

ILLINOIS STANDARDS ACHIEVEMENT TEST PREPARATION AND PRACTICE WORKBOOK



Aligned with the Illinois
Reading Assessment Framework

GLENCOE LANGUAGE ARTS GRADE 8

This helpful workbook provides

- Test-taking strategies and tips for the Illinois Standards Achievement Test (ISAT)
- Practice lessons with multiple-choice and extended-response items
- A full-length ISAT Reading practice test

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Introduction to the Test

In eighth grade, you will take the Illinois Standards Achievement Test (ISAT). This exam tests your knowledge of the following:

- Vocabulary Development
- Reading Strategies
- Reading Comprehension
- Literary Elements and Techniques

All questions are aligned to the Illinois Learning Standards for Reading. There are two kinds of questions on the ISAT.

Multiple-choice questions ask you to read, to reflect, and then to select the best choice for an answer.

Extended-response questions ask you to show an understanding of a passage by using examples from the text to explain key ideas and to draw conclusions or make connections to other situations.

The ISAT is given over the course of two days. There are three sessions and they must be given in the correct order. The sessions for a given subject can be split across two different times of day or across different days. You will take no more than two test sessions on any one day of regularly scheduled testing. A minimum ten-minute break will be given between test sessions.

Session 1 45 minutes

Reading You will read six passages (stories, articles, essays, or poems) and answer 30 multiple-choice questions based on them.

Session 2 45 minutes

Reading You will read one long passage with 15–18 multiple-choice questions, one extended-response question, and one functional passage with 3–5 questions.

Session 3 45 minutes

Reading You will read one long passage with 15–18 multiple-choice questions, one extended-response question, and one functional passage with 3–5 questions.

Student Scoring Rubric

You can use the rubric below to learn how your extended responses will be scored.

Score	Criteria
4	<ul style="list-style-type: none">• I demonstrate understanding by explaining the key ideas from the text, both stated and unstated.• I use information from the text to interpret or connect the text to other situations or texts through analysis, evaluation, inference and comparison.• I include specific text examples and important details to support fully my explanation.• I effectively weave text examples into my interpretation.
3	<ul style="list-style-type: none">• I demonstrate understanding by explaining some key ideas from the text, both stated and unstated.• I use information from the text to interpret or connect the text to other situations or texts, but there are some gaps in my analysis, evaluation, inference, or comparison.• I include some examples and important details to support my explanation, but they may not be specific.• I partially weave text examples into my interpretation.
2	<ul style="list-style-type: none">• I demonstrate understanding by explaining only the stated or the unstated key ideas from the text.• I use information from the text with little or no interpretation (a summary).• I include only limited text examples to support my explanation.• I use mostly the author's ideas or mostly my own ideas (unbalanced).
1	<ul style="list-style-type: none">• I explain little or nothing from the text.• I use inaccurate, unimportant, or no text examples.• I write too little to show understanding of the text.
0	<ul style="list-style-type: none">• I write nothing.• I write nothing related to the text.• I write about something other than the assignment.

Source: <http://www.isbe.net/assessment/reading.htm>

Test-Taking Tips and Techniques

You have two days to complete the ISAT. Each day you will have 90 minutes to complete two parts of the test, or 45 minutes on each part. That means you need to keep track of the time and to pace yourself. Apply the following pacing strategies as you complete the lessons in this book so that by testing day, they will have become good habits:

- Wear a watch. Be aware that you are under time constraints, but do not become so preoccupied with time that you cannot focus on the test.
- Do not get stuck on one question. If you cannot answer a question after a couple of minutes, take your best guess, circle the question number, and move on to the next question. If you have time later, you can go back to the questions you have circled and think more about them. You are not penalized for guessing, so rather than leaving an answer blank, choose one of the answer choices.
- Be systematic. Some of the lessons in this book suggest steps for you to take so that your answers and essays are complete and thorough. Make a mental checklist of these steps and keep a steady rhythm while you complete the test.
- Be sure your answers are in the right place on the answer sheet, especially if you skip a question in order to come back to it later.
- If you get nervous during the test, put your pencil down for a moment, close your eyes, and take a few deep, relaxing breaths.
- Essay questions ask you to think about what you have learned and to write about it in one or more paragraphs. Be sure to leave yourself enough time to answer the essay question. Decide what the question is asking you and what information is needed to answer it. Reread your essay and make corrections as needed.

Test Techniques: Process of Elimination

The most useful technique for answering a multiple-choice question is the process of elimination. The multiple-choice questions on the ISAT give you four answer choices, but only one of the choices is the best answer. Figuring out which three answer choices are wrong is just as good as figuring out which one answer choice is correct. This is when the process of elimination can help. Here is an easy example.

What is the capital of Illinois? You are given the following four possible answers:

- Springfield
- Austin
- Dover
- Phoenix

Do you know the capital of Illinois? Even if you don't, you can still figure it out! Use the process of elimination. First eliminate the answer choices that you KNOW are wrong. Then choose from the remaining answers. The fewer the answer choices you have to choose from, the better chance you have of picking the correct answer.

Take a look at how it works. Which cities do you know are NOT the capital of Illinois? You may know that *Austin* is the capital of Texas, *Dover* is the capital of Delaware, and *Phoenix* is the capital of Arizona, so none of those are likely to be the correct answer. That leaves you with only *Springfield*. Springfield must be the capital of Illinois. Even if you didn't know the capital of Illinois, the process of elimination helped you get the right answer!

To use the process of elimination for multiple-choice questions on the test, eliminate all the answers you KNOW are wrong. Then take your best guess from those choices that are left.

Read this paragraph and then answer the question.

Laura stormed up the stairs and through the front door. She slammed the door behind her and threw her backpack on the living room sofa. Her mother put down her newspaper and looked up in surprise. "That Roberta is so irksome!" Laura proclaimed in a loud voice.

1

The word *irksome* means —

- A** kind
- B** mean
- C** annoying
- D** friendly

Do you know what the word *irksome* means? If not, you can use the process of elimination to increase your chances of choosing the correct answer.

In the passage, Laura is obviously upset. You read that she "stormed up the stairs" and "slammed the door." Obviously Roberta has done something that Laura doesn't like, so it is unlikely

that Laura would describe Roberta as *kind* or *friendly*. Answer choices (A) and (D) must be wrong.

That leaves only answer choices (B) and (C), *mean* and *annoying*. Now pick between the two answers. Even if you still don't know what *irksome* means, you have a better chance of picking the correct answer.

Remember to use the process of elimination on every multiple-choice question you don't know the answer to right away. Even getting rid of one answer will help the process of elimination.

The answer to the question is (C), *annoying*.



Lessons



Vocabulary Skills

Lesson

1

All questions on the Illinois Standards Achievement Test (ISAT) require that you understand what you read. Some questions ask you to identify the definition, or meaning of a word. Other questions may use words with which you are unfamiliar.

Below are some reminders of types of vocabulary words, ways to approach them, and examples of how to answer the questions that focus on them:

Synonyms Words that have the same, or almost the same meaning

- On the test, select the option that has a similar meaning.
- Example: *stones / rocks*

Antonyms Words that have the opposite, or very different meaning

- Select the option that has the opposite meaning.
- Example: *furious / elated*

Homophones Words that sound alike but have different meanings and spellings

- Each option may sound like the same word, but the meanings will be different.
- Example: *blue / blew* The sky is *blue*. He *blew* the horn.

Multiple-Meaning Words Words that have several meanings, depending on how they are used in a sentence

- Answer options may describe several meanings of one word.
- Example: *bat* A *bat* is a mammal, a tool used in sports, and an action.

Prefixes Letters or groups of letters that are placed at the beginning of base words to create new words with different meanings

- Example: *bicycle* *bi / cycle*

Suffixes Letters or groups of letters that are placed at the ending of base words to create new words with different meanings

- Example: *softness* *soft / ness*

Base Word The basic word not including prefixes or suffixes

- Concentrate on the *base* or *root* of unknown words.
- Example: *punctual*: to be on time
punctuality: describes being on time

Check-Up

- ▶ What are some ways to determine the meaning of an unfamiliar word?

Tip

Substitute answer options for unfamiliar vocabulary words to decide which answer makes the most sense.

Apply It

In this story, a 14-year-old is sent to steal one of the great plays written by William Shakespeare. Hamlet, Gertrude (played by Sander), and Laertes are characters in the play.

The Shakespeare Stealer

The Wonder World of the North Pacific Coast

by
Gary Blackwood

1 Everyone else in the company was occupied with some task. No one would notice. And yet, what if they *did* notice? My intentions would be obvious, and all chance of completing my mission would be lost. I turned toward the door, hesitated, turned back, started for the door again—and encountered Sander sweeping from the tiring-room¹ dressed as Hamlet’s mother.

