fruit.

10 Which of the following choices **best** summarizes this passage?

- A** After Mrs. Sommers comes into possession of fifteen dollars, she decides to use the money on clothes for her children. However, she ends up spending some of it on a pair of silk stockings for herself.
- B** Mrs. Sommers goes to the store to buy a new pair of stockings. While there, she also purchases a variety of shoes, cloth, gown patterns, caps, and sailor-hats for her children.
- C** Mrs. Sommers has an admirable plan for using the money she finds, but her good intentions don’t last when she sees a beautiful pair of stockings. She spends all of the money on stockings.
- D** When Mrs. Sommers comes into an unexpected sum of money, she sees an opportunity for providing her children with new clothing. She plans to use her knowledge of bargains as she shops.

Read the statements below. One describes a theme of the passage and the other describes how this theme is developed through the passage's setting. Find a sentence from the story that supports each statement. Then write it in the box beside the statement it supports.

Theme	It can be difficult to live in the service of others.	Support from the passage:
How the setting helps develop this theme	The setting of the store provides Mrs. Sommers with the option of doing something for herself.	Support from the passage:

Unit 2 Interim Assessment

Read the story. Then answer the questions that follow.

Ted's Champion

by Sam Hendricks

1 “There just isn’t room for an animal that can’t pull its own weight,” Pops declared, briskly rubbing down the roan mare, a gentle horse that was popular with the local children. “That gray fellow won’t take commands from kids, so what’s the use of feeding him when nobody can ride him?” The little mare nodded her head, snorting gently, her tail flicking at the flies.

2 “He’s a good horse, Olly is,” Ted retorted. “So what if little kids can’t manage him? He’s a good one,” he repeated, leaning over the stall and rubbing Olly’s whiskered muzzle. “Anyway, I’ll pay his keep if you won’t.” Olly nickered softly, pushing his muzzle against his favorite human being’s palm. He smelled of oats and apples, and in his enormous eyes was a glint that Ted had to admit was a trifle mischievous—Olly had sent more than one child scrambling from the paddock.

3 “Well, that would be reasonable, if you had the cash, son,” Pops answered, his expression hovering somewhere between a smile and a frown. “But you’re in school most of the year, and a horse doesn’t eat only in summertime. A horse is a full-time proposition, as you, of all people, ought to comprehend.”

4 At dinner, the debate dragged on, Mom shaking her head while Pops and Ted argued at full volume. When she had heard enough, Mom interrupted, “Teddy, I know you love the horse, and Bob, I realize you can’t afford his upkeep. So what I suggest, Teddy, is that you do some thinking and figure out what you can do about this situation. You might do some chores for the neighbors. Meanwhile, come help me carry this heavy platter over to the sink, and I’ll heat up the pie.” This pronouncement evidently closed the discussion—at least, for the moment.

5 Over the next few weeks, Ted visited every local store in search of work. He was willing to do anything to help out but no one had any work to offer him. He visited a few neighbors and asked if he could do some yardwork or chores for them. He inquired about washing cars and walking dogs, but by the end of the month Ted had no job offers or any way to earn extra money. He was still determined not to give up!

6 Early Saturday morning, just after dawn, Ted saddled Olly and eased him out of the paddock and then across the fields. He cantered for a mile, enjoying the stallion’s confident gait, until they came up beside the Saunders’ orchard. From their abundant acres rose a sweet aroma of ripening apples. As a small child, Ted had been delighted when Mrs. Saunders let him pick a few apples and carry them home in his cap.

7 As if summoned by Ted’s memories, Mrs. Saunders appeared in her orchard, the sun glinting off her braid of pale hair. With long strides, the tall woman made her way through the trees until she was only a few yards from the boy and horse. Now that her husband had passed away she spent a lot of time in the orchard trying to maintain it and collect all of the apples to sell at the farmer’s market in town.

8 “Good morning,” she said, coming closer to Olly and taking his bridle in her hand. “You’re up early. Teddy, isn’t it?” Her eyes were no longer as sharp as they’d been when Teddy was only up to her knee, but as she looked him over, she recognized him without a doubt. “How are things going at the stable?” she inquired.



9 “Pretty well,” Ted replied. “It seems like people will always pay for riding lessons, even if times aren’t so great.”

10 “Your father runs a good stable, that’s why they keep coming. Are you giving riding lessons too? Seems like you’d be old and experienced enough.”

11 “On Saturday afternoons, and whenever Pops can’t keep up,” Ted acknowledged. Without knowing it, he was frowning, one hand absently stroking Olly’s coarse mane.

12 “You’re on a fine horse there,” Mrs. Saunders observed, drawing a rosy apple from a low hanging branch and offering it to Olly, who pulled back his lips and gently took the treat.

13 “He might not be mine much longer!” Ted suddenly blurted out. “But I won’t give him up. No, I won’t do it.”

14 “What’s all this about?” the woman asked, leading Olly by the bridle along the grassy path up to the farmhouse. His rider chewed on his lower lip, wondering how much to confide to this old acquaintance.

15 So Ted told her the whole story: how he’d offered to maintain his horse, his father’s opposition, and the discouraging news that no one in the immediate vicinity seemed to require an extra hand at chores.

16 Mrs. Saunders brought Olly to the paddock and then led Ted into the kitchen, where the clock read just seven a.m. She made them glasses of iced tea and set out a plate of biscuits, then dried her hands on a dishtowel before taking a seat beside Ted. She thought about how tired she was from doing all the work in the orchard herself. Then an idea crossed her mind and she smiled at Ted.

17 “You’re an early riser,” Mrs. Saunders commented, “and you seem like a very able boy. Suppose I boarded Olly here? I only have two horses just now, one belonging to my granddaughter Caitlin, and it wouldn’t stretch our budget too much to feed one boarder more. And in return, you could come early mornings, three times a week, say, and help out in the orchard? That seems like an advantageous bargain for both of us, wouldn’t you agree?”

18 As Ted galloped back across the fields, he couldn’t stop grinning. If Mrs. Saunders wanted him to harvest every bushel of apples her orchard produced, he wouldn’t mind one bit. It was a great bargain and Ted was proud of himself that he hadn’t given up. Olly ran with the speed and strength of a champion, Ted’s champion, and the boy knew he would never, ever let him go.



Answer the questions. Mark your answers to questions 1–5A on the Answer Form to the right.

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

5A (A) (B) (C) (D)

**Number
Correct****5**

- 1** Which sentence from the story **best** supports the idea that Olly is not useful to Pops?
- A** "...in his enormous eyes was a glint that Ted had to admit was a trifle mischievous—Olly had sent more than one child scrambling from the paddock."
- B** "'Well, that would be reasonable, if you had the cash, son,' Pops answered, his expression hovering somewhere between a smile and a frown."
- C** "'But you're in school most of the year, and a horse can't only eat in summertime: a horse is a full-time proposition...'"
- D** "'He might not be mine much longer!' Ted suddenly blurted out."
- 2** Which of Mom's actions in paragraph 4 **best** shows that she is a wise judge?
- A** She summarizes both sides of the argument.
- B** She interrupts the argument to make a point.
- C** She shakes her head while Pops and Ted argue.
- D** She suggests a way for Ted to earn extra money.
- 3** Which sentence from the story **best** supports the idea that Olly truly belongs with Ted?
- A** "'That gray fellow won't take commands from kids so what's the use of feeding him when nobody can ride him?'"
- B** "Olly nickered softly, pushing his muzzle against his favorite human being's palm...."
- C** "He cantered him for a mile, enjoying the stallion's confident gait, until they came up beside the Saunders' orchard."
- D** "'You're on a fine horse there,' Mrs. Saunders observed, drawing a rosy apple from a low hanging branch and offering it to Olly. . . ."



