BQ Tunes Credits
Keith London, Defined Mind, Inc., Executive Producer
Mike Pandolfo, Wonderful, Producer
All songs mixed and mastered by Mike Pandolfo, Wonderful
Vlad Gutkovich, Wonderful, Assistant Engineer
Recorded November 2007 – February 2008 in SoHo, New York City, at Wonderful, 594 Broadway

Copyright © by Pearson Education, Inc., or its affiliates. All Rights Reserved. Printed in the
United States of America. This publication is protected by copyright, and permission should
be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval
system, or transmission in any form or by any means, electronic, mechanical, photocopying,
recording, or likewise. The publisher hereby grants permission to reproduce these pages,
in part or in whole, for classroom use only, the number not to exceed the number of students
in each class. Notice of copyright must appear on all copies. For information regarding
permissions, write to Pearson Curriculum Group Rights & Permissions, One Lake Street,
Upper Saddle River, New Jersey 07458.

Pearson, Prentice Hall, and Pearson Prentice Hall are trademarks, in the U.S. and/or other
countries, of Pearson Education, Inc., or its affiliates.

ISBN-10: 0-13-371455-1
# TABLE OF CONTENTS

About the Texas All-in-One Workbook .............................................................. TX xvii
Part 1 Introduction ................................................................................................... TX xviii
Texas Standards and Testing ............................................................................. TX xix
Scoring Rubric for Reading ............................................................................. TX xx
Scoring Rubric for Writing ................................................................................. TX xxvi
Tips for Tackling Test Questions .................................................................... TX xxxii
TEKS Correlation ............................................................................................... TX xxxiv

Part 2 Introduction ............................................................................................... TX 1
Texas Essential Knowledge and Skills Practice ............................................. TX 2
Part 3 and Practice Test 1 Introduction ............................................................ TX 62
Reading Practice Test ........................................................................................ TX 63
Practice Test 2 Introduction ............................................................................ TX 94
Reading and English Language Arts Practice Test ...................................... TX 95
Part 4 Introduction ............................................................................................... TX 116

## UNIT 1  Fiction and Nonfiction

- BQ Tunes: “Truth” .......................................................................................... 1
- Big Question Vocabulary 1 ............................................................................. 4
- Big Question Vocabulary 2 ............................................................................. 5
- Big Question Vocabulary 3 ............................................................................. 6
- Applying the Big Question ............................................................................. 7

- “Three-Century Woman” by Richard Peck
- “The Fall of the Hindenburg” by Michael Morrison
  - Listening and Viewing .................................................................................. 8
  - Learning About Fiction and Nonfiction ....................................................... 9
  - Model Selection: Fiction .............................................................................. 10
  - Model Selection: Nonfiction ........................................................................ 11

- “Papa’s Parrot” by Cynthia Rylant
  - Writing About the Big Question .................................................................. 12
  - Reading: Use Context Clues to Unlock the Meaning ................................13
  - Literary Analysis: Narrative Writing ............................................................ 14
  - Vocabulary Builder ....................................................................................... 15
“mk” by Jean Fritz

Writing About the Big Question ........................................... 16
Reading: Use Context Clues to Unlock the Meaning ............... 17
Literary Analysis: Narrative .................................................. 18
Vocabulary Builder .............................................................. 19

“Papa’s Parrot” and “mk”
Integrated Language Skills: Grammar Conventions ............... 20
Integrated Language Skills: Support for Writing a Brief Essay .. 21

from An American Childhood by Annie Dillard
Writing About the Big Question ........................................... 22
Reading: Reread and Read Ahead to Confirm the Meaning ........ 23
Literary Analysis: Point of View ............................................ 24
Vocabulary Builder .............................................................. 25

“The Luckiest Time of All” by Lucille Clifton
Writing About the Big Question ........................................... 26
Reading: Reread and Read Ahead to Confirm the Meaning ........ 27
Literary Analysis: Point of View ............................................ 28
Vocabulary Builder .............................................................. 29

from An American Childhood and “The Luckiest Time of All”
Integrated Language Skills: Grammar Conventions ............... 30
Integrated Language Skills: Support for Writing a Description That Includes Hyperbole ............... 31

from Barrio Boy by Ernesto Galarza
“A Day’s Wait” by Ernest Hemingway
“All Summer in a Day” by Ray Bradbury
Writing About the Big Question ........................................... 32
Literary Analysis: Comparing Fiction and Nonfiction ............... 33
Vocabulary Builder .............................................................. 34
Support for Writing to Compare Literary Works ..................... 35

Writing About the Big Question ........................................... 36
Reading: Recognizing Details That Indicate the Author’s Purpose .... 37
Literary Analysis: Setting ...................................................... 38
Vocabulary Builder .............................................................. 39
<table>
<thead>
<tr>
<th>Activity</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Suzy and Leah&quot; by Jane Yolen</td>
<td>40</td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>40</td>
</tr>
<tr>
<td>Reading: Recognizing Details That Indicate the Author’s Purpose</td>
<td>41</td>
</tr>
<tr>
<td>Literary Analysis: Setting</td>
<td>42</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>43</td>
</tr>
<tr>
<td>&quot;All Summer in a Day&quot; and &quot;Suzy and Leah&quot;</td>
<td>44</td>
</tr>
<tr>
<td>Integrated Language Skills: Grammar Conventions</td>
<td>44</td>
</tr>
<tr>
<td>Integrated Language Skills: Support for Writing a News Report</td>
<td>45</td>
</tr>
<tr>
<td>&quot;My First Free Summer&quot; by Julia Alvarez</td>
<td>46</td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>46</td>
</tr>
<tr>
<td>Reading: Use Background Information to Determine the Author’s Purpose</td>
<td>47</td>
</tr>
<tr>
<td>Literary Analysis: Historical Context</td>
<td>48</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>49</td>
</tr>
<tr>
<td>from Angela’s Ashes by Frank McCourt</td>
<td>50</td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>50</td>
</tr>
<tr>
<td>Reading: Use Background Information to Determine the Author’s Purpose</td>
<td>51</td>
</tr>
<tr>
<td>Literary Analysis: Historical Context</td>
<td>52</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>53</td>
</tr>
<tr>
<td>&quot;My First Free Summer&quot; and from Angela’s Ashes</td>
<td>54</td>
</tr>
<tr>
<td>Integrated Language Skills: Grammar Conventions</td>
<td>54</td>
</tr>
<tr>
<td>Integrated Language Skills: Support for Writing</td>
<td>55</td>
</tr>
<tr>
<td>&quot;Stolen Day&quot; by Sherwood Anderson</td>
<td>56</td>
</tr>
<tr>
<td>&quot;The Night the Bed Fell&quot; by James Thurber</td>
<td>56</td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>56</td>
</tr>
<tr>
<td>Literary Analysis: Comparing Characters</td>
<td>57</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>58</td>
</tr>
<tr>
<td>Support for Writing to Compare Literary Works</td>
<td>59</td>
</tr>
<tr>
<td>UNIT 2 Short Stories</td>
<td>60</td>
</tr>
<tr>
<td>BQ Tunes: &quot;Conflict Resolution&quot;</td>
<td>60</td>
</tr>
<tr>
<td>Big Question Vocabulary 1</td>
<td>63</td>
</tr>
<tr>
<td>Big Question Vocabulary 2</td>
<td>64</td>
</tr>
<tr>
<td>Big Question Vocabulary 3</td>
<td>65</td>
</tr>
<tr>
<td>Applying the Big Question</td>
<td>66</td>
</tr>
</tbody>
</table>
“The Treasure of Lemon Brown” by Walter Dean Myers
  Listening and Viewing ............................................................... 67
  Learning About Short Stories .................................................. 68
  Model Selection: Short Story .................................................... 69

“The Bear Boy” by Joseph Bruchac
  Writing About the Big Question .............................................. 70
  Reading: Using Prior Knowledge to Make Predictions ............. 71
  Literary Analysis: Plot .............................................................. 72
  Vocabulary Builder ................................................................. 73

“Rikki-tikki-tavi” by Rudyard Kipling
  Writing About the Big Question .............................................. 74
  Reading: Using Prior Knowledge to Make Predictions ............. 75
  Literary Analysis: Plot .............................................................. 76
  Vocabulary Builder ................................................................. 77

“The Bear Boy” and “Rikki-tikki-tavi”
  Integrated Language Skills: Grammar Conventions ............... 78
  Integrated Language Skills: Support for Writing an Informative Article ...... 79

from Letters from Rifka by Karen Hesse
  Writing About the Big Question .............................................. 80
  Reading: Read Ahead to Verify Predictions and Reread to Look for Details .............................................................. 81
  Literary Analysis: Characters .................................................. 82
  Vocabulary Builder ................................................................. 83

“Two Kinds” by Amy Tan
  Writing About the Big Question .............................................. 84
  Reading: Read Ahead to Verify Predictions and Reread to Look for Details .............................................................. 85
  Literary Analysis: Characters .................................................. 86
  Vocabulary Builder ................................................................. 87

from Letters from Rifka and “Two Kinds”
  Integrated Language Skills: Grammar Conventions ............... 88
  Integrated Language Skills: Support for Writing a Journal Entry ...... 89
“Seventh Grade” by Gary Soto
“Melting Pot” by Anna Quindlen
- Writing About the Big Question
- Literary Analysis: Comparing Idioms
- Vocabulary Builder
- Support for Writing to Compare and Contrast Literary Works

“The Third Wish” by Joan Aiken
- Writing About the Big Question
- Reading: Make Inferences by Recognizing Details
- Literary Analysis: Conflict
- Vocabulary Builder

“Amigo Brothers” by Piri Thomas
- Writing About the Big Question
- Reading: Make Inferences by Recognizing Details
- Literary Analysis: Conflict
- Vocabulary Builder

“The Third Wish” and “Amigo Brothers”
- Integrated Language Skills: Grammar Conventions
- Integrated Language Skills: Support for Writing an Anecdote

“Zoo” by Edward D. Hoch
- Writing About the Big Question
- Reading: Make Inferences by Reading Between the Lines and Asking Questions
- Literary Analysis: Theme
- Vocabulary Builder

“Ribbons” by Laurence Yep
- Writing About the Big Question
- Reading: Make Inferences by Reading Between the Lines and Asking Questions
- Literary Analysis: Theme
- Vocabulary Builder

“Zoo” and “Ribbons”
- Integrated Language Skills: Grammar Conventions
- Integrated Language Skills: Support for Writing a Letter to the Editor
“After Twenty Years” by O. Henry

“He—y, Come on O—ut!” by Shinichi Hoshi

Writing About the Big Question ................................................................. 114
Literary Analysis: Irony ............................................................................. 115
Vocabulary Builder .................................................................................. 116
Support for Writing to Compare Literary Works ................................ 117

UNIT 3 Types of Nonfiction

BQ Tunes: “Expert” ..................................................................................... 118
Big Question Vocabulary 1 ........................................................................ 121
Big Question Vocabulary 2 ........................................................................ 122
Big Question Vocabulary 3 ........................................................................ 123
Applying the Big Question ...................................................................... 124

“What Makes a Rembrandt a Rembrandt?” by Richard Mühlberger

Listening and Viewing ............................................................................. 125
Learning About Nonfiction ...................................................................... 126
Model Selection: Nonfiction .................................................................... 127

“Life Without Gravity” by Robert Zimmerman

Writing About the Big Question ................................................................. 128
Reading: Adjust Your Reading Rate to Recognize Main Ideas
   and Key Points ....................................................................................... 129
Literary Analysis: Expository Essay .......................................................... 130
Vocabulary Builder .................................................................................. 131

“Conversational Ballgames” by Nancy Masterson Sakamoto

Writing About the Big Question ................................................................. 132
Reading: Adjust Your Reading Rate to Recognize Main Ideas
   and Key Points ....................................................................................... 133
Literary Analysis: Expository Essay .......................................................... 134
Vocabulary Builder .................................................................................. 135

“Life Without Gravity” and “Conversational Ballgames”

Integrated Language Skills: Grammar Conventions ................................ 136
Integrated Language Skills: Support for Writing an Analogy .................. 137

“I Am a Native of North America” by Chief Dan George

Writing About the Big Question ................................................................. 138
Reading: Make Connections Between Key Points and
   Supporting Details to Understand the Main Idea ................................ 139
Literary Analysis: Reflective Essay ................................................................. 140
Vocabulary Builder .......................................................................................... 141

“Volar: To Fly” by Judith Ortiz Cofer
Writing About the Big Question .................................................................. 142
Reading: Make Connections Between Key Points and Supporting Details to Understand the Main Idea ................................................................. 143
Literary Analysis: Reflective Essay ................................................................. 144
Vocabulary Builder .......................................................................................... 145

“I Am a Native of North America” and “Volar: To Fly”
Integrated Language Skills: Grammar Conventions .................................... 146
Integrated Language Skills: Support for Writing an Outline ........................ 147

“Eat Dirt,” “Playing Time” by Rich Wallace
“No Gumption” by Russell Baker
Writing About the Big Question .................................................................. 148
Literary Analysis: Comparing Autobiography and Fictional Adaptation .... 149
Vocabulary Builder .......................................................................................... 150
Support for Writing to Compare Literary Works ......................................... 151

“The Eternal Frontier” by Louis L’Amour
Writing About the Big Question .................................................................. 152
Reading: Fact and Opinion ........................................................................... 153
Literary Analysis: Persuasive Essay ............................................................... 154
Vocabulary Builder .......................................................................................... 155

“All Together Now” by Barbara Jordan
Writing About the Big Question .................................................................. 156
Reading: Fact and Opinion ........................................................................... 157
Literary Analysis: Persuasive Essay ............................................................... 158
Vocabulary Builder .......................................................................................... 159

“The Eternal Frontier” and “All Together Now”
Integrated Language Skills: Grammar Conventions .................................... 160
Integrated Language Skills: Support for Writing a Persuasive Essay ........... 161

“The Real Story of a Cowboy’s Life” by Geoffrey C. Ward
Writing About the Big Question .................................................................. 162
Reading: Use Resources to Check Facts ....................................................... 163
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary Analysis: Word Choice and Diction</td>
<td>164</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>165</td>
</tr>
<tr>
<td><strong>“Rattlesnake Hunt”</strong> by Marjorie Kinnan Rawlings</td>
<td></td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>166</td>
</tr>
<tr>
<td>Reading: Use Resources to Check Facts</td>
<td>167</td>
</tr>
<tr>
<td>Literary Analysis: Word Choice and Diction</td>
<td>168</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>169</td>
</tr>
<tr>
<td><strong>“The Real Story of a Cowboy’s Life” and “Rattlesnake Hunt”</strong></td>
<td></td>
</tr>
<tr>
<td>Integrated Language Skills: Grammar Conventions</td>
<td>170</td>
</tr>
<tr>
<td>Integrated Language Skills: Support for Writing an Adaptation</td>
<td>171</td>
</tr>
<tr>
<td><strong>“Alligator”</strong> by Bailey White</td>
<td></td>
</tr>
<tr>
<td><strong>“The Cremation of Sam McGee”</strong> by Robert Service</td>
<td></td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>172</td>
</tr>
<tr>
<td>Literary Analysis: Comparing Humorous Essays</td>
<td>173</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>174</td>
</tr>
<tr>
<td>Support for Writing to Compare Literary Works</td>
<td>175</td>
</tr>
<tr>
<td><strong>UNIT 4 Poetry</strong></td>
<td></td>
</tr>
<tr>
<td>BQ Tunes: “Listen &amp; Learn”</td>
<td>176</td>
</tr>
<tr>
<td>Big Question Vocabulary 1</td>
<td>179</td>
</tr>
<tr>
<td>Big Question Vocabulary 2</td>
<td>180</td>
</tr>
<tr>
<td>Big Question Vocabulary 3</td>
<td>181</td>
</tr>
<tr>
<td>Applying the Big Question</td>
<td>182</td>
</tr>
<tr>
<td><strong>The Poetry of Pat Mora</strong></td>
<td></td>
</tr>
<tr>
<td>Listening and Viewing</td>
<td>183</td>
</tr>
<tr>
<td>Learning About Poetry</td>
<td>184</td>
</tr>
<tr>
<td>Model Selection: Poetry</td>
<td>185</td>
</tr>
<tr>
<td><strong>Poetry Collection: Naomi Shihab Nye, William Jay Smith, Buson</strong></td>
<td></td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>186</td>
</tr>
<tr>
<td>Reading: Asking Questions to Draw a Conclusion</td>
<td>187</td>
</tr>
<tr>
<td>Literary Analysis: Forms of Poetry</td>
<td>188</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>189</td>
</tr>
<tr>
<td><strong>Poetry Collection: Nikki Giovanni, Mary Ellen Solt, Bashō</strong></td>
<td></td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>190</td>
</tr>
<tr>
<td>Reading: Asking Questions to Draw a Conclusion</td>
<td>191</td>
</tr>
<tr>
<td>Literary Analysis: Forms of Poetry</td>
<td>192</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>-----</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>193</td>
</tr>
</tbody>
</table>

**Poetry Collections:** Naomi Shihab Nye, William Jay Smith, Buson; Nikki Giovanni, Mary Ellen Solt, Bashō

- Integrated Language Skills: Grammar Conventions | 194 |
- Integrated Language Skills: Support for Writing a Concrete Poem | 195 |

**Poetry Collection:** Naomi Long Madgett, Wendy Rose, Edna St. Vincent Millay

- Writing About the Big Question | 196 |
- Reading: Connecting the Details to Draw a Conclusion | 197 |
- Literary Analysis: Figurative Language | 198 |
- Vocabulary Builder | 199 |

**Poetry Collection:** Langston Hughes, Henry Wadsworth Longfellow, Carl Sandburg

- Writing About the Big Question | 200 |
- Reading: Connecting the Details to Draw a Conclusion | 201 |
- Literary Analysis: Figurative Language | 202 |
- Vocabulary Builder | 203 |

**Poetry Collections:** Naomi Long Madgett, Wendy Rose, Edna St. Vincent Millay; Langston Hughes, Henry Wadsworth Longfellow, Carl Sandburg

- Integrated Language Skills: Grammar Conventions | 204 |
- Integrated Language Skills: Support for Writing an Extended Metaphor | 205 |

**Poetry** by Alfred Noyes, Robert Service, and Gregory Djanikian

- Writing About the Big Question | 206 |
- Literary Analysis: Comparing Narrative Poems | 207 |
- Vocabulary Builder | 208 |
- Support for Writing to Compare Literary Works | 209 |

**Poetry Collection:** Shel Silverstein, Eve Merriam, James Berry

- Writing About the Big Question | 210 |
- Reading: Reading Aloud According to Punctuation in Order to Paraphrase | 211 |
- Literary Analysis: Sound Devices | 212 |
- Vocabulary Builder | 213 |
Poetry Collection: William Shakespeare, Eve Merriam, Louise Bogan
   Writing About the Big Question................................................................. 214
   Reading: Reading Aloud According to Punctuation in Order to Paraphrase ................................................................. 215
   Literary Analysis: Sound Devices................................................................. 216
   Vocabulary Builder..................................................................................... 217

Poetry Collections: Shel Silverstein, Eve Merriam, James Berry; William Shakespeare, Eve Merriam, Louise Bogan
   Integrated Language Skills: Grammar Conventions................................. 218
   Integrated Language Skills: Support for Writing a Paraphrase................... 219

Poetry Collection: Edgar Allan Poe, Raymond Richard Patterson, Emily Dickinson
   Writing About the Big Question................................................................. 220
   Reading: Reread in Order to Paraphrase..................................................... 221
   Literary Analysis: Sound Devices................................................................. 222
   Vocabulary Builder..................................................................................... 223

Poetry Collection: Gwendolyn Brooks, Lewis Carroll, Robert Frost
   Writing About the Big Question................................................................. 224
   Reading: Reread in Order to Paraphrase..................................................... 225
   Literary Analysis: Sound Devices................................................................. 226
   Vocabulary Builder..................................................................................... 227

Poetry Collections: Edgar Allan Poe, Raymond Richard Patterson, Emily Dickinson; Gwendolyn Brooks, Lewis Carroll, Robert Frost
   Integrated Language Skills: Grammar Conventions................................. 228
   Integrated Language Skills: Support for Writing a Poem............................. 229

Poetry by Walt Whitman and E. E. Cummings
   Writing About the Big Question................................................................. 230
   Literary Analysis: Comparing Imagery....................................................... 231
   Vocabulary Builder..................................................................................... 232
   Support for Writing to Compare Literary Works........................................ 233

UNIT 5 Drama
   BQ Tunes: “True Identity”........................................................................... 234
   Big Question Vocabulary 1......................................................................... 236
   Big Question Vocabulary 2......................................................................... 237
   Big Question Vocabulary 3......................................................................... 238
Applying the Big Question ................................................................. 239

from Dragonwings by Laurence Yep

Listening and Viewing ......................................................................... 240
Learning About Drama ......................................................................... 241
Model Selection: Drama ......................................................................... 242

A Christmas Carol: Scrooge and Marley, Act I, by Israel Horovitz

Writing About the Big Question ............................................................... 243
Reading: Preview a Text to Set a Purpose for Reading ......................... 244
Literary Analysis: Dialogue ..................................................................... 245
Vocabulary Builder .................................................................................. 246
Integrated Language Skills: Grammar Conventions ............................... 247
Integrated Language Skills: Support for Writing a Letter ....................... 248

A Christmas Carol: Scrooge and Marley, Act II, by Israel Horovitz

Writing About the Big Question ............................................................... 249
Reading: Adjust Your Reading Rate to Suit Your Purpose ....................... 250
Literary Analysis: Stage Directions ........................................................... 251
Vocabulary Builder .................................................................................. 252
Integrated Language Skills: Grammar Conventions ............................... 253
Integrated Language Skills: Support for Writing a Tribute ....................... 254

from A Christmas Carol: Scrooge and Marley, Act I, Scenes 2 & 5, by Israel Horovitz

Writing About the Big Question ............................................................... 255
Literary Analysis: Comparing Characters .................................................. 256
Vocabulary Builder .................................................................................. 257
Support for Writing to Compare Literary Works .................................... 258

“The Monsters Are Due on Maple Street” by Rod Serling

Writing About the Big Question ............................................................... 259
Reading: Distinguish Between Important and Unimportant Details to Write a Summary .............................................................. 260
Literary Analysis: A Character’s Motives ............................................... 261
Vocabulary Builder .................................................................................. 262

“The Monsters Are Due on Maple Street” by Rod Serling

Integrated Language Skills: Grammar Conventions ................................ 263
Integrated Language Skills: Support for Writing a Summary ................... 264
from Grandpa and the Statue by Arthur Miller
“My Head Is Full of Starshine” by Peg Kehret

Writing About the Big Question ................................................................. 265
Literary Analysis: Comparing Dramatic Speeches ................................. 266
Vocabulary Builder ................................................................................ 267
Dramatic Speeches Support for Writing to Compare ............................ 268

UNIT 6 Themes in Folk Literature
BQ Tunes: “Solidarity” ............................................................................. 269
Big Question Vocabulary 1 ................................................................. 271
Big Question Vocabulary 2 ................................................................. 272
Big Question Vocabulary 3 ................................................................. 273
Applying the Big Question ................................................................. 274

“Grasshopper Logic,” “The Other Frog Prince,” and “duckbilled platypus vs. beefsnakstik” by Jon Scieszka and Lane Smith
Listening and Viewing .......................................................................... 275
Learning About the Oral Tradition ...................................................... 276
Model Selection: The Oral Tradition ................................................... 277

“Icarus and Daedalus” by Josephine Preston Peabody
Writing About the Big Question ............................................................. 278
Reading: Ask Questions to Analyze Cause-and-Effect Relationships .... 279
Literary Analysis: Myth ........................................................................ 280
Vocabulary Builder ............................................................................. 281

“Demeter and Persephone” by Anne Terry White
Writing About the Big Question ............................................................. 282
Reading: Ask Questions to Analyze Cause-and-Effect Relationships .... 283
Literary Analysis: Myth ........................................................................ 284
Vocabulary Builder ............................................................................. 285

“Icarus and Daedalus” and “Demeter and Persephone”
Integrated Language Skills: Grammar Conventions ............................ 286
Integrated Language Skills: Support for Writing a Myth ....................... 287

“Tenochtitlan: Inside the Aztec Capital” by Jacqueline Dineen
Writing About the Big Question ............................................................. 288
Reading: Reread to Look for Connections That Indicate Cause-and-Effect
Relationships ....................................................................................... 289
Literary Analysis: Legends and Facts ................................................................. 290
Vocabulary Builder .......................................................................................... 291

“Popocatepetl and Ixtlaccihuatl” by Julia Piggott Wood
Writing About the Big Question ...................................................................... 292
Reading: Reread to Look for Connections That Indicate Cause-and-Effect
Relationships .................................................................................................... 293
Literary Analysis: Legends and Facts ............................................................... 294
Vocabulary Builder .......................................................................................... 295

“Tenochtitlan: Inside the Aztec Capital” and “Popocatepetl and Ixtlaccihuatl”
Integrated Language Skills: Grammar Conventions ....................................... 296
Integrated Language Skills: Support for Writing a Description ....................... 297

“To the Top of Everest” by Samantha Larson
“The Voyage” from Tales from the Odyssey by Mary Pope Osborne
Writing About the Big Question ...................................................................... 298
Literary Analysis: Comparing Universal Themes ............................................. 299
Vocabulary Builder .......................................................................................... 300
Support for Writing to Compare Universal Themes ......................................... 301

“Sun and Moon in a Box” by Richard Erdoes and Alfonso Ortiz
Writing About the Big Question ...................................................................... 302
Reading: Use Prior Knowledge to Compare and Contrast ................................. 303
Literary Analysis: Cultural Context .................................................................. 304
Vocabulary Builder .......................................................................................... 305

“How the Snake Got Poison” by Zora Neale Hurston
Writing About the Big Question ...................................................................... 306
Reading: Use Prior Knowledge to Compare and Contrast ................................. 307
Literary Analysis: Cultural Context .................................................................. 308
Vocabulary Builder .......................................................................................... 309

“Sun and Moon in a Box” and “How the Snake Got Poison”
Integrated Language Skills: Grammar Conventions ....................................... 310
Integrated Language Skills: Support for Writing a Plot Summary .................... 311

“The People Could Fly” by Virginia Hamilton
Writing About the Big Question ...................................................................... 312
Reading: Use a Venn Diagram to Compare and Contrast ................................. 313
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary Analysis: Folk Tale</td>
<td>314</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>315</td>
</tr>
<tr>
<td>&quot;All Stories Are Anansi’s&quot; by Harold Courlander</td>
<td>316</td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>316</td>
</tr>
<tr>
<td>Reading: Use a Venn Diagram to Compare and Contrast</td>
<td>317</td>
</tr>
<tr>
<td>Literary Analysis: Folk Tale</td>
<td>318</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>319</td>
</tr>
<tr>
<td>&quot;The People Could Fly&quot; and &quot;All Stories Are Anansi’s&quot;</td>
<td>320</td>
</tr>
<tr>
<td>Integrated Language Skills: Grammar Conventions</td>
<td>320</td>
</tr>
<tr>
<td>Integrated Language Skills: Support for Writing a Review</td>
<td>321</td>
</tr>
<tr>
<td>&quot;The Fox Outwits the Crow&quot; by William Cleary</td>
<td>322</td>
</tr>
<tr>
<td>&quot;The Fox and the Crow&quot; by Aesop</td>
<td>322</td>
</tr>
<tr>
<td>Writing About the Big Question</td>
<td>322</td>
</tr>
<tr>
<td>Literary Analysis: Comparing Tone and Theme</td>
<td>323</td>
</tr>
<tr>
<td>Vocabulary Builder</td>
<td>324</td>
</tr>
<tr>
<td>Support for Writing to Compare Reactions to Tone and Theme</td>
<td>325</td>
</tr>
<tr>
<td>Reading Fluency Practice and Assessment</td>
<td>326</td>
</tr>
</tbody>
</table>
About the *Texas All-in-One Workbook*

The *Texas All-in-One Workbook* is designed to provide you with additional practice with the reading, literary analysis, writing, and grammar skills taught in *Prentice Hall Literature*. It also provides practice with the Texas Essential Knowledge and Skills for English Language Arts and Reading for Grade 7 in order to prepare you for taking Texas standardized tests.