2 “How do I look?” he asked anxiously, pushing at his voluminous wig.

3 Far from calm myself, I gave him a cursory look up and down. “Well enough, I wis². Wait. Your sleeve’s coming off.”

4 “Pin it on, would you?”

5 “Yes, very well,” I said irritably. The task required both hands, and I glanced about, wondering what to do with the play book. “Here.” I handed it to Sander.

6 “Make haste,” he begged. “I’m due on the stage.”

7 “I’m trying!” I snapped, fumbling with the pins. “Why don’t they just sew these on?”

8 “You can change the dress about this way, put different sleeves on. Have you got it?”

9 “Almost.”

10 There was a flourish of trumpets above the stage. “It’ll have to do. There’s my cue.” He started for the stage entrance.

11 “The book!” I whispered urgently.

12 He shoved it into my hands and dashed for the doorway, tripped himself up in his hem, recovered, hoisted the skirts in a very unladylike fashion, and burst through the curtain onto the stage.

¹tiring-room: theatre dressing room

²wis: to think

Apply It (continued)

- 13 “Ah, Gertrude,” the king said. “So glad you could join us.” The audience guffawed³ at this spontaneous addition to the script. The king then launched into a speech that promised to be lengthy. Time to go, I thought.
- 14 Suddenly the king broke off, his arm upraised, as though frozen in place. I froze, too, aware that something was amiss, but not quite sure what. A few snickers arose from the audience. The king cast a perturbed glance in my direction, and I realized he had forgotten his line.
- 15 I yanked the book open. Before I could locate the proper passage, Laertes closed the breach: “Sorry to interrupt, my lord, but I beg your leave and favor to return to France.”
- 16 I looked anxiously, certain that someone would swoop down to snatch the book from my incompetent hands. But everyone was too busy to notice. If I had had the sense that God gave sheep, I would have made my escape at that moment. But the king had another attack of forgetfulness. This time I had the book open to the place. “Take thy fair hour!” I called out, too loudly, drawing another snicker from the audience. The king snatched up the cue and ran with it. Behind his back, Sander made a gesture of approval at me. I couldn’t help smiling.
- 17 Ah, well, I thought; I can just as easily stay and help out here, and still slip away before the finish of the play.

³**guffawed:** laughed loudly

1

Which of the following base words would help you understand the phrase “pushing at his voluminous wig” in paragraph 2?

- A** Velocity
- B** Volume
- C** Vocal
- D** Vapor

4

Laertes is told upon leaving to “Take thy fair hour!” which most likely means —

- A** be honest in all that you do
- B** stay for a little while longer
- C** take these gifts with you when you leave
- D** leave when the time is right and the weather is nice

2

If the word *cursory* comes from the Latin *cursor*, meaning “runner,” a *cursory* look is most likely a —

- A** tired blink
- B** passing glance
- C** sympathetic stare
- D** lingering gaze

5

“I looked anxiously, certain that someone would swoop down to snatch the book from my *incompetent* hands.” If *competence* means “able,” how does adding the prefix *in-* to make the word *incompetent* change the meaning?

- A** The Latin prefix *in-* means “to place under.”
- B** The prefix *in-* does not affect the meaning.
- C** Prefacing a word with *in-* is considered acceptable Old English.
- D** *In-* is the Latin prefix for *not* and changes the meaning to “not competent.”

3

What did Laertes mean when he asked, “. . . I beg your leave and favor to return to France”?

- A** He is asking the king to grant him a favor.
- B** Laertes wants the king to accompany him.
- C** He is asking the king for his permission to leave.
- D** Laertes wishes to remain while the king goes to France.

Making Inferences

The questions that you answer on the Illinois Standards Achievement Test (ISAT) are based on the passages that you read. Sometimes the answers may not be clearly stated in the text. It may be necessary for you to make inferences, or educated guesses, from what is implied in the passage or about the information you are given.

To answer questions by **making inferences**:

- Read the question carefully and think about what part of the reading passage contains ideas that will help you answer the question. Review the section in the passage that may contain clues to the correct answer.
- Reread any sections that may hint at or provide evidence about the answer to the question.
- Look at the question and read ALL the answer choices. Eliminate the answers that you know are wrong. Then choose the best answer from the remaining choices.

Sometimes questions requiring you to make inferences will ask you to figure out the meaning of a vocabulary word in the passage. When answering these questions, you should use clues from the passage to help you select the correct answer. These clues are called **context clues**.

Using Context Clues

You can use context clues to answer inference questions:

- Go back and find the word in the passage.
- Read the sentences that appear before and after the word. Think about what is happening at that point in the text. Look for clues that hint at the word's meaning.
- Look closely at the choices. Once you have eliminated the choices you know are wrong, substitute the choices in the text where the word appears. Select the choice that makes the best sense.

Tip

When making inferences, think about what you already know about the topic of the question. Then think about what makes the best sense from the choices given.

Check-Up

- ▶ What should you do if you have eliminated the answer choices you know are wrong and there is still more than one choice?
- ▶ What are some examples of occasions when you have had to make inferences?

Apply It

The Gingerbread Boy

retold by
D. L. Ashliman

1 Now you shall hear a story that somebody's great-great-grandmother told a little girl
ever so many years ago:

2 There was once a little old man and a little old woman, who lived in a little old house
in the edge of a wood. They would have been a very happy old couple but for one
thing—they had no little child, and they wished for one very much. One day, when the
little old woman was baking gingerbread, she cut a cake in the shape of a little boy, and
put it into the oven.

3 Presently she went to the oven to see if it was baked. As soon as the oven door was
opened, the little gingerbread boy jumped out, and began to run away as fast as he
could go.

4 The little old woman called her husband, and they both ran after him. But they could
not catch him. And soon the gingerbread boy came to a barn full of threshers. He called
out to them as he went by, saying:

5 I've run away from a little old woman,
A little old man,
And I can run away from you, I can!

6 Then the barn full of threshers set out to run after him. But, though they ran fast, they
could not catch him. And he ran on till he came to a field full of mowers. He called out
to them:

7 I've run away from a little old woman,
A little old man,
A barn full of threshers,
And I can run away from you, I can!

8 Then the mowers began to run after him, but they couldn't catch him. And he ran on
till he came to a cow. He called out to her:

9 I've run away from a little old woman,
A little old man,
A barn full of threshers,
A field full of mowers,
And I can run away from you, I can!

Apply It (continued)

10 But, though the cow started at once, she couldn't catch him. And soon he came to a pig. He called out to the pig:

11 I've run away from a little old woman,
A little old man,
A barn full of threshers,
A field full of mowers,
A cow,
And I can run away from you, I can!

12 But the pig ran, and couldn't catch him. And he ran till he came across a fox, and to him he called out:

13 I've run away from a little old woman,
A little old man,
A barn full of threshers,
A field full of mowers,
A cow and a pig,
And I can run away from you, I can!

14 Then the fox set out to run. Now foxes can run very fast, and so the fox soon caught the gingerbread boy and began to eat him up.

15 Presently the gingerbread boy said, "Oh dear! I'm quarter gone!" And then, "Oh, I'm half gone!" And soon, "I'm three-quarters gone!" And at last, "I'm all gone!" and never spoke again.

1

Why might the author have started the selection in the following way: “Now you shall hear a story that somebody’s great-great-grandmother told a little girl ever so many years ago”?

- A** To describe the setting of the story
- B** To have the story’s dedication at the beginning
- C** To give credit to the source of his idea for the story
- D** To hint to the reader that “The Gingerbread Boy” is a folktale

2

The little old woman cut a cake in the shape of a boy because she —

- A** had magic powers and practiced witchcraft
- B** wanted to decorate the gingerbread boy
- C** wished for a child
- D** wanted to surprise her husband on his birthday

3

The reader can infer that the *threshers* in paragraph 6 are most likely—

- A** machines
- B** people
- C** animals
- D** crops

4

The old man and woman most likely wanted to catch the gingerbread boy because they wanted to —

- A** eat him
- B** scold him
- C** sell him
- D** save him

5

What lesson of the story can the reader infer from the last paragraph?

- A** Children should not boast about their abilities.
- B** People should not bake gingerbread.
- C** Children like stories about witches.
- D** A fox can run faster than a cow.

Drawing Conclusions, Determining Main Ideas, and Summarizing

In this lesson, you will learn how **drawing conclusions**, **determining main ideas**, and **summarizing** relate to one other.

- Some of the questions on the Illinois Standards Achievement Test (ISAT) ask you to draw conclusions. Conclusions should be made after you review the information presented in a passage. They should not be based on an opinion you may already have about a subject or topic.
- Other questions on the test will ask you to determine the main idea of a paragraph or an entire passage. The main idea is the central meaning or purpose of a paragraph or passage. There is usually one main idea for each paragraph or section. You might need to draw conclusions about the information you read in order to determine the main idea.
- Finally, you will be asked to summarize passages that you read. When you summarize, you are condensing the information that you read and retelling the most important ideas of a passage in your own words.