4 What **most likely** motivates Mrs. Saunders to offer Ted a job?

- A** She decides that Olly is a fine horse.
- B** She knows that Ted has a practical father.
- C** She remembers him visiting the orchard as a small child.
- D** She believes that Ted will work hard to help her out.

5 Answer Parts A and B below.

Part A

Which of the following **best** states an important theme about life's difficulties as described in "Ted's Champion"?

- A** Children should always respect their parents' wishes.
- B** Persistence is the surest way to overcome any challenge.
- C** A horse that won't be ridden becomes a horse without a home.
- D** You should think twice about wanting what you cannot afford.

Part B

Select **three** pieces of evidence from "Ted's Champion" that support the correct answer to Part A.

- ☐ "'But you're in school most of the year, and a horse doesn't eat only in summertime.'"
- ☐ "'So what I suggest, Teddy, is that you do some thinking and figure out what you can do about this situation.'"
- ☐ "Over the next few weeks, Ted visited every local store in search of work."
- ☐ "He inquired about washing cars and walking dogs, but by the end of the month Ted had no job offers or any way to earn extra money."
- ☐ "As a small child, Ted had been delighted when Mrs. Saunders let him pick a few apples and carry them home in his cap."
- ☐ "Mrs. Saunders brought Olly to the paddock and then led Ted into the kitchen, where the clock read just seven a.m."
- ☐ "If Mrs. Saunders wanted him to harvest every bushel of apples her orchard produced, he wouldn't mind one bit."

**6**

Which details from the story **best** support the inference that Mrs. Saunders is a good businesswoman? Use details from the story to support your answer.

7

The notes for a summary need to be arranged correctly into the order in which the events occur in the passage. Indicate the correct chronological order of the events below by writing the numbers 1 to 6 on the blanks before each sentence.

- ___ Ted tells Mrs. Saunders about his efforts to keep Olly.
- ___ Ted visits local stores looking for work.
- ___ Pops tells Ted he wants to get rid of Olly.
- ___ Mrs. Saunders offers Ted a job at the apple orchard.
- ___ The family debates the issue of keeping Olly.
- ___ Ted rides Olly by the orchard early on a Saturday morning.

[illegible]



In the story, Ted has a problem that he needs to solve. Which events and details in the story reveal Ted's character? What decision does he finally make? Write an essay of at least three paragraphs, using details from the story to explain your answer.

- explain which events and details reveal Ted's character
- identify Ted's problem in the story and what decision he makes
- use details and events from the story

[illegible]



Tools for Instruction

Summarize Literary Text

Summarizing is the process of highlighting the essential points of a literary text in a clear, concise way. Effective summarizing improves comprehension, long-term retention, and overall achievement. While summarizing is one of the most useful strategies for students to learn, it is also one of the most challenging. Common difficulties include recognizing ideas that are important but unstated, distinguishing between important and unimportant details, and understanding how events and details are connected. Longer, more complex texts can also be a challenge to summarize because the hierarchy of information can become confusing. To teach students how to summarize, provide frequent and varied opportunities for practice with manageable chunks of literary text, and break down the process to focus on the particular skills involved.

Three Ways to Teach

Condense Ideas and Details 20–30 minutes

Help students understand how readers create an effective summary by condensing ideas and details into one statement.

- Display a brief literary text, such as a short story or a passage from a novel, and read it aloud.
- Identify a cluster of ideas or details, and model condensing them to summarize an important idea. Draw attention to important and less important details as you think aloud. This example is based on chapter 9 of *Roll of Thunder, Hear My Cry*, by Mildred D. Taylor.

A lot happens in this scene. Papa, L.T., and Stacey get attacked, and then Papa's leg gets run over by the wagon wheel. L.T. fights off the attackers, and they continue on. I can picture Papa with his arm draped over Stacey's shoulder and Cassie pulled close, and I can see the little fig tree overshadowed by the tall oak and walnut trees, but still blooming. Instead of trying to remember all of that, I will summarize what those details are really getting at: Just like the fig tree, the Logan family doesn't give up.

- Repeat this process as you guide students to generate several summary statements.
- Then have students work in pairs or small groups, using the same or a different text, to identify related ideas and details and condense them into summary statements.
- Bring students back together to share summaries and discuss their decisions about important and unimportant ideas and details.

Evaluate Strong and Weak Summaries 20–30 minutes

When students evaluate sample summaries, they develop an understanding of what elements make a summary strong or weak. Display these characteristics of strong and weak summaries.

Strong Summary	Weak Summary
<ul style="list-style-type: none"> Clearly states central idea in first sentence Clearly states supporting ideas Only includes important details Tells details in logical order Does not include reader's opinions 	<ul style="list-style-type: none"> Does not state central idea clearly, or at all Does not state supporting ideas clearly, or at all Leaves out important details, or includes unimportant details Tells details out of order

Prepare in advance two one-paragraph summaries—one strong and one weak—based on students' current reading. Distribute copies of each summary, and have students work in small groups to evaluate both samples. As students discuss their work, have them identify which summary was strong and use details from the summary to explain why. Guide a similar discussion about the weak summary.

Revise a Weak Summary 30–45 minutes

Connect to Writing To give students practice writing strong summaries, have them revise a weak summary.

- Prepare and provide a short, weak summary based on students' current reading. Then, using the Strong Summary/Weak Summary chart (see previous activity) as a guide, have students rewrite the summary to fix each problem area.
- To help them check their own work, teach students to turn the items in the Strong Summary column of the chart into questions.

- Did I clearly state the central idea in the first sentence?*
- Did I clearly state supporting ideas?*
- Did I include only important details?*
- Does this information flow in a logical order?*

Check for Understanding

If you observe...	Then try...
difficulty summarizing important ideas	scaffolding with paraphrasing. Copy a paragraph of four or five sentences on a whiteboard, but leave space between each line. Work with students to paraphrase each sentence. Have them write the paraphrased text above the original sentence, and then erase the original sentence. Review the paraphrased text, then work with students to summarize related ideas.

Lesson 11

Punctuation to Indicate an Omission



Introduction

When you write direct quotations, sometimes you must indicate that you have left out part of the quoted material or the speaker's words. You can do this by using an **ellipsis** (...). The ellipsis points, or dots, are separated by a space before and after each dot. Notice how the boldface words in the example below have been replaced by ellipses.

Original Text

Andrew Lloyd Webber's *Phantom of the Opera* is the longest-running musical in the history of Broadway. It tells **a haunting and tragic story** about a deformed, mysterious being **who lurks around an opera house**. The Phantom falls in love with a young singer and then takes revenge **when his feelings are not returned**.

Replace words in the middle of a sentence with three dots.

Replace words at the end of a sentence with three dots, plus a fourth dot for the period.

Quoted Text

One critic wrote, "Andrew Lloyd Webber's *Phantom of the Opera* is the longest-running musical in the history of Broadway. It tells ... about a deformed, mysterious being. ... The Phantom falls in love with a young singer and then takes revenge. ..."

For an ellipsis at the end of a quotation, make sure the quotation mark immediately follows the end punctuation.