The *Texas All-in-One Workbook* contains four parts:

**Part 1** includes information about Texas Essential Knowledge and Skills (TEKS) as well as helpful information on how to tackle questions on standardized tests. This section of the workbook also includes scoring rubrics to assess students’ reading comprehension and writing skills.

- Writing rubrics are used to assess students’ written compositions in the areas of focus and coherence, organization, development of ideas, voice, and conventions. Compositions are given a score of ineffective, somewhat effective, generally effective, or highly effective.
- Reading rubrics are used to rate students’ comprehension of literary and expository texts. Students’ responses to texts are given a score of insufficient, partially sufficient, sufficient, or exemplary.

**Part 2** includes two pages for each TEKS. Each TEKS is stated and explained. Examples and practice questions are provided. These practice pages will help you refine specific skills you may not have mastered.

**Part 3** includes two standardized tests for practice. These tests include selected-response (multiple-choice) items, constructed-response items, and writing prompts. Use the scoring rubric in Part 1 to assess your response to the writing prompt.

**Part 4** includes worksheets that provide additional practice with the skills taught in each unit of *Prentice Hall Literature*. 
Part 1

INTRODUCTION

Part 1 of the *Texas All-in-One Workbook* will give you an overview of the Texas Essential Knowledge and Skills for English Language Arts and Reading for Grade 7. It will also prepare you for the standardized tests that assess these skills. This part of the book contains the following:

- an explanation of the purpose of the Texas Essential Knowledge and Skills for English Language Arts and Reading (TEKS);
- scoring rubrics to help you assess your reading comprehension and writing assignments that you complete in preparation for Texas standardized tests;
- advice on how to approach the types of questions you will encounter on standardized tests; and
- A TEKS correlation pointing you to the pages in Part 2 containing an explanation, examples, and practice for every TEKS standard.
Texas Standards and Testing

What are the Texas Essential Knowledge and Skills (TEKS)?
The state of Texas has developed written expectations that describe what you are expected to learn in English/Language Arts classes. These standards outline the skills and concepts that Texas educators believe you need in order to succeed. The Texas Essential Knowledge and Skills for English Language Arts and Reading are organized into five strands: Reading, Writing, Research, Listening and Speaking, and Oral and Written Conventions. Your English/Language Arts teachers are responsible for helping you to master all of the TEKS for this subject.

What will you find on Texas standardized tests?
As a student in Texas, your mastery of TEKS is tested through standardized tests. These tests will help your teachers to determine your strengths as well as areas in which you might require further review and practice.

Standardized tests typically include selected-response (multiple-choice) items and constructed-response items. Many of the selected-response questions will be about a passage that you are asked to read before answering the questions. The constructed-response items require you to provide an appropriate written answer to a question. You will also encounter writing prompts on standardized tests that will be scored according to rubrics such as the one found on pages TX xxvi through TX xxxi of this workbook.
READING RUBRIC—EXPOSITORY SELECTION

**Score Point 0—Insufficient**

In insufficient responses, the student

- may draw a conclusion, offer an interpretation, or make a prediction that is not based on the text
- may draw a conclusion, offer an interpretation, or make a prediction that does not address the question
- may draw a conclusion, offer an interpretation, or make a prediction that is not reasonable
- may incorrectly analyze or evaluate a characteristic of the text
- may not address the question in any way or may answer a different question than the one asked
- may offer only incomplete or irrelevant textual evidence

In addition, insufficient responses may lack clarity.

**Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.**

**Score Point 1—Partially Sufficient**

In partially sufficient responses, the student

- may draw a reasonable conclusion, offer a reasonable interpretation or make a reasonable prediction that is supported only by general, incomplete, or partially accurate/relevant textual evidence or provide no evidence at all
- may offer a reasonable analysis or evaluation of a characteristic of the text that is supported only by general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all
- may offer a reasonable idea, analysis, or evaluation and may provide textual evidence, but this evidence is only weakly connected to the idea, analysis, or evaluation
- may offer accurate/relevant textual evidence without drawing a conclusion, offering an interpretation, making a prediction, or providing an analysis or evaluation

In addition, partially sufficient responses may be somewhat unclear or vague.

**Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.**
**Score Point 2—Sufficient**

In sufficient responses, the student

- must draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction and must support it with accurate/relevant textual evidence
- must offer a reasonable analysis or evaluation of a characteristic of the selection and must support it with accurate/relevant textual evidence

In addition, sufficient responses must be clear and specific.

**Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.**

**Score Point 3—Exemplary**

In exemplary responses, the student

- must offer a particularly thoughtful or insightful conclusion, interpretation, or prediction and strongly support it with accurate/relevant textual evidence
- must offer a particularly thoughtful or insightful analysis or evaluation of a characteristic of the text and strongly support it with accurate/relevant textual evidence

In addition, exemplary responses show strong evidence of the student’s depth of understanding and ability to effectively connect textual evidence to the idea, analysis, or evaluation.

**Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.**
READING RUBRIC—LITERARY SELECTION

Score Point 0—Insufficient

In insufficient responses, the student

- may offer an incorrect theme, character trait, conflict or change
- may offer a theme, character, conflict, or change that is too general or vague to determine whether it is reasonable
- may incorrectly analyze a literary technique or figurative expression
- may offer an analysis that is too general or vague to determine whether it is reasonable
- may present only a plot summary
- may not address the question in any way or may answer a different question than the one asked
- may offer only incomplete or irrelevant textual evidence

In addition, insufficient responses may lack clarity.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 1—Partially Sufficient

In partially sufficient responses, the student

- may offer a reasonable theme, character trait, conflict, or change but provide only general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all
- may offer a reasonable analysis of a literary technique or figurative expression but provide only general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all
- may offer a reasonable idea or analysis and may provide textual evidence, but this evidence is only weakly connected to the idea or analysis
- may offer accurate/relevant textual evidence without providing an idea or analysis

In addition, partially sufficient responses may be somewhat unclear or vague.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
**Score Point 2—Sufficient**

In *sufficient* responses, the student

- must offer a reasonable theme, character trait, conflict, or change and support it with accurate/relevant textual evidence
- must offer a reasonable analysis of a literary technique or figurative expression and support it with accurate/relevant textual evidence

In addition, sufficient responses must be clear and specific.

**Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.**

**Score Point 3—Exemplary**

In *exemplary* responses, the student

- must offer a particularly thoughtful or insightful theme, character trait, conflict, or change and strongly support it with accurate/relevant textual evidence
- must offer a particularly thoughtful or insightful analysis of a literary technique or figurative expression and strongly support it with accurate/relevant textual evidence

In addition, exemplary responses must demonstrate the student’s depth of understanding and ability to effectively connect textual evidence to the idea or analysis.

**Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.**
READING RUBRIC—LITERARY/EXPOSITORY Crossover

Score Point 0—Insufficient

In insufficient responses, the student

- may draw a conclusion, offer an interpretation, or make a prediction that is not based on the selections
- may draw a conclusion, offer an interpretation, or make a prediction that does not address the question
- may draw a conclusion, offer an interpretation, or make a prediction that is not reasonable
- may draw a conclusion, offer an interpretation, or make a prediction that is too general or vague to determine whether it is reasonable
- may incorrectly analyze or evaluate a characteristic of text based on both selections
- may not address the question in any way or may answer a different question than the one asked
- may offer only incomplete or irrelevant textual evidence from one or both selections

In addition, insufficient responses may lack clarity.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 1—Partially Sufficient

In partially sufficient responses, the student

- may draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction based on both selections but supported only by general, incomplete, or partially accurate/relevant textual evidence from one or both selections.
- may draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction based on both selections but may offer textual support from only one selection or may offer no textual support at all
- may offer a reasonable analysis or evaluation of a characteristic of text based on both selections that is supported only by general, incomplete, or partially accurate/relevant textual evidence from one or both selections
- may offer a reasonable analysis or evaluation of a characteristic of text based on both selections but may offer textual support from only one selection or may offer no technical support at all
- may offer a reasonable idea, analysis, or evaluation based on both selections and may provide textual evidence from both selections, but this evidence is only weakly connected to the idea, analysis, or evaluation
- may offer accurate/relevant textual evidence from both selections but may draw a conclusion, offer an interpretation, make a prediction, or provide an analysis or evaluation based on only one selection
• may offer accurate/relevant textual evidence from both selections without
drawing a conclusion, offering an interpretation, making a prediction, or
providing an analysis or evaluation

In addition, partially sufficient responses may be somewhat unclear or vague or
may indicate that the student has difficulty making connections across selections.

Evidence may consist of a direct quotation, a paraphrase, or a specific
synopsis.

SCORE POINT 2—SUFFICIENT

In sufficient responses, the student

• must draw a reasonable conclusion, offer a reasonable interpretation, or
make a reasonable prediction based on both selections and must support it
with accurate/relevant textual evidence from both selections
• must offer a reasonable analysis or evaluation of a characteristic of text
based on both selections and must support it with accurate/relevant textual
evidence from both selections

In addition, sufficient responses indicate that the student is able to make clear and
specific connections across selections.

Evidence may consist of a direct quotation, a paraphrase, or a specific
synopsis.

SCORE POINT 3—EXEMPLARY

In exemplary responses, the student

• must offer a particularly thoughtful or insightful conclusion, interpretation,
or prediction based on both selections and strongly support it with
accurate/relevant textual evidence from both selections
• must offer a particularly thoughtful or insightful analysis or evaluation of a
characteristic of text based on both selections and strongly support it with
accurate/relevant textual evidence from both selections

In addition, exemplary responses indicate that the student is able to make
meaningful connections across selections. These responses show strong evidence
of the student’s depth of understanding and ability to effectively connect textual
evidence to the idea, analysis, or evaluation.

Evidence may consist of a direct quotation, a paraphrase, or a specific
synopsis.
WRITTEN COMPOSITION 4 POINT RUBRIC

SCORE POINT 1

Each composition at this score point is an ineffective presentation of the writer’s ideas.

Focus and Coherence
• Individual paragraphs and/or the composition as a whole are not focused. The writer may shift abruptly from idea to idea, making it difficult for the reader to understand how the ideas included in the composition are related.
• The composition as a whole has little, or no, sense of completeness. The introduction and conclusion, if present, may be perfunctory.
• A substantial amount of writing may be extraneous because it does not contribute to the development or quality of the composition. In some cases, the composition overall may be only weakly connected to the prompt.

Organization
• The writer’s progression of thought from sentence to sentence and/or paragraph to paragraph is not logical. Sometimes weak progression results from an absence of transitions or from the use of transitions that do not make sense. At other times, the progression of thought is simply not evident, even if appropriate transitions are included.
• An organizational strategy is not evident. The writer may present ideas in a random or haphazard way, making the composition difficult to follow.
• Wordiness and/or repetition may stall the progression of ideas.

Development of Ideas
• The writer presents one or more ideas but provides little or no development of those ideas.
• The writer presents one or more ideas and attempts to develop them. However, this development is so general or vague that it prevents the reader from understanding the writer’s ideas.
• The writer presents only a plot summary of a published piece or writing, a movie, or a television show.
• The writer omits information, which creates significant gaps between the ideas. These gaps prevent the reader from clearly understanding those ideas.

Voice
• The writer does not engage the reader, therefore failing to establish a connection.
• There may be little or no sense of the writer’s individual voice. The composition does not sound authentic or original. The writer is unable to express his/her individuality or unique perspective.
Conventions

- There is little or no evidence in the composition that the writer can correctly apply the conventions of the English language. Severe and/or frequent errors in spelling, capitalization, punctuation, grammar, usage, and sentence structure may cause the writing to be unclear or difficult to read. These errors weaken the composition by causing an overall lack of fluency.
- The writer may misuse or omit words and phrases and may frequently write awkward sentences. These weaknesses interfere with the effective communication of ideas.

Score Point 2

Each composition at this score point is a somewhat effective presentation of the writer’s ideas.

Focus and Coherence

- Individual paragraphs and/or the composition as a whole are somewhat focused. The writer may shift quickly from idea to idea, but the reader has no difficulty understanding how the ideas included in the composition are related.
- The composition as a whole has some sense of completeness. The writer includes an introduction and conclusion, but they may be superficial.
- Some of the writing may be extraneous because it does not contribute to the development or quality of the composition as a whole.

Organization

- The writer’s progression of thought from sentence to sentence and/or paragraph to paragraph may not always be smooth or completely logical. Sometimes the writer needs to strengthen the progression by including more meaningful transitions; at other times the writer simply needs to establish a clearer link between ideas.
- The organizational strategy or strategies the writer chooses do not enable the writer to present ideas effectively.
- Some wordiness and/or repetition may be evident, but these weaknesses do not completely stall the progression of ideas.

Development of Ideas

- The writer attempts to develop the composition by listing ideas or briefly explaining them. In both of these cases, the development remains superficial, limiting the reader’s understanding and appreciation of the writer’s ideas.
• The writer presents one or more ideas and attempts to develop them. However, there is little evidence of depth of thinking because this development may be somewhat general, inconsistent, or contrived.
• The writer may omit small pieces of information that create minor gaps between ideas. However, these gaps do not prevent the reader from understanding those ideas.

Voice
• There may be moments when the writer engages the reader but fails to sustain the connection.
• Individual paragraphs or sections of the composition may sound authentic or original, but the writer has difficulty expressing his/her individuality or unique perspective.

Conventions
• Errors in spelling, capitalization, punctuation, grammar, usage, and sentence structure throughout the composition may indicate a limited control of conventions. Although these errors do not cause the writing to be unclear, they weaken the overall fluency of the composition.
• The writer may include some simple or inaccurate words and phrases and may write some awkward sentences. These weaknesses limit the overall effectiveness of the communication of ideas.
Score Point 3

Each composition at this score point is a generally effective presentation of the writer’s ideas.

Focus and Coherence

- Individual paragraphs and the composition as a whole are, for the most part, focused. The writer generally shows the clear relationship between ideas to the next.
- The composition as a whole has a sense of completeness. The introduction and conclusion add some depth to the composition.
- Most of the writing contributes to the development or quality of the composition as a whole.

Organization

- The writer’s progression of thought from sentence to sentence and paragraph to paragraph is generally smooth and controlled. For the most part, transitions are meaningful, and the links between ideas are logical.
- The organizational strategy or strategies the writer chooses are generally effective.
- Wordiness and/or repetition, if present, are minor problems that do not stall the progression of ideas.

Development of Ideas

- The writer attempts to develop all the ideas included in the composition. Although some ideas may be developed more thoroughly and specifically than others, the development overall reflects some depth of thought, enabling the reader to generally understand and appreciate the writer’s ideas.
- The writer’s presentation of some ideas may be thoughtful. There may be little evidence that the writer has been willing to take compositional risks when developing the topic.

Voice

- The writer engages the reader and sustains that connection throughout most of the composition.
- For the most part, the composition sounds authentic and original. The writer is generally able to express his/her individuality or unique perspective.

Conventions

- The writer generally demonstrates a good command of spelling, capitalization, punctuation, grammar, usage, and sentence structure. Although the writer may make minor errors, they create few disruptions in the fluency of the composition.
- The words, phrases, and sentence structures the writer uses are generally appropriate and contribute to the overall effectiveness of the communication of ideas.
Score Point 4

Each composition at this score point is a highly effective presentation of the writer’s ideas.

Focus and Coherence
- Individual paragraphs and the composition as a whole are focused. This sustained focus enables the reader to understand and appreciate how the ideas included in the composition are related.
- The composition as a whole has a sense of completeness. The introduction and conclusions are meaningful because they add depth to the composition.
- Most, if not all, of the writing contributes to the development or quality of the composition as a whole.

Organization
- The writer’s progression of thought from sentence to sentence and paragraph to paragraph is smooth and controlled. The writer’s use of meaningful transitions and the logical movement from idea to idea strengthens this progression.
- The organizational strategy or strategies the writer chooses enhance the writer’s ability to present ideas clearly and effectively.

Development of Ideas
- The writer’s thorough and specific development of each idea creates depth of thought in the composition, enabling the reader to truly understand and appreciate the writer’s ideas.
- The writer’s presentation of ideas is thoughtful or insightful. The writer may approach the topic from an unusual perspective, use his/her unique experiences or view of the world as a basis for writing, or make interesting connections between ideas. In all these cases, the writer’s willingness to take compositional risks enhances the quality of the content.

Voice
- The writer engages the reader and sustains this connection throughout the composition.
- The composition sounds authentic and original. The writer is able to express his/her individuality or unique perspective.
**Conventions**

- The overall strength of the conventions contributes to the effectiveness of the composition. The writer demonstrates a consistent command of spelling, capitalization, punctuation, grammar, usage, and sentence structure. When the writer attempts to communicate complex ideas through sophisticated forms of expression, he/she may make minor errors as a result of these compositional risks. These types of errors do not detract from the overall fluency of the composition.
- The words, phrases, and sentence structures the writer uses enhance the overall effectiveness of the communication of ideas.
Tips for Tackling Questions on Standardized Tests

Multiple-Choice Questions

A multiple-choice item is a question that has different answer choices provided for you. In a reading section of a standardized test, there are two basic types of multiple-choice questions. One kind asks you to recall information you have read. For this type of question, you may be asked to identify a main idea, summarize information, or identify important details in a passage. Another type of multiple-choice question asks you to draw conclusions or make inferences about what you have read. In an English/language arts section of a standardized test, you will be asked questions about grammar, usage, and mechanics.

Read this very brief passage, followed by an example of a multiple-choice question.

Jon and Fran spent all afternoon together, practicing playing the song. They planned to perform it along with a short skit during the talent show at school on Friday evening—less than 24 hours from now!

1. What did Jon and Fran do all afternoon?
   A. They wrote down the song’s lyrics.
   B. They participated in a talent show.
   C. They practiced a short skit.
   D. They practiced playing the song.

How do you answer the question without having to make a guess? Let’s look at the answers for the item above more closely.

<table>
<thead>
<tr>
<th>Choice</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>They wrote down the song’s lyrics.</td>
<td>The passage does not indicate that Jon and Fran wrote down the song’s lyrics. This answer choice is incorrect.</td>
</tr>
<tr>
<td>The participated in the talent show.</td>
<td>The passage says that they are practicing for a talent show that will be held Friday evening. This answer choice is incorrect.</td>
</tr>
<tr>
<td>They practiced a short skit.</td>
<td>The passage does not say that Jon and Fran practiced the skit, but it does say that they plan to include one in their performance. This choice is close, but it’s still incorrect.</td>
</tr>
<tr>
<td>They practiced playing the song.</td>
<td>Yes! The passage clearly states that Jon and Fran spent their afternoon practicing the song. This answer is correct.</td>
</tr>
</tbody>
</table>
Constructed-Response Questions

Please write your response to question 4 on the lines below. Be sure to write your answer clearly.

4. Write a brief science fiction account of a Martian describing a human who has landed on Mars. Be sure to include elements of the science fiction genre in your account. Be sure to edit your work for correct grammar, spelling, and punctuation.

By reading the assignment carefully, you can understand that you are being asked to write an entertaining narrative with science fiction elements. It is important that you do not rush through your task. Instead, after reading the assignment carefully, you should pick out key words in order to make sure you write about the topic exactly as stated. Then, take time to plan your essay by writing a list or an outline. This will help you write a well-organized, logical essay.

As you write, pay special attention to the first few sentences and the last few sentences of your essay. The beginning and end of your essay will likely have the most impact on the test scorer. If you finish your essay and have time left over, read over your work and neatly edit it.

Writing Assessment

Standardized tests usually include an independent writing prompt. An independent writing prompt is an explanation of a writing activity on a test that is not based on a selection. The prompt identifies the form your writing should take, and it describes what you should include in your response. The following prompt asks the student to complete an expository writing assignment.

Expository Writing

Writing Situation

Effective research can take place in many different settings—a library, a room with a personal computer at home, or a place where two or more people can have a conversation, such as an office or a public park. It is important to match particular resources and research methods to a given topic and assignment.

Directions for Writing

Write an essay in which you explain several ways of performing research—using on-line resources, using a library's card catalog and books, and conducting interviews with people.
## TEKS Correlation

<table>
<thead>
<tr>
<th>Texas Essential Knowledge and Skills</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td></td>
</tr>
<tr>
<td>(1) Reading/Fluency. Students read grade-level text with fluency and comprehension. Students are expected to adjust fluency when reading aloud grade-level text based on the reading purpose and the nature of the text.</td>
<td>TX 2–3</td>
</tr>
<tr>
<td>(2) Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:</td>
<td>TX 4–5</td>
</tr>
<tr>
<td>(A) determine the meaning of grade-level academic English words derived from Latin, Greek, or other linguistic roots and affixes;</td>
<td></td>
</tr>
<tr>
<td>(B) use context (within a sentence and in larger sections of text) to determine or clarify the meaning of unfamiliar or ambiguous words;</td>
<td></td>
</tr>
<tr>
<td>(C) complete analogies that describe part to whole or whole to part;</td>
<td></td>
</tr>
<tr>
<td>(D) identify the meaning of foreign words commonly used in written English with emphasis on Latin and Greek words (e.g., habeus corpus, e pluribus unum, bona fide, nemesis); and</td>
<td></td>
</tr>
<tr>
<td>(E) use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words.</td>
<td></td>
</tr>
<tr>
<td>(3) Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:</td>
<td>TX 6–7</td>
</tr>
<tr>
<td>(A) describe multiple themes in a work of fiction;</td>
<td></td>
</tr>
<tr>
<td>(B) describe conventions in myths and epic tales (e.g., extended simile, the quest, the hero’s tasks, circle stories); and</td>
<td></td>
</tr>
<tr>
<td>(C) analyze how place and time influence the theme or message of a literary work.</td>
<td></td>
</tr>
<tr>
<td>(4) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the importance of graphical elements (e.g., capital letters, line length, word position) on the meaning of a poem.</td>
<td>TX 8–9</td>
</tr>
<tr>
<td>Texas Essential Knowledge and Skills</td>
<td>Pages</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td><strong>(5) Reading/Comprehension of Literary Text/Drama.</strong> Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain a playwright’s use of dialogue and stage directions.</td>
<td>TX 10–11</td>
</tr>
</tbody>
</table>
| **(6) Reading/Comprehension of Literary Text/Fiction.** Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:  
(A) explain the influence of the setting on plot development;  
(B) analyze the development of the plot through the internal and external responses of the characters, including their motivations and conflicts; and  
(C) analyze different forms of point of view, including first-person, third-person omniscient, and third-person limited. | TX 12–13 |
<p>| <strong>(7) Reading/Comprehension of Literary Text/Literary Nonfiction.</strong> Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to describe the structural and substantive differences between an autobiography or a diary and a fictional adaptation of it. | TX 14–15 |
| <strong>(8) Reading/Comprehension of Literary Text/Sensory Language.</strong> Students understand, make inferences and draw conclusions about how an author’s sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to determine the figurative meaning of phrases and analyze how an author’s use of language creates imagery, appeals to the senses, and suggests mood. | TX 16–17 |
| <strong>(9) Reading/Comprehension of Informational Text/Culture and History.</strong> Students analyze, make inferences and draw conclusions about the author’s purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to explain the difference between the theme of a literary work and the author’s purpose in an expository text. | TX 18–19 |</p>
<table>
<thead>
<tr>
<th>Texas Essential Knowledge and Skills</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(10) Reading/Comprehension of Informational Text/Expository Text.</strong> Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:</td>
<td>TX 20–21</td>
</tr>
<tr>
<td>(A) evaluate a summary of the original text for accuracy of the main ideas, supporting details, and overall meaning;</td>
<td></td>
</tr>
<tr>
<td>(B) distinguish factual claims from commonplace assertions and opinions;</td>
<td></td>
</tr>
<tr>
<td>(C) use different organizational patterns as guides for summarizing and forming an overview of different kinds of expository text; and</td>
<td></td>
</tr>
<tr>
<td>(D) synthesize and make logical connections between ideas within a text and across two or three texts representing similar or different genres, and support those findings with textual evidence.</td>
<td></td>
</tr>
<tr>
<td><strong>(11) Reading/Comprehension of Informational Text/Persuasive Text.</strong> Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students are expected to:</td>
<td>TX 22–23</td>
</tr>
<tr>
<td>(A) analyze the structure of the central argument in contemporary policy speeches (e.g., argument by cause and effect, analogy, authority) and identify the different types of evidence used to support the argument; and</td>
<td></td>
</tr>
<tr>
<td>(B) identify such rhetorical fallacies as ad hominem, exaggeration, stereotyping, or categorical claims in persuasive texts.</td>
<td></td>
</tr>
<tr>
<td><strong>(12) Reading/Comprehension of Informational Text/Procedural Texts.</strong> Students understand how to glean and use information in procedural texts and documents. Students are expected to:</td>
<td>TX 24–25</td>
</tr>
<tr>
<td>(A) follow multi-dimensional instructions from text to complete a task, solve a problem, or perform procedures; and</td>
<td></td>
</tr>
<tr>
<td>(B) explain the function of the graphical components of a text.</td>
<td></td>
</tr>
</tbody>
</table>
### Texas Essential Knowledge and Skills

<table>
<thead>
<tr>
<th>(13) Reading/Media Literacy</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:</td>
<td>TX 26–27</td>
</tr>
<tr>
<td>(A) interpret both explicit and implicit messages in various forms of media;</td>
<td></td>
</tr>
<tr>
<td>(B) interpret how visual and sound techniques (e.g., special effects, camera angles, lighting, music) influence the message;</td>
<td></td>
</tr>
<tr>
<td>(C) evaluate various ways media influences and informs audiences; and</td>
<td></td>
</tr>
<tr>
<td>(D) assess the correct level of formality and tone for successful participation in various digital media.</td>
<td></td>
</tr>
</tbody>
</table>

### Writing

<table>
<thead>
<tr>
<th>(14) Writing/Writing Process</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:</td>
<td>TX 28–29</td>
</tr>
<tr>
<td>(A) plan a first draft by selecting a genre appropriate for conveying the intended meaning to an audience, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea;</td>
<td></td>
</tr>
<tr>
<td>(B) develop drafts by choosing an appropriate organizational strategy (e.g., sequence of events, cause-effect, compare-contrast) and building on ideas to create a focused, organized, and coherent piece of writing;</td>
<td></td>
</tr>
<tr>
<td>(C) revise drafts to ensure precise word choice and vivid images; consistent point of view; use of simple, compound, and complex sentences; internal and external coherence; and the use of effective transitions after rethinking how well questions of purpose, audience, and genre have been addressed;</td>
<td></td>
</tr>
<tr>
<td>(D) edit drafts for grammar, mechanics, and spelling; and</td>
<td></td>
</tr>
<tr>
<td>(E) revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences.</td>
<td></td>
</tr>
</tbody>
</table>
Texas Essential Knowledge and Skills

(15) **Writing/Literary Texts.** Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas. Students are expected to:

- (A) write an imaginative story that: (i) sustains reader interest; (ii) includes well-paced action and an engaging story line; (iii) creates a specific, believable setting through the use of sensory details; (iv) develops interesting characters; and (v) uses a range of literary strategies and devices to enhance the style and tone; and

- (B) write a poem using: (i) poetic techniques (e.g., rhyme scheme, meter); (ii) figurative language (e.g., personification, idioms, hyperbole); and (iii) graphic elements (e.g., word position).

(16) **Writing.** Students write about their own experiences. Students are expected to write a personal narrative that has a clearly defined focus and communicates the importance of or reasons for actions and/or consequences.