Read the first paragraph from a passage below.

My name is Nyawal Beshir. I am eleven years old and live in Miami, Florida. I have not always lived in this country. Just two years ago, my family was forced to flee our homeland of Sudan because of a civil war. It was dangerous there, and we often feared for our lives.

Drawing Conclusions Do you think Nyawal and her family plan to return to Sudan? The passage says that her family was *forced to flee* and that it was *dangerous* there. You can conclude that they will probably not return any time soon.

Determining Main Ideas Think about what the paragraph is mostly about. Remember that a main idea is not simply one detail from a paragraph but the most important topic or information presented in that paragraph.

Summarizing To answer a summarizing question on the test, think about the main ideas and summarize the most important details of the entire passage in your own words. You might summarize the passage by saying that Nyawal fled the civil war in Sudan and now lives in the United States.

Check-Up

- ▶ How are the skills of drawing conclusions and determining main ideas related to summarizing what you read?

Tip

A summary should apply to an entire passage, not just to a section of the passage. Eliminate answer options that refer to just one paragraph or section.

Apply It

from *Lizzie Bright and the Buckminster Boy*

by
Gary D. Schmidt

- 1 The sea surge that had drawn up the coastal waters of Maine poured past the cliffs and tore along the ragged coast. It covered the high rocks—dry for more than three months of high tides—all the way to Small Point up past Harpswell. When it had finished its fussing, it seethed back down the New Meadows River, sluicing between the mainland and the islands. It spent its last surge on one rock-shouldered heap just a spit or two off the coast, frothing over the mudflats, setting the clam holes flapping, and carrying a small, startled crab out from its weedy hiding place. It tumbled upside down up the island shore and onto a toe stretched toward the water.
- 2 Lizzie Griffin, who belonged to the toe, grinned at the crab’s frantic turnings as it tried to sort out claws and legs. Its shell was so pale that she could see the mess of the inner workings. Another almost-spent wave came up behind and tumbled it off—claws and legs all to be sorted out again. Lizzie plucked her toe and the rest of her foot out of the covering mud and slowly backed up the shore, letting a wave catch her and cover her ankles, then moving away some until she was on the thin lines of gravelly sand that marked the reach of the water.
- 3 She looked out at the thrusting tide, clenched her toes into the loose sand, and smelled the salty, piney air. At thirteen, she was, as her grandfather liked to remind her, one year older than the century, and so a good deal wiser. Too wise to stay on Malaga Island, he said, but she planned to stay there forever. Where else, after all, did the tide set a pale crab on your toe?
- 4 She turned and scrambled up the outcroppings, picking up the hatchet that was to have been splitting kindling all this time. But she could hardly help it if there was something much better to do, like watching the tide come in. She balanced the hatchet on her finger as she walked, carefully keeping herself under it while her feet guided her through the scrub and tripping roots. When she came to the pines that stood as close to the ocean as they could and still reach sweet water, she tipped the hatchet into the air, caught it by the handle, and swung it back over her shoulder. She set her eye on the heart of a youngster pine and flashed the hatchet through the scented air; it tumbled over and over itself in jerks, like a crab caught in a ripple, until it slapped high up into the trunk. Lizzie looked around to see if anyone might be nearby, half wanting to show off, half wanting to be sure that no one had seen Preacher Griffin’s granddaughter throwing a hatchet around. No one had, and Lizzie slicked up the tree, her feet finding the branches easily.
- 5 She jerked out the hatchet and let it fall to the soft pine needles beneath her. Then, since she was already partway up, and since the set of the branches made it so easy, and since the pine was young enough that she could get it swaying pretty good if she got close to the top, she kept climbing until she felt the tree moving with her from side to side. She let her weight into it, back and forth, and the whole heap of Malaga Island rushed beneath her—ocean, sand, rock, scrub, mudflat, pale little crab, all rushing back and forth as the soft boughs laid their gentle, dry hands against her laughing face.

1

This passage is mainly about a girl who —

- A** wants to own her own boat
- B** decides to leave her island home
- C** plans to remain on the island forever
- D** notices the beauty around her seldomly

2

What would Lizzie rather do than split kindling?

- A** Watch the tide come in
- B** Dig for crabs with her toes
- C** Swim and build sand castles
- D** Daydream about leaving the island

3

What might the reader conclude about Lizzie's climbing the tree?

- A** She needed to find shelter.
- B** She was content in her environment.
- C** She wanted to leave the island someday.
- D** She often climbed trees for fun and exercise.

4

What inference can a reader make from the sentence that refers to Preacher Griffin in paragraph 4?

- A** The preacher's reputation does not depend on Lizzie's behavior.
- B** The preacher wants Lizzie to cut more wood for the church.
- C** The preacher and Lizzie share the same feelings about the island.
- D** Lizzie is expected to behave a certain way because she is a preacher's granddaughter.

5

Which is the best summary of the passage?

- A** Lizzie climbs a young pine tree.
- B** Lizzie wants to leave Malaga Island.
- C** Lizzie explores familiar parts of Malaga Island.
- D** Lizzie likes to split kindling for her grandfather, Preacher Griffin.

Sequence, Order, and Cause and Effect

Some questions on the Illinois Standards Achievement Test (ISAT) ask you to identify the **sequence** or **order** in which certain events occur.

- Some key words that authors use to tell order are *first, second, third, next, last, before, then, after, and finally*.

The sequence in which events happen in a reading passage is very important to the meaning of the text. Knowing the order in which events occurred will help you remember and understand what happened in the passage. Many events occur in chronological, or time, order.

A skill related to sequencing and ordering is identifying cause and effect.

- A **cause** is why something happens.
- An **effect** is what happens because of a cause.

Sequencing is frequently linked with cause and effect. Read the following example:

Susie was happily playing with a friend in the park when it suddenly began to rain. Then it started to pour and the girls got absolutely soaked. Both girls shivered and ran home. Susie sneezed as she burst through the front door of her house.

Tip

Visualize each event or detail that you read about. This will help you remember the sequence or order of events and help you better understand what you read.

The basic sequence of events is:

- It began to rain.
- The girls got soaked.
- The girls shivered.
- Susie sneezed.

Now think about cause and effect as it relates to this paragraph.

- One effect is that Susie and her friend shivered and ran home.
- The cause of their actions is that the rain soaked the girls.

The sequence of events is important in understanding the cause and effect of what happened to Susie.

Check-Up

- ▶ What types of books or articles are written in time order?
- ▶ What are some ways to remember the sequence of what you read?

Apply It

Baby Deer Do Need Your Help

by
Nate Tripp

- 1 Many people feel drawn to the beauty and gentleness of wild deer. People and deer live in overlapping worlds where they frequently encounter each other. This can lead to various problems for both deer and people.
- 2 One problem is when fawns are “saved” by well meaning people when they do not need to be saved. We need people to spread the word that lone fawns are not abandoned and should *not* be touched.
- 3 During the first few weeks of a fawn’s life, it is protected by being camouflaged, scentless and still. They are what we call “hidiers.” Hidiers have used hidings as their primary means of survival for thousands of years. The doe assists in her fawn’s protection by staying away most of the time. She only makes contact with the fawn for a few brief periods each day to nurse and groom it. The fawn usually moves at least a short distance between visits. By staying away, the doe does not attract a predator near her fawn by either her sight or scent.
- 4 If a doe has two or more fawns, she keeps them separated for their first few weeks—usually by a distance of at least 100 yards. During these first two weeks, siblings are rarely found together. By six weeks of age, however, siblings are found fairly close together nearly 80 percent of the time.
- 5 This “hider” pattern of behavior works well most of the time. But with about 200,000 fawns born each year in New York State, and with a human population of 17 million, approximately 200 or more fawns get found each year.
- 6 To us, fawns are cute and helpless. And if we don’t see a mother deer around, we assume the fawn is abandoned. Even the most hard-hearted person has an immediate empathetic response, and being unaware of the basic normal pattern of deer behavior we just have to “save” the fawn. However, if not returned immediately, a “captured” fawn is unlikely to become a normal deer.
- 7 So, remember, “If You Care, Leave Them There!” And help spread the word to other well meaning people that:
 - It is normal for fawns to be alone.
 - Do not disturb a fawn—take a quick look and leave.
 - If you know of somebody else who “saves” a fawn, explain why he or she should return it to the wild immediately.

1

The author thinks that people and deer living in overlapping worlds can be a problem because —

- A** predatory animals now overpopulate many areas
- B** national forests are no longer adequate for supporting deer
- C** people do not wish to encounter wild animals in residential areas
- D** people endanger deer by interfering with their natural behavior

2

Why does a doe typically stay away from its fawn during the first few weeks after birth?