Guided Practice

Rewrite each quotation, correctly replacing the underlined words with ellipses.

Hint

When an ellipsis replaces words that are followed by a comma in the original text, the ellipsis should also be followed by a comma.

Example:

Christine, who is the heroine *of the play*, is a good actor.

Christine, who is the heroine ..., is a good actor.

- 1 My mother told me, "*Phantom of the Opera* had amazing songs, costumes, and special effects."
- 2 One critic wrote, "The actor gave a chilling performance I'll never forget. It was award-winning."
- 3 According to an article I read, "The musical is based on a novel by Gaston Leroux."
- 4 "The novel was made into a silent film in 1925 and a movie in 1994," said my mom.



Independent Practice

For numbers 1–4, which of the following shows how the writer could correctly shorten the quotation?

1

Our teacher told us, “Andrew Lloyd Webber is a famous composer whose spectacularly interpreted stage version of *Phantom of the Opera* draws huge crowds.”

- A Our teacher told us, “Andrew Lloyd Webber is a famous composer whose version of *Phantom of the Opera* draws huge crowds. . . .”
- B Our teacher told us, “Andrew Lloyd Webber is a famous composer whose version of *Phantom of the Opera* . . . draws huge crowds.”
- C Our teacher told us, . . . “Andrew Lloyd Webber is a famous composer whose version of *Phantom of the Opera* draws huge crowds.”
- D Our teacher told us, “Andrew Lloyd Webber is a famous composer whose . . . version of *Phantom of the Opera* draws huge crowds.”

2

One reviewer wrote that the musical was “dazzling, colorful, and beautifully performed and had many outstanding special effects.”

- A One reviewer wrote that the musical was “dazzling, colorful, and beautifully performed. . . .”
- B One reviewer wrote that the musical was “dazzling, colorful, . . . and beautifully performed.”
- C One reviewer wrote that the musical was “dazzling, colorful, and beautifully . . . performed.”
- D One reviewer wrote that . . . the musical was “dazzling, colorful, and beautifully performed.”

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

Number
Correct

4

3

The article I read said the following: “Author Gaston Leroux based his novel on stories he had long heard about ghosts in the opera house.”

- A The article I read said the following: “Author Gaston Leroux based his novel on stories about ghosts in the opera house” . . .
- B The article I read said the following: “Author Gaston Leroux based his novel on stories about ghosts in the opera house. . . .”
- C The article I read said the following: “Author Gaston Leroux based his novel on stories . . . about ghosts in the opera house.”
- D The article I read said the following: “Author Gaston Leroux based his novel on stories about ghosts . . . in the opera house.”


4

“I can’t wait to see *Phantom of the Opera* on Broadway this June. The tickets are expensive but worth it,” said Jo.

- A “I can’t wait to see *Phantom of the Opera*. The tickets are expensive . . . but worth it,” said Jo.
- B “I can’t wait to see *Phantom of the Opera*. The tickets are expensive but worth it . . . ,” said Jo.
- C “I can’t wait to see *Phantom of the Opera*. . . . The tickets are expensive but worth it,” said Jo.
- D “I can’t wait . . . to see *Phantom of the Opera*. The tickets are expensive but worth it,” said Jo.

Lesson 17

Figures of Speech


 **Introduction** A **figure of speech** uses words to achieve an effect that is different from the exact meaning of its individual words. Puns and verbal irony are two examples often used for humorous effect.

- A **pun** is a play on words. Sometimes a pun is humorous because it plays on different meanings of a word. Other times a pun plays on the similar sense or sound of different words. Some puns allude, or refer, to a commonly used expression.

Example	Interpretation
When Alex stumbled a bit on a tree root, his brother asked, "Did you have a nice trip?"	The pun plays on two different meanings of <i>trip</i> : "to catch a foot on something and stumble" and "a journey." When someone returns home from a trip, people often ask, <i>Did you have a nice trip?</i>
Mary said, "You may not like peas, but I think you should try them. It's important to give peas a chance."	The pun plays on the similar sound of the words <i>peas</i> and <i>peace</i> , and alludes to the saying, "Give peace a chance."
You can never starve in a desert because of the sand, which is there.	The words <i>sand</i> which is sound like <i>sandwiches</i> . The similar sound makes the pun funny.

- **Verbal irony** is the use of words to express something that is opposite to the literal meaning, or dictionary definition, of the words.

Example	Interpretation
When he broke the glass, Ben said, "That was a great thing to do!"	Breaking a glass isn't a great thing to do, so the humor comes from the contrast of the action with the words. Breaking a glass is actually an unfortunate thing to do.

 **Guided Practice** In each sentence, underline the pun or verbal irony. Write **P** for **pun** or **VI** for **verbal irony**. On a separate piece of paper, write your interpretation of each and share it with a partner.

Hint

To identify verbal irony, ask yourself: Does this sentence say the opposite of what the speaker is really thinking? If it does, you may be reading an example of verbal irony.

- 1 Gina asked, "May I work at your bakery? I knead dough!" _____
- 2 Elias said, "Okay, slice these loaves, but be careful. Knife accidents are a grave matter." _____
- 3 Later, Gina spilled a whole bag of flour. "Beginner's luck!" Elias called out with a grin. _____
- 4 As she swept up the flour, Gina muttered, "This job is loads of fun!" _____
- 5 Seeing Gina coated with flour, Elias teased, "Hey, flour girl! Where's the wedding?" _____



Independent Practice

For numbers 1–3, choose the correct meaning of the underlined verbal irony.

- 1** When Deval barely returns Akira's greeting, she says, "Don't act so happy to see me!"
- A** Akira wants Deval to stop acting happy to see her.
 - B** Akira would like Deval to act happier to see her.
 - C** Akira thinks Deval is only pretending to be happy to see her.
 - D** Akira is glad that Deval did not act happy to see her.
- 2** Deval is sick with flu. When Akira asks if he is okay, he mumbles, "Never been better."
- A** Deval is letting Akira know he feels awful.
 - B** Deval is letting Akira know he feels fine.
 - C** Deval is pretending to feel much better than he really feels.
 - D** Deval is telling Akira that he has never been well.
- 3** "Pity you missed the surprise math quiz!" Akira says to Deval. "Don't be too disappointed!"
- A** Akira feels sorry for Deval for having missed the quiz.
 - B** Akira wants Deval to be jealous that she took the quiz.
 - C** Akira considers Deval lucky to have missed the quiz.
 - D** Akira wants to encourage Deval to take the quiz later.

Answer Form

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

Number
Correct

5

For numbers 4 and 5, choose the answer that explains the humorous play on words in the underlined pun.

- 4** Some people take steps to avoid elevators.
- A** "Steps" are for walking, and "elevators" are for riding.
 - B** "Steps" and "elevators" are both ways to go up and down.
 - C** "Take steps" can mean both "use the stairs" and "take action."
 - D** Taking an "elevator" is usually much faster than "taking steps."
- 5** Time flies like an arrow, but fruit flies like an apple.
- A** "Fruit flies" suggests both flies that like fruit and fruit that flies.
 - B** "Fruit flies" when it drops from a tree branch.
 - C** When thrown, "an apple" can fly "like an arrow."
 - D** A fruit "like an apple" is round, but "an arrow" is thin and straight.