(17) **Writing/Expository and Procedural Texts.** Students write expository and procedural or work-related texts to communicate ideas and information to specific audiences for specific purposes. Students are expected to:

- (A) write a multi-paragraph essay to convey information about a topic that: (i) presents effective introductions and concluding paragraphs; (ii) contains a clearly stated purpose or controlling idea; (iii) is logically organized with appropriate facts and details and includes no extraneous information or inconsistencies; (iv) accurately synthesizes ideas from several sources; and (v) uses a variety of sentence structures, rhetorical devices, and transitions to link paragraphs;

- (B) write a letter that reflects an opinion, registers a complaint, or requests information in a business or friendly context;

- (C) write responses to literary or expository texts that demonstrate the writing skills for multi-paragraph essays and provide sustained evidence from the text using quotations when appropriate; and

- (D) produce a multimedia presentation involving text and graphics using available technology.

(18) **Writing/Persuasive Texts.** Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write a persuasive essay to the appropriate audience that:

- (A) establishes a clear thesis or position;

- (B) considers and responds to the views of others and anticipates and answers reader concerns and counter-arguments; and

- (C) includes evidence that is logically organized to support the author’s viewpoint and that differentiates between fact and opinion.
<table>
<thead>
<tr>
<th>Oral and Written Conventions</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(19) Oral and Written Conventions/Conventions.</strong> Students understand the function of and use the conventions of academic language when speaking and writing. Students will continue to apply earlier standards with greater complexity. Students are expected to:</td>
<td>TX 38–39</td>
</tr>
<tr>
<td><strong>(A)</strong> identify, use, and understand the function of the following parts of speech in the context of reading, writing, and speaking:</td>
<td></td>
</tr>
<tr>
<td>(i) verbs (perfect and progressive tenses) and participles;</td>
<td></td>
</tr>
<tr>
<td>(ii) appositive phrases; (iii) adverbial and adjectival phrases and clauses; (iv) conjunctive adverbs (e.g., consequently, furthermore, indeed); (v) prepositions and prepositional phrases and their influence on subject-verb agreement; (vi) relative pronouns (e.g., whose, that, which); (vii) subordinating conjunctions (e.g., because, since); and (viii) transitions for sentence to sentence or paragraph to paragraph coherence;</td>
<td></td>
</tr>
<tr>
<td><strong>(B)</strong> write complex sentences and differentiate between main versus subordinate clauses; and</td>
<td></td>
</tr>
<tr>
<td><strong>(C)</strong> use a variety of complete sentences (e.g., simple, compound, complex) that include properly placed modifiers, correctly identified antecedents, parallel structures, and consistent tenses.</td>
<td></td>
</tr>
</tbody>
</table>

| **(20) Oral and Written Conventions/Handwriting, Capitalization, and Punctuation.** Students write legibly and use appropriate capitalization and punctuation conventions in their compositions. Students are expected to: | TX 40–41|
|   **(A)** use conventions of capitalization; and                                           |         |
|   **(B)** recognize and use punctuation marks including: (i) commas after introductory words, phrases, and clauses; and (ii) semicolons, colons, and hyphens. |         |

| **(21) Oral and Written Conventions/Spelling.** Students spell correctly. Students are expected to spell correctly, including using various resources to determine and check correct spellings. | TX 42–43|

<table>
<thead>
<tr>
<th>Research</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(22) Research/Research Plan.</strong> Students ask open-ended research questions and develop a plan for answering them. Students are expected to:</td>
<td>TX 44–45</td>
</tr>
<tr>
<td><strong>(A)</strong> brainstorm, consult with others, decide upon a topic, and formulate a major research question to address the major research topic; and</td>
<td></td>
</tr>
<tr>
<td><strong>(B)</strong> apply steps for obtaining and evaluating information from a wide variety of sources and create a written plan after preliminary research in reference works and additional text searches.</td>
<td></td>
</tr>
<tr>
<td>Texas Essential Knowledge and Skills</td>
<td>Pages</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>-------</td>
</tr>
</tbody>
</table>
| **(23) Research/Gathering Sources.** Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather. Students are expected to:  
(A) follow the research plan to gather information from a range of relevant print and electronic sources using advanced search strategies;  
(B) categorize information thematically in order to see the larger constructs inherent in the information;  
(C) record bibliographic information (e.g., author, title, page number) for all notes and sources according to a standard format; and  
(D) differentiate between paraphrasing and plagiarism and identify the importance of citing valid and reliable sources. | TX 46–47 |
| **(24) Research/Synthesizing Information.** Students clarify research questions and evaluate and synthesize collected information. Students are expected to:  
(A) narrow or broaden the major research question, if necessary, based on further research and investigation; and  
(B) utilize elements that demonstrate the reliability and validity of the sources used (e.g., publication date, coverage, language, point of view) and explain why one source is more useful than another. | TX 48–49 |
| **(25) Research/Organizing and Presenting Ideas.** Students organize and present their ideas and information according to the purpose of the research and their audience. Students are expected to synthesize the research into a written or an oral presentation that:  
(A) draws conclusions and summarizes or paraphrases the findings in a systematic way;  
(B) marshals evidence to explain the topic and gives relevant reasons for conclusions;  
(C) presents the findings in a meaningful format; and  
(D) follows accepted formats for integrating quotations and citations into the written text to maintain a flow of ideas. | TX 50–51 |
<table>
<thead>
<tr>
<th>Texas Essential Knowledge and Skills</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Listening and Speaking</strong></td>
<td></td>
</tr>
<tr>
<td><strong>(26) Listening and Speaking/Listening.</strong> Students will use comprehension skills to listen attentively to others in formal and informal settings. Students will continue to apply earlier standards with greater complexity. Students are expected to:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TX 52–53</td>
</tr>
<tr>
<td>(A) listen to and interpret a speaker’s purpose by explaining the content, evaluating the delivery of the presentation, and asking questions or making comments about the evidence that supports a speaker’s claims;</td>
<td></td>
</tr>
<tr>
<td>(B) follow and give complex oral instructions to perform specific tasks, answer questions, or solve problems; and</td>
<td></td>
</tr>
<tr>
<td>(C) draw conclusions about the speaker’s message by considering verbal communication (e.g., word choice, tone) and nonverbal cues (e.g., posture, gestures, facial expressions).</td>
<td></td>
</tr>
<tr>
<td><strong>(27) Listening and Speaking/Speaking.</strong> Students speak clearly and to the point, using the conventions of language. Students will continue to apply earlier standards with greater complexity. Students are expected to present a critique of a literary work, film, or dramatic production, employing eye contact, speaking rate, volume, enunciation, a variety of natural gestures, and conventions of language to communicate ideas effectively.</td>
<td>TX 54–55</td>
</tr>
<tr>
<td><strong>(28) Listening and Speaking/Teamwork.</strong> Students work productively with others in teams. Students will continue to apply earlier standards with greater complexity. Students are expected to participate productively in discussions, plan agendas with clear goals and deadlines, set time limits for speakers, take notes, and vote on key issues.</td>
<td>TX 56–57</td>
</tr>
<tr>
<td><strong>Comprehension Skills</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Reading/Comprehension Skills.</strong> Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author’s message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TX 58–59</td>
</tr>
<tr>
<td>(A) establish purposes for reading selected texts based upon own or others’ desired outcome to enhance comprehension;</td>
<td></td>
</tr>
<tr>
<td>(B) ask literal, interpretive, evaluative, and universal questions of text;</td>
<td></td>
</tr>
<tr>
<td>(C) reflect on understanding to monitor comprehension (e.g., summarizing and synthesizing; making textual, personal, and world connections; creating sensory images); and</td>
<td></td>
</tr>
<tr>
<td>(D) make complex inferences about text and use textual evidence to support understanding.</td>
<td></td>
</tr>
<tr>
<td>Texas Essential Knowledge and Skills</td>
<td>Pages</td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td><strong>Reading/Comprehension Skills.</strong> Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author’s message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to: (E) summarize, paraphrase, and synthesize texts in ways that maintain meaning and logical order within a text and across texts; and (F) make connections between and across texts including other media (e.g., film, play), and provide textual evidence.</td>
<td>TX 60–61</td>
</tr>
</tbody>
</table>
Part 2
INTRODUCTION

Part 2 of the *Texas All-in-One Workbook* will give you practice working with the Texas Essential Knowledge and Skills (TEKS) for English Language Arts and Reading. The skills are organized into five strands: Reading, Writing, Research, Listening and Speaking, and Oral and Written Conventions. There are two practice pages for each TEKS. The first page states and explains the standard, gives examples, and provides a way for you to understand the skill. The second page provides practice questions to ensure that you have mastered the standard.
Reading: Fluency

(1) Students read grade-level text with fluency and comprehension. Students are expected to adjust fluency when reading aloud grade-level text based on the reading purpose and the nature of the text.

Explanation

Reading aloud is a good way to improve your fluency, since it gives you a chance to practice saying words clearly and correctly. Fluent readers read text smoothly and with expression. To read fluently, you must recognize the words and understand their meanings. Reading instructional text offers specific challenges. The text may contain unknown words or words that are difficult to pronounce. If possible, skim the text before reading aloud to identify words that may cause you difficulty. If you have the time, look up in a dictionary any words that you do not understand or know how to pronounce. Practice reading the text aloud to help you prepare to read with fluency.

Reading fluently does not mean you must read quickly. The nature of the text will often dictate the pace at which you read. A text rich in facts and details will require you to use a slower rate. A text full of suspense and action or a text that covers a topic with which you are familiar may allow you to use a faster pace. When you read instructional text, ask yourself the purpose of your reading. Determining the purpose for your reading will help you identify the appropriate expression with which to read, where you should pause, and where you should slow down or speed up. For example, when reading step-by-step instructions, you will need to pause after each step. Important areas of text may be read more slowly for emphasis.

Examples

• You prepare to read aloud the following sentences from a science textbook:
  When people litter the oceans with waste, they create **marine debris**. Plastic is especially problematic because many types do not **biodegrade**.
  You look up the boldface words in a dictionary to check their pronunciation and meaning. When reading aloud, you say them slowly and clearly.

• You read the instructions for a history project. You determine that the goal is to create a presentation on the life of a historical figure in American history, so you read slowly, emphasizing the important details in the instructions.

Understand the Skill

With a partner, take turns reading part of an instructional text aloud. Give each other feedback for improving fluency, expression, and reading rate.
Directions  Choose the best answer for each question.

1. What should you do when reading step-by-step instructions?
   A  Determine the purpose for your reading.
   B  Pause after each step.
   C  Read as quickly as possible.
   D  Skip difficult words.

2. Which of the following is true of reading with fluency?
   F  Reading loudly makes the text more interesting.
   G  Practicing reading aloud will help you improve fluency.
   H  Reading aloud is more important than reading silently.
   J  To read fluently, you must read quickly.

Directions  Read the selection. Then, choose the best answer for each question.

Whales seem similar to fish, but they are really more like us. Whales are mammals like human beings. Like human beings, whales give birth to live young. Fish, on the other hand, lay eggs. Like us, whales have lungs; they must come up out of the water for air. Fish breathe through gills.

3. What would your reading purpose for this text be?
   A  to be entertained
   B  to be persuaded
   C  to be informed
   D  to be influenced

4. How would you adjust your reading rate based on the reading purpose?
   F  Read slowly to learn about whales and fish.
   G  Read slowly because there is a lot of suspense.
   H  Read quickly to understand the difference between whales and fish.
   J  Read quickly to finish faster.

Directions  Write complete sentences to answer the following question.

5. How should you adjust your reading rate if you are reading to be entertained but are having trouble comprehending the text?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
Reading: Vocabulary Development

(2) Students understand new vocabulary and use it when reading and writing. Students are expected to:
(A) determine the meaning of grade-level academic English words derived from Latin, Greek, or other linguistic roots and affixes;
(B) use context (within a sentence and in larger sections of text) to determine or clarify the meaning of unfamiliar or ambiguous words;
(C) complete analogies that describe part to whole or whole to part;
(D) identify the meaning of foreign words commonly used in written English with emphasis on Latin and Greek words (e.g., habeas corpus, e pluribus unum, bona fide, nemesis); and
(E) use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words.

Explanation
Knowing and applying the meanings of roots and affixes can help you understand new vocabulary. You can also construct the meaning of an unfamiliar word using context clues from the text. Context clues are words and sentences around an unfamiliar word that provide clues to its meaning. Analogy practice can also help you understand the relationships between words. Glossaries, dictionaries, and thesauruses are also useful tools in determining meanings of unfamiliar words.

Examples
The following are examples of how to use these strategies.

- Roots and affixes: The word inevitable contains the root -evit-, meaning “avoid.” In- and -able are affixes. The prefix in- means “not” and the suffix -able makes a word an adjective. When you think about the parts of inevitable, you understand that it means “not able to be avoided.”
- Context clues: The stranded hikers ran out of food and had to forage for more by searching through the woods. The words “by searching through the woods” give a context clue that explains what people do when they forage.
- Analogies: steering wheel : car :: handlebars : ______. To complete an analogy, determine the relationship between the first pair of words. In the example, steering wheel is a part of a car. Use this relationship to determine the missing word. Handlebars are a part of a bicycle.
- Glossary, dictionary, and thesaurus: You are reading a nonfiction book about castles and you come across a sentence using the word keep. The meanings of keep that you know do not make sense in this context. You look up keep in the book’s glossary and find a definition that does make sense: “the central tower of a castle.”
Understand the Skill

Find at least three unfamiliar words in a short story or informational text. Use roots and affixes; context clues; or a glossary, dictionary, or thesaurus to understand the meanings. Explain the meaning of each word and tell which strategy helped you define it.

Directions

Read the sentences below. Then, choose the best answer for each question.

1. In the word *metropolis*, the Greek _______ -polis means “city.”
   A root
   B thesaurus
   C analogy
   D context

2. Which of the following words from the sentence provide a clue to the meaning of the word *unwitting*?
   Maria walked on stage by accident and so had an *unwitting* part in the play.
   F on stage
   G by accident
   H in the play
   J Maria walked

3. Which of the following best completes the analogy?
   swarm : bee :: _____ : tree
   A bushel
   B pack
   C range
   D grove

4. To determine the meaning and pronunciation of the foreign phrase *habeas corpus*, which of the following resources would you use?
   F book of quotations
   G context clue
   H dictionary
   J thesaurus
Reading: Comprehension of Literary Text/Theme and Genre

(3) Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:

(A) describe multiple themes in a work of fiction;
(B) describe conventions in myths and epic tales (e.g., extended simile, the quest, the hero’s tasks, circle stories); and
(C) analyze how place and time influence the theme or message of a literary work.

Explanation / Examples

Theme is the central message or insight into life found in a literary work. Some themes, like those listed below, are timeless and universal. They are meaningful across time and in many different cultures. However, the setting of a work can influence the presentation of timeless themes. For example, the value of bravery is a timeless theme. However, a character in a story set in nineteenth-century Texas may show bravery in a way different from a character in a story set in present-day New York City. Knowing these common themes will help you analyze, make inferences, and draw conclusions about theme:

- the value of qualities such as bravery and loyalty
- the healing effects of love and friendship
- the timeless beauty of nature
- the devastating effects of loneliness, heartache, or war

A myth is a story about gods and heroes or heroines. Often the story explains the origin of natural features or events. A myth is created by an unknown author or authors and, for many years, is passed on by word of mouth. An epic is a long narrative describing the adventures of a hero or heroine. These adventures usually play an important role in the identity of a nation or a people.

Both myths and epics have defining characteristics called conventions. For example, a convention of a myth is that it includes the actions of gods or goddesses. Also, a common type of myth is one that explains the origin of seasons. A convention of an epic is that it often tells about a hero or heroine on a quest, a search for something of great value. The person on the quest usually has to overcome great obstacles.

Sometimes a literary work can express more than one theme. When you have identified the themes of a work, note how the place and time of the work influence the ways in which these themes are presented.
Directions

1. What is meant by the theme of a story?
   A Theme is the music written by a character in a story.
   B Theme is the central message or insight into life.
   C Theme is the setting of a story.
   D Theme is the way a story ends.

2. Which of the following sentences would most likely express the theme of a story?
   F A stitch in time saves nine.
   G Dublin, Ireland, makes an interesting setting for a story.
   H Honesty between two people is valuable when making important decisions in life.
   J Spring 1998 was the beginning of Winnie’s education.

3. How would a contemporary Texas setting influence the presentation of this theme: the healing beauty of nature?
   A The work would describe the positive effects of living on a Texas ranch.
   B The work would describe how Texas’s landscape has changed over time.
   C The work would highlight the negative effects of Western expansion.
   D The work would describe wildflowers that grow in neighboring states.

Directions

Read the following myth. Then, choose the best answer for the question.

Hades, the god of the underworld, saw the beautiful maiden Persephone and resolved to make her his wife. He spirited Persephone away to the underworld and married her. The mother of Persephone was Demeter, the goddess of the bountiful harvest. When Demeter learned what had happened, she was very angry, and in her rage, she made the earth grow cold and barren so that the trees lost their leaves and no crops would grow. Zeus, the king of the gods, begged Demeter to let the earth flourish again. She demanded the return of her daughter. Hades agreed to allow Persephone to leave, but not before he offered her a pomegranate—the fruit of the dead—and Persephone ate part of the fruit containing six seeds. So even though Persephone went back to her mother, she had to spend one month a year in the underworld for every pomegranate seed she had eaten. Thus, for six months of the year the earth is cold and few things grow. When Persephone returns from the underworld, spring arrives.

4. This myth explains
   F why Demeter is always angry.
   G how Zeus became king of the gods.
   H the benefits of the pomegranate fruit.
   J why spring occurs every year.
Reading: Comprehension of Literary Text/Poetry

(4) Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the importance of graphical elements (e.g., capital letters, line length, word position) on the meaning of a poem.

Explanation

You can apply the following information to understand, make inferences, and draw conclusions about the structure and elements of poetry. Poets use stylistic and graphical elements to express meaning in a poem. Stylistic elements are ways a poet uses language. The following are examples of some stylistic elements:

- Rhythm is the beat of the poem, or the repetition of stressed (sounds said louder) and unstressed syllables.
- Alliteration is the repetition of initial identical consonant sounds in words that are close together. *Penny made many enemies.*
- Personification is giving objects or animals human qualities.

The term *graphical elements* refers to the way words in a poem appear on the page. Such elements include the position of words, differences in the length of lines, and the use of capital letters. These elements can emphasize certain words and phrases. For example, words and phrases isolated in a short line take on greater meaning.

Examples

Note the devices in this excerpt from “The Bells” by Edgar Allan Poe:

Hear the loud alarum bells,
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire, …

Alliteration: *What a tale of terror, now, their turbulency tells!*
Personification: *In the startled ear of night/How they scream out their affright!*
Graphical elements: The second and eighth lines are shorter than the others, emphasizing the phrases “Brazen bells” and “Out of tune.”
Understand the Skill

Choose a poem that you have enjoyed. As you reread it, identify stylistic elements that the poet uses. Also identify graphical elements, such as capital letters, variations in line length, and word position. Briefly explain how the graphical elements add to the meaning of the poem.

Directions

Below is another excerpt from “The Bells” by Edgar Allan Poe. Read the passage and choose the letter of the best answer to each question.

Yet the ear it fully knows,
   By the twanging
   And the clanging,
   How the danger ebbs and flows;
Yet the ear distinctly tells,
   In the jangling
   And the wrangling,
   How the danger sinks and swells,—
   By the sinking or the swelling in the anger of the bells,
Of the bells,
Of the bells, bells, bells, bells,
   Bells, bells, bells—
In the clamor and the clangor of the bells!

1. In the last line, “clamor” and “clangor” are examples of which stylistic element?
   A oxymoron
   B hyperbole
   C alliteration
   D simile

2. In addition to alliteration, which stylistic element is the poet using in line 9?
   F repetition
   G rhyme
   H metaphor
   J personification

Directions

On a separate sheet of paper, complete each activity.

3. In several places, the poet has placed words and phrases on their own line. How does this graphical element help express meaning in these parts of the poem? Support your answer with examples from the poem.

4. How does the poet’s use of repetition shape the mood of the poem? Support your answer with examples from the poem.
Reading: Comprehension of Literary Text/Drama

(5) Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain a playwright’s use of dialogue and stage directions.

Explanation

You can apply this information to understand, make inferences, and draw conclusions about the structure and elements of drama. Dramas use many of the same elements as fiction, including plot, conflict, characterization, and setting. However, there is one major difference between drama and fiction: The structure and elements of drama do not allow for a fictional narrator to tell the whole story; instead, a drama is a story that is written to be performed. Actors pretending to be characters speak lines called dialogue. Following are some of the other elements that make drama unique:

- Acts and scenes (rather than chapters, as in fiction) are units of action.
- In the script, or written version, of a play, stage directions are italicized and often placed in brackets. These directions can describe the setting and the action. They can also indicate how characters are to speak their lines.
- The script contains a cast list, which provides the names and brief descriptions of the characters.

Above all, dialogue moves the action forward, developing the conflict and revealing the personalities of the characters. When reading dramas, make inferences and draw conclusions about the playwright’s use of dialogue and stage directions.

Examples

The following are examples of a playwright’s use of dialogue and stage directions.

SASHA: We’ll travel to see our apartment on Mars next week.
OSCAR: I can’t wait for you to get back and tell me all about it. [*rummaging through his backpack*] Want to see photos of our new Mars home? [*He pulls out a thick envelope.*]
SASHA: [*sadly*] Not really. I just don’t want to move again. [*Suddenly, the rain begins to beat on the windows, harder than before.*]

The italicized words contained in brackets are stage directions. They indicate how the characters will say their lines and what they are doing during the conversation. They also indicate details about the setting, such as the rain.
Directions

Read the selection. Choose the best answer for each question. You may look back at the selection as often as needed.

Moving Day Again

Act One, Scene One

Lights up on a small room, mostly empty, except for a few cardboard boxes. Ivan, a thirteen-year-old boy, is taking a poster down from the wall.

MOM: [Enters Ivan’s room] How are you doing in here, Ivan? The moving truck will be here in a little while. [She walks over to Ivan and ruffles his hair affectionately.]

IVAN: [Frowning while his mother messes up his hair] I’m almost done.

Offstage, we hear the steady beep of a large truck backing up.

MOM: That must be the movers. [Going to the window] Oh my goodness, no, NO! [We hear a loud “crunch.” The noise from the truck stops.] The moving truck backed into the car. [She covers her face with her hands.]

Ivan is silent, with his mouth hanging open, looking worriedly at his mother. Then we see and hear that Ivan’s mother is laughing. Ivan begins to laugh along with her.

MOM: [Wiping away tears of laughter] Well, I’d better go see what the damage is.

After Mom leaves, Ivan sighs and slides down the wall to sit on the floor.

1. This element of drama is an example of
   [Enters Ivan’s room]
   A production notes.
   B a title.
   C stage directions.
   D dialogue.

2. How does Mom say her last line?
   F As she speaks, she is crying.
   G She speaks with exhaustion.
   H She is laughing as she speaks.
   J She seems confused.

3. What is the best inference you can make based on this text element?
   After Mom leaves, Ivan sighs and slides down the wall to sit on the floor.
   A Ivan is worried about the family’s car.
   B Ivan wants very much to move.
   C Ivan often fights with his mother.
   D Ivan is worn out with emotion.
Reading: Comprehension of Literary Text/Fiction

(6) Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:
(A) explain the influence of the setting on plot development;
(B) analyze the development of the plot through the internal and external responses of the characters, including their motivations and conflicts; and
(C) analyze different forms of point of view, including first-person, third-person omniscient, and third-person limited.

Explanation

Fiction writing can be inspired by reality or based entirely on the fantastic. Use these definitions to understand, make inferences, and draw conclusions about the structure and elements of fiction:

- **Plot** refers to the sequence of events or actions in a story. The *setting* is the *time* and *place* where the action occurs. Often, the setting influences the events of the plot.
- **Conflict** is the struggle or clash between opposing characters or forces (external conflict), or within a character’s mind (internal conflict).
- A **character** is a person (or an animal) in the story. A character’s *internal responses* refer to his or her thoughts, and the *external responses* refer to the character’s dialogue and actions. A character’s *motivations* are what make a character act in a certain way. The motivations and responses of each character influence the development of the plot.
- **Point of view** is the angle from which the story is told. In *first-person* point of view, the narrator is a character in the text. He or she speaks as *I* throughout the story. In *third-person omniscient* point of view, the narrator is not a character in the story. Instead, the narrator stands apart and comments on the thoughts and actions of all characters. In *third-person limited* point of view, the narrator describes the action from the perspective of one character and knows that character’s thoughts.

Examples

The following is an example of some elements of fiction:

How setting can influence plot: *A verbal argument ensued at a family dinner just as a lightning storm intensified outside. Suddenly, the electricity died. The family continued to argue, while Janet, the youngest, cried in panic. Seeing her, they set their argument aside and began to work together to gather candles and flashlights.*
Understand the Skill

Give an example of a conflict, internal or external, that a person your age may face. Then, describe the setting and the point of view you would use if you were to write a short story based on the conflict.

Directions

Read the passage below. Then, choose the letter of the best answer to each question.

from “Seventh Grade”
by Gary Soto

On the first day of school, Victor stood in line half an hour before he came to a wobbly card table. He was handed a packet of papers and a computer card on which he listed one elective, French. He already spoke Spanish and English, but he thought some day he might travel to France where it was cool; not like Fresno, where summer days reached 110 degrees in the shade … Besides, Teresa … was taking French, too. Teresa is going to be my girl this year, he promised himself as he left the gym full of students.

1. Which detail about the setting influences Victor’s choice to take French?
   A  Fresno’s hot summers make Victor want to visit a cooler place.
   B  Teresa, the girl Victor likes, is going to take French, too.
   C  He stood in line for half an hour before he got to the wobbly card table.
   D  It was the first day of school and the gym was full of students.

2. Which best describes the point of view of this excerpt?
   F  first-person
   G  narration
   H  third-person omniscient
   J  third-person limited

Directions

On a separate sheet of paper, complete the following activities.

3. Write an outline for a short story that includes information on setting, character, plot, and conflict. Then, share your outline with a partner by discussing each element and how it relates to other elements in your story.

4. Kyle is the main character in a novel. He is 13 years old, stubborn, proud, and quick-tempered. Kyle spends most of his time skateboarding in preparation for the local competition. His parents wish he would spend more of his time studying and watching his little brother. Speculate about how his internal and external responses might influence the plot, conflict, and resolution of the story.
Reading: Comprehension of Literary Text/Literary Nonfiction

(7) Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to describe the structural and substantive differences between an autobiography or a diary and a fictional adaptation of it.

Explanation

Apply the following information to understand, make inferences, and draw conclusions about the structural patterns and features of literary nonfiction. Literary nonfiction is about real people, places, ideas, and experiences. Two common forms of literary nonfiction are diaries and autobiographies. A diary contains a person’s thoughts, recorded on a regular basis. An autobiography is a person’s account of his or her life story. Authors may adapt a diary or autobiography as a work of fiction. Following are differences between a diary or autobiography and a work of fiction based on it.

- Fiction may include more dialogue than a diary or autobiography.
- An autobiography or a diary is written in the first-person point of view. Fiction can be written in any point of view.
- An autobiography or a diary can only draw from what the author knows and observes. Fiction can draw from what the other characters in the work know and observe.
- The settings in an autobiography or a diary are always real places. In fiction, settings can be made up.
- Life is messier than fiction. A work of fiction may have a more clear-cut plot than a diary or autobiography.

Examples

Below is an example of what an autobiographer might write and how it could be altered in a fictional adaptation.

- Autobiography: I remember that my parents were angry about that test grade. I was so disappointed that once again I had let them down.
- Fictional adaptation: “I can’t believe you didn’t study for this test! You knew how important it was.” The tears began to well in Rachel’s eyes. She knew she had disappointed them again, and she knew it was her fault.