- A** The doe spurns the fawn and leaves it to fend for itself.
- B** The doe is protecting the fawn from predators.
- C** The fawn is born with survival instincts and doesn't need its mother.
- D** If a doe has more than one fawn, she abandons them.

3

The author refers to fawns as “hidlers” because they —

- A** lay still for their protection
- B** seek shelter deep in the woods
- C** hide to play with other deer
- D** blend in with the older deer

4

What does the author think usually happens to a fawn that is “saved” by people?

- A** It will unlikely become a normal deer.
- B** It can make a good pet with love and understanding.
- C** It will go on a rampage searching for its mother.
- D** It can be confiscated by game wardens.

5

The title of this article is ironic because the author —

- A** changed his focus as he wrote the article
- B** does not know how to care for fawns
- C** wants to express that people do not need to rescue fawns
- D** feels that people should join forces to rescue orphaned deer

Interpreting Instructions

Lesson 5

All of the questions on the Illinois Standards Achievement Test (ISAT) require you to follow directions. To follow test directions, or any directions, you must understand them clearly. You do this by **interpreting instructions**.

Recall from the previous lesson that the sequence in which events occur in a reading passage is very important to the meaning of the text. Similarly, you should note the order of the directions when interpreting and following instructions.

To interpret instructions:

- Skim the passage to find the general topic. Is the passage going to tell you how to make something? Is it a set of directions that will guide you to a location?
- Look at how the passage is written or appears. Is it written as an organized list?
- Are there headings in the passage?
- Check the first word of each paragraph or section. Do you see words such as *first*, *second*, *third*, *next*, or *last*?
- Look to see if there are diagrams or pictures. Passages that explain a process or that give directions will often have diagrams or pictures to help the reader interpret the instructions.
- Draw or sketch your own picture. It is sometimes helpful to make a visual plan of the steps when reading about how to complete a task.
- Make notes as you read. If instructions are lengthy, you may want to underline or circle steps as you read them. You may want to make your own list as you read each step in a process.

Check-Up

- ▶ How do diagrams and pictures help a reader interpret instructions and follow directions?
- ▶ What is most helpful to you when reading and interpreting instructions?

Tip

As you read instructions, pay attention to verb tense. If parts of the instructions are written in the past tense, they are telling about something that should have already been done.

Apply It

How to Fix a Flat Tire on a Bicycle

If you ride a bicycle, you've probably had a flat tire at one time or another. Knowing how to fix a flat tire is a skill you may need someday.

Materials

- 2 tire levers (small tools used to pry the tire from the rim)
- 1 six-inch crescent wrench
- a tube repair kit
- an air pump

Directions

Different steps are taken to remove the rear wheel and the front wheel. Removing the rear wheel is more involved.

Removing the Rear Wheel

Most flat tires occur in the rear tire. First, you need to remove the brake cable. To remove the brake cable, press both brake pads toward the wheel. This gives you enough slack in the cable so you can easily lift the cable's loose end from its housing in the brake lever. Next, put the bike on its back. Flip the quick-release lever¹ or use the crescent wrench to loosen both axle nuts. Take the derailleur body² and pull it back toward you. Then, lift the chain and remove the wheel.

Removing the Front Wheel

First, remove the brake cable. Next, put the bike on its back. Then loosen the axle nuts or release lever. At this point, the wheel is off of the bike. Now it is time to take the tire off of the wheel.

Taking the Tire off the Wheel

Start at a point opposite from the tire valve.³ Work the spoon-like end of the tire lever under one edge of the tire, between the tire and metal rim. Then hook the slotted end of the tire lever onto a spoke. Now use the second lever to pry off more of the tire, working your way toward the tire valve. Soon you'll have one side of the tire off the rim. Use your tire levers to pry off the other side of the tire. Finally, remove the inner tube.

¹quick-release lever: the lever that operates a mechanism that allows for the quick attachment or removal of the bicycle's wheels

²derailleur body: the mechanism that moves the chain from sprocket to sprocket to change gears on a multi-speed bicycle

³tire valve: the device attached to the inner tube of the bicycle tire through which the tire is inflated

Apply It (continued)

Locating and Repairing the Leak

Find the air leak. Pump air into the tube and listen for a *pssss* sound.

Prepare the area around the leak. Use the sandpaper or metal scraper that comes in your tire repair kit. Sand or scrape the area all around the hole in your tire. This is called “roughing” the area. This will help the patch stick better to the tire. Next, cover the rough area with glue. This will be in your repair kit as well. Now wait for the glue to dry. It’s important to wait for the glue to dry *before* you put the patch on.

Put the patch on the tube. Press down the edges of the patch with your tire lever. Look and feel inside the tire for what might have caused the flat. Be sure the “rim tape” (the rubber or cloth strip covering the spoke ends) is in place. You don’t want all of your hard work to be wasted by allowing a rock or nail to remain in the rim!

Pump a couple of strokes of air into the tube. This will prevent the tube from becoming twisted.

Putting Your Bike Back Together

Put the tube back into the tire. Push the valve stem into the valve hole in the rim. Use your fingers to tuck one side of the tire back onto the rim. Use the tire lever when there is six inches of tire left. **DO NOT PINCH THE TUBE.** Then tuck the other side of the tire into the rim. Check that the valve stem stands straight up when you are through. Pump up the tire. Next, replace the wheel by following the first step in reverse and refastening the brake cable.

Your flat tire is now repaired. It is always a good idea to check the pressure on both tires before riding again. Be extra careful to avoid any nails, screws, or sharp pebbles as you ride. But if you should get a flat again, now you know how to fix it!

1

What feature of the article helps clarify the steps to follow to fix a flat tire?

- A There are diagrams.
- B Some basic steps are in bold print.
- C Some basic steps are in italic print.
- D There are numbered steps to follow.

2

What should you do *after* you hook the slotted end of the lever onto the spoke?

- A Flip the bike over.
- B Prepare the area around the hole.
- C Loosen the axle nuts or release lever.
- D Pry off more of the tire with the second lever.

3

What text feature helps the reader understand unfamiliar terms?

- A The footnotes
- B The bulleted points
- C The definitions in parentheses
- D The headings on the list of instructions

4

Why is it important to wait for the glue to dry *before* you put the patch on?

- A The prior direction was not clear.
- B This step is extremely difficult to follow.
- C The reader's first instinct might be to apply the patch before the glue dries.
- D At this point in the repair, it may be necessary to seek the help of an adult.

5

Why doesn't the author provide step-by-step directions for replacing the repaired wheel?

- A The reader can follow the removal steps in reverse order.
- B The reader can check the headings and follow the directions.
- C The reader can follow sketches he or she made while fixing the flat.
- D The reader can simply figure out how to place the wheel back on.

Author's Purpose and Design

When you take the Illinois Standards Achievement Test (ISAT), you may find questions that deal directly with the author's purpose and design:

- The **author's purpose** is the reason why the author wrote the passage or selection.
- The **design** refers to the author's point of view. What is the author's attitude toward the subject of the passage?

As with skills you have read about in previous lessons, thinking about the author's purpose and design will help you to understand selections and more easily answer test questions. Sometimes it will be easy to identify the author's purpose for writing. Other times you may need to draw your own conclusions. Authors do not always directly state their opinions.

Here are some things to consider when identifying the author's purpose and design:

- Do you see words such as *always, never, obviously, will, won't, could, couldn't, should, or shouldn't*? These words hint that the author thinks or feels a particular way about a topic. When the author uses words to make you think or feel a certain way about an issue or topic, the author's purpose is to convince or persuade you.
- Look at the style in which the selection is written. Is it written in time order? If so, the author may be telling a story about an event. The piece might have been written to entertain or to teach a lesson.
- Is the language highly descriptive? Do the words the author uses appeal to your senses? Are they poetic? Are they descriptive? Is the author trying to inform you or entertain you?
- Check the appearance. Is the selection presented as instructions or steps in a process? Is the author teaching you how to do something?

Tip

When reading a passage, stop and ask yourself what the author is trying to say. Think about the author's tone, style, and language.

Check-Up

- ▶ Have you ever felt strongly about a subject or had an opinion about something? Why have you felt that way? Have you ever changed your opinion or attitude toward something after reading about it?