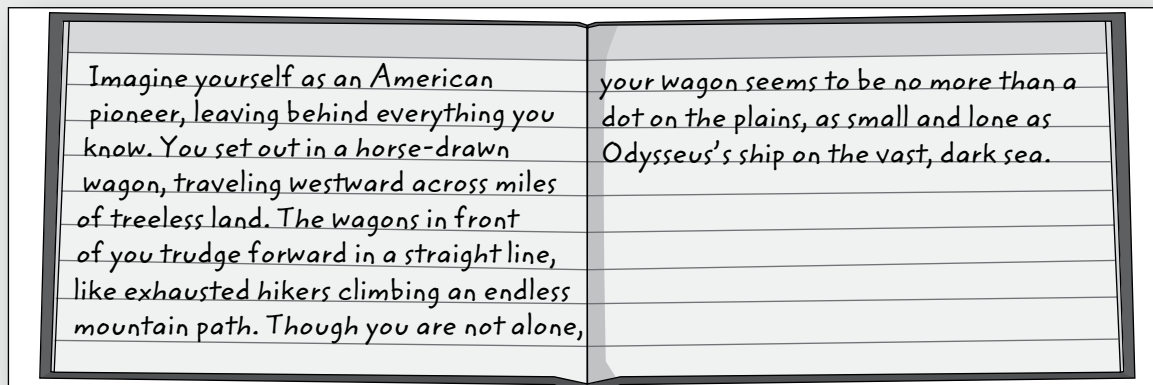
Analyzing Word Choice

Theme: *Challenging Journeys*

Have you ever explained something by saying, “It’s just like . . .”? If so, you were making a comparison, or **analogy**, to help someone understand an unfamiliar thing or idea. Similarly, have you ever gone to a new or odd place and heard someone say, “We’re not in Kansas anymore”? That was an **allusion**—a reference to an event or character in a literary work. In this case, the words are borrowed from Dorothy in *The Wonderful Wizard of Oz*.

Allusions and analogies are just two examples of how writers carefully choose words to express their ideas. An author’s word choice can create vivid mental images that directly affect your understanding of a text’s meaning.

Look at one student’s response to a history assignment. What does the student’s word choice, including the use of analogy and allusion, tell you about the pioneers’ journey?



Underline the allusion and the analogy in the text above. Then read the chart below to see how word choice affects the text’s meaning.

Word Choice	Type	Impact on Meaning
“like exhausted hikers climbing an endless mountain path”	analogy	helps readers visualize the line of wagons and connects to the idea of going on a long, slow journey
“Odysseus’s ship on the vast, dark sea”	allusion	compares the pioneers’ journey to Odysseus’s 10-year journey homeward in the ancient Greek epic, <i>The Odyssey</i> ; elevates it to “epic” proportions

Think about how this text would have been different if the author had just written that the wagons were moving slowly or that the journey was long and lonely. How would the change in word choice affect your mental image of the paragraph? When authors add analogies and allusions to a text, they encourage readers to make connections to broader or more familiar ideas. Making these connections gives the text new, richer layers of meaning.



Read the first two paragraphs of a biography of Amelia Earhart.

Genre: Biography

Amelia Earhart: First in Flight by Adele Lin

As a young girl, Amelia Earhart kept a scrapbook of articles about women known for great accomplishments in fields otherwise dominated by men, such as film directing, law, and mechanical engineering. Was this what propelled her to excel later, or was it simply an early sign that she was born to excel? Though Earhart's fascination with air navigation did not begin until she was in her early twenties, she pursued her course as ardently as Olympic athletes pursue their goals.

Her list of "firsts" is long and impressive. In 1928, she was the first woman to fly across the Atlantic, though she did not pilot that flight. Then, in 1932, she became the first woman to fly solo across the Atlantic. As a result, she was the first woman to receive a Distinguished Flying Cross—a medal of honor—from Congress. Three years later, she became the first person to fly solo across the Pacific. Such firsts laid the foundation for her ultimate challenge—to fly around the world.

(continued)

Explore how to answer this question: "Select one word and one phrase from this biography. What is the impact of both the word and the phrase on the biography's meaning and tone?"

Smart authors choose their words and phrases carefully. They want such words and phrases to have specific effects on their readers—to get their readers to think and feel a certain way.

The chart below shows an analysis of the impact of the word *excel* on the text. Analyze the analogy in the second row by determining its impact on the text's meaning and tone.

Word Choice	Impact on Meaning	Impact on Tone
"excel"	leads readers to expect that Earhart did more than just achieve her goals; she went far beyond anyone's expectations	<i>excel</i> has positive connotations; the author seems to admire Earhart
"as ardently as Olympic athletes pursue their goals"		

With a partner, discuss how the meaning or tone of the text would be different if the author had said that Earhart was *obsessed* with flying.



Close Reading

Think about the author's word choices. Find and **underline** an allusion and words or phrases that suggest tone.

Hint

Think about how the author's word choice conveys her attitude toward Earhart. What aspect of the Icarus myth is consistent with this attitude?

Continue reading about Amelia Earhart. Use the Close Reading and the Hint to help you answer the question.

(continued from page 104)

Earhart's first attempt at circling the globe not only failed, but failed disastrously. Yet three months later, in June 1937, she and her navigator risked a second attempt in a freshly rebuilt plane. The flight's events are well documented based on refueling stops and radio communications. But in the last leg of the trip, Earhart had to fly 2,500 miles over the Pacific and then locate and land on a tiny island to refuel. Clouds made accurate navigation difficult. Then, after radio contact ceased at 8:45 a.m. on July 2, information about the plane's whereabouts became mere guesswork. As in the story of Icarus, the mythical figure who plunged into the ocean when his wax wings melted, Earhart's greatest challenge became her final flight.

Circle the correct answer.

How does the allusion to Icarus support the author's tone?

- A** It makes it clear that Earhart, like Icarus, fell to her death.
- B** It emphasizes Earhart's failure in spite of her ambition.
- C** It stresses that the author views Earhart's fate as a mystery.
- D** It shows that the author sees Earhart as a kind of legend.



Show Your Thinking

Explain why your choice is the best explanation of how the Icarus allusion affects the text's tone.



With a partner, discuss the author's choice of words, such as *disastrously*. Compared to the first part of the passage, does this signal a change in or continuation of the author's attitude toward Earhart?



Read the historical account. Use the Study Buddy and the Close Reading to guide your reading.

Genre: Historical Account



I know authors choose words carefully. I'm going to look for words that seem striking, especially words that create strong images or make comparisons. I'll think carefully about the impact those words have on the account's meaning and tone.

Close Reading

Circle the allusion that the author makes in paragraph 1. What does this text reference help you understand about the men who traveled to California?

Draw a **box** around the analogy in paragraph 3. What two things are being compared?

The Trans-Pacific Passage Toward the Gold Fields *by Carl L. Herndon*

- 1 The rush of hopeful young men across the North American continent in 1849 is a well-documented phenomenon in American history. Pursuing their dreams of discovering gold, these so-called Forty-Niners charged into the gold fields of California, ballooning the population in unprecedented ways. The pre-gold-rush population of California—still just a territory—was 14,000. Historians generally agree that two years later, the population had reached 100,000. Just two years after that, it had more than doubled again. Each man no doubt hoped, or erroneously assumed, that he would have the Midas¹ touch, and that everything he laid a finger on would turn to gold.
- 2 It wasn't just young Americans who participated in this flood of prospectors. Through a thriving trade relationship with the United States, the Chinese heard news of the gold discovery. Economic difficulties in China and some political unrest made the possibility of travel and opportunity quite appealing. By 1851, 25,000 Chinese immigrants had paid passage to California.
- 3 Ocean travel in 1850 was a hardship for anyone, but for working-class passengers, the conditions on a crowded ship were almost unthinkable. One account, based on an American ship captain's first-hand notes, relates that "The poor people were herded in the hold of the ship like a flock of sheep, with no sanitation. . . ." The passengers were allowed on deck in small groups, but only when the weather was fair. Otherwise, they spent much of the voyage penned in the utter darkness of the hold. We can only guess at the mortality rate of these Chinese immigrants who, like their American counterparts, were traveling thousands of miles, lured by the promise of gold.