Some fictional adaptations are films and plays. If you see a trailer for a movie with the text “based on the novel by…” or “based on the true story of…,” the movie may be a fictional adaptation of a diary or an autobiography.
Read the following excerpt of literary nonfiction. Then, choose the letter of the best answer to each question.

from “My Furthest-Back Person”
by Alex Haley

One Saturday in 1965 I happened to be walking past the National Archives building in Washington. Across the interim years I had thought of Grandma’s old stories—otherwise I can’t think what diverted me up the Archives’ steps. And when a main reading room desk attendant asked if he could help me, I wouldn’t have dreamed of admitting to him some curiosity hanging on from boyhood about my slave forebears. I kind of bumbled that I was interested in census records of Alamance County, North Carolina, just after the Civil War.

The microfilm rolls were delivered....After about a dozen microfilmed rolls, I looked upon the names of Grandma’s parents: Tom Murray, Irene Murray … older sisters of Grandma’s as well—every one of them a name that I’d heard countless times on the front porch.

1. Which of the following best describes the setting of this excerpt?
   A Washington, D.C., 1965
   B a Saturday in 1965
   C North Carolina, after the Civil War
   D Tom and Irene Murray, after the Civil War

2. Which of the following details from the excerpt could be known only by the author?
   F The National Archives were located in Washington, D.C., in 1965.
   G He had often thought of Grandma’s stories.
   H Tom Murray and Irene Murray were the names of Grandma’s parents.
   J There are dozens of microfilmed rolls containing census records.

3. Why does Haley look up the names Tom and Irene Murray?
   A He is interested in learning about his slave forebears.
   B He needs to prove that they are his great-grandparents.
   C They were his neighbors when he lived in Alamance County, North Carolina.
   D He was looking up his grandmother’s name and came across the Murrays.

On a separate sheet of paper, complete the following activity.

4. Write a fictional adaptation of this passage. Then, discuss with a partner why and how you changed any details relating to the setting, point of view, characters, plot, or dialogue.
Reading: Comprehension of Literary Text/Sensory Language

(8) Students understand, make inferences and draw conclusions about how an author’s sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to determine the figurative meaning of phrases and analyze how an author’s use of language creates imagery, appeals to the senses, and suggests mood.

Explanation
You can apply the following information to understand, make inferences, and draw conclusions about how authors use sensory language in literary texts. Authors use sensory language to create imagery. They also use imagery and figurative language to convey a mood, or feeling. Below is a further explanation of these concepts:

- Sensory language is language that appeals to the five senses: touch, taste, smell, hearing, and sight. When authors use sensory language to describe their subjects, such language is called imagery.
- The mood is the feeling an author conveys in a work of literature. You might describe mood using adjectives such as humorous, joyful, or sad.
- Authors sometimes use figurative language to create a specific mood. When a word or phrase means more than its definition, it is figurative language. Types of figurative language include metaphors and similes. Both compare apparently unlike items. However, a simile includes the word like or as, while a metaphor does not. When you say, “The book cover looked as shabby as an old coat,” you are creating a simile. When you say, “His spirit was tattered and torn,” you are creating a metaphor. As these examples suggest, both similes and metaphors can convey a mood, or feeling.

Examples
Notice the author’s use of imagery and figurative language to suggest a mood:

- The ship rocked violently as the cold, hard water pounded the deck. He looked to the others aboard the vessel. He should never have promised he could solve every problem. He had taken them all into the mouth of danger. Sensory language, such as “The ship rocked violently” and “cold, hard water,” conveys a mood of danger and threat.
- The storm had lifted as though it had been pulled away by a forceful hand. The father and his daughter breathed in the fragrant freshness after the storm. They needed a calm time after all the weeks of heartache. The simile in the first sentence vividly describes the sudden end of the storm. This simile and imagery such as “fragrant freshness” both contribute to a mood of relief and joy.
Directions Read this excerpt from a short story. Then, read the questions that follow and choose the letter of the best answer to each question.

The days passed so slowly that it seemed as though the sun rose and set at a snail’s pace. The day of the celebration finally arrived; Samir had dreamed all of his life of being published. He had entered a national contest with a prize of publication, and his short story had made it to the finals. All the finalists were to meet at Town Hall.

Samir slipped into his nicest clothes, a smile the size of Montana crossing his face. He was so excited that he could hardly tie his tie. His grandmother knocked on his door, and her voice crackled with excitement. “It’s time!” she called.

The family piled into the car, and everyone headed for Town Hall. Samir was the last to get out of the car; his family members applauded for him as he slid out of the car and bounded up the steps of Town Hall. The sun shone with a brilliance all its own, and its rays warmed Samir. He had a good feeling about today.

Everyone else in school might have said he could never get this far. But they were all wrong. They should never have underestimated the new student at school.

1. Which best describes the mood of the story excerpt above?
   A joyful  
   B cautious  
   C pleasant  
   D satisfied

2. Which of the following is an example of imagery that appeals to the sense of sight?
   F They should never have underestimated the new student  
   G everyone headed for Town Hall  
   H her voice crackled with excitement  
   J The sun shone with a brilliance all its own

3. Which is an example of figurative language that helps to set the mood in the story excerpt above?
   A could hardly tie his tie  
   B contest with a prize of publication  
   C family members applauded for him  
   D the sun rose and set at a snail’s pace

4. What is the meaning of the figurative phrase “a smile the size of Montana”?
   F Samir’s smile looked like Montana.  
   G Samir smiled like a person from Montana.  
   H Samir’s smile was not really as big as Montana.  
   J Samir’s smile was really big.
Reading: Comprehension of Informational Text/ Culture and History

(9) Students analyze, make inferences and draw conclusions about the author’s purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to explain the difference between the theme of a literary work and the author’s purpose in an expository text.

Explanation
You can apply the concepts explained here to analyze, make inferences, and draw conclusions about the author’s purpose. As indicated below, the author’s purpose, or reason for writing, in an expository text is different from the theme of a literary work:

- Expository text is writing that explains or informs. The author of an expository piece may therefore have as a purpose to explain an idea or a process, or to inform readers about an event, a performance, or a person.
- Literary works such as poems, short stories, novels, or plays explore themes, which are ideas about life. One theme that is frequently explored in a literary work is the value of courage. Another is the way that young men and women grow up or come of age.

Examples
Following is an example of an author’s purpose and a theme:

- “Toned-down Christmas Carol has more spirit”: The author’s purpose in writing this review is to inform readers about a performance of a play based on Charles Dickens’s A Christmas Carol. To support this purpose, the reviewer includes various details about the performance.
- “Zoo”: This short story explores the theme that the meaning of normality depends on who is defining it. A group may view other groups as strange, even while it regards its own qualities and values as normal. In the story, the plot, setting, and characters all contribute to the exploration of this theme.

Understand the Skill
Using a textbook, a magazine, or an anthology, identify one piece of expository writing and one literary work. Then, analyze them, drawing conclusions about the purpose of the expository text and the theme of the literary work.
**Directions**

Read the following passages from an expository essay and the text of a poem. Then, choose the letter of the **best** answer to the questions.

from “Tenochtitlan: Inside the Aztec Capital”
by Jacqueline Dineen

Archeologists think that when Tenochtitlan was at its greatest, about one million people lived in the Valley of Mexico. That included Tenochtitlan and the 50 or 60 city-states on the mainland….Food for all these people had to come from farming. Historians are not sure how many people in Tenochtitlan were farmers, but they think it may have been one third to one half of the population. The rest were nobility, craftspeople, and others. Each *chinampa* [small area used for farming] was only big enough to grow food for one family. Most people in Tenochtitlan depended on food from outside the city.

1. What is the author’s purpose in writing this passage?
   A to entertain readers with an amusing story
   B to persuade readers to visit Tenochtitlan
   C to explain to readers why Tenochtitlan no longer exists
   D to inform readers about the ancient city of Tenochtitlan

2. Which of the following describes the theme of this poem?
   F **Farmers face lives of hardship and endless work.**
   G Man must struggle against nature.
   H Work must take priority over everything else.
   J **Friendship and human interaction are valuable.**

3. Explain the difference between the author’s purpose in an expository text and the theme of a literary work. Use the passages above to support your response.
**Reading: Comprehension of Informational Text/Expository Text**

(10) Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:

A) evaluate a summary of the original text for accuracy of the main ideas, supporting details, and overall meaning;

B) distinguish factual claims from commonplace assertions and opinions;

C) use different organizational patterns as guides for summarizing and forming an overview of different kinds of expository text; and

D) synthesize and make logical connections between ideas within a text and across two or three texts representing similar or different genres, and support those findings with textual evidence.

Explanation

The reading skill known as summarizing will help you analyze, make inferences, and draw conclusions about expository text. A summary of a text captures its main idea, supporting details, and overall meaning. A summary also distinguishes the author’s factual claims (ideas that can be proved) from opinions (the author’s belief).

Examples

Read the short passage and then review the skills.

John Smith’s supporters argued that he was the clear choice for mayor of Liston. They pointed out that he was born in Liston and went to high school there. Personally, I think the reference to his early schooling was unnecessary. Supporters also brought up Smith’s attendance at the Harvard University Law School, where he was supposedly the smartest student in his class. They said he had no trouble in securing a position in a highly ranked Boston law firm after graduation. Finally, his supporters noted that he moved back to Liston with his wife, Eliza, and that he worked harder than anyone to improve the community.

Summary: The author explains how John Smith’s supporters for mayor of Liston cited a number of arguments, including these: Smith’s birth in Liston, his early schooling there, his success at Harvard Law School and at a top Boston law firm, his exceptional community work in Liston, and his residency there with his wife. However, the author thinks the reference to his early schooling was unnecessary.
No Need for Ceremony: Award Winner is Clear

There is no question that the 2009 Movie of the Year Award should go to *Autumn Danger*. This film, which stars Kevin Treeman and Alexandra Holquist, is about a German couple separated by World War II. The movie was directed by Ross Creighton and cost $1.2 million to make. It is a masterpiece of filmmaking, and its cinematography is better than that of any movie made in the last twenty years. The best part of the film is the story, based on the book by William Lassiter, which won the 2001 Finest Fiction Award. The movie follows a husband and wife through the horrors of war. We see them living happily together before the Nazi rise to power, and then we follow them as they try to escape Germany. No one acting in films today is better than Holquist, and it is her exquisite, heartfelt performance that remains with the viewer after the closing credits.

1. What are two facts from the passage?
   a. ____________________________________________
   b. ____________________________________________

2. What are two opinions from the passage?
   a. ____________________________________________
   b. ____________________________________________

3. Write a summary of the passage. Use the guidelines and tips outlined on the previous page.

   ____________________________________________
   ____________________________________________

4. Exchange summaries with a partner. Evaluate your partner’s summary for accuracy of the main ideas, supporting details, and overall meaning.

   ____________________________________________
   ____________________________________________
Reading: Comprehension of Informational Text/Persuasive Text

Explanation

The concepts reviewed here will help you analyze, make inferences, and draw conclusions about persuasive texts, such as policy speeches. A policy speech is a form of persuasive writing that identifies a problem and proposes a solution. The central argument is the reasoning by which the speaker supports the proposed solution. Support may include facts, statistics, examples, and quotations. Sometimes, speakers also use logical fallacies, or illogical arguments, to persuade an audience. One such fallacy is ad hominem argument, in which the speaker attacks the character of an opponent.

Example

The following passage is an example of persuasive writing:

The dangers of secondhand smoke must be kept from our citizens, especially our children. The time has come for us to stand up and insist that all workplaces, restaurants, and public areas in the state be made smoke-free. This Tuesday, November 4, you will be asked to vote on a bill that would ban smoking in these areas. Please consider that secondhand smoke is not only revolting, but it also increases the risk of getting some diseases. A young child is in the hospital with respiratory complications due to secondhand smoke. One can only conclude that all of our children are in danger. Everyone knows that smoking is harmful! Don’t subject your friends, loved ones, and children to this danger. Vote YES to pass Bill 141—the Smoke-Free State Act!

- How does the author feel about the issue of smoking? The author believes smoking should be banned in public places.
- What specific action does the author want the reader to take? The author wants the reader to vote for Bill 141.
- What facts are presented in the text? Voters will vote on the bill on Tuesday, November 4. Secondhand smoke increases the risk of getting some diseases.
Understand the Skill

Locate and read a persuasive speech given by a policymaker. Write a brief paragraph in which you identify the central argument and analyze the validity of the argument. Consider the evidence presented and the reasoning and fallacies, if any, used to support the argument.

Directions

Read the selection. Then choose the best answer to each question.

Today’s topic is the new school dress code. This has to be the worst idea the school administration ever presented to our student body. As students, we get very little chance to express our individuality, which is needed if we are to be creative as they all say they want us to be. What we wear shows who we are. If we all dress the same, we will act the same. This is not the diversity that our school administrators say they are committed to. It is the opposite.

1. Which of the following best states the author’s central argument?
   A  Diversity is expressed by clothing.
   B  Creativity at school is lacking.
   C  The administration has bad ideas.
   D  Dress codes limit individuality.

2. Which statement is an example of exaggeration?
   F  If we all dress the same, we will act the same.
   G  The school administration is committed to diversity.
   H  There is a new school dress code planned.
   J  Some students oppose the dress code.

3. Which is the best argument the author might add to convince her readers?
   A  I think that no dress code is best for everyone since it is easier.
   B  Everyone I know is against the dress code.
   C  Studies show that students at schools without dress codes do better in art.
   D  With a dress code, we won’t be able to tell who the cool kids are.

4. Which of the following would be the best argument for having a dress code?
   F  Students will make friends based on character, not clothes.
   G  It is not that important so I’ll just go along with things.
   H  The author has a bad personality, and she is against it.
   J  The smartest and most interesting kids all want a dress code.

5. Which of the following types of evidence could the author use in order to strengthen and validate the argument?
   A  unfounded claim
   B  persuasion
   C  ad hominem
   D  a statistic
Reading: Comprehension of Informational Text/Procedural Texts

(12) Students understand how to glean and use information in procedural texts and documents. Students are expected to:
(A) follow multi-dimensional instructions from text to complete a task, solve a problem, or perform procedures; and
(B) explain the function of the graphical components of a text.

Explanation
Directions are instructions that tell you how to complete a task, solve a problem, or perform a procedure. When you see multi-dimensional directions, you should first read them carefully and identify the goal of the task. Some directions include graphical components, such as diagrams, to clarify parts of the procedure. Look over any diagrams and think about how they relate to the written steps. To complete the task, read each step carefully and then complete that direction before moving on to the next step. Pay special attention to commands like measure, add, or cut. Do not skim or skip over any steps. Not following directions can lead to wrong results.

Graphical components relating to print assist the reader in following and understanding written directions. Words that appear in boldface, italics, or bigger font may suggest key or action verbs essential for completing the task. Bullets and lists indicate steps that should be followed sequentially. Headings and subheadings indicate a change in topic or direction. Explaining the use of these graphical components can help you complete the directions.

Examples
Read the recipe below.

How to Make Pasta

1. Fill a pot with cold water.
2. Place the pot on the stove and turn the gas on to high heat.
3. When the water starts to boil, add 1 tsp. of salt.
4. Slowly add the pasta to the pot and continually stir with a wooden spoon.
5. Cook the pasta for 8 to 12 minutes.
6. Taste the pasta to check if it is done. The pasta should taste chewy but firm.

By glancing at the title and the numbered steps, you can determine that this text is about how to make pasta. You can also see that the boldface phrases tell you essential information. To complete these directions, you would complete each step before proceeding to the next and pay special attention to the boldface words.
Chocolate Chip Cookies

1. Preheat the oven to 350 degrees.
2. Grease two cookie sheets.
3. Mix together 1 cup all-purpose flour and 1 teaspoon baking soda.
4. In a separate bowl, beat together 1 stick of softened butter, ½ cup sugar, and ½ cup brown sugar.
5. To the butter mixture, add 1 egg, ½ teaspoon salt, and 2 teaspoons vanilla extract.
6. Add the flour mixture to the butter mixture. Using a wooden spoon, stir until smooth. Stir in 1 cup chocolate chips and ½ cup chopped nuts (optional).
7. Drop teaspoonfuls of the dough onto the prepared cookie sheets, 2 inches apart.
8. **Bake 9 to 11 minutes** until lightly browned.
9. Allow cookies to cool on cookie sheet for several minutes until slightly firm. Then, use a spatula to transfer the cookies to a rack to cool.

1. Which part of step 6 could you safely **skip** and still have a good result?
   - A stirring until smooth
   - B adding the chocolate chips
   - C combining the flour and butter mixtures
   - D adding the chopped nuts

2. Reread step 4. The words “in a separate bowl” are important because they say that you
   - F should not combine any of the ingredients until just before you bake the cookies.
   - G cannot put the butter and sugar mixture directly into the flour mixture.
   - H must keep the egg, salt, and vanilla mixture separate from the butter and sugar.
   - J need to grease the cookie sheets before you put the dough on them.

3. Reread step 9. What might happen if you did not allow the cookies to cool on the cookie sheet until slightly firm before you transferred them to the cooling rack?
   - A The cookies might fall apart.
   - B The cookies might become too crunchy.
   - C The cookies might burn.
   - D The cookies might lose their flavor.
Reading: Media Literacy

(13) Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:
(A) interpret both explicit and implicit messages in various forms of media;
(B) interpret how visual and sound techniques (e.g., special effects, camera angles, lighting, music) influence the message;
(C) evaluate various ways media influences and informs audiences; and
(D) assess the correct level of formality and tone for successful participation in various digital media.

Explanation/Examples

You can use the following strategies to analyze how words, images, graphics, and sounds work together to create meaning in a media message:

- Evaluate the ways the media influence and inform the audience. Advertisements may use persuasive techniques, such as exaggeration, to influence your opinion about a product or an issue. News programs may use images or graphs and diagrams to inform or explain the topic.
- Interpret the message. There are two types of messages, explicit and implicit. The explicit message is clearly stated. The implicit message is implied, or suggested. Knowing both will help you evaluate how the message is influencing you. For example, an advertisement that shows an actor doing stunts on a bicycle may inspire viewers to buy that bicycle. However, the implicit message of the ad may be that you too can perform the same stunts as the actor if you buy the bicycle.
- Interpret the effect of visual and sound techniques on the message. Special effects change an existing image and can show the impossible, such as a person flying. Camera angles and lighting draw your attention to certain parts of the image, making them more appealing or less so. Music and sound effects can create a favorable mood to enhance the message. Imagine an advertisement that focuses on a soft-drink can throughout a 30-second ad. Fast-paced music plays in the background. The advertiser hopes you will associate the happy mood created by the music with the image of the can and ultimately buy the product.
- Assess the level of formality and the tone, or attitude toward the subject. News programs, university- or government-sponsored Web sites, and some newspapers will usually use a more formal and serious tone. Blogs, advertisements, and messages meant to entertain may use a less formal tone. Assessing the formality and tone will help you better understand the message.
Understand the Skill

In a small group, discuss various types of media you encounter daily. Together, cite specific examples to interpret how visual and sound techniques contribute to the way messages conveyed by these media influence and inform your opinions about the topics, products, or issues.

Directions

Choose the letter of the best answer to each question.

1. Which of the following is most likely to use an informal tone?
   A a news program about finances
   B an article about a plane crash
   C a government-sponsored Web site
   D a blog about fashion trends

2. Which of the following techniques would an advertiser most likely use to make a product more appealing?
   F Play music that conveys a pleasant tone.
   G Add sound effects, such as crashing sounds.
   H Show graphs and diagrams.
   J Use a more formal tone.

3. Imagine the following advertisement: An image of a pair of sneakers flashes onscreen while loud, energetic music plays in the background. The screen flashes to a scene of a group of students your age wearing the sneakers, playing basketball, giving each other high-fives, and obviously having a good time. The commercial flashes back to the image of the sneakers.

   What could the implicit message of this advertisement be?
   A You will be popular if you wear the sneakers.
   B You will be left out if you do not buy the sneakers.
   C You will be happy and will enjoy yourself if you wear the sneakers.
   D All of the above are part of the message.

Directions

On a separate sheet of paper, complete the following activities.

4. View three advertisements. Interpret their explicit and implicit messages. Then, compare the messages and come to a conclusion about how the advertisement was designed to influence you.

5. Watch a news program of your choosing. Explain how the program influenced or informed your opinion on the topic. Also, discuss how the program’s level of formality and tone influenced you.
Writing: Writing Process

(14) Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:

(A) plan a first draft by selecting a genre appropriate for conveying the intended meaning to an audience, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea;

(B) develop drafts by choosing an appropriate organizational strategy (e.g., sequence of events, cause-effect, compare-contrast) and building on ideas to create a focused, organized, and coherent piece of writing;

(C) revise drafts to ensure precise word choice and vivid images; consistent point of view; use of simple, compound, and complex sentences; internal and external coherence; and the use of effective transitions after rethinking how well questions of purpose, audience, and genre have been addressed;

(D) edit drafts for grammar, mechanics, and spelling; and

(E) revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences.

Explanation

Good writers use a writing process to create their work. Step 1 in the writing process is to plan. First, use strategies such as discussions with others and background reading to determine an appropriate topic. Then, develop a thesis—a statement of position on the topic you have chosen. Step 2 is to write a draft. Before you begin writing, choose the best organizational strategy for your purpose. Possible organizational strategies include sequence of events or cause/effect.

Step 3 is to revise. When revising, you must know your purpose and think about your audience. Make sure that you have used a variety of sentence structures and clear, precise words to present your ideas. Add transitions and vivid images where appropriate. Step 4 is to edit for grammar, punctuation, and spelling mistakes. Step 5 is to share, or publish, your work.

Examples

If you are writing a persuasive essay about the health benefits of exercise, your process might be the following:

- To plan, make a chart of your points and counterarguments.
- Write a draft based on your chart. You might use the cause/effect organizational strategy, including a separate health benefit in each body paragraph.
- Reread and revise, keeping in mind your audience and your purpose—to persuade. Vary your sentence length and use precise words.
- Check your grammar, punctuation, and spelling.
**Directions** Choose a topic for a short persuasive essay. Then, use the following guide to walk you through the writing process for the essay.

1. Fill in the chart. Write your thesis statement in the top row. Then, list points that support your argument and counterarguments to those points. Use a separate sheet of paper if you want to list more supporting points and counterarguments.

<table>
<thead>
<tr>
<th>Thesis</th>
<th>Supporting Points</th>
<th>Counterarguments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>3.</td>
</tr>
</tbody>
</table>

2. Write a draft using the information in your chart. Be sure to choose a logical organizational strategy for your essay.

3. Reread and revise. To get started, answer the following questions:
   - What is my purpose?
   - Who is my audience?
   - Are the words I use clear and precise?
   - What is my general sentence structure? (circle one)
     short  long  mixed
   - Where can I add transitions and vivid images?

4. Edit your draft for grammar, punctuation, and spelling.

5. Share your writing with a partner. Record your partner’s comments here. Also indicate how you will incorporate his or her suggestions.
Writing: Literary Texts

(15) Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas. Students are expected to:

(A) write an imaginative story that:
   (i) sustains reader interest;
   (ii) includes well-paced action and an engaging story line;
   (iii) creates a specific, believable setting through the use of sensory details;
   (iv) develops interesting characters; and
   (v) uses a range of literary strategies and devices to enhance the style and tone; and

(B) write a poem using:
   (i) poetic techniques (e.g., rhyme scheme, meter);
   (ii) figurative language (e.g., personification, idioms, hyperbole); and
   (iii) graphic elements (e.g., word position).

Explanation/Examples

When writing stories, consider the following story elements and techniques:

- The setting of a story is where and when it takes place. You can create a specific and believable setting by using sensory details, or words that appeal to your readers’ senses. Do not just tell your readers what the setting looks like. Describe the smells, sounds, and feel of the setting. Example: Dirk stepped into the dark and damp alley, overcome by the smell of rotting garbage.
- A character is a person or animal that takes part in the action of the story. Use a variety of the following character types to make your story more interesting: A dynamic character changes during the course of the story. A static character remains the same throughout the story.
- Plot is the sequence of events or action in a story. Make sure that the action is well-paced so as to sustain readers’ interest throughout the whole story. For example, do not crowd all the important events into the beginning of the story.

Consider the following elements and techniques when composing poetry:

- Rhyme scheme is the pattern of rhymed, or chiming, words at the ends of lines. Meter is the rhythmical pattern of a poem, determined by the number of stresses, or beats, in each line. Use these poetic techniques to emphasize specific words and ideas, and to give your poem a songlike quality.
- Use figurative language, or language that goes beyond its dictionary meaning, to convey thoughts and feelings more vividly. In personification, a nonhuman subject is given human characteristics. Hyperbole is a deliberate exaggeration to create emphasis.
Understand the Skill

Write a short story or a poem. If you write a short story, include well-developed characters and sensory details to make your setting believable. Also, remember to pace the story’s action in a way that will sustain your readers’ interest. If you write a poem, use rhyme scheme and meter to emphasize words and ideas and to lend a songlike quality to your poem. Include the following figures of speech: personification and hyperbole.

Directions

Choose a partner who wrote a story or a poem, whichever you did not write, for the Understand the Skill activity. Review your partner’s work by answering the appropriate questions below. Use a separate piece of paper if necessary. Then, edit your work based on your partner’s feedback.

Use the following questions to evaluate a short story:

1. Does the story hold your interest from beginning to end? If not, how might the writer improve the pacing of action throughout the story?

2. List sensory details that the writer uses to make the setting believable, and explain their effect on you as the reader. Offer suggestions for additional sensory details related to the story’s setting.

3. What character types does the writer include in the story? What suggestions can you offer to make the characters more interesting?

Use the following questions to evaluate a poem:

4. What words and ideas does the writer emphasize through the use of rhyme scheme and meter? Explain how these techniques help convey the meaning of the poem.

5. Note each example of figurative language in the poem, and explain how it contributes to the poem. Offer suggestions that will help the writer use figurative language more effectively.

6. What graphic elements (such as word position and line breaks) does the writer use? Explain how these elements contribute to the poem’s message.
Writing

(16) Students write about their own experiences. Students are expected to write a personal narrative that has a clearly defined focus and communicates the importance of or reasons for actions and/or consequences.

Explanation
A narrative is a story. A personal narrative is a story based on the author’s real life. When writing a personal narrative about your own experiences, you should include the following elements:

- A clearly defined focus
- A clear sequence of events, involving the writer
- Communication of a conflict, or problem, that triggers actions and consequences
- Vivid details and quotations that help readers understand your own and others’ actions, feelings, and motivations

Example/Understand the Skill
Read the following personal narrative. On a timeline, trace the narrative’s sequence of events. Also, identify the primary focus of the narrative and the writer’s conflict.

Two weeks ago, my family adopted a puppy named Socks. That’s when everything started to happen to me. A few days after we brought Socks home, I had a basketball game against the neighboring school’s team. The night of the big game, I searched everywhere for my pair of lucky socks. At the time, I didn’t think twice about the fact that our cute new puppy was nowhere to be found. And then I found both of them, together: Socks and my lucky socks. They were under the bed, and my lucky socks were obliterated, disintegrated… they were destroyed!

I couldn’t believe it. I had no choice but to play the game without my lucky socks. As a result, we lost the game. I didn’t speak to Socks for a week. That Saturday night, I sat home alone, still depressed over our team’s humiliating defeat. Desperate to put it out of my mind, I turned the radio on to my favorite station. It was then that I heard it: The radio station was having a contest. With trembling fingers, I reached for the phone and dialed the number.

“Congratulations, you’re the tenth caller! You’ve won a trip to Hawaii!”

I looked down at Socks. “Well, girl, I guess I should thank you. Because of you, we’re going to Hawaii!”
Directions Reread the personal narrative in the Example/Understand the Skill section. Then, choose the letter of the best answer to each question.