Apply It

from *When We Were Colored*

by
Clifton L. Taulbert

- 1 It was a beautiful October day in the 1970s. It was not quite like those other October days when I was a child growing up in this southern cotton community, but it was beautiful nonetheless. I had come home for my yearly pilgrimage to see Glen Allan, Mississippi, to remember the life I once knew and visit my older relatives. Somehow I always felt better after visiting those tired old people who had given me strength when I was a child.
- 2 So many changes had taken place in Glen Allan. “Colored” people were now “black,” soap operas had replaced quilting bees in their homes, and the schools their children attended were now integrated. But the land was the same; the rich delta land had not changed. And the cotton smelled as it did in the early ’50s when I picked it as a way of life. Now, however, the quarter of a mile long cotton rows seemed shorter and instead of the bent backs were scores of big red machines harvesting the white fields.
- 3 As always, the land was giving life, being faithful, fruitful and productive, providing stability and a sense of worth.

1

The author mentions the “big red machines” in paragraph 2 in order to show —

- A** how much has changed since he lived there
- B** why machines pick cotton better than humans
- C** how beautiful they were in the white fields
- D** why he can never live there again

4

Why does the author say, “‘Colored’ people were now ‘black’” in paragraph 2?

- A** To remind the reader that the 1950s were a long time ago
- B** To describe the appearance of the people in Glen Allan
- C** To show how people in a cotton community can change
- D** To illustrate that appropriate wording changes over time

2

What is the author’s purpose for writing this passage?

- A** To show that school integration is important
- B** To help show the importance of visiting our older relatives
- C** To inform that it is easier to pick cotton now than it used to be
- D** To show that remembering where we come from gives us a sense of stability and worth

5

What did the author mean by “the rich delta land had not changed” in paragraph 2?

- A** That the land still supported the growth of good cotton crops
- B** That people who harvest the cotton can become rich
- C** That the land was once fertile, but is now barren
- D** That the land is good for building homes upon

3

The following sentence is an example of which literary device? “And the cotton smelled as it did in the early ‘50s when I picked it as a way of life.”

- A** Rhyme
- B** Metaphor
- C** Sensory details
- D** Personification

Literary Structure

Some questions on the Illinois Standards Achievement Test (ISAT) are about literary structure. These questions will ask you about the way a story or another work of literature is presented. You will also be asked to identify different elements of the literary structure, such as:

- **Mood** The mood of a passage or selection is its general feeling, or tone. For example, the mood may be happy, sad, mysterious, or suspenseful.
- **Setting** The setting is the location in which the passage or selection takes place, and the time in which the story occurs.
- **Plot** The plot is the series of events in a selection.
- **Point of View** A passage may be written in the **first person**. This means that the narrator, or person telling the story, is a character in the selection. If the narrator is not a character in the story, then the point of view is **third person**.
- **Theme** The theme is the topic, or main idea, presented in a piece of writing.

When you answer questions focused on literary elements, it is important to understand the context of what you read. Make notes about how you feel after reading certain parts. The author's word choice helps set a passage's mood or tone. Think about the mood the author sets and search for context clues. Think about the plot and the characters. How is the theme developed? What is the main idea, topic, or message of what you are reading?

Think carefully about every part of what you read. Think about the details the author includes; every word is chosen for a reason. Think about why the author is telling the story or sharing the information.

Ask yourself questions as you read. For example, why does the author select a certain setting? Take notes of your questions and answers.

Check-Up

- ▶ Why can the setting of a selection be important to its purpose or message? Give an example of a setting that is critical to the message of a story.
- ▶ How can the point of view of a story affect its meaning and mood?

Tip

Pay close attention to the first couple of paragraphs or sections of what you read. An author often sets the mood or tone of the writing and hints at the direction the rest of the passage may take.

Apply It

from *Ornaments: Ross's Angel*

by

Patricia C. and Fredrick McKissack, Jr.

1 When Grandmother Melinda was 18 years old, she married Daniel Ripley and the couple moved to Chicago. Ross Ripley, my father, was the youngest of their three children. His sister, Grace, was the oldest, and his brother, Thomas, was next.

2 The November Ross turned seven, Franklin Delano Roosevelt was elected president of the United States, and his daddy died. Times were hard, but Melinda knew they would be harder if she stayed in Chicago. Widowed and poor, she packed up her family and moved back to Thomasville, Tennessee. Grandmother Melinda's folks were still living then, and they welcomed their daughter and three grandchildren into the ancestral home.

3 By the following year, Melinda had met and married her second husband, Charles Bevels. He was a robust man with large hands and broad shoulders. He had a voice as large as his body, and when he laughed the chandelier tingled in the dining room. Everybody called him Big Dad; everybody was charmed by his warmth and generosity. All except Ross.

4 "He's not my daddy," Ross said defiantly. "And he'll never be my Daddy."

5 Nobody knew how much Ross was hurting inside. He missed his father, but he was unable to express his feelings. Instead, he chose not to talk much, because he had developed a stutter. Adding to his problems, Ross was clumsy and slow to smile. Beside his brother and sister, who had sunny dispositions, he became a gray child who would just blend into the scenery. That's where he stayed, thinking nobody really cared.

1

Ross most likely doesn't like "Big Dad" because —

- A** "Big Dad" likes Ross's brother and sister more
- B** Ross is worried about his mother
- C** Ross misses his father
- D** "Big Dad" is mean to Ross

2

What is the point of view of this passage?

- A** Narrated
- B** First person
- C** Third person
- D** Introspective

3

Ross most likely would share similar feelings with a person who —

- A** was eager for adventure
- B** could express his feelings easily
- C** wanted to move into Ross's old home
- D** also felt alone

4

In paragraph 5, the sentence "That's where he stayed, thinking nobody really cared." has the most impact on the story's —

- A** plot
- B** mood
- C** setting
- D** point of view

5

Which sentence below best represents the author's theme?

- A** "The November Ross turned seven, Franklin Delano Roosevelt was elected president of the United States, and his daddy died."
- B** "By the following year, Melinda had met and married her second husband, Charles Bevels."
- C** "Everybody called him Big Dad; everybody was charmed by his warmth and generosity."
- D** "Beside his brother and sister, who had sunny dispositions, [Ross] became a gray child who would just blend into the scenery."

Characterization

Some questions on the Illinois Standards Achievement Test (ISAT) focus on **characterization**. This is the process by which an author reveals the personality of a character.

- **Direct characterization** is when an author describes a character in detail. The reader is told directly about the character's personality traits, habits, and mood.
- **Indirect characterization** is when an author reveals a character's personality through that character's thoughts and actions. The author may also reveal personality traits of the character by sharing the thoughts of a different character in the selection.

Thinking about what the characters in a selection are like will help you to understand their actions and decisions. Think about these things as you read:

- What is the **personality** of the character or characters? Some clues might be found in passages with dialogue. How do the characters speak to one another? You may read selections set in areas where the **dialect**, or the style and words the characters use, is different from where you live. How does the setting affect how the characters think, act, and speak?
- Think carefully about the plot of the story or selection. What might have happened to cause a character to act in a certain way? Does the author give any clues as to what might happen next? As you read the story, pay close attention to the way the characters behave and react to events around them.

You may be asked questions about the **main** and **supporting characters**.

- A **main character** is the most important person in the story. This character is probably involved in most of the action in the story and is usually described in great detail.
- A **supporting character** is someone who is not the story's main focus. Thinking about the main character's relationship with supporting characters will help you answer questions about each type of character.

Check-Up

- ▶ Think about characters in books or movies. Do you learn about them through direct or indirect characterization? How can you tell?
- ▶ Give examples of main and supporting characters in stories you've read. Why does a character act in a certain way or make particular choices?

Tip

Remember that you can get hints about what characters in a story are like by paying attention to what other characters say or think about them.

Apply It

This selection is taken from a play about a lonely boy named Charlie Brown.

from *You're a Good Man, Charlie Brown*

by
Clark Guesser

Charlie Brown: I think lunchtime is about the worst time of the day for me. Always having to sit here alone. Of course, sometimes mornings aren't so pleasing, either . . . waking up and wondering if anyone would really miss me if I never got out of bed. Then, there's the night, too—lying there and thinking about all the stupid things I've done during the day. And all those hours in between—when I do all those stupid things . . . Well, lunchtime is among the worst times for me. Well, I guess I better see what I got. *(He opens bag, unwraps a sandwich, and looks inside.)* Peanut Butter. *(He bites and chews.)* Some psychiatrists say people who eat peanut butter sandwiches are lonely. I guess they're right. And if you're really right the peanut butter sticks to the roof of your mouth. *(He munches quietly, idly fingering the bench.)* Boy, the PTA did a good job of painting those benches. *(He looks off to one side.)* There's that cute little red-headed girl eating her lunch over there. I wonder what she'd do if I went over and asked her if I could sit and have lunch with her. She'd probably laugh right in my face. It's hard on a face when it gets laughed in. There's an empty place next to her on the bench. There's no reason why I couldn't just go over there and sit there. I could do that right now. All I have to do is stand up. *(He stands.)* I'm standing up. *(He sits.)* I'm sitting down. I'm a coward. I'm so much a coward she wouldn't even think of looking at me. She hardly ever does look at me. In fact, I can't remember her ever looking at me. Why shouldn't she look at me? Is there any reason in the world why she shouldn't look at me? Is she so great and I'm so small that she couldn't spare one little moment just to . . . *(He freezes.)* She's looking at me. *(In terror, he looks one way, then another.)* She's looking at me. *(His head turns all around frantically trying to find something to notice.)*

1

Which of the following best describes a conflict that Charlie Brown has to deal with?