¹ Midas is a character in a Greek myth who is granted the "golden touch." Whatever he touches turns to gold, including food.



Hints

Which words give readers a better understanding of this episode's significance?

Everything Midas touched turned to gold. That could be both good and bad. Which answer best expresses this idea?

What image does the analogy create? What does it suggest about author's attitude?

Use the Hints on this page to help you answer the questions.

- 1 Reread the second sentence in paragraph 1. What effect do the word choices have on the meaning and tone of this paragraph?
 - A The phrase *charged into* has negative connotations and suggests that the Forty-Niners were reckless and angry.
 - B The terms *charged* and *ballooning* convey the idea of sudden and dramatic movement or growth.
 - C The use of *ballooning* gives the idea that the growth was somehow fragile and prone to "break" suddenly or easily.
 - D The word *unprecedented* conveys the author's attitude that this event is not well understood.
- 2 What impact does the allusion to Midas have on the meaning and tone of paragraph 1?
 - A The allusion implies that the author believes the men foolishly pinned their hopes on made-up stories.
 - B The allusion indicates that the men were unprepared for the hard work and brute labor involved in finding gold.
 - C The allusion makes it clear that each man was guaranteed to end up richer and more profitable than he ever dreamed he would be.
 - D The allusion gives the paragraph a bittersweet feeling. The men hoped to become rich, but tragedy was a possibility as well.
- 3 Examine the analogy in paragraph three. Explain how the analogy helps you understand the conditions people traveled in, as well as how it supports the author's tone. Use at least two details in your response.



Read the historical account. Then answer the questions that follow.

Dust Bowl Migrants

by Charles Ramirez

1 The catastrophe that devastated the Great Plains in the 1930s and 1940s was the result of human error and natural disaster. Decades of wheat farming and cattle grazing had destroyed the prairie grasses, high winds stripped away the topsoil, and farming became difficult or impossible. During this period, nature seemed to run wild. The region suffered the effects of storms, droughts, and earthquakes. Ruinous dust storms swept the land, and homes and farms were all but buried in thick dirt.

2 As for the human side of the situation, Americans were struggling through the Great Depression. Many banks had failed, and millions of people found themselves enduring poverty. Farmers sometimes lost their land or had to move away to make a living. These people became migrants, loading up their cars or trucks and fleeing Oklahoma, Texas, and Arizona for California, having heard that there were crops to be picked and cash money to be made.

3 People had been relocating to the West long before the Dust Bowl winds raged like wild beasts. Oklahoma-born Florence Thompson migrated to California four years before the Depression began. As a young mother, she picked cotton to support her family. She and the children lived in a “Hoover camp,” a makeshift camp named after President Hoover. It was in Bakersfield, an area that was to become a magnet for people desperate to escape the arid prairies of Oklahoma and Arkansas. In a published interview, Thompson describes how all the children in the migrant camp flocked around when she made dinner for her own family.

4 Florence Thompson’s experiences in the 1920s were not so different from those of the migrants who journeyed to California in the 1930s. They came in droves, eager to find the good life that had escaped them back home. Mild in climate and good for growing, California appeared to be the Promised Land. Unfortunately, there was not enough work for all the migrants. Many of the smaller farms had been taken over by giant corporations. Those who found work were often disappointed: workers were offered flimsy shacks to rent, which they paid for out of their low wages. In addition, local people did not always welcome the newcomers, and sometimes violence erupted.

5 Dust Bowl survivors recount stories of hardship, frustration, and inner strength. Talmage Lee Collins came from rural Arkansas, where the drought had turned farmland into a desert. A young, able man during the Depression, Collins found it impossible to raise crops and support a family, although he spent years fighting winds and trying:

6 “I’d plant the seed. You’d plant it down in the furrow where it’d be leveled over like you’d taken a bulldozer and bulldozed it. . . . You’re fighting a losing battle. I think you take that attitude. I know I worked hard from the time we was married in 1931 until 1935. Then we sold the house and I’d traded around and gotten three or four cows and a few pigs. Everybody traded first one thing and then another. There wasn’t that much money to be had. In 1935 my wife and I chopped cotton for a guy after we got our own crop worked out. We chopped cotton and he didn’t have any money to pay us. He paid us in apples. He had an apple orchard there. We’d take the apples and we’d cook them up and can them.”



7 In 1935, Collins and his young family migrated to California in search of work. Collins found a job managing citrus groves, and his employer gave him the use of a house. It was not a way to get rich, but it was a way to survive the lean years of the Depression. Talmage Collins was one of the fortunate ones. It is impossible to document how many others abandoned their homes only to wander from place to place in search of employment. If all of the stories were strung together, they would form a chain as long as the highway on which the Dust Bowl migrants traveled.

8 The migrations that occurred during the Dust Bowl period forever impacted the population of California as thousands of migrants remained in the state, putting down roots and eventually building wooden houses to replace the flimsy tarpaper shacks. By the time World War II occurred, the economy of the United States was recovering, and the hard years of the Depression came to an end. Dust Bowl memories, however, are recorded in images and words so we will never forget this daunting period of history.

1 Reread this sentence from paragraph 3.

People had been relocating to the West long before the Dust Bowl winds raged like wild beasts.

What does the author's word choice suggest about the Dust Bowl winds?

- A The winds were uncontrollable.
- B The winds were extremely loud.
- C The winds were an exciting presence.
- D The winds were a new phenomenon.

2 The word *arid*, which appears in paragraph 3, can mean "having too little rainfall to support the growing of crops." Which sentence from the passage **best** helps the reader understand the meaning of the word *arid*?

- A "The region suffered the effects of storms, droughts, and earthquakes."
- B "Ruinous dust storms swept the land, and homes and farms were all but buried in thick dirt."
- C "Farmers sometimes lost their land or had to move away to make a living."
- D "Talmage Lee Collins came from rural Arkansas, where the drought had turned farmland into a desert."

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

**Number
Correct**

4



3 Reread these sentences from paragraph 6.

I'd plant the seed. You'd plant it down in the furrow where it'd be leveled over like you'd taken a bulldozer and bulldozed it. . . ."

How does the analogy contribute to the meaning of the article?

- A** It describes the difficulty of leveling a field.
- B** It suggests the great force of the dust storms.
- C** It describes the problems of inexperienced farmers.
- D** It explains the careful preparation of the prairie soil.

4 Read this sentence from the passage.

If all of the stories were strung together, they would form a chain as long as the highway on which the Dust Bowl migrants traveled.

How does the figurative language in this sentence contribute to the meaning of the passage?

- A** It indicates that the migrants always remained connected to the places they had left.
- B** It explains how storytelling helped create a strong bond among traveling migrants.
- C** It describes the once steady stream of migrants seen traveling the nation's highways.
- D** It suggests the great number of migrants who each survived a difficult time.