1. Which of the following sentences would help the writer communicate his conflict and the reasons for his actions?
   A. We chose the name Socks because of the soft brown hair that covered her paws.
   B. The trip also included a four-day cruise to several Hawaiian islands.
   C. If we won the game, we would continue to the regional championships, but if we lost, our season would be over.
   D. Socks looked up at me guiltily, a thread from my lucky socks hanging from her mouth.

2. In keeping with the focus of his narrative, which of the following items would fit into the story’s sequence of events?
   F. My teammates and I left the field that night crushed and disappointed. Nobody spoke on the ride home.
   G. Socks was one of five puppies to choose from at the shelter. She was definitely the cutest among them!
   H. My cousin has been to Hawaii, and she loved it! She’s planning to go there again next year.
   J. The socks that I ended up wearing to the game were red with light blue stripes. They were a present from my grandmother.

3. Which of the following sentences contains a vivid detail that helps the reader understand the writer’s feelings?
   A. Two weeks ago, my family adopted a puppy named Socks.
   B. I couldn’t believe it.
   C. The night of the big game, I searched everywhere for my pair of lucky socks.
   D. With trembling fingers, I reached for the phone and dialed the number.

4. What does the following quotation help the reader understand about the writer’s feelings toward Socks?
   “Well, girl, I guess I should thank you. Because of you, we’re going to Hawaii!”
   F. In time, the writer will forgive Socks and they will have a close relationship.
   G. Socks will have to work hard to win the writer’s affection.
   H. The writer has fully forgiven Socks.
   J. The writer will continue to see Socks as the cause of his lost hopes and dreams.

Directions On a separate sheet of paper, complete the item below.

5. Revise the first paragraph of the personal narrative in the Example/Understand the Skill section. Your purpose is to include quotations that will help readers understand the writer’s actions, feelings, and motivations.
Writing: Expository and Procedural Texts

(17) Students write expository and procedural or work-related texts to communicate ideas and information to specific audiences for specific purposes. Students are expected to:

(A) write a multi-paragraph essay to convey information about a topic that:
   (i) presents effective introductions and concluding paragraphs;
   (ii) contains a clearly stated purpose or controlling idea; (iii) is logically organized with appropriate facts and details and includes no extraneous information or inconsistencies; (iv) accurately synthesizes ideas from several sources; and (v) uses a variety of sentence structures, rhetorical devices, and transitions to link paragraphs;

(B) write a letter that reflects an opinion, registers a complaint, or requests information in a business or friendly context;

(C) write responses to literary or expository texts that demonstrate the writing skills for multi-paragraph essays and provide sustained evidence from the text using quotations when appropriate; and

(D) produce a multimedia presentation involving text and graphics using available technology.

Explanation/Example

Following are some of the many different forms of expository and procedural or work-related texts you may use:

- Essays communicate information through the following format: 1) An introduction includes a clearly stated purpose or controlling idea. 2) Body paragraphs contain logically organized facts and details that support the controlling idea. 3) A concluding paragraph restates the controlling idea and summarizes the supporting details. Example of a controlling idea: When George Washington became the first President of the United States, he faced many challenges.

- A letter, written in either a business or friendly context, can be used to state an opinion, register a complaint, or request information. When composing letters, try to put your main reason for writing in the first sentence and express just one main idea in each paragraph. End a formal letter with a formal close, such as Yours Truly.

- A response to literature is an essay in which you interpret, reflect on, or critique a piece of writing, using quotations from the text when appropriate.

- Multimedia presentations integrate text with videos, images, and sound to convey powerful and entertaining messages. Using such audio and visual elements, you can turn an essay or research paper into a documentary or electronic news report.
Directions

On separate sheets of paper, complete the following activities.

1. Choose a literary or expository text. Then, in a multi-paragraph essay, write a response to this selection. Include a clearly stated purpose in your introductory paragraph, quotations and other supporting evidence in your body paragraphs, and a restatement of your main point in the concluding paragraph.

2. Think about how you might use a multimedia presentation to respond to the literary work or expository text you chose. Then, list your ideas, indicating how you might use video clips, sound bites, and visual art in your presentation.

3. Write a formal letter to a company explaining why you like or dislike one of their products that you recently purchased. Make sure you use a formal tone and a format like this one:

[Your address and today’s date]

[Name and address of the person to whom you are writing]

[Greeting:]

[Body of letter]

[Closing]

[Signature]
Writing: Persuasive Texts

(18) Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write a persuasive essay to the appropriate audience that:
(A) establishes a clear thesis or position;
(B) considers and responds to the views of others and anticipates and answers reader concerns and counter-arguments; and
(C) includes evidence that is logically organized to support the author’s viewpoint and that differentiates between fact and opinion.

Explanation

A persuasive text is a nonfiction work that tries to convince a reader to think or act in a particular way. Persuasive writing can take many forms, including advertisements, political speeches, editorial pages in newspapers, Internet blogs, and essays. To compose an effective persuasive essay, keep the following guidelines in mind:

- In your introduction, clearly present the issue you will discuss in your essay. Include a strong sentence in which you state your position on this issue. This will be your thesis statement.
- As you plan and draft your writing, anticipate questions and counterarguments that might occur to readers.
- Logically organize your evidence to support your position. One way to organize your writing is to start with your least important arguments and build up to your most important ones.
- In drafting your essay, differentiate between facts and opinions. A statement of fact, such as the height of a building, can be proved true or false. An opinion, such as your like or dislike of a building, can be supported by evidence but not proved true or false. You should support your opinions with facts and reasons. However, treating opinions as facts will weaken your argument.

Example/Understand the Skill

Read the following excerpt from a persuasive essay. Then, write an introductory paragraph for the essay that includes a strong and clear thesis statement.

It is important to understand how urban expansion affects farmland and forests. As cities expand, farmland is replaced with housing developments. Expansion changes the lives of farmers, who want to continue to farm but cannot because the city is too close. Expansion also boosts the price of food because farm products have to be trucked from farther away....

The writer includes facts and details to convince readers of the harmful effects of urban expansion.
Directions
Choose the letter of the best answer to each question.

1. Which statement clearly identifies an issue and a strong position on that issue?
   A. Beginning school at 8:00 A.M. is a tradition that does not work for everyone.
   B. Most public officials do not want their family lives to be public.
   C. To ensure the safety of its citizens, the city of Akron should create more bicycle lanes on public streets.
   D. One of the most challenging problems facing our nation is the conservation of carbon-based fuels.

2. Which of the following statements is an opinion rather than a fact?
   F. Bicycle lanes make it easier for bicycle riders and motor vehicle drivers to keep a safe distance from one another.
   G. A 70-pound child riding on a 22-inch bicycle is no match for a transit bus that is 40 feet long, 9 feet wide, and weighs 31,800 pounds.
   H. Bicycling is more enjoyable when one does not have to share riding space with cars or other motor vehicles.
   J. City traffic engineer Sharon Connelly argues that the key to increasing safety for bicyclists is separating them from motor vehicles.

Directions
Write a persuasive essay about an issue that is important to you. Then, review your writing, keeping in mind the points described in the Explanation section on the previous page. Use the chart below to revise your writing.

<table>
<thead>
<tr>
<th>Places where the writing can be improved:</th>
<th>My revision suggestions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
</tbody>
</table>
Oral and Written Conventions: 
Conventions

(19) Students understand the function of and use the conventions of academic language when speaking and writing. Students will continue to apply earlier standards with greater complexity. Students are expected to:

(A) identify, use, and understand the function of the following parts of speech in the context of reading, writing, and speaking:
   (i) verbs (perfect and progressive tenses) and participles; (ii) appositive phrases; (iii) adverbal and adjectival phrases and clauses;
   (iv) conjunctive adverbs (e.g., consequently, furthermore, indeed);
   (v) prepositions and prepositional phrases and their influence on subject-verb agreement; (vi) relative pronouns (e.g., whose, that, which); (vii) subordinating conjunctions (e.g., because, since); and
   (viii) transitions for sentence to sentence or paragraph to paragraph coherence;

(B) write complex sentences and differentiate between main versus subordinate clauses; and

(C) use a variety of complete sentences (e.g., simple, compound, complex) that include properly placed modifiers, correctly identified antecedents, parallel structures, and consistent tenses.

Explanation/Examples
Think about these conventions as you compose and revise drafts. Use the parts of speech described below to clarify meaning within your sentences and add variety to your writing:

<table>
<thead>
<tr>
<th>Part of speech</th>
<th>Definition/Function</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participle</td>
<td>A verb that acts as an adjective</td>
<td>The <strong>flowing</strong> lava covered the road.</td>
</tr>
<tr>
<td>Conjunctive Adverb</td>
<td>Acts as a transition between two complete ideas</td>
<td>Tom read the instructions carefully; <strong>therefore</strong>, his cookies were a success.</td>
</tr>
<tr>
<td>Preposition</td>
<td>Relates the noun or pronoun that appears with it to another word in the sentence</td>
<td>The satellite moved in an orbit <strong>around</strong> the Earth.</td>
</tr>
<tr>
<td>Subordinating Conjunction</td>
<td>Joins two ideas by making one idea subordinate, or dependent on the other</td>
<td>I play soccer <strong>whenever</strong> I can.</td>
</tr>
</tbody>
</table>
Understand the Skill

Write a paragraph that includes the four parts of speech described in the Explanation/Examples section.

Directions

Choose the letter of the best answer to each question.

1. Which sentence contains incorrect pronoun-antecedent agreement?
   A. The girls left their equipment in the locker room.
   B. The first person in line may choose his or her favorite dessert.
   C. All the members of the committee are to turn in their reports.
   D. Each person must clean out his or her desk at the end of the year.

2. Which sentence demonstrates inconsistent verb tense?
   F. I ran to the phone as soon as I heard the news.
   G. Abraham Lincoln is elected President when slavery was still legal.
   H. I listened to music while we traveled on the train.
   J. Beth reads the newspaper when she drinks her morning tea.

Directions

Read the sentences below. Underline the subordinate clause in each sentence.

3. My homework was not completed on time because the dog ate it.
4. If at first you don’t succeed, try something else.
5. Where were you when the World Trade Center was attacked?

Directions

On a separate sheet of paper, combine each of the pairs of sentences below into one compound or complex sentence.

6. You have to learn to crawl. Then you can learn to walk.
7. The menu followed the same pattern each week. It did not offer the students much variety.
8. George Washington was elected President. He understood the main issues.
9. Michael Jordan was a great basketball player. He was not as good as Bill Russell.
Oral and Written Conventions: Handwriting, Capitalization, and Punctuation

(20) Students write legibly and use appropriate capitalization and punctuation conventions in their compositions. Students are expected to:
(A) use conventions of capitalization; and
(B) recognize and use punctuation marks including:
(i) commas after introductory words, phrases, and clauses; and
(ii) semicolons, colons, and hyphens.

Explanation
Capital letters provide visual clues that help readers understand a text. Capitalize the first word in a sentence or quotation, the first word after a colon if the word begins a complete sentence, proper nouns and adjectives, and titles.

Hyphens, commas, colons, and semicolons are important punctuation marks used in writing. Each has a specific purpose, as follows:

- Use a hyphen to divide a word at the end of a line; for compound numbers and fractions; with prefixes such as ex, self, and all; and to connect compound adjectives.
- Use a comma after an introductory word, phrase, or clause.
- In general, a colon tells the reader that the words that follow prove, explain, or enumerate elements of what was referred to before. One important use of the colon is to introduce a list following an independent clause.
- Use a semicolon to connect independent clauses not joined by and, for, but, yet, or, so, or nor; to connect independent clauses joined by for example, therefore, however, instead, and furthermore; and when a series of items contains commas.

Examples
The following are examples of the writing conventions described above:

- Capitalization: On our Memorial Day visit to Washington, D.C., we took pictures of the White House and the Lincoln Memorial.
- Hyphen (-): three-fourths, all-star, rain-soaked
- Comma (,): To get to her plane before it took off, she ran through the airport.
-Colon (:): The soldiers were given the following equipment: backpacks, uniforms, canteens, and blankets.
- Semicolon (;): We decided to go to the movie tonight; however, Jenny won’t be able to join us.
Directions

Choose the letter of the best answer to each question.

1. Where is the hyphen needed in the following sentence?
   He bought 200 pounds of gravel to spread on the 40 foot driveway.
   A 200-pounds
   B gravel-to spread
   C 40-foot
   D drive-way

2. Which sentence uses the semicolon correctly?
   F The roller coaster turns you upside down; hold onto your hat.
   G Who brought the plates, napkins; and cups?
   H Look; here’s the merry-go-round.
   J We are having fun; when will Ryan return?

3. Which sentence uses the hyphen correctly?
   A I like to play out-side in the snow.
   B When-ever I hear my favorite song, I feel happy.
   C I like to spend time with my friends-who doesn’t?
   D He is a self-taught violinist.

4. Which sentence uses the semicolon correctly?
   F The ice show performers are here; please welcome them.
   G Shall we sit in the upper row; or more toward the middle?
   H Oh; there’s been an accident.
   J The entertainment was great; and everyone cheered the performers.

5. Which of the following sentences uses capitalization correctly?
   A Thanksgiving is celebrated every November.
   B George Washington was the first president of the United States.
   C Napoleon was a French emperor.
   D Rome, Venice, and Florence are all Italian cities.

6. Which sentence shows the correct rewrite of the following sentence?
   we decided to go to the mall but we had to stop at the pharmacy first.
   F We decided to go to the Mall, but we had to stop at the Pharmacy first.
   G We decided to go to the mall, but we had to stop at the pharmacy first.
   H we decided to go to the mall, but we had to stop at the pharmacy first.
   J We decided to go to the mall but we had to stop at the pharmacy first.

7. Combine the following sentences into a single sentence with an introductory phrase. Be sure to use punctuation marks correctly.
   Thomas Jefferson wrote the Declaration of Independence. He wrote it in 1776.
Oral and Written Conventions: Spelling

(21) Students spell correctly. Students are expected to spell correctly, including using various resources to determine and check correct spellings.

Explanation
If you are unsure of how to spell a word, check a resource such as a dictionary. Also, memorize spelling rules, especially those that apply when an affix (a prefix or a suffix) is added to a base word. Keep the following points in mind:

- A base word has no prefixes or suffixes added to it. A word formed by adding an affix (a prefix or a suffix) to a base word is called a derivative.
- A prefix is one or more letters added before the base word that changes the meaning of the base word. Common prefixes include in-, mis-, pre-, re-, and un-.
- A suffix is one or more letters added after the base word. A suffix changes the spelling and meaning of the base word and often the base word’s part of speech. Common suffixes include -able, -ed, -er, -est, -ful, -ing, -ly, and -ness.

Examples
The following spelling rules apply when affixes are added to a base word:

- When a prefix is added to a base word, the spelling of the base word usually remains the same: pre- + view = preview.
- When the suffixes -ly and -ness are added to a base word, the spelling of the base word remains the same unless the base word ends in a consonant followed by y; final + -ly = finally, like + -ness = likeness.
- When a base word ends in a consonant followed by y, the y changes to i before the suffix is added: merry + -ly = merrily, fly + -er = flier.
- Drop the silent e of a base word before adding a suffix that begins with a vowel: safe + -est = safest, write + -ing = writing.
- Keep the silent e when adding a suffix that begins with a consonant: peace + -ful = peaceful, safe + -ly = safely. (Exceptions: true + -ly = truly, argue + -ment = argument.)
- If a one-syllable word ends in a vowel followed by a consonant, double the final consonant before adding a suffix that starts with a vowel: set + -ing = setting.
- If the last syllable of a multi-syllable word is accented and ends in a consonant, double the last consonant before adding a suffix that starts with a vowel: refer + -ing = referring.
Directions

Choose the letter of the best answer to each question.

1. Which of the following words is spelled incorrectly?
   A. rapidity
   B. density
   C. scarcity
   D. humidity

2. Which of the following is the correct spelling of the word meaning “the most untidy”?
   A. messiest
   B. messyist
   C. messiest
   D. messyst

3. Which of the following is the correct spelling for silly + -ness?
   A. sillyness
   B. sillness
   C. silliness
   D. silleness

4. Which of the following is the correct spelling of the word meaning “in a crazy way”?
   A. crazyly
   B. crazely
   C. crazyly
   D. crazily

Directions

Read the following paragraph, which contains misspelled derivatives and other commonly misspelled words. Then, complete the item as directed.

Emily reached over the gate and unhookked the latch. She could hardly believe her eyes when she entered the garden. It was filled with the most glorious flowers she had ever seen. She sat on a nearby log to enjoy the weather and the view.

5. Rewrite the paragraph, spelling all of the words correctly. Use a dictionary to check correct spellings.
Research: Research Plan

(22) Students ask open-ended research questions and develop a plan for answering them. Students are expected to:
(A) brainstorm, consult with others, decide upon a topic, and formulate a major research question to address the major research topic; and
(B) apply steps for obtaining and evaluating information from a wide variety of sources and create a written plan after preliminary research in reference works and additional text searches.

Explanation

When planning research, choose a suitable topic and think of an open-ended question or questions about it you want to answer. Open-ended questions cannot be simply answered yes or no. Next, review sources that might help answer your questions. Finally, write a brief plan for your research. Here are steps to follow:

1. Sometimes a topic will be assigned to you. When searching for a topic yourself, brainstorm for ideas or discuss possible topics with a partner. Remember to choose a topic that is not too broad.
2. Think of one major question about your topic that you want your research to answer. Also, think of smaller, more focused questions that will help you answer your major question.
3. Once you have developed your questions, find sources that can help you answer them. Brainstorm for a list of resources. These could include school and public libraries, online resources, films, and audio recordings. People who have knowledge about your topic can also be useful sources.
4. Consider the requirements for your writing assignment. How many sources do you need to use? Do you need to use any primary sources—first-person accounts of events, such as letters or journals?
5. Write a brief research plan that includes your research questions and the resources that will best help you answer them. As you research, your plan may change depending on what you find out.

Examples

The following is an example of making a research plan.

Suppose you have decided to write a research paper about James Thurber. First, think of a major question you want to answer about his work, such as the following: How does Thurber use family situations to create humor? Then, think of related, smaller questions, such as: To what extent did Thurber base his humorous essays on events that occurred in his family? Consider resources that might help you answer your questions: encyclopedia articles, biographies, interviews, letters, and Web sites.
Understand the Skill

Practice developing a written research plan using the process described on the previous page. Suppose you are going to write a report on Rod Serling’s science fiction. Narrow this topic. Then, write a major question and a few smaller ones on the narrower topic. Finally, briefly outline the resources that would help you answer these questions.

Directions  Choose the letter of the best answer to each question.

1. Which of the following is NOT part of developing a research plan?
   A choosing a topic  
   B developing questions  
   C listing possible sources  
   D writing a conclusion  

2. What are primary sources?
   F magazines and newspapers  
   G first-person accounts of events  
   H encyclopedias  
   J sources that include visuals  

3. Suppose your teacher has given you an assignment to write a report about the Rio Grande. Which piece of information would be most helpful for developing your research plan?
   A the number of magazines available at your school library  
   B the number of boats that travel on the Rio Grande  
   C the number of sources you are required to use  
   D the number of encyclopedia articles about rivers  

4. What is one reason your research plan might change?
   F You cannot find the sources you need at the library.  
   G You decide not to write focus questions.  
   H You decide to read an article in a magazine.  
   J You check out a book from the library.  

5. Suppose you are writing a report on the history of the American flag. Which of the following focus questions would be most helpful?
   A What are some other flags of the world?  
   B What did the first American flag look like?  
   C What companies produce American flags?  
   D In what places is the American flag displayed?
Research: Gathering Sources

(23) Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather. Students are expected to:

(A) follow the research plan to gather information from a range of relevant print and electronic sources using advanced search strategies;

(B) categorize information thematically in order to see the larger constructs inherent in the information;

(C) record bibliographic information (e.g., author, title, page number) for all notes and sources according to a standard format; and

(D) differentiate between paraphrasing and plagiarism and identify the importance of citing valid and reliable sources.

Explanation/Examples

Writing a research paper involves several steps, including these:

1. Follow the research plan by exploring the range of sources to answer your research questions. Use the variety of sources indicated in your plan. Modify your plan if you have trouble answering questions or locating sources.

2. Use a standard format, or recognized way, to record information from sources. For example, include author(s), title of book or journal, publisher, place of publication, date, page(s), and URL for a Web site.

3. Categorize information by themes, or related ideas.

4. Make sure sources are reliable, or trustworthy. Use books and encyclopedias from reputable publishers. On the Internet, use reliable sites sponsored by governments, universities, and organizations such as museums.

5. Know the difference between paraphrasing and plagiarism. Presenting someone else’s work as your own is called plagiarism. The consequences of plagiarism may range from failing an assignment to suspension from school. You may quote passages from sources, copying the passage word for word and placing it in quotation marks. You may also paraphrase a passage, restating it in your own words. In either case, acknowledge the source in a footnote on the page and a bibliography at the end of the report. List sources in a bibliography alphabetically, as follows:

<table>
<thead>
<tr>
<th>Format</th>
<th>Example</th>
</tr>
</thead>
</table>
Directions Write the answer to each question on the lines below.

1. What is meant by plagiarism?

2. What are some possible consequences of plagiarism?

3. What does it mean to paraphrase someone’s words?

4. What are some examples of reliable electronic sources you might use for a research paper?

5. In a bibliography, how would you correctly cite a book that was published by the New York publisher Summer Street House in 2009, written by Matt Bond, and titled “An Exploration of Europe”?

Directions On a separate sheet of paper, complete the activity.

6. Choose a current events topic that you would like to learn more about. Gather five reliable sources to help you research this topic. Then, correctly list each of your five sources in a bibliography.
Research: Synthesizing Information

(24) Students clarify research questions and evaluate and synthesize collected information. Students are expected to:
(A) narrow or broaden the major research question, if necessary, based on further research and investigation; and
(B) utilize elements that demonstrate the reliability and validity of the sources used (e.g., publication date, coverage, language, point of view) and explain why one source is more useful than another.

Explanation

Choose a variety of sources that provide information relevant to your topic. Sources are relevant when they help you answer the focus questions that you developed when planning your research. Exploring the sources you have chosen will reveal whether your major research question is too broad or too narrow. It will also reveal whether the sources themselves are reliable and unbiased. As you synthesize, or pull together, information, keep the following points in mind:

- Almanacs, atlases, encyclopedias, and dictionaries can provide an excellent starting point for a project. They provide basic information about many topics.
- Books, newspapers, and magazines contain detailed information about a topic. Always check the publication dates of books. In some cases, they may not contain the most recent information about a topic.
- The Internet is a comprehensive source of information. It can also have very current material because Web sites can be easily updated. However, remember that the most reliable sites are those sponsored by the government (they have .gov at the end of the URL), universities (they have .edu at the end), or cultural organizations such as museums.
- Nonprint sources such as film, performances, television, and radio programs are also useful reference materials. It is important to take careful notes when using these materials, as you cannot refer back to printed text. Also, if possible, determine who is producing a program or film and whether that person has reason to be biased.

Examples

The following are examples of possible resources:

- For a visual presentation on Antarctica: documentary films about Antarctica; photographs of Antarctica; interviews with experts about Antarctica; magazine articles; Web sites about Antarctica
- Oral presentation on George Washington: encyclopedia entry about Washington; biographies of Washington; history journal articles; text of speeches given by Washington
Directions  Choose the letter of the best answer to each question.

1. Which of the following is the best way to do research?
   A  Use only electronic resources.
   B  Use as few resources as possible.
   C  Use a variety of sources.
   D  Use only books and magazines.

2. Which source would be most helpful for researching the geography of Asia?
   F  an atlas
   G  a newspaper
   H  a dictionary
   J  a magazine

3. Why must you take careful notes when using nonprint sources such as films?
   A  These resources are often out of date.
   B  You can be sure that all information in nonprint sources is reliable.
   C  These resources do not have detailed information.
   D  You cannot refer back to them as you could with written text.

4. Your major research question is “What were the results of World War II?”—and you are finding too many books on this topic. What is the best thing to do?
   F  Try to read them all.
   G  Paraphrase some of them.
   H  Narrow your question.
   J  Broaden your question.

5. Which best describes how encyclopedias should be used?
   A  They should be your only source.
   B  They should be used as a starting point in your research.
   C  They should be avoided if possible.
   D  They should be used only to check facts found online.

6. For which research topic would a newspaper be most helpful?
   F  the culture of the Aztec
   G  the climate of East Africa
   H  the history of the automobile
   J  speeches made by the current president

7. Suppose you are researching the life of Rosa Parks. Which sources would be appropriate to use?
   A  a biography of Rosa Parks
   B  an encyclopedia entry about Rosa Parks
   C  a documentary about Rosa Parks
   D  all of the above
Research: Organizing and Presenting Ideas

(25) Students organize and present their ideas and information according to the purpose of the research and their audience. Students are expected to synthesize the research into a written or an oral presentation that:

(A) draws conclusions and summarizes or paraphrases the findings in a systematic way;
(B) marshals evidence to explain the topic and gives relevant reasons for conclusions;
(C) presents the findings in a meaningful format; and
(D) follows accepted formats for integrating quotations and citations into the written text to maintain a flow of ideas.

Explanation/Examples
You read a substantial amount of information when you conduct research. It is helpful to have a way of organizing your information so that you can keep it straight. You need to identify what information is important, summarize or paraphrase it, and draw conclusions from it. To do this you will need to find the sources that best support your central ideas.

• You will not always organize your information in the same way. Your decision will depend on the type of information you collect and the way you want your report to look. For example, if your report compares two different species of birds, you might want to organize all of the information on each species together, or you might want to organize the specific differences between the species together. Before you decide how to organize the information, think about how you want to organize your written report.

• Once you have taken plenty of notes, you will need to go through them all and choose the most interesting and useful information. Keep the central idea of your paper in mind and choose only the information that supports it. Organizing your information will help you make sure that all of your research questions have been answered.

• If you have taken notes on something that does not answer one of your questions, you might want to save this information for the future. Put it in a separate area of your notes in case you need it later.

• If you have not already created an outline, use your organized notes to do so. The outline will briefly show the thesis of the report and the main idea of each paragraph in the body of the paper. It is a blueprint that will guide you as you convert your notes into a finished report.

• In your report, use a style recommended by your teacher for citing others’ work.
Understand the Skill

You are writing a report on Rudyard Kipling’s depiction of a cobra and mongoose in his story “Rikki-tikki-tavi.” You want to answer the following question: Does Kipling’s portrayal of these animals match how they really behave? On the lines below, explain how you might organize the information you find through your research.

Give an example of a piece of important information you would want to use for your report and an example of a piece of information that might not be necessary.

Important information: ____________________________

Unnecessary information: ____________________________

Directions Choose the letter of the best answer to each question.

1. Why is it important to organize the information you collect?
   A. It organizes the paper you will write.
   B. It eliminates having to write the paper.
   C. It shows your teacher what you have done.
   D. It lets you see the books you have read.

2. When looking back over the research you have collected, which information should you choose to include in your report?
   F. everything you have collected
   G. only the most exciting information
   H. only information from books you have read
   J. information that answers the research questions

3. Which is the best tool to use as you move from your notes to your finished report?
   A. an encyclopedia
   B. a notecard
   C. an outline
   D. an introductory paragraph
Listening and Speaking: Listening

(26) Students will use comprehension skills to listen attentively to others in formal and informal settings. Students will continue to apply earlier standards with greater complexity. Students are expected to:

A) listen to and interpret a speaker’s purpose by explaining the content, evaluating the delivery of the presentation, and asking questions or making comments about the evidence that supports a speaker’s claims;

B) follow and give complex oral instructions to perform specific tasks, answer questions, or solve problems; and

C) draw conclusions about the speaker’s message by considering verbal communication (e.g., word choice, tone) and nonverbal cues (e.g., posture, gestures, facial expressions).