- A** Charlie Brown always has lunch alone.
- B** Charlie Brown doesn't have to worry about the stupid things he has done.
- C** Charlie Brown thinks he needs to see a psychiatrist.
- D** Charlie Brown wants to sit next to the red-headed girl but is afraid she'll laugh at him.

2

If she met him, the red-headed girl would most likely think Charlie Brown was —

- A** shy
- B** angry
- C** noisy
- D** goofy

3

Which best describes how Charlie Brown feels about the red-headed girl?

- A** He wishes she liked him.
- B** He does not care about her.
- C** He is not sure how he feels about her.
- D** He thinks he is not smart enough for her.

4

What unexpected thing happens to Charlie Brown that causes him to “freeze in terror”?

- A** Peanut butter sticks to the roof of his mouth.
- B** Lunchtime is the worst time of day for him.
- C** He opens his lunch bag and looks inside.
- D** The red-headed girl looks at him.

5

Why is lunchtime the worst time of day for Charlie Brown?

- A** He usually doesn't like his lunch.
- B** He's afraid of seeing the red-headed girl.
- C** He has no one to sit with.
- D** He does too many stupid things.

Literary Devices

Some questions on the Illinois Standards Achievement Test (ISAT) focus on literary devices. An author's use of literary devices and language influences how a person reads a passage.

Authors use figurative language to make their writing more descriptive and memorable. Below are descriptions and examples of some literary devices:

Simile uses the word *like* or *as* to compare two things.

- Example: *He ran like the wind.*

Metaphor compares two things, but does NOT use the word *like* or *as*.

- Example: *The prince had the heart of a lion.*

Personification gives human traits to things that are not living.

- Example: *Leaves danced around the lawn.*

Sensory Details refer to the descriptions the author gives that appeal to the reader's sense of smell, taste, sound, vision, or touch.

- Example: *As I stepped outside on a sunny fall day, I could smell burning leaves and a cool breeze blew across my face.*

Repetition refers to sounds, words, lines, themes, and other literary elements that are mentioned more than once in a reading selection. Repetition is usually used to emphasize an idea.

- Example: *Of the bells, bells, bells, bells, / Bells, bells, bells— / To the rhyming and the chiming of the bells!*

Rhyme refers to a close similarity in the sounds of two or more words. It is frequently used in poetry.

- Example: *The outlook wasn't brilliant for the Mudville nine that day / The score stood four to two with but one inning more to play.*

Irony shows a difference between what is expected to happen and what actually happens.

- Example: *A math professor can't figure out how much to leave for a tip after having dinner at a restaurant.*

Check-Up

- ▶ How do literary devices make what you read more interesting?
- ▶ Use a literary device to make the following sentence more memorable: "The wind blew." Which device did you use?

Tip

Figurative language is often used in descriptions of characters and settings.

Apply It

Stopping by Woods on a Snowy Evening

by
Robert Frost

1 Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

5 My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
10 To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
15 And miles to go before I sleep,
And miles to go before I sleep.

1

This work is an example of the genre of —

- A poetry
- B nonfiction
- C science fiction
- D descriptive essay

2

What literary device does the poet use to emphasize the simplicity of this piece of writing?

- A Simile
- B Rhyme
- C Metaphor
- D Personification

3

What might the author's purpose be for line 9, "He gives his harness bells a shake"?

- A To remind the reader that sleigh riding is a means of winter travel
- B To indicate that animals are often able to understand their keepers
- C To indicate the notion of nonsense
- D To bring the reader back to reality

4

What does the author most likely mean in line 14, "But I have promises to keep"?

- A The narrator feels lost and unable to keep his promises.
- B The narrator feels that attention to responsibility and duty come before attention to beauty.
- C The narrator is angry that he has to keep a promise.
- D The narrator is sad because he will not be able to find his way out of the woods.

5

The author repeats the line "And miles to go before I sleep" because —

- A life is repetitious
- B there is more than beauty in life
- C repetition helps to create a certain mood
- D he did not want to keep his promises

Writing Extended Responses

Lesson 10

The reading portion of the Illinois Standards Achievement Test (ISAT) includes multiple-choice questions followed by an extended-response question. There are two extended-response questions on the ISAT. The extended-response questions will be worth 10 percent of your overall score. This type of question requires you to write an answer, in paragraph form, to demonstrate how well you understand what you read.

The people who score the test will judge your response based on how well it meets these criteria:

- Answer the prompt by discussing the key ideas from the text—ideas that are stated and ideas that are implied. You will need to “read between the lines” to identify the implied ideas.
- Include relevant text references.
- Make connections and draw conclusions. These can be personal experiences. Be sure to explain why you are including the comparison.
- Extend rather than simply state ideas.
- Balance the number of text references and connections made to those references.

Every extended response should include the following three basic parts:

Introduction This section introduces your reader to the main idea of your essay. Make sure your focus is clearly stated.

Body This section develops the main idea of your response through the use of supporting ideas and details. Include as many examples from the text as possible to support your response.

Conclusion The conclusion draws your ideas together and brings your response to a close. Make sure the conclusion summarizes, or restates, your focus.

It is important that your answer is not too general, or it will receive a low score. Your answer must include specific details from the passage. However, don't just list the details from the passage. Make a general statement first and then explain how details from the passage support it. Craft your answer so that it would make sense to any reader, not just to yourself.

Tip

The first line of your response should grab the reader's attention and lead the reader to your main idea.

Tips for Success

- Be sure to read the extended-response question before reading the passage. This will help you recognize information in the reading selection that will help you answer the question.
- Underline any key words in the question such as *define*, *compare*, or *explain*.
- When answering extended-response questions, remember that the objective is to demonstrate how well you can explain and support an idea.
- Keep the following in mind:
 - Read over all questions before writing.
 - Think before you write.
 - Map or outline your main points and the order in which they will appear.
 - Write legibly.
 - Proofread your essay for errors.

There are many forms of the extended-response question. The list below includes some of the most common types you will be asked to answer on the ISAT.

Types of Extended-Response Questions

- Author's Technique
- Author's Use of Language
- Character Study
- Compare & Contrast
- Make Connections
- Make Predictions
- Respond Emotionally
- Retell & Recount
- Significance of Events
- Summarize

Extended-Response Vocabulary

The following key terms are commonly found in extended-response questions. Understanding the terms is essential to successfully answering the questions. Knowing these words will help you identify what is being asked and will help you write a response that is clear and to the point.

Key Terms to Know

Analyze Break into separate parts and discuss, examine, or interpret each part.

Compare Examine two or more things. Identify similarities.

Contrast Show differences. Set in opposition.

Define Give the meaning, usually a meaning specific to the course or subject. Determine the precise limits of the term to be defined. Explain the exact meaning. Definitions are usually short and to the point.

Describe Give a detailed account. Make a picture with words. List characteristics, qualities, and parts.

Discuss Consider and debate, or argue, the pros and cons of an issue. Compare and contrast.

Evaluate Give your opinion or cite the opinion of an expert. Include evidence to support the evaluation.

Explain Give details to make an idea clear. Logically show how a concept is developed. Give reasons for an event.

Illustrate Give concrete examples. Explain clearly by using comparisons or examples.

Interpret Comment on, give examples, and describe relationships. Explain the meaning. Describe, then evaluate.

Outline Describe main ideas, characteristics, or events. Organize information, give steps in a process.

Prove Support with facts (especially facts presented in the test or in class).

Relate Show the connections between ideas or events. Provide a larger context.

State Explain precisely.

Summarize Give a brief, condensed account of the most important ideas. Avoid unnecessary details.

Apply It

Directions

Read the following passage from a play. After reading, answer the extended-response question on page 41.

Anne Frank and her family had to hide in an attic from German soldiers in 1942 in order to avoid being sent to prison camps. German troops occupied the Netherlands, where the Franks lived, during World War II. Jewish people were being deported from the Netherlands and were being forced to work in prison camps. The Frank family remained in hiding until 1944, when Nazi police officers discovered them. In this excerpt, Anne and Peter have a conversation before their hiding place is discovered.