5 The author uses the phrase "the Promised Land" to describe how California appeared to Dust Bowl migrants. Explain what this phrase reveals about the problems and hopes of the migrants. Use at least **one** detail from the text to support your response.

Unit 3 Interim Assessment

Read the article. Then answer the questions that follow.

The Skinny on Low-Fat Diets

by Alan Ling

1 Dietary recommendations change all the time. One day a certain food lands on the do-not-eat list, and the next day a medical journal explains why this food is good for you. Like King Arthur and his knights searching for the Holy Grail, frustrated dieters keep searching for the perfect weight-loss solution. For many years, medical experts believed that the low-fat diet was this “Holy Grail,”¹ the perfect balance of proper foods. However, new research suggests that this diet is not as beneficial as it was once thought.



2 Low-fat diets encourage people to reduce the amount of fat in their diets. Fat, in addition to protein and carbohydrates, is a substance the human body needs to work properly. But not all fats are created equal. Saturated fats, which come from meats and dairy products, and trans fats, which often come from processed foods, are considered unhealthy because they raise the level of bad cholesterol in a person's body. These “bad” fats can contribute to heart disease and other medical conditions. Unsaturated fats—which are found in vegetable and nut oils, nuts, and seeds—are good for the body because they can improve cholesterol levels and help control blood sugar.

Nuts and avocados are examples of good fats.

3 In the past, people usually adopted low-fat diets in an attempt to lose weight or lower their risk for certain diseases, such as heart disease or cancer. The reasoning behind this approach was that lowering the overall amount of fat would reduce the amount of saturated and trans fat in a person's diet. Some people do lose weight on low-fat diets. However, this doesn't necessarily mean that their diet is healthy.

4 As the low-fat craze caught on, food manufacturers started developing all sorts of low-fat or fat-free foods. While such foods might seem like good choices, most aren't very good for the body. For example, jelly beans are low in fat, but they contain empty calories and few vitamins. Additionally, following a low-fat diet may mean cutting out foods that are very healthy but higher in unsaturated fats. For instance, nuts and avocados are high in unsaturated fat, but they are also considered “superfoods.” Superfoods are to human bodies as superheroes are to cities in danger. These foods can help protect against serious diseases. Cutting out superfoods because they are high in fat deprives people of their nutritional value.

¹ In the legend, King Arthur and the knights of the Round Table were on a quest or search to find a very important cup known as the Holy Grail.



5 Fortunately, new studies are causing many people to turn away from low-fat diets. In 2006, a federal study published in the *Journal of the American Medical Association* found that following a low-fat diet did not lead to major health improvements. The study followed 49,000 women aged 50 to 79 for eight years. In the end, it found that the women who followed low-fat diets did not have a lower risk for heart disease, certain cancers, or strokes when compared to those who had high-fat diets. Given these results, the researchers who took part in the study would not recommend such diets to people hoping to lower their risk for heart disease or certain cancers.

6 Some experts did not agree with the study's findings. Dr. Dean Ornish, an advocate of low-fat diets, felt that the study did not follow the participants for a long enough period to show how low-fat diets can affect health. Also, he felt that it was possible that the women who participated in the study did not lower the fat in their diets enough to have any real effect. Other experts argued that low-fat diets could still lower the risk of heart disease, especially if the people following these diets paid attention to the kinds of fats they were eating. They pointed out that lowering the amount of saturated fat was the most important factor in protecting a person's heart.

7 The study's findings will not persuade everyone where low-fat diets are concerned. Some people may continue on these diets because they have lost weight or feel their health has improved. However, the evidence clearly shows that low-fat diets do not protect against major diseases.

8 Does this mean that people should eat whatever they want? The answer is no. People still need to eat smart, especially where fat is concerned. Federal guidelines suggest that people try to reduce the amount of saturated and trans fats in their diets. It is also important for people to understand which foods contain healthy fats. Unsaturated fats are found in nuts, seeds, and certain oils. Another piece of good advice is to read labels. Many food labels list how much saturated or unsaturated fat is in a food. Once people understand which fats are good, they can incorporate them into their diets in moderation.

9 Fats play a major role in a person's overall health. Still, it is important to remember to eat a healthy diet that includes whole grains, lean protein, vegetables, and fruit in addition to unsaturated fats. You should always aim for balance in your diet rather than just eliminating one type of food. And, of course, always remember to exercise!



1 Answer Parts A and B below.

Answer Form

1A (A) (B) (C) (D)

1B (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

5 (A) (B) (C) (D)

**Number
Correct**

6

Part A

What was the author's **main** purpose in writing this article?

- A** to describe the types of foods that are included in a low-fat diet
- B** to explain how a low-fat diet causes a human body to lose weight
- C** to inform readers of the benefits and drawbacks of a low-fat diet
- D** to persuade readers that a low-fat diet is not a healthy way to eat

Part B

Which sentence from the article **best** supports the answer to Part A?

- A** "Low-fat diets encourage people to reduce the amount of fat in their diets."
- B** "Fortunately, new studies are causing many people to turn away from low-fat diets."
- C** "Other experts argued that low-fat diets could still lower the risk of heart disease, especially if the people following these diets paid attention to the kinds of fats they were eating."
- D** "Some people may continue on these diets because they have lost weight or feel their health has improved."

2 Read this sentence from the article.

However, new research suggests that this diet is not as beneficial as it was once thought.

What is the purpose of this sentence in paragraph 1?

- A** It introduces the concept that low-fat diets are not as good as people thought.
- B** It explains why a low-fat diet is not healthy and wholesome to follow.
- C** It develops the concept that low-fat diets are the most nutritious diets to eat.
- D** It argues that following a low-fat diet is both difficult and costly.

**3**

In paragraphs 2 through 4, the author intends to show how low-fat diets can lead to unhealthy food choices. Which sentence from the passage best supports this statement?

- A** "Fat, in addition to protein and carbohydrates, is a substance the human body needs to work properly."
- B** "These 'bad' fats can contribute to heart disease and other medical conditions."
- C** "As the low-fat craze caught on, food manufacturers started developing all sorts of low-fat or fat-free foods."
- D** "Cutting out superfoods because they are high in fat deprives people of their nutritional value."

4

Read this sentence from the article.

For example, jelly beans are low in fat, but they contain empty calories and few vitamins.

Why does the author use the word "empty" in this sentence?

- A** to show that some low-fat foods provide little or no nutrition
- B** to explain why people choose to eat low-fat foods
- C** to provide examples of foods that contain healthy fats
- D** to explain which foods are the most nutritious

5

How does the information in paragraph 5 help to develop the key concept of the article?

- A** It explains why low-fat diets became popular over time.
- B** It provides information on the people who follow low-fat diets.
- C** It identifies the dietary restrictions people on low-fat diets face.
- D** It emphasizes the author's point that low-fat diets have few health benefits.



6

In the first paragraph, the author compares frustrated dieters to King Arthur and his knights. Write a paragraph explaining the comparison, and the effect of this allusion on the article. Use details from the article to support your answer.



7

Read this sentence from the article.

Superfoods are to human bodies as superheroes are to cities in danger.

Write a paragraph explaining the impact of this analogy on the meaning of the article. Use details from the article to support your answer.

8

Based on the passage, what is the author's point of view on fats? Write a paragraph explaining what the author thinks about this topic. Use details from the passage to support your answer.