Explanation

Listening may seem like a passive activity, but you will get more out of a speech or oral presentation if you are an active listener. You can become such a listener, in formal and informal settings, by creating goals for yourself like these:

- Summarize the content of what the speaker is saying. What is the main point and what are the supporting details?
- Formulate questions about the evidence that supports the speaker’s main point and claims.
- Draw conclusions about the speaker’s message by considering the speaker’s choice of words and tone, or attitude toward the subject.
- Draw conclusions about the message by considering such nonverbal cues as posture, gestures, and facial expressions.

Example/Understand the Skill

Working in a group of four students, follow these steps to improve your active listening skills:

1. Choose one of the bulleted strategies listed above. Among your group members, cover all of the strategies.
2. Use your chosen strategy to listen actively as someone outside the group reads aloud a brief speech.
3. Discuss with group members the results of your active listening.
4. Have a group member summarize for the class the conclusions your group reached about the purpose and message of the speech.
Directions

Listen as someone reads aloud the excerpt from the speech about changing the voting age that appears below. Then, write the letter of the best answer to each of the questions that follow.

from Speech on Changing the Voting Age

Sixteen-year-olds like me should be allowed to vote in local, state, and national elections. If we are old enough to drive, we are old enough to vote for representatives who make rules that affect us. In the surveys I’ve taken, all my friends agree. This country is all about moving forward. Keeping an outworn tradition of voting is a foolish mistake for a forward-looking country that values its youth.

1. Which statement best summarizes the content of the speaker’s message?
   A America is a forward-looking country.
   B The driving age should be raised.
   C The voting age should be lowered to sixteen.
   D Representatives make rules that affect us.

2. What is the best evidence the speaker offers to support the main point?
   F the fact that teenagers can drive when they are sixteen
   G a statement of what this country is “all about”
   H reference to the current law as an “outworn tradition”
   J surveys of friends that the speaker has taken

3. What is an example of an emotionally charged word the speaker uses to persuade listeners?
   A elections
   B foolish
   C drive
   D country

4. Which nonverbal cues would be most effective in supporting the speaker’s message?
   F alternating smiles and frowns
   G a stiff and formal posture
   H broad and sweeping gestures
   J modest, natural gestures

5. Which statement best describes the speaker’s purpose?
   A to convince listeners that the voting age should be lowered
   B to remind listeners that America is forward looking
   C to make fun of the country’s outworn traditions
   D to brag about the enlightened views of youth
Listening and Speaking: Speaking

(27) Students speak clearly and to the point, using the conventions of language. Students will continue to apply earlier standards with greater complexity. Students are expected to present a critique of a literary work, film, or dramatic production, employing eye contact, speaking rate, volume, enunciation, a variety of natural gestures, and conventions of language to communicate ideas effectively.

Explanation/Examples

As the following explanations show, an oral presentation has one of these purposes, or goals: to inform, to entertain, or to persuade. Also, a presentation may sometimes have more than one of these goals.

- Speak to inform, or educate: Be sure to include facts and quotations from experts to support your ideas. Use formal language and avoid slang. Depending on your audience, you may want to define unfamiliar terms.
- Speak to persuade, or convince: Use facts to support ideas, but also include your own opinions and those of others. Use language and a tone that will create emotional reactions in your audience. Following is an excerpt from a critique, or analysis and evaluation, of a film. Notice how the speaker includes evidence to support her evaluation. She also uses persuasive language and speaks clearly and to the point.

Forbidden Planet is an early science-fiction thriller. In the movie, an unnamed monster threatens a small group of humans on a distant planet. However, this film is much more than an outer-space action story. The focus is really on inner space, what happens in our minds. The monster becomes stronger the more that humans angrily try to destroy it. This twist in the story makes the important point that our own worst demons come from inside us.

- Speak to entertain: Include descriptive vocabulary that creates mental images and calls up emotions.

When you give an oral presentation, you should keep the following points in mind:

- As much as possible, maintain eye contact with the audience.
- Vary your speaking rate to create interest. By slowing your pace, you can emphasize parts of your presentation that are more important.
- Change the volume of your voice. You can emphasize important points by speaking louder or softer.
- Be sure that you enunciate, or pronounce words clearly and distinctly. Review difficult words beforehand, making sure you know how to pronounce them.
- Use a variety of gestures to emphasize your points. However, be sure your gestures are natural. Inappropriate gestures may distract an audience.
Directions

Choose the letter of the best answer to each question.

1. The three possible purposes of an oral presentation are to
   A inform, persuade, and educate.
   B relax, anger, and argue.
   C inform, persuade, and entertain.
   D entertain, confuse, and inform.

2. When you give a persuasive speech, you are trying to
   F convince your audience of a point.
   G entertain your audience.
   H inform your audience of a topic.
   J disagree with your audience.

3. Which of the following oral presentations is meant to entertain an audience?
   A a reading of an essay about conservation
   B a television report about a school’s building plans
   C a speech by a politician asking for votes
   D a reading of a poem

4. All of the following are important to keep in mind when giving a presentation, except:
   F maintaining eye contact
   G ignoring conventions of language
   H using a variety of natural gestures
   J pronouncing words clearly

5. Which of the following will not specifically help you stress a point in a presentation?
   A making natural gestures
   B speaking louder
   C speaking softer
   D using prose

Directions

Complete each of the following activities.

6. Choose a literary work, film, or dramatic production that you would like to critique. Remember that a critique combines an analysis of a work with an evaluation of it. In other words, a critique is both informative and persuasive. On a separate sheet of paper, prepare a critique that you can present orally.

7. Divide up into small groups. Take turns delivering your oral presentations. Listeners should evaluate whether the presenter maintains eye contact, varies speaking rate and volume, enunciates, uses a variety of natural gestures, and uses the conventions of language.
Listening and Speaking: Teamwork

(28) Students work productively with others in teams. Students will continue to apply earlier standards with greater complexity. Students are expected to participate productively in discussions, plan agendas with clear goals and deadlines, set time limits for speakers, take notes, and vote on key issues.

Explanation
There are two types of group discussions, formal and informal. Conversations that take place every day—at home, in the cafeteria, or at a party—are considered informal. Formal discussions are more structured and involve exchanging ideas on a topic through speaking, listening, and asking questions. Formal settings include your classroom or an auditorium. When you participate in formal discussions, it is important to follow agreed-upon rules so that each participant gets the opportunity to express his or her ideas. It is also important to be an active listener so that you understand the speaker’s message.

Example/Understand the Skill
Below are some rules for conversations and formal discussions:

- Clearly address the topic and keep comments brief.
- Do not interrupt someone when he or she is speaking.
- Respect others’ viewpoints.
- Ask questions if you are confused about someone’s ideas.

In formal settings, an active listener should consider the following:

- Know the purpose for listening.
- Concentrate on the speaker, and try to avoid distractions.
- Recognize the difference between fact and opinion.
- Identify the speaker’s bias, or attitude that favors one way over another.
- Make connections between prior knowledge and new information.
- Write down questions to ask the speaker when he or she is finished.

When working in teams, follow these guidelines to work productively:

- Plan clear goals and deadlines to meet them.
- Set time limits for speakers.
- Take notes.
- Vote on key issues.

In a small group, discuss whether the girls’ sports teams in your school get the same amount of attention as the boys’ sports teams. Use the rules for working in small groups.
Directions
Evaluate the group discussion you had about girls’ and boys’ teams by answering the questions below. Fill in the chart by placing a check in the appropriate boxes.

1. Topic of Discussion:
Participants’ names

<table>
<thead>
<tr>
<th>Participant 1</th>
<th>Participant 2</th>
<th>Participant 3</th>
<th>Participant 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How well did we understand the topic?

<table>
<thead>
<tr>
<th>fully</th>
<th>very well</th>
<th>parts of it</th>
<th>not really</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Did we plan and achieve clear goals?

<table>
<thead>
<tr>
<th>mostly</th>
<th>sometimes</th>
<th>not often</th>
<th>could not tell</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Did we set time limits for speakers?

<table>
<thead>
<tr>
<th>mostly</th>
<th>sometimes</th>
<th>not often</th>
<th>could not tell</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Did we vote on key issues?

<table>
<thead>
<tr>
<th>mostly</th>
<th>sometimes</th>
<th>not often</th>
<th>could not tell</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What can we improve next time?

|                                               |                                               |
|                                               |                                               |
|                                               |                                               |

Directions
Complete the following activity.

Research information about an endangered animal and ways that people could help save the animal. Use your research from the activity on endangered animals to have a small group discussion about what people can do to help these animals. Before the discussion, review the guidelines for working productively in teams.
Reading: Comprehension Skills

RC–(7)(A), (B), (C), (D) Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author’s message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:

(A) establish purposes for reading selected texts based upon own or others’ desired outcome to enhance comprehension;
(B) ask literal, interpretive, evaluative, and universal questions of text;
(C) reflect on understanding to monitor comprehension (e.g., summarizing and synthesizing; making textual, personal, and world connections; creating sensory images);
(D) make complex inferences about text and use textual evidence to support understanding.

Explanation/Examples

Use the following skills to improve your reading comprehension:

- Establish a purpose for reading. Your purpose might be to learn more about a person or a process, to reflect on ideas, to be entertained, or a combination of these.
- Ask questions. This skill is a way to reflect on your understanding and monitor, or check, your comprehension. If you cannot answer a question about the text, pause and reread sections of the text until the answer is clear.
  - Literal questions ask about things directly stated in the text: “Where did Hannah go after class?”
  - Interpretive questions require you to determine what something means: “What does the sweater symbolize in the story?”
  - Evaluative questions require you to either determine the importance of something or to determine your opinion: “Why is it important that today is Arthur’s birthday?”
  - Universal questions relate not only to the text but to larger ideas: “Does every conflict have a winner?” When answering universal questions, draw from the text you are reading, your prior knowledge, other texts you have read, or current or historical events.

If you cannot answer a question as you read, pause and reread sections of the text until you can answer the question successfully.

- Make inferences. Inferences are reasonable guesses about the topic of a text or about the characters, settings, and events in a story. Use details in the text or story as clues and add what you know from your own experience. Suppose you are reading a letter to the editor on bicycle safety. From the details in the letter, you might infer that the writer is an experienced cyclist. A complex inference is an inference based on inferences you have already made.
Understand the Skill

Use each of the three strategies to reflect on your understanding and monitor and increase your comprehension as you read a short story. Explain which strategy helped you most to understand the text.

Directions

Read the selection. Choose the letter of the best answer to each question.

In 1895, Robert Frost married Elinor Miriam White, who became a major inspiration in his poetry until her death in 1938. The couple moved to England in 1912, after their New Hampshire farm failed, and it was abroad that Frost met and was influenced by such contemporary British poets as Edward Thomas, Rupert Brooke, and Robert Graves. While in England, Frost also established a friendship with the poet Ezra Pound, who helped promote and publish Frost's work. By the time Frost returned to the United States in 1915, he had published two collections of poetry, A Boy's Will and North of Boston, and his reputation was established. By the 1920s, he was the most celebrated poet in America.

1. Which of the following can you infer based on the last two sentences in the passage?
   A. Frost returned to New Hampshire after his stay in England.
   B. Frost traveled to Europe to give readings of his poetry.
   C. Frost published other poems after returning to the United States.
   D. Frost decided to farm as well as write after returning from England.

2. What purpose might a reader establish before beginning this passage?
   F. to learn about Robert Frost
   G. to enjoy Frost's poetry
   H. to learn about poets in England
   J. to learn about poetry in general

3. This passage would most logically prompt universal questions relating to which subject?
   A. failed farms
   B. literary fame
   C. New Hampshire
   D. free verse
Reading: Comprehension Skills

RC-(7)(E), (F) Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author’s message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:

(E) summarize, paraphrase, and synthesize texts in ways that maintain meaning and logical order within a text and across texts; and

(F) make connections between and across texts including other media (e.g., film, play), and provide textual evidence.

Explanation

While you read, you can use these strategies to become an active reader:

- Summarize: Briefly state the main ideas and most important details of a piece of writing. A summary should be shorter than the original text.
- Paraphrase: Restate a passage in your own words to clarify its meaning. A paraphrase is especially useful when the text has unfamiliar words or concepts.
- Synthesize: Bring together ideas. Analyze the author’s most important points and their relationship to one another. Write a synthesis when the text contains several main ideas or when pulling together ideas from different texts.
- Make connections: Look for connections among multiple texts or between a text and a film or play. Consider such elements as common topics, themes, conflicts, settings, and characters’ motives. Support the connections you make with evidence from the text, film, or play. Making connections will help you gain a deeper understanding of what you read or view.

Examples

- Summarizing: You are reading a novel. You pause to identify the important characters and sum up the main events so far.
- Paraphrasing: You are reading a paragraph in your social studies textbook about the electoral college. You look in the glossary to define unfamiliar words. Then, you rewrite the paragraph in your own words to make sure you understand the concepts being expressed.
- Synthesizing: You are reading an article with multiple subheads. You read each section. Then, you explain how the ideas under each subhead relate to one another and to the author’s main idea.
- Making connections: You have just read a nonfiction book about the Civil War. Now you are watching a documentary about the same topic. You make connections between the book and the documentary, noting their different perspectives on the events, personalities, and battles of the war.
Directions  Read the selection. Choose the letter of the best answer to each question.

Jimmy was known as the school bully. Roger had never personally witnessed Jimmy picking on anyone, but all the kids at school knew to leave Jimmy alone. Jimmy was big and walked around with a scowl on his face, which only added to his reputation.

One afternoon, Roger was walking home, daydreaming and minding his own business. Then Roger heard a voice behind him. “Hey you! Why are you wearing such a dumb shirt?” Roger spun around. It was Ken. Ken was also big—six feet tall—but very popular.

“What’s the matter, Roger?” taunted Ken. He and his sidekicks were walking up to Roger with their hands balled into fists.

Roger was trying to decide whether or not to make a run for it when he heard another voice growl, “Leave him alone.” It was Jimmy! The other boys slunk away, muttering.

“If you ever tell anyone about this, you’ll be in big trouble,” Jimmy warned Roger.

1. Which of the following best describes the main idea of the passage?
   A. No one should walk home alone.
   B. Running is better than fighting.
   C. People can surprise you.
   D. Always avoid the school bully.

2. Which of the following best summarizes the passage?
   F. Jimmy is the school bully and all the other kids avoid him.
   G. Roger has to decide whether or not to run from bullies.
   H. A most unlikely person saves Roger from a group of bullies.
   J. While walking home, Roger is threatened by some bullies.

3. Which of the answer choices is the best paraphrase of the following sentence?
   Roger had never personally witnessed Jimmy picking on anyone, but all the kids at school knew to leave Jimmy alone.
   A. Because Roger had seen Jimmy picking on the kids at school, he knew to leave him alone.
   B. Roger had picked on all the kids at school, so he left Jimmy alone.
   C. Roger had never picked on anyone, including Jimmy.
   D. Even though Roger had never seen Jimmy pick on anyone, Jimmy’s reputation as a bully made everyone afraid of him.

Directions  On a separate sheet of paper, complete the activity below.

4. Locate an article on bullying. Make connections between the ideas in the article you find and the selection above. Provide textual evidence to support your ideas.
Part 3

Part 3 of the *Texas All-in-One Workbook* will provide practice answering the types of questions you will encounter on Texas standardized tests. These tests consist of multiple-choice and constructed-response questions. The practice tests are designed to simulate the standardized tests in types of questions, reading passages, and length.

**PRACTICE TEST 1 INTRODUCTION**

The Reading Test (TX 63 – TX 92) consists of short reading passages and 42 multiple-choice questions. You will also be asked to provide written responses to three open-ended questions.
Reading

This test has two kinds of questions: multiple-choice and open-ended. Answer each multiple-choice question by circling the letter of the correct answer. Answer each open-ended question by writing your answer on a separate piece of paper.

Reading — Segment 1

John Muir was an early protector of America’s wilderness. While traveling in Alaska, Muir recorded his observations of the aurora borealis, or northern lights. Read about his night under the Alaskan stars and then answer questions 1–8.

An adaptation of "Auroras" from Travels in Alaska
by John Muir

The next day was spent in cautiously picking a way across to the west side of the bay. The strangely scanty stock of provisions was already about done. The ice-jam to the northward seemed impenetrable. The party decided to return to the main camp by a comparatively open, roundabout way to the south. While with the canoe and a handful of food-scraps, I pushed on northward. After a hard, anxious struggle, I reached the mouth of the fjord about sundown. I tried to find a camp spot on its steep, boulder filled shore, but no landing place where it seemed possible to drag the canoe above high tide mark was discovered. After examining a mile or more of this dreary, forbidding barrier, I saw that night was closing down. I decided to try to grope my way across the mouth of the fjord in the starlight. I was heading for an open sandy spot, a distance of about three or four miles.

With great caution, I picked my way through the sparkling bergs. After an hour or two of this nerve-wracking work, when I was perhaps less than halfway across, and dreading the loss of the frail canoe, which would include the loss of myself, I came to a pack of very large bergs. They loomed threateningly, offering no visible way around. Paddling and pushing to right and left, I at last discovered a sheer-walled opening about four feet wide and perhaps two hundred feet long. It was formed apparently by the splitting of a huge iceberg. I hesitated to enter this passage, afraid that the slightest change in the tide or current might close it. I ventured nevertheless, judging that the dangers ahead might not be greater than those I had already passed. When I had got about a third of the way in, I suddenly discovered that the smooth-walled ice lane was growing narrower. With desperate haste, I backed out, and just as the bow of the canoe cleared the sheer walls, they came together with a growling crunch. Terror-stricken, I turned back.
In an anxious hour or two, I gladly reached the rock-bound shore that had at first repelled me. I was determined to stay on guard all night in the canoe or find some place where with the strength that comes in a fight for life, I could drag it up the boulder wall beyond ice danger. This at last was happily done about midnight. With no thought of sleep, I went to bed rejoicing.

My bed was two boulders. I lay wedged and bent on their bulging sides. I passed the hard, cold time by gazing into the starry sky. Across the sparkling bay, magnificent upright bars of light in bright colors suddenly appeared. They marched swiftly in close succession along the northern horizon from west to east as if in great hurry. The aurora display was very different from any I had ever before beheld. Once long ago in Wisconsin I saw the heavens draped in rich purple aurora clouds fringed and folded in most magnificent forms. But in this glory of light, so pure, so bright, so enthusiastic in motion, there was nothing in the least cloud-like.

How long these glad, eager soldiers of light held on their way I cannot tell. Sense of time was charmed out of mind. The blessed night circled away in measureless rejoicing enthusiasm.
1. The word *fjord* is Norwegian. Using context clues, you can tell that it means
   A. a colorful band of light in the night sky.
   B. a light canoe used in Arctic oceans.
   C. a long narrow coastal inlet with steep sides.
   D. a dried fish cake eaten by the native peoples of Alaska.

2. What happened when Muir steered his canoe into a narrow passage between two icebergs?
   F. He made it through the passage and found a sandy spot to set up his night camp.
   G. He quickly backed out of the passage to avoid being crushed by the icebergs.
   H. He smashed his canoe into the side of one of the icebergs and tipped over.
   J. The icebergs closed around his canoe, and he was trapped in the passage overnight.

3. The author uses figurative language to compare the vertical bars of lights moving steadily in the sky to
   A. soldiers marching swiftly.
   B. a canoe lost in the water.
   C. giant icebergs ready to collide.
   D. sleeping on a bed of boulders.

4. Which is the BEST summary of the selection?
   F. The author ran out of supplies while exploring in Alaska. He had to spend a cold and uncomfortable night camping by the side of a bay.
   G. The author canoed through a dangerous iceberg-choked Alaskan bay. While camping overnight, he observed a spectacular display of northern lights.
   H. The author canoed through an Alaskan bay and got stuck between two icebergs and he had to spend the night in his canoe.
   J. The author hiked through the Alaskan wilderness, camping and climbing the rugged mountains. He set up a tent on a stone outcrop.
5 What conclusion can you draw about the author of this selection?  
A He is a risk taker who doesn’t value his own safety.  
B He is a powerful businessman who likes to take adventurous vacations.  
C He is a scientist who studies whales in the Arctic Ocean.  
D He is a careful explorer who has an appreciation for the natural world.

6 Skim the text to identify where the author once saw a cloud-like aurora.  
F Wisconsin  
G Russia  
H Alaska  
J Norway

7 What was the author’s purpose for writing “Auroras”?  
A to entertain readers with his comic misadventures in the Alaskan wilderness  
B to persuade readers to move to the Alaskan wilderness  
C to inform readers about the wonders of the Alaskan wilderness  
D to inform readers about the dangers of canoeing in oceans filled with icebergs

8 “Auroras” is told from what point of view?  
F first-person narrator  
G third-person narrator  
H limited-omniscient narrator  
J omniscient narrator
An excerpt from The War of the Worlds
by H. G. Wells

1 I think everyone expected to see a man emerge—possibly something a little unlike us terrestrial men, but in all essentials a man. I know I did. But, looking, I presently saw something stirring within the shadow: grayish billowy movements, one above another, and then two luminous disks—like eyes. Then something resembling a little grey snake, about the thickness of a walking stick, coiled up out of the writhing middle, and wriggled in the air towards me—and then another.

2 A sudden chill came over me. There was a loud shriek from a woman behind. I half turned, keeping my eyes fixed upon the cylinder still, from which other tentacles were now projecting, and began pushing my way back from the edge of the pit. I saw astonishment giving place to horror on the faces of the people about me. I heard inarticulate exclamations on all sides. There was a general movement backwards. I saw the shopman struggling still on the edge of the pit. I found myself alone, and saw the people on the other side of the pit running off . . . I looked again at the cylinder, and ungovernable terror gripped me. I stood petrified and staring.

3 A big grayish rounded bulk, the size, perhaps, of a bear, was rising slowly and painfully out of the cylinder. As it bulged up and caught the light, it glistened like wet leather.
4 Two large dark-colored eyes were regarding me steadfastly. The mass that framed them, the head of the thing, was rounded, and had, one might say, a face. There was a mouth under the eyes, the lipless brim of which quivered and panted, and dropped saliva. The whole creature heaved and pulsed convulsively. A lank tentacular appendage gripped the edge of the cylinder, another swayed in the air.

5 Those who have never seen a living Martian can scarcely imagine the strange horror of its appearance. The peculiar V-shaped mouth with its pointed upper lip, the absence of brow ridges, the absence of a chin beneath the wedge-like lower lip, the incessant quivering of this mouth, the Gorgon groups of tentacles, the tumultuous breathing of the lungs in a strange atmosphere, the evident heaviness and painfulness of movement due to the greater gravitational energy of the earth—above all, the extraordinary intensity of the immense eyes—were at once vital, intense, inhuman, crippled and monstrous. There was something fungoid in the oily brown skin, something in the clumsy deliberation of the tedious movements unspeakably nasty. Even at this first encounter, this first glimpse, I was overcome with disgust and dread.

6 Suddenly the monster vanished. It had toppled over the brim of the cylinder and fallen into the pit, with a thud like the fall of a great mass of leather. I heard it give a peculiar thick cry, and forthwith another of these creatures appeared darkly in the deep shadow of the aperture.

7 I turned and, running madly, made for the first group of trees, perhaps a hundred yards away; but I ran slantingly and stumbling, for I could not avert my face from these things . . . .

8 After the glimpse I had had of the Martians emerging from the cylinder in which they had come to the earth from their planet, a kind of fascination paralyzed my actions. I remained standing knee-deep in the heather, staring at the mound that hid them. I was a battleground of fear and curiosity.
9 I did not dare to go back towards the pit, but I felt a passionate longing to peer into it. I began walking, therefore, in a big curve, seeking some point of vantage and continually looking at the sand heaps that hid these newcomers to our earth. Once a leash of thin black whips, like the arms of an octopus, flashed across the sunset and was immediately withdrawn, and afterwards a thin rod rose up, joint by joint, bearing at its apex a circular disk that spun with a wobbling motion. What could be going on there?

10 Most of the spectators had gathered in one or two groups . . . Evidently they shared my mental conflict. There were few near me. One man I approached—he was, I perceived, a neighbor of mine, though I did not know his name—and accosted. But it was scarcely a time for articulate conversation.

11 “What ugly brutes!” he said. “Good God! What ugly brutes!” He repeated this over and over again.
9 The word **brim** in paragraph 6 has multiple meanings. Using context clues, the appropriate meaning of the word here is
   A the rim of a hat.
   B the top edge of a pit.
   C to fill something to the top.
   D to have a boundless supply of something.

10 You can tell that the selection is an example of the science fiction genre because it contains
   F people with magical powers.
   G events that are realistic and believable.
   H simple characters that are all good or all evil.
   J aliens with the technology to travel from the planet Mars.

11 In paragraph 8, what metaphor does the narrator use to describe his emotions?
   A “I remained standing knee-deep in the heather”
   B “a kind of fascination paralyzed my actions”
   C “I was a battleground of fear and curiosity”
   D “staring at the mound that hid them”

12 At this point in the story, what would you say is the main conflict the narrator needs to resolve?
   F The conflict is external; the narrator has problems with his neighbors.
   G The conflict is internal; the narrator does not know what to do or think.
   H The conflict is external; the narrator is troubled by the story’s setting.
   J The conflict is internal; the narrator has a problem justifying the laws of society.
13 How can you tell that the passage is narrated from the first-person point of view?
A The narrator describes what the other characters are thinking and feeling.
B The narrator refers to himself as "he" and "him."
C The narrator does not describe how he is thinking and feeling.
D The narrator refers to himself as "I."

14 Which BEST describes the tone of the passage?
F joyous and lighthearted
G witty and sarcastic
H dull and boring
J tense and fearful

15 The text describes the Martians with words that connote, or imply, how the narrator feels about the alien invaders. Which words from the text would BEST express this connotation?
A passionate, stumbling, luminous
B monstrous, inhuman, unspeakably nasty
C astonishment, newcomers, withdrawn
D terrestrial, coiled, ungovernable
Written Composition

Use blank pages to prewrite. Then, write your composition on one or two lined pages.

16 Write a brief science fiction account of a Martian describing a human who has landed on Mars. Include elements of the science fiction genre in your account.

REMEMBER—YOU SHOULD
- write a brief science fiction account of the first time a Martian encounters a human on Mars
- make your writing interesting to the reader
- make sure that each sentence you write helps the reader understand your composition
- make sure that your ideas are clear and easy for the reader to follow
- write about your ideas in detail so that the reader really understands what you are saying
- check your work for correct spelling, capitalization, punctuation, grammar, and sentences
The early years of my life, which were spent in the little cabin, were not very different from those of thousands of other slaves. My mother, of course, had little time in which to give attention to the training of her children during the day. She snatched a few moments for our care in the early morning before her work began, and at night after the day’s work was done. One of my earliest recollections is that of my mother cooking a chicken late at night, and awakening her children for the purpose of feeding them. How or where she got it I do not know. I presume, however, it was procured from our owner’s farm. Some people may call this theft. If such a thing were to happen now, I should condemn it as theft myself. But taking place at the time it did, and for the reason that it did, no one could ever make me believe that my mother was guilty of thieving. She was simply a victim of the system of slavery. I cannot remember having slept in a bed until after our family was declared free by the Emancipation Proclamation. Three children—John, my older brother, Amanda, my sister, and myself—had a pallet on the dirt floor, or, to be more correct, we slept in and on a bundle of filthy rags laid upon the dirt floor.
2 I was asked not long ago to tell something about the sports and pastimes that I engaged in during my youth. Until that question was asked it had never occurred to me that there was no period of my life that was devoted to play. From the time that I can remember anything, almost every day of my life had been occupied in some kind of labor; though I think I would now be a more useful man if I had had time for sports. During the period that I spent in slavery I was not large enough to be of much service, still I was occupied most of the time in cleaning the yards, carrying water to the men in the fields, or going to the mill to which I used to take the corn, once a week, to be ground. The mill was about three miles from the plantation. This work I always dreaded. The heavy bag of corn would be thrown across the back of the horse, and the corn divided about evenly on each side; but in some way, almost without exception, on these trips, the corn would so shift as to become unbalanced and would fall off the horse, and often I would fall with it. As I was not strong enough to reload the corn upon the horse, I would have to wait, sometimes for many hours, till a chance passer-by came along who would help me out of my trouble. The hours while waiting for some one were usually spent in crying. The time consumed in this way made me late in reaching the mill, and by the time I got my corn ground and reached home it would be far into the night. The road was a lonely one, and often led through dense forests. I was always frightened . . . . when I was late in getting home I knew I would always get a severe scolding or a flogging [whipping].
3 I had no schooling whatever while I was a slave, though I remember on several occasions I went as far as the schoolhouse door with one of my young mistresses to carry her books. The picture of several dozen boys and girls in a schoolroom engaged in study made a deep impression upon me, and I had the feeling that to get into a schoolhouse and study in this way would be about the same as getting into paradise.