The Diary of Anne Frank

by
Frances Goodrich

- 1 MR. VAN DAAN. Whose fault is it we're here? [*MRS. VAN DAAN starts for her room. He follows, talking at her.*] We could've been safe somewhere . . . in America or Switzerland. But no! No! You wouldn't leave when I wanted to. You couldn't leave your things. You couldn't leave your precious furniture.
- 2 MRS. VAN DAAN. Don't touch me!
- 3 [*She hurries up the stairs, followed by MR. VAN DAAN. PETER, unable to bear it goes to his room. ANNE looks after him, deeply concerned. DUSSEL returns to his post at the window. MR. FRANK comes back into the main room and takes a book, trying to read. MRS. FRANK sits near the sink, starting to peel some potatoes. ANNE quietly goes to PETER'S room, closing the door after her. PETER is lying face down on the cot. ANNE leans over him, holding him in her arms, trying to bring him out of his despair.*]
- 4 ANNE. Look, Peter, the sky. [*She looks up through the skylight.*] What a lovely, lovely day! Aren't the clouds beautiful? You know what I do when it seems as if I couldn't stand being cooped up for one more minute? I think myself out. I think myself on a walk in the park where I used to go with Pim. Where the jonquils and the crocus and the violets grow down the slopes. You know the most wonderful part about thinking yourself out? You can have it any way you like. You can have roses and violets and chrysanthemums all blooming at the same time . . . I used to take it all for granted . . . and now I've gone crazy about everything to do with nature. Haven't you?
- 5 PETER. I've just gone crazy. I think if something doesn't happen soon . . . if we don't get out of here . . . I can't stand much more of it!
- 6 ANNE. [*Softly.*] I wish you had a religion, Peter.
- 7 PETER. No, thanks! Not me!
- 8 ANNE. Oh, I don't mean you have to be Orthodox . . . or believe in heaven and hell and

Apply It (continued)

purgatory and things . . . I just mean some religion . . . it doesn't matter what. Just to believe in something! When I think of all that's out there . . . the trees . . . and flowers . . . and seagulls . . . when I think of the dearness of you, Peter . . . and the goodness of the people we know . . . Mr. Kraler, Miep, Dirk, the vegetable man, all risking their lives for us every day . . . When I think of these good things, I'm not afraid any more . . . I find myself, and God, and I . . .

9 *[PETER interrupts, getting up and walking away.]*

10 PETER. That's fine! But when I begin to think, I get mad! Look at us hiding out for two years. Not able to move! Caught here like . . . waiting for them to come and get us . . . and all for what?

11 ANNE. We're not the only people that've had to suffer. There've always been people that've had to . . . sometimes one race . . . sometimes another . . . and yet . . .

12 PETER. That doesn't make me feel any better!

14 ANNE. *[Going to him.]* I know it's terrible, trying to have any faith . . . when people are doing such horrible . . . But you know what I sometimes think? I think the world may be going through a phase, the way I was with Mother. It'll pass, maybe not for hundreds of years, but someday . . . I still believe in spite of everything, that people are really good at heart.

15 PETER. I want to see something now . . . Not a thousand years from now!

16 *[He goes over, sitting down again on the cot.]*

17 ANNE. But Peter, if you'd only look at it as part of a great pattern . . . that we're just a little minute in the life . . . *[She breaks off.]* Listen to us, going at each other like a couple of stupid grown-ups! Look at the sky now. Isn't it lovely? *[She holds out her hand to him. PETER takes it and rises, standing with her at the window looking out, his arms around her.]* Someday, when we're outside again, I'm going to . . .

18 *[She breaks off as she hears the sound of a car, its brakes squealing as it comes to a sudden stop. The people in the other rooms also become aware of the sound. They listen tensely. Another car roars up to a screeching stop. ANNE and PETER come from PETER'S room. MR. and MRS. VAN DAAN creep down the stairs. DUSSEL comes out from his room. Everyone is listening, hardly breathing. A doorbell clangs again and again in the building below. MR. FRANK starts quietly down the steps to the door. DUSSEL and PETER follow him. The others stand rigid, waiting, terrified. In a few seconds DUSSEL comes stumbling back up the steps. He shakes off PETER'S help and goes to his room. MR. FRANK bolts the door below, and comes slowly back up the steps. Their eyes are all on him as he stands there for a minute. They realize what they feared has happened. MRS. VAN DAAN starts to whimper. MR. VAN DAAN puts her gently in a chair, and then hurries off up the stairs to their room to collect their things. PETER goes to comfort his mother. There is a sound of violent pounding on a door below.]*

19 MR. FRANK. *[Quietly.]* For the past two years we have lived in fear. Now we can live in hope.

20 *[The pounding below becomes more insistent. There are muffled sounds of voices, shouting commands.]*

A large rectangular box containing 25 horizontal lines, intended for writing or drawing.



Practice Test

Session 1



Practice Test

Session 1

Directions

In this part of the test, you are going to read two stories, two articles, a speech, and a poem. After each selection, you will answer questions about what you have read. You may look back at the reading selections as often as you like in order to answer the questions.



from **The Happy Prince**

by
Oscar Wilde

1 *In the middle of a large city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with a layer of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt. One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful Reed. . . . “Where shall I put up?” he said.*

2 *Then he saw the statue on the tall column. ‘I will put up there,’ he cried; ‘it is a fine position with plenty of fresh air.’ So he alighted just between the feet of the Happy Prince.*

3 *Suddenly, the Swallow felt drops of water and thought it was raining. The Swallow looked up and saw that the statue of the Happy Prince was alive and crying. In this monologue, the Happy Prince tells the swallow why he cries.*

4 The Character: The Happy Prince (a young man)

5 “I am the Happy Prince.

6 “When I was alive and had a human heart, I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and the misery of my city, and though my heart is made of lead yet I cannot choose but weep.

7 “Far away, far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated on a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen’s maids-of-honour to wear at the next Court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move.”

**1**

When the prince was alive, he was carefree and happy. Now that he's dead, he sees all the world's misery and is sad. This is an example of —

- A** understatement
- B** metaphor
- C** hyperbole
- D** irony

2

What is the meaning of *swallow* as it is used in paragraph 6?

“His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt?”

- A** A graceful dive
- B** A small songbird
- C** To take in food or liquid
- D** To perform the act of swallowing as a nervous response

3

Which of the following is the best example of personification?

- A** A statue expressing human emotion
- B** A bird nesting on a statue in the rain
- C** The form of a man represented in statue form
- D** The Happy Prince leading a dance in the Great Hall

4

What makes the statue so sad that it sheds tears?

- A** The Swallow flies away.
- B** The fountain is empty.
- C** There is ugliness and misery in the city.
- D** The people of the city think the statue is ugly.

5

If *sans* is a French word meaning “without,” and *souci* means “worry,” the reader can determine that the Palace of Sans-Souci probably means —

- A** a place without laughter
- B** a place without happiness
- C** a place without darkness
- D** a place without sorrow



from **Coming to America**

by

Joe McGowan, Marisa Wong, Vickie Bane, and Laurie Morice

- 1 The United States is a nation built by immigrants. From 1840 to 1870, the first wave of immigrants came from Ireland, England, Germany, and China to dig waterways and lay railroad tracks. From 1890 to 1924, a second wave crashed over Ellis Island, the historic immigration station in New York Harbor, from countries such as Italy and Russia. These newcomers toiled in factories and built cities.
- 2 Now, a new wave of immigrants is coming to America. Over 31 million immigrants live in the U.S. They make up about 11.5% of the population. Like those who came before, these immigrants are arriving in hopes of building their own version of the American Dream.

A New Era with New Challenges

- 3 Since the terrorist attacks of September 11, 2001, America has been rethinking its immigration policy. Some people want to limit the number of new immigrants to 300,000 a year. All foreign visitors face new delays, including high-tech screening and longer waiting periods. Still, more than 3.3 million new immigrants arrived between 2000 and 2004. On January 7, 2004, President George W. Bush proposed a plan to make it easier to track the 8 million illegal immigrants in the country.
- 4 Once here, immigrants need help. “Family is always the first resource,” says Lily Woo, the principal of Public School 130, in New York City, where many Chinese newcomers attend school. Extended immigrant families help one another find housing and work. Other support groups, like churches and community centers, are not as strong as they once were. As a result, about 25% of immigrant households receive government assistance, typically for health care and school for their children. Some 30% of immigrants have not graduated high school, and many have low-paying jobs.
- 5 Early immigrants quickly took on all aspects of American culture. But, today, many immigrants have one foot in the U.S. and one foot in their native land. With cell phones and the Internet, it’s now easier for newcomers to keep in touch with the country they left behind.
- 6 “I’m the luckiest kid in the world,” said Prudence Simon, 10, who now lives in New York. “I have two homes, Trinidad and the U.S.A.”
- 7 Only the future will reveal how the new immigrants will build their American Dream. But one thing is certain, they have a rich history on which to lay a foundation.