The author includes conflicting points of view concerning the effectiveness of low-fat diets in paragraphs 6 and 7. Why does the author include this information? Which sentences from these paragraphs are most effective in contradicting the author's point of view? How does the author respond to this information? Write an essay of three to four paragraphs explaining your answer.

- explain why the author includes the information in paragraphs 6 and 7
- explain which sentences from these paragraphs most effectively contradict the author's point of view
- describe how the author responds to this information

[illegible]



Read the passage. Then answer the questions that follow.

Fighting the Factory: The Arts and Crafts Movement

by Jerome McDonald

1 Plain, functional furniture. Simple woven rugs. Decorative hand-made wall hangings inspired by nature. Hand-made jewelry. These were just some of the objects produced and purchased by those who supported the Arts and Crafts Movement, a back-to-basics style that first emerged in Britain during the latter half of the nineteenth century.

2 The Arts and Crafts movement was about much more than just eye-catching objects inspired by the simple country life. It was based on ideals, and fueled by the dissatisfaction of many of Britain's citizens. A dresser executed in the Arts and Crafts style was suddenly no longer just a dresser. It was a symbol of the beliefs of both the maker and the buyer.

The Arts and Crafts Movement: Understanding The Times

3 Looking at the historical context of the Arts and Crafts Movement is vital to understanding its deeper meaning. At the time, Britain was becoming very industrialized. Many people moved from small rural communities to large cities. In these urban areas, factory work was a way of life. The practice of mass production was catching on. As a result, there was a dramatic shift in how many objects were produced.

4 A description of furniture making before and after industrialization provides a good illustration of the extent of the change. Before industrialization, craftspeople spent years perfecting their technique. They knew how to create a certain object from start to finish. They would gather the wood or other materials they needed. They would use tools to cut and shape these materials into individual pieces, and then assemble them. Finally, they would add any finishing touches. This might involve applying wood stain or adding some decorative metal accents. The final result was a truly one-of-kind creation of the highest quality.

5 As Britain became more industrialized, furniture was often made in factories using a principle called division of labor. Each worker would be responsible for a tiny part of the production process. One person might just screw on legs or only apply paint. They did this hour after hour, day after day. Little skill was needed. Many virtually identical pieces were produced very quickly.

The Philosophy Behind Arts and Crafts

6 Those who helped found the Arts and Crafts Movement also developed its underlying philosophy. Ideas behind the movement included the notion that craftspeople should get a deep satisfaction and pleasure from their work. This could not be achieved by dividing the production process into small tasks to be performed separately by many individuals. Rather, it required a "master craftsman" who had honed the skill and talent needed to be personally invested in and responsible for the final product. Some—but by no means all—supporters of this movement were also against the use of any machinery during the production process.

Go On

The Hallmarks of Arts and Crafts Design

7 The Arts and Crafts Movement did not have a set of rigid rules. However, pieces produced in this style did share some basic characteristics. They were made using traditional techniques developed by craftspeople in their “workshops in the country.” Using materials in their natural form was also an important aspect of the Arts and Crafts Movement. For instance, the wood used to make a dresser might be stained to embellish its grain, but it would likely not be completely covered with paint. Simple shapes were used in the creation of pieces, and designs were often inspired by plants, flowers, and other objects found in nature. Overall, designs could be accurately described as simple and plain, but this also gave Arts and Crafts works their rustic charm.

The Legacy of The Arts and Crafts Movement

8 The principles of Britain’s Arts and Crafts Movement played a part in the development of similar styles and movements in other parts of Europe and the United States. Clearly, though, the Arts and Crafts Movement did not succeed in halting the trend toward mass production, either in Europe or elsewhere. Walk into any furniture store today and you will see shelves containing dozens of identical lamps and vases, as well as tables put together piece by piece, screw by screw, on factory assembly lines.

9 As a final note, it’s important to keep in mind that the goods currently sold by large department stores and national chains don’t tell the entire story. There are many exhibitions, shows, and local markets where the spirit of the Arts and Crafts Movement is alive and well. Craftspeople and artists can still be found selling pottery, jewelry, and other decorative objects made the old-fashioned way. As long as there are talented and dedicated people out there willing to part with their unique, high quality, handmade creations, the legacy of the Arts and Crafts Movement will live on.

This question has two parts. First, answer part A. Then, answer part B.

Part A

Which of the following is a key idea developed in paragraph 6 of the passage?

- A** Arts and Crafts furniture was made by craftspeople in country workshops.
- B** After industrialization, few furniture makers could create an object from start to finish.
- C** Little skill is required when the production process is divided up into small tasks.
- D** Building furniture should involve more than just physical skill.

Part B

Which sentence from paragraph 6 **best** supports the answer to part A?

- A** "Those who helped found the Arts and Crafts Movement also developed its underlying philosophy."
- B** "Ideas behind the movement included the notion that craftspeople should get a deep satisfaction and pleasure from their work."
- C** "This could not be achieved by dividing the production process into small tasks to be performed separately by many individuals."
- D** "Some—but by no means all—supporters of this movement were also against the use of any machinery during the production process."

Which of the following statements express principles by which the products of the Arts and Crafts and industrial movements can be categorized? Select all that apply.

- A** Arts and Crafts pieces refer to the outdoors, while industrial works suggest features of cities.
- B** Arts and Crafts pieces derive from a single mind, while industrial works allow for the ideas of many workers.
- C** Arts and Crafts pieces are unique, while industrial works are uniform in appearance.
- D** Arts and Crafts works are eye-catching, decorative objects, while industrial pieces are plain and unattractive.
- E** Arts and Crafts works are assembled all at once, while industrial pieces take many steps.
- F** Arts and Crafts works are each produced by one individual, while industrial pieces are each produced by many individuals.

Go On

24

Which of the following statements illustrates an important point of comparison between the Arts and Crafts and industrial movements?

- A** Arts and Crafts work was driven by a personal philosophy, while industrial work was about efficiency of labor.
- B** The industrial movement invested in the value of the individual, while Arts and Crafts followers saw little use in the distinct talents of craftspeople.
- C** Arts and Crafts methods necessarily create interesting pieces, while it is impossible for industrially produced works to be pleasing.
- D** Modern stores reflect a public acceptance of industrial work, while Arts and Crafts lives on only in the spirit of its ideas.

25

Read this sentence from paragraph 7.

Overall, designs could be accurately described as simple and plain, but this also gave Arts and Crafts works their rustic charm.

In this sentence, what does the phrase “rustic charm” suggest?

- A** Arts and Crafts pieces were not as plain as they seemed.
- B** Arts and Crafts pieces represent a simpler way of life.
- C** The decorative accents appealed to people from the city.
- D** The designs were inspired by old, rusty antiques.

26

Identify **two** details that are important enough to be included in a summary of “Fighting the Factory: The Arts and Craft Movement.” Write your response in complete sentences.

For history class, a student has written an informational report on an important event in the history of the United States. Her teacher has asked that she include evidence to support her research. Read two paragraphs from the report, his notes, and the directions that follow.

The Dust Bowl

During the 1930s, millions of Americans in the middle of the United States suffered through what came to be called the “Dust Bowl.” It was a time in which drought and dusty, blowing winds destroyed farms and drove farmers and ranchers into poverty.

In response, the United States government helped the farmers, the ranchers, and the environment. By 1939, the Dust Bowl was over.