4 So far as I can now recall, the first knowledge that I got of the fact that we were slaves, and that freedom of the slaves was being discussed, was early one morning before day, when I was awakened by my mother kneeling over her children and fervently [with great passion] praying that Lincoln and his armies might be successful, and that one day she and her children might be free.
17 From the excerpt that you have read, what do you think was the author’s purpose in writing this autobiography?
A to inform others about the hardships involved in growing up as a slave
B to inform people about the importance of hard work and grinding corn
C to entertain people with a story of the history of early America
D to persuade others to attend school regularly and study hard

18 The word divided from paragraph 2 contains the Latin root -div-. You can tell from the context of the sentence that -div- means
F to eat.
G to burn.
H to grow.
J to separate.

19 How would you preview the passage to prepare for reading?
A Read every paragraph in the passage.
B Read the title, any subtitles, and the first and last sentence of each paragraph.
C Read the first sentence and last sentence of the passage.
D Read the last paragraph, then read the first paragraph of the passage.

20 Read this section of an outline about Booker T. Washington’s childhood. Then answer the question.
I. Booker T. Washington’s childhood
   a. his mother was a victim of slavery
   b. c. going to school would have been like entering paradise
Which of the following correctly completes the above outline?
F a childhood filled with sports and pastimes
G a childhood spent studying in classrooms
H a childhood full of hard labor
J a childhood full of joy and carefree days
21 Skim the text to find which paragraph has a description of the work Booker T. Washington had to do as a child.
   A paragraph 1
   B paragraph 2
   C paragraph 3
   D paragraph 4

22 Which statement from the passage is an example of a fact?
   F “Our family was declared free by the Emancipation Proclamation.”
   G “I think I would now be a more useful man if I had had time for sports.”
   H “I had the feeling that to get into a schoolhouse and study in this way would be about the same as getting into paradise.”
   J “I presume, however, it was procured from our owner’s farm.”

23 Make an inference as to how Booker T. Washington feels about his mother having to steal a chicken in order to feed her children.
   A He is angry with her for stealing the chicken to feed her family.
   B He does not have an opinion about her stealing the chicken.
   C He feels it was necessary because of his family’s situation.
   D He feels she should have paid for the chicken instead of stealing it.

24 Booker T. Washington was born during a time in the nation’s history when African Americans were forced into slavery. How did the “system of slavery” impact Booker T. Washington?
   F He was taken from his mother and sold to another plantation; he had to work in the cotton fields all day; he had to sleep in the barn at night.
   G His mother could not spend time with him; he had to sleep on a dirt floor; he had no playtime and worked every day; he had no opportunity to go to school.
   H He lost his mother when she died from being overworked; he had to grind corn all day; he was not allowed to learn to read or write.
   J His brothers and sisters were sold to another plantation; he had to pull a plow to till the fields; he was given food scraps for his dinner.
Written Composition

Use blank pages to prewrite. Then, write your composition on one or two lined pages.

25 What conclusions can you draw about Booker T. Washington’s childhood as a slave? What type of childhood did he have? Use details from the text to support your conclusions.

REMEMBER—YOU SHOULD
- write an essay in which you draw conclusions about Booker T. Washington’s childhood as a slave
- make your writing interesting to the reader
- make sure that each sentence you write helps the reader understand your composition
- make sure that your ideas are clear and easy for the reader to follow
- write about your ideas in detail so that the reader really understands what you are saying
- check your work for correct spelling, capitalization, punctuation, grammar, and sentences
The Flower of Mending
by Vachel Lindsay

1 When Dragon-fly would fix his wings,
   When Snail would patch his house,
   When moths have marred the overcoat
   Of tender Mister Mouse,

5 The pretty creatures go with haste
   To the sunlit blue-grass hills
   Where the Flower of Mending yields the wax
   And webs to help their ills.

10 The hour the coats are waxed and webbed
    They fall into a dream,
    And when they wake the ragged robes
    Are joined without a seam.

15 My heart is but a dragon-fly,
    My heart is but a mouse,
    My heart is but a haughty [proud] snail
    In a little stony house.

20 Your hand was honey-comb to heal,
    Your voice a web to bind.
    You were a Mending Flower to me
    To cure my heart and mind.
Petals
by Amy Lowell

1  Life is a stream
   On which we strew
   Petal by petal the flower of our heart;
   The end lost in dream,
5  They float past our view,
   We only watch their glad, early start.

   Freighted with hope,
   Crimsoned with joy,
   We scatter the leaves of our opening rose;

10 Their widening scope,
    Their distant employ,
    We never shall know. And the stream as it flows
    Sweeps them away,
    Each one is gone

15 Ever beyond into infinite ways.
    We alone stay
    While years hurry on,
    The flower fared forth, though its fragrance still stays.
My November Guest
by Robert Frost

1 My Sorrow, when she’s here with me,
   Thinks these dark days of autumn rain
   Are beautiful as days can be;
   She loves the bare, the withered tree;
5 She walks the sodden pasture lane.

   Her pleasure will not let me stay.
   She talks and I am fain to list:
   She’s glad the birds are gone away,
   She’s glad her simple worsted gray
10 Is silver now with clinging mist.

   The desolate, deserted trees,
   The faded earth, the heavy sky,
   The beauties she so truly sees,
   She thinks I have no eye for these,
15 And vexes me for reason why.

   Not yesterday I learned to know
   The love of bare November days
   Before the coming of the snow,
   But it were vain to tell her so,
20 And they are better for her praise.
Have You Got a Brook in Your Little Heart

by Emily Dickinson

1 Have you got a brook in your little heart,
   Where bashful flowers blow,
   And blushing birds go down to drink,
   And shadows tremble so?

5 And nobody, knows, so still it flows,
   That any brook is there;
   And yet your little draught of life
   Is daily drunken there.

   Then look out for the little brook in March,

10 When the rivers overflow,
   And the snows come hurrying from the hills,
   And the bridges often go.

   And later, in August it may be,
   When the meadows parching lie,

15 Beware, lest this little brook of life
   Some burning noon go dry!
26 The first stanza of the poem “The Flower of Mending” describes how various animals need mending, or fixing. The fourth stanza of the poem describes how the speaker’s heart needs mending. This is an example of what stylistic device?
   A rhyming
   B alliteration
   C theme
   D repetition

27 In the poem “The Flower of Mending,” why do you think the speaker compares his heart to a dragonfly, a mouse, and a snail?
   F the speaker’s heart needs mending, just like the dragonfly, mouse, and snail
   G the speaker’s heart is a little creature, just like the dragonfly, mouse, and snail
   H the speaker feels his heart is as insignificant as a dragonfly, mouse, and snail
   J the speaker feels he needs to hide his heart like the dragonfly, mouse, and snail

28 In the poem “Petals,” which of the following lines is an example of a metaphor?
   A “The end lost in dream”
   B “Crimsoned with joy”
   C “Life is a stream”
   D “Each one is gone”

29 In the poem “Petals,” what do the petals symbolize?
   F hope
   G love
   H death
   J jealousy
30 In the poem “My November Guest,” who is the speaker’s “guest”?
   A his wife
   B the upcoming winter
   C his daughter
   D his sorrow

31 In the poem “My November Guest,” the visitor vexes, or annoys, the speaker by doing what?
   F taunting him about the upcoming winter’s cold and snow
   G wanting to know why the speaker doesn’t find beauty in the November landscape
   H criticizing the speaker for only enjoying the beautiful fall foliage
   J getting angry with the speaker for inviting her to visit during such an awful season

32 What does the speaker compare life to in the poem “Have You Got a Brook in Your Little Heart”?
   A bashful flowers
   B blushing birds
   C a little brook
   D a tiny meadow

33 What rhyme scheme does the first stanza of the poem “Have You Got a Brook in Your Little Heart” have?
   F abcb
   G aabb
   H acac
   J abab
Written Composition

Use blank pages to prewrite. Then, write your composition on one or two lined pages.

Compare and contrast the four poems. Identify some of the common themes that the poems share. Give details from the poems to support your findings.

REMEMBER—YOU SHOULD

- write an essay in which you compare and contrast the four poems and identify common themes that the poems share
- make your writing interesting to the reader
- make sure that each sentence you write helps the reader understand your composition
- make sure that your ideas are clear and easy for the reader to follow
- write about your ideas in detail so that the reader really understands what you are saying
- check your work for correct spelling, capitalization, punctuation, grammar, and sentences
Installing the IntelligentChip Card in Your Aikon Cell Phone

**WARNING:** Keep all IntelligentChip cards out of reach of small children.

For availability and information on using IntelligentChip card services, contact your IntelligentChip card vendor. This may be the service provider, network operator, or other vendor.

- Always switch the device off and disconnect the charger before installing the IntelligentChip Card.

**NOTE:** Always switch off the power and disconnect the charger and any other device before removing the cover. Avoid touching electronic components while changing the cover. Always store and use the device with the cover attached.

1. Press and slide the back cover toward the bottom of the phone to remove the cover.
2. Remove the battery by lifting it.
3. Carefully lift the IntelligentChip holder from the finger grip of the phone, and open the flip cover.
4. Insert the IntelligentChip card, so that the curved corner is on the upper right side and gold-colored contact area downward. Close the IntelligentChip card holder, and press it to lock it into place.
5. Reinsert the battery into the battery slot.
6. Align the back cover with the back of the phone, and slide it upwards. Push the back cover up to the top of the phone to lock it.

**WARNING:** Use only batteries, chargers, and enhancements approved by Aikon for use with this particular model. The use of any other types may invalidate any approval or warranty, and may be dangerous.

- Check the model number of any charger before using it with this device. For availability of approved enhancements, please check with your dealer.
35 Based on context clues, what does the word *invalidate* mean?
   A to confirm the truthfulness of something
   B to deprive something of its legal force or value
   C to characterize something as lawful and binding
   D to wash away or make invisible

36 What is the next step after removing the battery?
   F Reinsert the battery into the battery slot.
   G Align the back cover with the back of the phone, and slide it upwards.
   H Insert the IntelligentChip card, so that the curved corner is on the upper right side.
   J Carefully lift the IntelligentChip holder from the finger grip of the phone.

37 In which part of the instructions can you find that you need to store and use the device with the covers attached?
   A in the section labeled “NOTE”
   B in the “WARNING” at the top of the instructions
   C in steps 5 and 6
   D in the last bulleted section

38 What instructions are important to follow according to the second “WARNING” section?
   F Check the model number of any charger before using it with this device.
   G Use only batteries, chargers, and enhancements approved by Aikon.
   H Remove the battery by lifting it.
   J Always switch off the power and disconnect the charger before removing the cover.
Read the following essay about eliminating summer vacation. Notice any persuasive devices used to convince readers about a year-round school schedule. Then answer questions 39–45.

**Summer Vacation is Outdated and Hurts Students**

by Drew Daley

Summer vacation was designed for a time in the country’s history when families needed their school-aged children to spend the summer months helping to work in the fields. America was more of an agrarian society in those days. In the twenty-first century, however, where family farms are few and far between, it makes much less sense to dismiss students from school for two and a half months. They are no longer needed to help out on the family farms.

Students should be spending their summer months in school. They should be attending classes year-round. Schools could use the 45-15 method: 45 days of school followed by 15 days off. This schedule has been very successful in many schools. The normal breaks (holidays and spring) would still be built into this calendar.

The 45-15 school day schedule does not allow for a long break from the learning process. With the present school schedule, students come back from summer vacation having forgotten half of what they learned the year before. Therefore, the first half of the school year is spent reteaching everything students forgot over summer vacation! With a schedule that includes a long summer vacation, students are only learning half of what they should each year. American students are falling behind many other countries’ students in math and science. There should be an emphasis on using students’ time in school more efficiently. Spending months relearning what they have forgotten over the summer is not the best way for students to acquire an education.
Many year-round schools have found that there is no shortage of teachers. Rather, they are seeing that many more teachers are interested than are needed to teach year-round. These teachers find that the students are more excited to come to school. The students also retain more of what they are taught.

There have not been many studies done about the academic benefits of a year-round school schedule. However, when year-round education is combined with tutoring and remedial programs, rather than just lengthening the school year, there is some proof that students’ academic achievement has improved.

Having schools open all year will also provide a solution to overcrowded classrooms. Administrators could stagger school attendance. For instance, schools could have some classes in session, while others are out on break. That will be a much more efficient use of the school facilities, rather than leaving a school building empty for two and a half months. At this point in time, American school children are playing catch-up with other students from around the world. Can America afford to leave its schools vacant for the entire summer?

A year-round school schedule would also help working parents. They often have to struggle to find childcare for the summer months. Children would not be idle over the two and a half month vacation. This will prevent them from getting into mischief. The increase in unsupervised young people during the summer months has been connected to a rise in juvenile crime. Instead, children will be in school and supervised by teachers. This is better than students possibly being home alone and susceptible to bad influences. A year-round school year will help young people avoid potential bad behavior.
Critics of the year-round schedule bring up the point that there is a great expense involved in keeping schools open through the summer. However, there is also an expense of building new schools to address the issue of overcrowded classrooms. The cost of building new schools far outweighs the cost of maintaining a year-round school schedule. Though it may cost more to lengthen the school year, communities will save on the expenses of childcare and crime prevention. Communities will also gain the added benefit of their children getting a better education.

In conclusion, there is no longer a need for students to take months off from school to help on family farms. Instead, most parents today have to work outside the home. Parents are not available during the summer days to supervise their children. Long summer vacations put a burden on working parents. Unsupervised children are left with plenty of time on their hands to get into trouble. The long break also weakens students academically. Two and a half months is too long a break away from classrooms. Students cannot retain the concepts learned in the spring, and they then waste time in the fall relearning everything forgotten over summer vacation. A year-round school year can also lessen the burden of overcrowded classrooms as classes could be staggered throughout the entire year. There is no reason for schools to lie empty and unused for the summer months. It cannot be denied; the time has come for a year-round school schedule.
39 The word **agrarian** is used in the first paragraph. Based on context clues, an agrarian society is one that depends on
A farming.
B education.
C home schooling.
D fishing.

40 Persuasive writing presents an author’s point of view. Which of the following sentences is an example of the author’s viewpoint?
F “This schedule has been very successful in many schools.”
G “Many year-round schools have found that there is no shortage of teachers.”
H “Instead, children will be in school and supervised by teachers.”
J “It cannot be denied; the time has come for a year-round school schedule.”

41 What is the author’s purpose for writing the essay?
A to inform people about education policies
B to persuade people to change to a year-round school schedule
C to entertain people with humorous stories about his teaching experiences
D to persuade people to keep school summer vacations

42 Which of the following sentences is an example of an opinion?
F “America was more of an agrarian society in those days.”
G “The 45-15 school day schedule does not allow for a long break from the learning process.”
H “Students should be spending their summer months in school.”
J “American students are falling behind many other countries’ students in math and science.”
43 According to the essay, administrators can ease overcrowded classrooms by
A staggering school attendance throughout the entire year.
B sending students home to work on their family farms.
C allowing students to remain idle and get into trouble.
D requiring students to study over summer vacation.

44 What conclusion can you draw about the author’s feelings about a year-round school schedule?
F It cannot be proven that a year-round schedule is effective in raising test scores.
G A year-round school schedule is too much of a burden on classroom teachers.
H Now is the time to implement a year-round school schedule.
J A year-round school schedule is too expensive to implement.

45 Which is the BEST summary of the essay?
A In the twenty-first century, where there are few family farms, it does not make sense to dismiss students from school for two and a half months.
B Spending months relearning what they have forgotten over the summer is not the best way for students to acquire an education. American school children are playing catch-up with other students from around the world.
C Summer vacation was needed in the past but is not an efficient way to educate twenty-first century American school children. A year-round school schedule is a better way to improve students academically and to remove the burden on working parents.
D A year-round school schedule would help working parents. They often struggle to find childcare for the summer months. Unsupervised children are left with plenty of time on their hands to get into trouble.
Part 3

PRACTICE TEST 2 INTRODUCTION

The Reading and English/Language Arts Test (TX 95 – TX 115) consists of 64 multiple-choice questions that will assess your reading comprehension, grammar, and writing skills. The test also includes a writing prompt similar to ones you may encounter on standardized tests.
from Icarus and Daedalus
by Josephine Preston Peabody

1 Among all those mortals who grew so wise that they learned the secrets of the gods, none was more cunning than Daedalus.

2 He once built, for King Minos of Crete, a wonderful Labyrinth of winding ways so cunningly tangled up and twisted around that, once inside, you could never find your way out again without a magic clue. But the king’s favor veered with the wind, and one day he had his master architect imprisoned in a tower. Daedalus managed to escape from his cell; but it seemed impossible to leave the island, since every ship that came or went was well guarded by order of the king.

3 At length, watching the sea-gulls in the air—the only creatures that were sure of liberty—he thought of a plan for himself and his young son Icarus, who was captive with him.

4 Little by little, he gathered a store of feathers great and small. He fastened these together with thread, molded them in with wax, and so fashioned two great wings like those of a bird. When they were done, Daedalus fitted them to his own shoulders, and after one or two efforts, he found that by waving his arms, he could winnow the air and cleave it, as a swimmer does the sea. He held himself aloft, wavered this way and that with the wind, and at last, like a great fledgling, he learned to fly.

5 Without delay, he fell to work on a pair of wings for the boy Icarus, and taught him carefully how to use them, bidding him beware of rash adventures among the stars. “Remember,” said the father, “never to fly very low or very high, for the fogs about the earth would weigh you down, but the blaze of the sun will surely melt your feathers apart if you go too near.”

6 For Icarus, these cautions went in at one ear and out by the other. Who could remember to be careful when he was to fly for the first time? Are birds careful? Not they! And not an idea remained in the boy’s head but the one joy of escape.
1. Where does this story take place?
   A. in a labyrinth
   B. on the island of Crete
   C. on a ship
   D. in King Minos's castle

2. Which of the following words BEST describes Icarus?
   F. athletic
   G. wise
   H. confused
   J. foolish

3. The phrase in paragraph 4 “like a great fledgling, he learned to fly” is a/an
   A. simile.
   B. metaphor.
   C. personification.
   D. analogy.

4. The description in paragraph 4 helps the reader
   F. understand that Daedalus was swimming, not flying.
   G. know what kind of father Daedalus was.
   H. picture Daedalus learning to fly.
   J. describe a bird that Daedalus and Icarus saw.
ENGLISH/LANGUAGE ARTS—Segment 1

Segment 1 of this test has thirty questions. Read each passage and choose the best answer for each question.

1 Which word is the subject in the sentence?
   My best friend Mary will come with me when I walk the dog.
   A friend  
   B Mary  
   C me  
   D dog

2 Which is a run-on sentence?
   F I need to go to the store to buy cups for the party.
   G Because the party is tomorrow, we need to buy more cups.
   H Every time we have a party, we need to buy cups.
   J The party is tomorrow we need to buy more cups.

3 Which sentence uses an incorrect verb tense?
   1 Earth has only one moon.
   2 It takes our moon about one month to orbit the planet.
   3 In fact, the words moon and month come from the same Latin word.
   4 Some planets in our solar system have many moons.
   5 The relative positions of Earth, moon, and sun making the moon appear to be a different shape every night.
   A sentence 2  
   B sentence 3  
   C sentence 4  
   D sentence 5

4 Which is the correct way to write the underlined words?
   Their are four common types of puppets.
   F There are
   G They’re
   H They are
   J Their’re
5 Which word or words should be used to match the underlined pronoun to its antecedent?

The cascading light will almost make people think you are sitting in the library.

A he or she  
B we  
C they  
D I

6 Which type of sentence is shown?

A new family is moving in next door, and they have children about your age.

F simple  
G compound  
H complex  
J compound-complex

7 Which part of speech is the underlined word in the sentence?

She was taller than he was.

A superlative adjective  
B comparative adverb  
C comparative adjective  
D superlative adverb

8 In the sentence, what type of clause is the underlined words?

He left school quickly when it was over.

F adjective clause  
G noun clause  
H adverb clause  
J verb clause

9 Which sentence is written correctly?

A Yesterday, Sandra and Kerry went to the beach.  
B Yesterday, Sandra and Kerry, went to the beach.  
C Yesterday Sandra and Kerry, went to the beach.  
D Yesterday, Sandra and Kerry went, to the beach.

10 Which transitional word BEST completes the sentence below?

He went to school, ___________ he went home.

F so  
G then  
H but  
J besides
ENGLISH/LANGUAGE ARTS

11 What is the unifying idea of the paragraph?

The poetry of Robert Frost combined pastoral imagery with solitary philosophical themes and was often associated with rural New England. Frost was one of the most popular poets in America during his lifetime and was frequently called the country’s unofficial poet laureate. His first two books of verse, A Boy’s Will (1913) and North of Boston (1914), were immediate successes.

A Robert Frost was from New England.
B People used to like poetry.
C Robert Frost was a successful poet.
D The United States was a good place for poets.

12 Which is a fact in the paragraph?

The sun is new every day, the ancient philosopher Heraclitus said. The sun of poetry is new every day, too, because it is seen in different ways by different people who have lived under it, lived with it, responded to it. Their lives are different from yours, but by means of the special spell that poetry brings to the fact of the sun. Poetry makes possible the deepest kind of personal possession of the world.

A chronological order
B cause and effect
C compare and contrast
D question and answer

F The sun of poetry is new every day.
G Heraclitus was an ancient philosopher.
H The sun is different every day.
J Poetry has a special spell.

13 Which organizational method is used in the paragraph?

The word arena comes from the Latin word harena, meaning sand. The ancient Romans built many amphitheaters for combats and other athletic competitions. Roman sports tended to be violent, so the center of the amphitheaters where the action took place was often covered with sand. The sand helped soak up the blood so that the competitors wouldn’t lose their footing. In the seventeenth century, people speaking English began to use the word “arena” to describe the location of English sporting events.

A
B
C
D

chronological order
cause and effect
compare and contrast
question and answer
ENGLISH/LANGUAGE ARTS

14 Which sentence should be removed from the paragraph?

F  Encouraging Rachel Carson to study nature when she was young was her mother.
G  When Rachel Carson was young, her mother encouraged her to study nature.
H  Rachel Carson’s mother encouraged her to study nature when she was young.
J  Rachel Carson’s mother encouraged young Rachel Carson to study nature.

15 What transitional word would MOST LIKELY be used to show contrast between paragraphs?

A  afterward
B  therefore
C  finally
D  however

16 What is the BEST revision of the sentence?

When she was young, Rachel Carson’s mother encouraged her to study nature.
ENGLISH/LANGUAGE ARTS

19 Which is a sentence fragment?
A The dog is hungry and wants to eat.
B I feel great!
C We were late for school.
D The day after my birthday.

20 Which is the correct way to write the underlined words?

She wanted to where her new dress to the party.

F ware
G wore
H wear
J whear

21 Which word should be used to match the underlined verb to its subject?

The tour guide will takes us through the park.

A took
B taked
C take
D taken

22 In the sentence, what type of clause is the underlined words?

Here are the groceries you wanted from the store.

F adjective clause
G noun clause
H adverb clause
J verb clause

23 Which sentence uses incorrect punctuation?
A I am going to school; I like it there.
B I am going to school; and I like it there.
C I am going to school, and I like it there.
D I am going to school; moreover, I like it there.

24 Which type of sentence is shown?

The young student thought she was smart, but the teacher, who was older, was smarter.

F compound-complex
G compound
H complex
J simple

© Pearson Education, Inc., or its affiliate(s). All rights reserved.
25 In which sentence is the word fair used incorrectly?
A We went to the state fair.
B It’s not fair that he gets to go home early.
C Fair use allows limited use of copyrighted materials.
D The students paid their fair and got on the bus.

26 Which part of speech is the underlined word in the sentence?

He gave her his silliest smile.

F superlative adjective
G comparative adverb
H comparative adjective
J superlative adverb

27 Which transitional word BEST completes the sentence?

The teacher was sick, ________ we had a substitute teacher.

A after
B certainly
C so
D before

All summer Kate and her dog, Buster, played in the backyard. One day, Kate sat on her back porch step with Buster. School was starting the next day. Kate thought about how unhappy Buster would be in the house all day long. Then she got an idea. Kate raced to the kitchen and got a length of rope and Buster’s leash. She tied one end of the rope to the back porch railing. She put the rope through the loop at the end of Buster’s leash. Then, she stretched the rope across the yard and tied it to a tree. When she put Buster on the leash, he could run up and down the yard. The leash, which was attached to the rope, kept him safe.

28 What conflict does Kate face?

F She fears that her dog will be sad when she leaves.
G She thinks she may have to give her dog to someone else.
H She does not want to go to school.
J She needs to find someone to walk Buster when the family is on vacation.
ENGLISH/LANGUAGE ARTS

29 What is the unifying idea of this paragraph?

The beginning of your true encounter with poetry should be simple. It should bypass all classrooms, all textbooks, courses, examinations, and libraries and go straight to the things that make your own existence exist: to your body and nerves and blood and muscles. Find your own way—a secret way that just maybe you don’t know yet—to open yourself as wide as you can and as deep as you can to the moment, the now of your own existence and the endless mystery of it, and perhaps at the same time to one other thing that is not you, but is out there.

A Poetry is easy to like.
B Poetry has many secrets.
C Poetry should be simple.
D Poetry should be encountered in a new way.

30 Which is the BEST way to combine the sentences?

The community park wants to add new benches. The old benches are broken.

F The community park wants to add new benches, so the old benches are broken.
G The community park wants to add new benches, after the old benches are broken.
H The community park wants to add new benches, but the old benches are broken.
J The community park wants to add new benches, because the old benches are broken.
ENGLISH/LANGUAGE ARTS—Segment 2

Segment 2 of this test has thirty questions. Read each passage and choose the best answer for each question.

31 Which of the following sentences from the paragraph would make the MOST logical concluding sentence?

Hallide thought he could make wire rope, which his father invented, to make wire cables. Hallide believed that the cables would be strong enough to pull the cable cars up the steep slopes of the city. As a result, Hallide began making wire cables. Next, he needed someone to help him design the cable cars, and he also needed money to put the system in place. He hired a German engineer to design the first cable car line. Now he was ready to “go onboard.” Hallide also needed a franchise to build the system. He obtained a franchise from a lawyer.

A As a result, he began making wire cable.
B He hired a German engineer to design the first cable car line.
C Now he was ready to “go onboard.”
D He obtained a franchise from a lawyer.

32 What is the organizing structure of this paragraph?

To protect against attacks by unfriendly forces, most medieval castles were made of stone. Since castles were often surrounded by water, the only way to access them was by a drawbridge that led to the only outside gate.

F chronological order
G cause and effect
H compare and contrast
J question and answer

33 Which is NOT included in a business letter?

A subject line
B introductory paragraph
C return address
D signature
ENGLISH/LANGUAGE ARTS

34 Which sentence below would BEST follow the introductory sentence in this letter?

Dear Students,
Since canoeing has become more popular in recent years, the Outdoor Club has decided to offer an exciting opportunity for students to enjoy their surroundings.

F The group will leave this Saturday at 9AM from the main entrance.
G The tour guides will meet us near the picnic tables.
H This year, we will offer a canoeing tour of Canyon Lake.
J Students do not need to be a member of the club to participate in the trip.

35 How is this sentence BEST written?

Carrying a load of books, the library door was closed.

A The library door was closed carrying a load of books.
B Carrying a load of books, the door of the library was closed.
C Closing the library door, a load of books was carried.
D Carrying a load of books, he found the library door closed.

36 In order to make the sentence more descriptive, what word might BEST replace the underlined word?

Visitors to the public library have admired the nice shades of ruby, topaz, and emerald shining through the stained glass window near the main entrance.

F expensive
G stunning
H adequate
J dull

37 Which word is the verb in the sentence below?

She just graduated from school after many years of hard work.

A just
B graduated
C years
D work

38 Which sentence uses an incorrect possessive?

F The doctor’s orders are to drink plenty or water.
G Our father’s car is very fast.
H We can all do well in class with our teacher’s help.
J My schools’ field trip is next week.
ENGLISH/LANGUAGE ARTS

39. Which type of sentence is shown?

Although I was sick, I still went to school.

A simple
B compound
C complex
D compound-complex

40. Which change should be made to the paragraph?

The reason that Harry Houdini was a success was that he practiced and prepared for whatever might happen. When a college student punched him in the abdomen in 1926, however, he wasn’t prepared. The punch does internal damage that not even this magician could get out of. Harry died in 1926 at 52 years of age—a master of his trade and a true legend.

F Change practiced to practice
G Change wasn’t to weren’t
H Change does to did
J Change get to got

41. In the sentence, what part of speech is the underlined word?

Instead of taking the bus, he got a ride home from school.

A modifier
B noun
C verb
D preposition

42. In which sentence is the word bare used incorrectly?

F We saw a bare in the woods.
G He decided to bare his secrets to her.
H The kitchen shelves were bare after the party.
J I like to walk in bare feet in the summer.

43. Which word or words should be used to match the underlined subject to its verb?

Many animal hunt for food.

A animals
B wild animal
C animales
D lion and tiger

GO ON
ENGLISH/LANGUAGE ARTS

44 What does this paragraph argue about toads?

One of the best assistants a gardener can employ works for no pay. The homely toad is a relentless exterminator. Its fast-draw tongue, uncoiling quicker than the eye can see, plucks insects off flowers, vegetables, grass, and leaves, and even snaps them out of air in mid-flight.

F Toads kill many bugs.
G Toads are hard workers.
H Toads are dangerous to plants.
J Toads are useful in gardening.

45 Which would NOT be a supporting detail for the sentence?

There are many things you can do to start recycling.

A Sort cans, paper, and plastic.
B Start a compost pile.
C Find out what your city or town recycles.
D Stir your compost pile regularly to add oxygen.

46 Which is a transition word in the paragraph?

Decorating a window with a painted scene from nature might be of interest to you. If you like to see nature outside your window but don’t have a view of real nature, you may want to try this idea. Before you begin, be sure to ask your parents if it is okay.

F decorating
G nature
H before
J ask
ENGLISH/LANGUAGE ARTS

47 Which sentence in the paragraph should be supported with details?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>sentence 2</td>
</tr>
<tr>
<td>B</td>
<td>sentence 3</td>
</tr>
<tr>
<td>C</td>
<td>sentence 4</td>
</tr>
<tr>
<td>D</td>
<td>sentence 5</td>
</tr>
</tbody>
</table>

48 What argument does the paragraph make about women scientists?

Dear Editor,

Please publish more articles about women scientists. Women scientists have made outstanding contributions to the world. These women make outstanding role models. More young women might choose science as a profession if they read feature articles.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>Women scientists enjoy science.</td>
</tr>
<tr>
<td>G</td>
<td>More feature articles should be written about women scientists.</td>
</tr>
</tbody>
</table>

H Women scientists used to be young women.

J Publishing articles about women scientists will encourage more women readers.

49 Which is NOT included in a memorandum?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>introduction</td>
</tr>
<tr>
<td>B</td>
<td>date</td>
</tr>
<tr>
<td>C</td>
<td>title of experiment</td>
</tr>
<tr>
<td>D</td>
<td>conclusion</td>
</tr>
</tbody>
</table>

50 Which transitional word BEST completes the sentence below?

San Francisco, ____________, is the only city where cable cars are still running.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>however</td>
</tr>
<tr>
<td>G</td>
<td>but</td>
</tr>
<tr>
<td>H</td>
<td>so</td>
</tr>
<tr>
<td>J</td>
<td>before</td>
</tr>
</tbody>
</table>
ENGLISH/LANGUAGE ARTS

51 Which sentence does not belong in the paragraph?

I respect this old juniper tree. For its age, yes. And for its steadfastness at taking whatever is thrown at it. More and more juniper trees are being grown on tree farms. That it has been useful in a practical way beyond itself counts for much, as well.

A I respect this old juniper tree.
B And for its steadfastness at taking whatever is thrown at it.
C More and more juniper trees are being grown on tree farms.
D That it has been useful in a practical way beyond itself counts for much, as well.

52 Which sentence uses correct punctuation?

F The big earthquake on record happened in 1964 in Anchorage Alaska.
G The big earthquake on record happened, in 1964 in Anchorage, Alaska.
H The big earthquake on record happened in 1964 in Anchorage, Alaska.
J The big earthquake, on record happened in 1964 in Anchorage Alaska.

53 Which word should be used to match the underlined pronoun to its antecedent?

They was wearing on her feet only a few pieces of glittering jewelry.

A she
B he
C it
D they

54 Which type of sentence is shown?

Sarah does her homework in the library after school every day.

F simple
G compound
H complex
J compound-complex

55 In the sentence, what type of clause is the underlined words?

The books, which I bought yesterday, were expensive.

A noun clause
B adjective clause
C verb clause
D adverb clause

© Pearson Education, Inc., or its affiliate(s). All rights reserved.
56 In which sentence is the word made used incorrectly?
F We made a mistake.
G My new shirt was made in Korea.
H My mother hired a made to help her around the house.
J The sandwiches at the restaurant are made-to-order.

57 Which is a run-on sentence?
A Perseus heard a horrible sound and saw the sea monster approaching from the water.
B Perseus heard a horrible sound; the sea monster was approaching from the water.
C Perseus heard a horrible sound, the sea monster was approaching from the water.
D The sea monster approaching from the water.

58 Which group of words from this passage is a sentence fragment?

Skim pages 5 through 15. Remember, these are reference sources. Do not read every word. Then answer the questions on page 15. As you work through the questions, go back. Read the parts that will give you the information that you need. Information to help answer the questions.

59 What is the superlative adjective in the sentence?

My older sister is going to the nicest summer camp in the mountains for a great vacation.

A older
B nicest
C summer
D great

60 What is the comparative adverb in the sentence?

Some restaurants are noisy, but the biggest restaurant near our house is noisier than almost any other place.

F noisy
G biggest
H noisier
J almost
Practice Writing Assessment

You will now practice responding to a writing prompt similar to ones you may find on Texas standardized tests. Read the prompt below and write your response on the lined pages provided. Refer to the scoring rubrics that begin on page xxvi to help improve your writing as you prepare for standardized tests.

Expository Writing

Writing Situation
People of all ages must overcome obstacles or personal challenges. For example, people find ways to triumph over difficulties such as poor health, extreme shyness, physical distance from family members, or a conflict with a friend or acquaintance.

Directions for Writing
Write an essay in which you explain the process by which you were able to overcome an important personal challenge.
Part 4
INTRODUCTION

Part 4 of the *Texas All-in-One Workbook* consists of worksheets that provide additional support for the skills learned in each unit of *Prentice Hall Literature*.

The following worksheets are included:

- **Big Question Worksheets**: Each unit begins with a focus on the Big Question. The worksheets include lyrics to the BQ Tune, which features the Big Question Vocabulary for the unit, three worksheets that introduce and practice the Big Question Vocabulary, and an Applying the Big Question chart, replicated from the Student Edition.
- **Selection Worksheets**: A Listening and Viewing worksheet, an About the Genre worksheet, and a Model Selection worksheet support each *Prentice Hall Literature* author selection.
- **Selection Pairings Worksheets**: Worksheets supporting the paired selections include Writing About the Big Question, Reading, Literary Analysis, Vocabulary Builder, Integrated Language Skills: Grammar, and Integrated Language Skills: Writing.
- **Comparing Literary Works Worksheets**: Worksheets supporting Comparing Literary Works include Writing About the Big Question, Literary Analysis, Vocabulary Builder, and Writing Support.
BQ Tunes

Truth, performed by Becca Schack

**Awareness** is what we need
to know what's going on
Don't leave me in the dark
all common sense gone
What we **perceive**
is not always real
What we understand
not always the deal

Come on and shed some light
Deliver more **insight**
Come on and shed some light
so we can do what's right

Can we find the **truth**
When the answers are hidden
How do we see through
Behind the eyes of deception
Reach deep inside
and you will find
what you're looking for
what you're looking for

We can spend all night
in a heated **debate**
If we don't share our ideas

how can we collaborate
**Explain** all the reasons why
you do the things you do
So we can **evaluate** the situation
You see it's all about communication

Continued
Truth, continued

**Factual** or fiction
**Truth** or contradiction
Real or fabrication
Aware of your own creation

Can we find the **truth**
When the answers are hidden
How do we see through
Behind the eyes of deception
Reach deep inside
and you will find
what you’re looking for
what you’re looking for

Child, please don’t be confused
Just take my hand and let me show you
It can be simple or it can be hard
The answer often lies within you

**Reveal** yourself
Come show me who you are
**Convince** me to believe
No need to go too far
In the end I will **conclude**
a resolution
I’ll have made up my mind
and know just what to do
The **evidence** will show
Help us really know
What’s **believable** or crazy
Is it a dream or reality

Can we find the **truth**
When the answers are hidden
How do we see through
Behind the eyes of deception
Reach deep inside
and you will find
what you’re looking for
what you’re looking for
Truth, continued

---

Song Title: Truth
Artist / Performed by Becca Schack
Lyrics by Becca Schack
Music composed by Mike Pandolfo
Produced by Mike Pandolfo, Wonderful
Executive Producer: Keith London, Defined Mind
Unit 1: Fiction and Nonfiction

Big Question Vocabulary—1

The Big Question: What is the best way to find the truth?

**conclude:** v. bring something to an end; other form: conclusion

**convince:** v. persuade someone to agree; sway someone’s thinking; other form: convincing

**evaluate:** v. judge how good or successful something is; other forms: evaluation, evaluating

**perceive:** v. see or recognize something; discover; identify; other forms: perception, perceptive

**reveal:** v. uncover a secret; make something known; other forms: revealing, revealed

**Directions:** Review the vocabulary words and their definitions shown above. Then answer each question.

1. Mr. Sanchez is a judge for the school talent show. As he watches each act in the show, which of these verbs best describes what he must do? Explain your answer. __________

2. Ms. Chang is directing the weekly meeting of the Teachers’ Association. The meeting is almost over. Which verb best describes what she should do? Explain your answer. __________

3. The detective learned the secret identity of the Midnight Thief. He wanted to tell the newspapers the news. Which verb best describes what he will do? Explain your answer. __________

4. Joanne wants her classmates to be as concerned as she is about global warming. Which verb best describes what she should do? Explain your answer. __________

5. The fog made it difficult for us to see the mountain. Which verb best describes what we were trying to do? Explain your answer. __________
Unit 1: Fiction and Nonfiction

Big Question Vocabulary—2

The Big Question: What is the best way to find the truth?

awareness: n. a person’s knowledge or understanding of a situation; other forms: aware, unaware

debate: n. a discussion between people with opposite views
v. discuss different views on a subject; other form: debatable

evidence: n. facts, objects, or signs that prove that something is true; other form: evident

fiction: n. stories about imaginary people and events; other forms: fictitious, fictional

reality: n. what actually happens or is true; real life; other forms: real, realism

A. DIRECTIONS: Review the vocabulary words listed above. On the line that precedes each question, write Yes or No to answer it. Then explain your response on the line that follows it.

_____ 1. Would a book of fiction be the best source for facts about George Washington?

_____ 2. Would photographs and eyewitness reports serve as reliable evidence regarding what happened at a sporting event?

_____ 3. At a debate, are all participants expected to share the same opinion?

B. DIRECTIONS: Follow each of the directions.

1. Explain the difference between fiction and reality. Give an example of each.

2. Give three pieces of evidence that would raise someone’s awareness of a fire.
The Big Question: What is the best way to find the truth?

believable: adj. able to be believed; other forms: belief, believe, believer, believably, disbelief

explain: v. describe or demonstrate something in a way that makes it clear and understandable; other form: explanation

factual: adj. based on facts; truthful; other form: fact

insight: n. personal understanding or wisdom on a subject; other form: insightful

truth: n. what can be proved, based on facts; other forms: true, truly

A. DIRECTIONS: For each vocabulary word, list three things or reasons as instructed. Then, use the vocabulary word in a sentence about one of the things or reasons.

Example: List three things that are examples of fiction.

a story about elves  a story about talking horses  a story about flying cats

Sentence: In the story, the cats built an airplane and flew to a planet ruled by mice.

1. List three things about cats that are believable.

______________  __________________  __________________

Sentence: _____________________________

2. List three things about your school that are factual.

______________  __________________  __________________

Sentence: _____________________________

3. Give three reasons for explaining safety rules to young children.

______________  __________________  __________________

Sentence: _____________________________

4. List three insights you have about the importance of friendship.

______________  __________________  __________________

Sentence: _____________________________

5. List three truths about trees.

______________  __________________  __________________

Sentence: _____________________________
**Unit 1: Fiction and Nonfiction**

**Applying the Big Question**

What is the best way to find the truth?

**DIRECTIONS:** Complete the chart below to apply what you have learned about finding truth in fiction. One row has been completed for you.

<table>
<thead>
<tr>
<th>Example</th>
<th>Facts</th>
<th>Where facts are found</th>
<th>How the facts are revealed</th>
<th>How facts connect to fiction</th>
<th>What I learned</th>
</tr>
</thead>
<tbody>
<tr>
<td>From Literature</td>
<td>Jewish families were killed and all Jews had to wear stars.</td>
<td>These facts were in the story “Suzy and Leah”.</td>
<td>Suzy read Leah’s journal, and Suzy’s mother explained the treatment of the Jews.</td>
<td>The characters Suzy and Leah are fictional characters.</td>
<td>Some fictional stories include historical facts that can be proven.</td>
</tr>
<tr>
<td>From Literature</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From Science</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From Social Studies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From Real Life</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Writing About the Big Question

What is the best way to find the truth?

Big Question Vocabulary

awareness believable conclude convince debate
evaluate evidence explain factual fiction
insight perceive reality reveal truth

A. Use one or more words from the list above to complete each sentence.
1. When a person has _____________________________, he or she may know things that were not told to him or her.
2. It is sometimes difficult for someone to _____________________________ strong feelings.
3. When someone acts indifferent toward me, I _____________________________ that he or she does not like me.
4. When someone is very friendly and warm toward me, I _________________ that he or she likes me.

B. Answer the questions. Use at least one of the vocabulary words in each answer:
1. Have you ever been unsure about how someone feels about you? Explain.

__________________________________________________________

__________________________________________________________

2. Was the truth about the person’s feelings ever revealed? If so, how? If not, what can you do to gain insight into how the person feels about you?

__________________________________________________________

__________________________________________________________

C. Complete the first sentence below. Then, answer the question to write a short paragraph connecting the sentence to the Big Question.
One time I learned the truth about _____________________________ when _____________________________

How could you use that truth in a fictional story?

__________________________________________________________

__________________________________________________________

__________________________________________________________
"Papa’s Parrot" by Cynthia Rylant

Reading: Use Context Clues to Unlock the Meaning

Context, the words and phrases surrounding a word, can help you understand a word you do not know. When you come across an unfamiliar word, use context clues to unlock the meaning. Look for a word or words that might mean the same thing or have the opposite meaning of the unfamiliar word. In addition, you may find definitions, examples, or descriptions of the unfamiliar word. For example, in this passage from “Papa’s Parrot,” the italicized words are clues to the meaning of unpack:

New shipments of candy and nuts would be arriving. . . .

...Harry told his father that he would go to the store every day after school and unpack boxes. He would sort out all the candy and nuts.

As you read, use context clues to find possible meanings for unfamiliar words. Check the words in a dictionary after you read.

Directions: Read each of the following sentences or short passages from “Papa’s Parrot.” Look at the underlined word. Then, find other words in the passage that can be used as context clues to help you figure out the meaning of the underlined word. Write the context clue or clues on the first line. Write the meaning of the underlined word on the second line. Then, check your answer by looking up the underlined word in a dictionary.

Hint: Sometimes the context clues appear a distance away from the unfamiliar word.

For item 3, below, the context clue appears in the first paragraph of the story.

1. Harry stopped liking candy and nuts when he was around seven, but, in spite of this, he and Mr. Tillian had remained friends and were still friends the year Harry turned twelve.

   Context clues: _________________________________________________________

   Meaning of word: _______________________________________________________

2. At home things were different. Harry and his father joked with each other at the dinner table as they always had—Mr. Tillian teasing Harry about his smelly socks; Harry teasing Mr. Tillian about his blubbery stomach.

   Context clues: _________________________________________________________

   Meaning of word: _______________________________________________________

3. Though his father was fat and merely owned a candy and nut shop, Harry Tillian liked his papa. . . . Harry and his father joked with each other at the dinner table as they always had—Mr. Tillian teasing Harry about his smelly socks; Harry teasing Mr. Tillian about his blubbery stomach.

   Context clues: _________________________________________________________

   Meaning of word: _______________________________________________________
Narrative writing is any type of writing that tells a story. The act or process of telling a story is also called narration.

- A narrative is usually told in chronological order—the order in which events occur in time.
- A narrative may be fiction, nonfiction, or poetry.

When you look at events in chronological order, you see that events that occur later in a narrative often depend on events that occurred earlier. For example, in “Papa’s Parrot,” the part of the story in which Harry walks by his father’s store and hears him talking to Rocky must follow the part in which Mr. Tillian buys Rocky in the first place.

Directions: Below is a list of events from “Papa’s Parrot.” Put the events in chronological order by writing a number from 1 to 10 on the line before the event. Remember that each event has to make sense in terms of what has already occurred in the story.

A. Harry stops going to the candy and nut shop when he sees his father talking to Rocky.
B. Harry goes to the candy and nut shop to unpack boxes and feed Rocky.
C. Harry yells at Rocky and throws peppermints at him.
D. Mr. Tillian buys a parrot, spending more money than he can afford.
E. Harry understands what Rocky means and goes to visit his father in the hospital.
F. Mr. Tillian falls ill and is taken to the hospital.
G. When they were young, Harry and his friends stopped by his father’s candy and nut shop after school to buy penny candy or roasted peanuts.
H. Mr. Tillian talks to Rocky, and the two watch television together.
I. After Harry enters junior high school, he and his friends stop going to the candy and nut shop and spend more time playing video games and shopping for records.
J. The parrot says, “Hello, Rocky!” and “Where’s Harry?” over and over.
“Papa’s Parrot” by Cynthia Rylant

Vocabulary Builder

Word List
clusters  ignored  merely  perch  resumed  shipments

A. DIRECTIONS: Think about the meaning of the italicized Word List word in each item below. Then, answer the question, and explain your answer.

1. After his hospital stay, Mr. Tillian resumed his place in the candy and nut shop. Were his customers pleased?

2. While Mr. Tillian was in the hospital, Harry ignored his friends. Were his friends pleased?

3. When Harry threw a cluster of peppermints at the cage, Rocky clung to his perch. Was Rocky scared?

4. Mr. Tillian worried about the new shipments of candy and nuts arriving at his shop. Who would handle them?

5. In Harry’s eyes, Mr. Tillian merely owned a candy and nut shop. Was Harry ashamed of his father’s occupation?

6. Rocky’s cage was next to the sign for the maple clusters. What other similar items does Mr. Tillian have in his store?

B. WORD STUDY The prefix re- means “back” or “again.” Use the context of the sentences and the meaning of the prefix to explain your answer to each question.

1. If you program a song for constant replay, does that mean that you like it or dislike it?

2. When a football coach repositions the players on the field, what is he doing?

3. If you rethink a decision, are you happy with the choice you made?
“MK” by Jean Fritz

Writing About the Big Question

What is the best way to find the truth?

Big Question Vocabulary

awareness believable conclude convince debate
evaluate evidence explain factual fiction
insight perceive reality reveal truth

A. Use one or more words from the list above to complete each sentence

1. In ________________________________, an author may mix in some truth.

2. A reader can often determine which parts of a fictional story have elements of ____________________________.

3. A ________________________________ fictional story is not always true.

B. Answer the questions.

1. Name a fictional book, movie, or television show that was so believable, you were convinced that at least part of it was based on truth.

________________________________________________________________________

________________________________________________________________________

2. Explain what elements of the fictional work were realistic.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

C. Complete the sentence below. Then, answer the question by writing a short paragraph connecting the sentence to the Big Question.

A story from my childhood that I would like to tell is ____________________________

If you made the story into a work of fiction, what would you change, and what would stay the same?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
“MK” by Jean Fritz

Reading: Use Context Clues to Unlock the Meaning

Context, the words and phrases surrounding a word, can help you understand a word you do not know. When you come across an unfamiliar word, use context clues to unlock the meaning. Look for a word or words that might mean the same thing or have the opposite meaning of the unfamiliar word. In addition, you may find definitions, examples, or descriptions of the unfamiliar word. For example, in this passage from “MK,” the italicized words are clues to the meaning of protected:

The women and children going to Shanghai would be protected from bullets by steel barriers erected around the deck.

As you read, use context clues to find possible meanings for unfamiliar words. Check the words in a dictionary after you read.

Directions: Read each of the following sentences or short passages from “MK.” Look at the underlined word. Then, find other words in the passage that can be used as context clues to help you figure out the meaning of the underlined word. Write the context clue or clues on the first line. Write the meaning of the underlined word on the second line. Then, check your answer by looking up the underlined word in a dictionary.

1. I couldn’t let on how I really felt. . . . “I’ll be okay,” I said, sniffing back fake tears. Sometimes it’s necessary to deceive your parents if you love them, and I did love mine.

   Context clues: ____________________________________________________________
   Meaning of word: __________________________________________________________

2. The girls were given what looked like dance cards and the boys were supposed to sign up for the talk sessions they wanted. Of course a girl could feel like a wallflower if her card wasn’t filled up, but mine usually was.

   Context clues: ____________________________________________________________
   Meaning of word: __________________________________________________________

3. It was a three-day trip across most of the continent, but it didn’t seem long. Every minute America was under us and rushing past our windows—the Rocky Mountains, the Mississippi River, flat ranch land, small towns, forests, boys dragging school bags over dusty roads.

   Context clues: ____________________________________________________________
   Meaning of word: __________________________________________________________

4. I decided that American children were ignorant. Didn’t their teachers teach them anything?

   Context clues: ____________________________________________________________
   Meaning of word: __________________________________________________________
“MK” by Jean Fritz

Literary Analysis: Narrative

Narrative writing is any type of writing that tells a story. The act or process of telling a story is also called narration.

- A narrative is usually told in chronological order—the order in which events occur in time.
- A narrative may be fiction, nonfiction, or poetry.

When you look at events in chronological order, you see that events that occur later in a narrative often depend on events that occurred earlier. In “MK,” for example, the part of the story in which Jean takes her first steps on American soil must follow the part in which Jean and her family cross the Pacific Ocean to reach America.

Directions: Below is a list of ten events from “MK.” Put the events in chronological order by writing a number from 1 to 10 on the line before the event. Remember that each event has to make sense in terms of what has already occurred in the story.

__ A. Paula, Jean’s roommate at the Shanghai American School, cuts Jean’s hair in a bob, the latest American style.

__ B. Jean and most of the other passengers are seasick as they cross the Pacific Ocean on a steamer.

__ C. Fletcher Barrett tells Jean that he is in love with her.

__ D. In America, Jean wonders why her classmates are ignorant.

__ E. Jean’s mother enrolls Jean in the Shanghai American School.

__ F. When Jean is almost ready to fall in love, her parents appear and tell her that the family is leaving China for America.

__ G. When Jean meets her aunts and uncles and grandmother, she is thrilled to be part of a real family.

__ H. Jean’s mother learns that all of the American women and children in Wuhan must leave for Shanghai.

__ I. In college, Jean reads about “real” Americans and makes a decision to write about them someday.

__ J. When Jean first enters the Shanghai American School, she wonders why people make a fuss about football.
“MK” by Jean Fritz

Vocabulary Builder

Word List
adequate deceive ignorant quest relation transformation

A. DIRECTIONS: Read the incomplete paragraph below. On each line, write one of the words from the Word List. Think about the meaning of each word in the context of the paragraph.

I was watching a quiz show one night. I tried to answer a series of questions about China. I realized I didn’t know as much as I thought I did. In fact, I was (1) ______________ about the country and its people. I decided to begin a search for information. My (2) ______________ began at the library, where I found many books on China. Some of them were (3) ______________, but others did not provide enough information to suit my purposes. Next, I checked out the Internet. There I learned about the country’s topography and its rivers. A month later, I had read ten books, consulted a dozen Web sites, and watched three documentaries. I had undergone a (4) ______________. I had changed from someone who knew little about China to someone who knew a great deal. I had truly learned who I was in (5) ______________ to the Chinese people. I would not try to (6) ______________ myself again by thinking that I was educated when I was, in fact, uneducated.

B. DIRECTIONS: On each line, write the letter of the word whose meaning is the same as that of the Word List word.

1. quest
   A. trial   B. story   C. search   D. query

2. adequate
   A. absent   B. enough   C. insufficient   D. compassionate

3. deceive
   A. promise   B. yell   C. educate   D. mislead

C. WORD STUDY The prefix in- means “not.” Use the context of the sentences and the meaning of the prefix to answer each question.

1. Why might an indecisive person take a long time in the candy aisle of a store?

2. Why would it be a good idea to have safety education for inexperienced drivers?
Common and Proper Nouns
All nouns can be classified as either common nouns or proper nouns. A common noun names a person, place, or thing—such as a feeling or an idea. Common nouns are not capitalized unless they begin a sentence or are an important word in a title. In the following sentence, the common nouns are underlined.

Harry had always stopped in to see his father at work.

In that sentence, the words father and work are general names for a person and a place.

A proper noun names a specific person, place, or thing. Proper nouns are always capitalized. In the following sentence, the proper noun is underlined.

Harry Tillian liked his papa.

Harry Tillian is a proper noun because it names a specific person.

A. Practice: The following sentences are from or based on “Papa’s Parrot” or “MK.” Circle each proper noun, and underline each common noun.

1. “Rocky was good company for Mr. Tillian.”
2. “New shipments of candy and nuts would be arriving. Rocky would be hungry.”
3. “Harry told his father that he would go to the store every day after school and unpack boxes.”
4. Jean had just finished sixth grade at the British School in Wuhan.
5. “All American women and children had to catch the . . . boat to Shanghai.”
6. “Mr. Barrett met us in Shanghai and drove us to their home, where his wife was on the front porch.”

B. Writing Application: Rewrite each of the following sentences. Replace as many of the common nouns as you can with a proper noun to make the information more specific.

1. The author lived in another country when she was young.

2. The boy was disappointed when his father bought a parrot.

3. The author moved to another country.

4. The parrot showed by his speech that the father missed his son.
“Papa’s Parrot”: Use the graphic organizer below to record details that show what Harry was like before he entered junior high school and after he entered junior high school.

<table>
<thead>
<tr>
<th>Before Entering Junior High</th>
<th>After Entering Junior High</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

“MK”: Use this graphic organizer to record details that show Jean’s feelings about America before and after she arrives in the United States.

<table>
<thead>
<tr>
<th>Before Arriving in the U.S.</th>
<th>After Arriving in the U.S.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Now, use your notes to draft a brief compare-and-contrast essay.