Notes about the Dust Bowl from Research
<ul style="list-style-type: none"> • Early 1930s: long drought starts in Great Plains, dries out topsoil, turns it into dust that wind can blow around.
<ul style="list-style-type: none"> • 1932: dust storms increase, ruin millions of acres of farmland
<ul style="list-style-type: none"> • 1935: storms become most violent
<ul style="list-style-type: none"> • April 14, 1935: “Black Sunday”; 60 mile-per-hour winds make huge black clouds, “black blizzards” of dust
<ul style="list-style-type: none"> • Storms of Black Sunday destroy many homes and businesses
<ul style="list-style-type: none"> • U.S. government response #1: forms Drought Relief Service (DRS)
<ul style="list-style-type: none"> — DRS supports ranchers by buying livestock
<ul style="list-style-type: none"> — DRS distributes apples, beans, flour, cotton goods to the needy
<ul style="list-style-type: none"> • U.S. government response #2: plants 200 million trees to slow winds, trap dust, reduce soil erosion
<ul style="list-style-type: none"> • 1938: New trees help decrease amount of blowing soil by 65%
<ul style="list-style-type: none"> • 1939: Rain returns, drought and Dust Bowl end

Revise both paragraphs using the facts in the box to better support the key ideas. The revised paragraphs should be well organized and should include sentences that are clear and complete.

Write your answer on the lines provided on the next page.

[illegible]

Tools for Instruction

Understand Word Roots

More than half of all English words contain Latin or Greek roots, and many of these roots are shared with Spanish and other languages. These word roots are central to a word's meaning. Students who become familiar with word roots and recognize them in unknown words are better equipped to accurately determine word meanings as they read. Understanding word roots not only helps students comprehend literature but also helps them learn key vocabulary terms in science, social studies, and math texts, where students typically struggle with the volume of unknown words.

Step by Step 30–45 minutes

1 Explain and model interpreting word roots.

- Display the following words. Underline the shared root *scope*.

telescope microscope periscope

- Say, *Many English words contain word parts that they share in common with other languages, both ancient and modern. These parts are called word roots. And just like the roots of a plant, word roots make up the base of the whole word's meaning.*
- Use a think-aloud to help students understand how to infer the meaning of a root. Say, *All of these words have the same root, scope, and each of these words has something to do with seeing. So maybe scope means seeing?*
- Display **Word Roots Chart** (page 3), and record your thinking.

Word	Word Meaning	Word Root	Word Root Meaning
telescope	an instrument that allows people to see or examine something that is far away	scope	to see or examine
microscope	an instrument that allows humans to see or examine something very small	scope	to see or examine
periscope	an instrument that allows humans to see or examine something that would otherwise be out of sight	scope	to see or examine

2 Guide practice interpreting word roots and word meanings.

- Display a group of familiar words with a shared root, and distribute copies of the word roots chart to pairs or groups of students.

calligraphy autograph biography

- Have students in each pair or group tell each word's meaning in their own words. Then have them discuss how the words are related in meaning. Encourage students to use a dictionary to confirm or revise ideas and to share words in other languages that have the same root.

- Record students' ideas in the word roots chart.

Word	Word Meaning	Word Root	Word Root Meaning
calligraphy	a fancy style of handwriting	graph	to write
autograph	to write one's signature	graph	to write
biography	a story written about someone's life	graph	to write

- Encourage students to name other words containing the word root *graph*. (geography, paragraph, photograph)

3 Provide practice with interpreting word roots and word meanings.

- Display groups of familiar words that contain the same word root. See below for examples.

devoid	portable	rupture
avoid	transport	interrupt
unavoidable	import	abrupt
voided	export	disrupt

- Assign a group of words to small groups of students, and have them share known meanings and look up unfamiliar words. Have students identify the word root and determine its meaning. Then have them discuss how each word's meaning is related to the meaning of the word root.
- Direct students to record their work on the word roots chart, and encourage them to keep their charts in a notebook for future reference.

4 Provide practice in writing words with common roots.

Connect to Writing Students build their vocabularies by using words repeatedly and in multiple contexts. To develop deep understanding, have students apply their knowledge of word roots to their writing. As students write, guide them in making choices about when and how to use specific words containing a root.

- Direct students to choose a group of at least four words containing the same root. These words can be from the lesson, or for additional challenge, have students brainstorm a new list.
- Have students use their chosen words as they write creatively about a self-selected topic. Students may choose to write poetry, prose, or even comic strips.

Check for Understanding


If you observe...	Then try...
confusion about words with the same root but different spellings	explaining that sometimes spellings change slightly to accommodate prefixes, suffixes, or other roots, as in <i>proper/propriety</i> . Remind students to think about whether the meanings are related if the spelling is close but not the same.
trouble seeing how words with the same root are related	supporting students in exploring the etymology of a word. Explain that some words evolve and change over time, and sometimes the meaning of the root is deeply embedded in a word's history.

Name _____

Word Roots Chart

Word	Word Meaning	Word Root	Word Root Meaning

Reading Discourse Cards


UNDERSTANDING LITERATURE 

How does a character change in the story?

First, the character _____.
Then, the character _____.

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5

UNDERSTANDING LITERATURE 

If the story were told by a different character, which details might be different?

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11

UNDERSTANDING LITERATURE 

How do the illustrations help you understand the characters, setting, or events in the story?

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14

UNDERSTANDING INFORMATIONAL TEXTS 

What is the main topic of this text?
How do you know?

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16


KNOWLEDGE BUILDING 

What does this text help you understand?

Now I know _____.

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32


KNOWLEDGE BUILDING 

What does this part of the text make you want to learn more about?

The text makes me want to know _____.

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33


KNOWLEDGE BUILDING 

What do you already know about this topic?
Where have you learned about this topic?

I already know _____
from _____.

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37

KNOWLEDGE BUILDING 

What were you surprised to learn from the text?

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40

ACADEMIC TALK 

I'm curious about _____.

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70


ACADEMIC TALK 

Can you tell me more about _____?

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77

Tarjetas de discusión


TEXTOS LITERARIOS 

¿Cómo cambia un personaje a lo largo de la historia?

Primero, el personaje _____.
Luego, el personaje _____.

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5

TEXTOS LITERARIOS 

Si la historia la contara un personaje diferente, ¿qué detalles podrían ser distintos?

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11

TEXTOS LITERARIOS 

¿Cómo te ayudan las ilustraciones a comprender los personajes, el escenario o los sucesos de la historia?

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14

TEXTOS INFORMATIVOS 

¿Cuál es el tema principal de este texto?
¿Cómo lo sabes?

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16


ASIMILAR CONOCIMIENTOS 

¿Qué te ayuda a entender este texto?

Ahora sé _____.

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32


ASIMILAR CONOCIMIENTOS 

¿Sobre qué te anima a aprender más esta parte del texto?

El texto hace que quiera saber _____.

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33


ASIMILAR CONOCIMIENTOS 

¿Qué sabes ya sobre este tema?
¿Dónde has aprendido sobre este tema?

Ya sé _____
Lo aprendí _____.

Ready | Reading ©Curriculum Associates, LLC


37

ASIMILAR CONOCIMIENTOS 

¿Qué aprendiste en el texto que te haya sorprendido?

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
40

LENGUAJE ACADÉMICO 

Siento curiosidad por _____.

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70

LENGUAJE ACADÉMICO 

¿Puedes decirme algo más sobre _____?

Ready | Reading ©Curriculum Associates, LLC

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