6

Which of the following best represents a conclusion that can be drawn from the article?

- A** The “American Dream” is harder for immigrants to attain because there are not enough jobs available.
- B** The United States allows illegal immigrants to stay, but does not allow them to get government assistance.
- C** Immigrants come to America in waves, and each wave brings new changes and challenges to the United States.
- D** Because of the September 11, 2001, terrorist attacks, the United States no longer allows immigration from hostile countries.

7

Which of the following is not an effect that the terrorist attacks of September 11, 2001, have had on immigration?

- A** President George W. Bush proposed a plan to better track the 8 million illegal immigrants.
- B** Some people want to limit the number of immigrants to 3.3 million per year.
- C** All foreign visitors face new delays and high-tech screening.
- D** America has been rethinking its immigration policy.

8

Which statement from the article is an opinion?

- A** “I’m the luckiest kid in the world.”
- B** “Once here, immigrants need help.”
- C** “Over 31 million immigrants live in the U.S.”
- D** “Early immigrants quickly took on all aspects of American culture.”

9

Which of the following is evidence that the United States is a nation built by immigrants?

- A** Immigrants make up much of the population.
- B** Thirty percent of immigrants have not graduated high school.
- C** From 1840 to 1870, immigrants dug waterways and laid railroad tracks.
- D** From 1890 to 1924, a second wave of immigrants crashed over Ellis Island.

10

The genre of this selection is —

- A** historical fiction
- B** nonfiction
- C** biography
- D** folk tale



The following speech was presented to a jury in court by George Vest, a lawyer whose client was suing a man who had shot his dog. The speech was the only statement Vest gave. It won the case.

A Tribute to the Dog

by
George Graham Vest

- 1 GENTLEMEN OF THE JURY: The best friend a man has in the world may turn against him and become his enemy. His son or daughter that he has reared with loving care may prove ungrateful. Those who are nearest and dearest to us, those whom we trust with our happiness and our good name may become traitors to their faith. The money that a man has, he may lose. It flies away from him, perhaps when he needs it most. A man's reputation may be sacrificed in a moment of ill-considered action. The people who are prone to fall on their knees to do us honor when success is with us, may be the first to throw the stone of malice¹ when failure settles its cloud upon our heads.
- 2 The one absolutely unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous is his dog. A man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, where the wintry winds blow and the snow drives fiercely, if only he may be near his master's side. He will kiss the hand that has no food to offer; he will lick the wounds and sores that come in encounter with the roughness of the world. He guards the sleep of his pauper master as if he were a prince. When all other friends desert, he remains. When riches take wings, and reputation falls to pieces, he is as constant in his love as the sun in its journey through the heavens.
- 3 If fortune drives the master forth an outcast in the world, friendless and homeless, the faithful dog asks no higher privilege than that of accompanying him, to guard him against danger, to fight against his enemies. And when the last scene of all comes, and death takes his master in its embrace and his body is laid away in the cold ground, no matter if all other friends pursue their way, there by the graveside will the noble dog be found, his head between his paws, his eyes sad, but open in alert watchfulness, faithful and true even in death.

¹malice: meanness



11

Read this sentence from the passage:

“A man’s dog stands by him in *prosperity* and in poverty, in health and in sickness.”

Which word most likely means the same as *prosperity*?

- A** Disease
- B** Wealth
- C** Property
- D** Unhappiness

12

In paragraph 2 the author says, “he is as constant in his love as the sun in its journey through the heavens.”

The author uses this simile to emphasize a dog’s —

- A** good sense of direction
- B** willingness to travel
- C** consistency
- D** purity

13

The main argument of this speech is that —

- A** dogs are better pets than other animals
- B** dogs will be faithful to you no matter what
- C** dogs won’t bite you if you take care of them
- D** dogs are good at guarding your possessions

14

The main text structure used in this speech is —

- A** compare and contrast
- B** cause and effect order
- C** chronological order
- D** order of importance

15

Based on this passage, why did the jury most likely side with the position of this lawyer’s client?

- A** The jury agreed with the lawyer’s opinion about a man and his dog.
- B** The jury thought about the relationships they had with their pets.
- C** The lawyer expressed facts about a man and dog’s relationship.
- D** The lawyer backed up his opinions with research.



The following story describes a young boy named Salvador, who has many important family tasks because his mother is caring for a newborn baby.

Salvador Late or Early

by
Sandra Cisneros

- 1 Salvador with eyes the color of caterpillar, Salvador of the crooked hair and crooked teeth, Salvador whose name the teacher cannot remember, is a boy who is no one's friend, runs along somewhere in that vague direction where homes are the color of bad weather, lives behind a raw wood doorway, shakes the sleepy brothers awake, ties their shoes, combs their hair with water, feeds them milk and corn flakes from a tin cup in the dim dark of the morning.
- 2 Salvador, late or early, sooner or later arrives with the string of younger brothers ready. Helps his mama, who is busy with the business of the baby. Tugs the arms of Cecilio, Arturito, makes them hurry, because today, like yesterday, Arturito has dropped the cigar box of crayons, has let go the hundred little fingers of red, green, yellow, blue, and nub of black sticks that tumble and spill over and beyond the asphalt puddles until the crossing-guard lady holds back the blur of traffic for Salvador to collect them again.
- 3 Salvador inside that wrinkled shirt, inside the throat that must clear itself and apologize each time it speaks, inside that forty-pound body of boy with its geography of scars, its history of hurt, limbs stuffed with feathers and rags, in what part of the eyes, in what part of the heart, in that cage of the chest where something throbs with both fists and knows only what Salvador knows, inside that body too small to contain the hundred balloons of happiness, the single guitar of grief, is a boy like any other disappearing out the door, beside the schoolyard gate, where he has told his brothers they must wait. Collects the hands of Cecilio and Arturito, scuttles off dodging the many schoolyard colors, the elbows and wrists crisscrossing, the several shoes running. Grows small and smaller to the eye, dissolves into the bright horizon, flutters in the air before disappearing like a memory of kites.



16

Unlike his brothers, Salvador —

- A** goes to school every day
- B** has many adult responsibilities
- C** is too young to take care of himself
- D** gets extra attention from their mother

19

According to the author's description, Salvador is —

- A** lonely
- B** happy
- C** angry
- D** sad

17

What do the phrases “homes are the color of bad weather” and “raw wood doorway” tell you about the setting of the story?

- A** The story takes place during bad weather.
- B** Salvador's neighborhood is run-down and poor.
- C** Salvador's school and home are both on the outskirts of town.
- D** The houses in Salvador's neighborhood are painted dark colors.

20

The author uses irony to illustrate that even though Salvador is a remarkable young boy, he is destined to —

- A** become a star on the varsity soccer team
- B** become an activist for children's rights
- C** become just another pair of shoes disappearing into the crowd
- D** become a crossing guard holding back traffic for the next little boy who drops his box of crayons

18

The phrase “the hundred balloons of happiness, the single guitar of grief” is an example of —

- A** understatement
- B** personification
- C** hyperbole
- D** metaphor



Choices

by
Nikki Giovanni

1 if i can't do
what i want to do
then my job is to not
do what i don't want

5 to do

it's not the same thing
but it's the best i can
do

if i can't have
10 what i want then
my job is to want
what i've got
and be satisfied
that at least there
15 is something more
to want



Choices

continued

since i can't go
where i need
to go then i must go
20 where the signs point
though always understanding
parallel movement
isn't lateral

when i can't express
25 what i really feel
i practice feeling
what i can express
and none of it is equal

i know
30 but that's why mankind
alone among the mammals
learns to cry



21

In general, what attitude does the speaker have about the choices in her life?

- A Anger
- B Curiosity
- C Boredom
- D Acceptance

22

Which following statement expresses a fact?

- A "but it's the best i can do"
- B "my job is to want / what i've got"
- C "i practice feeling / what i can express"
- D "mankind / alone among the mammals / learns to cry"

23

Why does the speaker refer to herself by using a lowercase "i" instead of uppercase?

- A Its use reinforces the speaker's tone of helplessness and lack of identity.
- B Free verse encourages lowercase throughout the work.
- C It is a device used by poets to remain outside the poem.
- D The uppercase "i" suggests inexperience in writing.

24

Which is an obvious difference between "Choices" and "The Happy Prince"?

- A The selections do not make references to crying.
- B "The Happy Prince" tells a story and "Choices" does not.
- C The selections are examples of different genres.
- D "The Happy Prince" expresses an opinion, and "Choices" does not.

25

Which of the following statements summarizes a key idea in the selection?

- A Look on the bright side.
- B Be careful whom you trust.
- C Time goes by too quickly.
- D Honesty is the best policy.



This excerpt is from an article about women's gymnastics training.

from *Gymnasts in Pain: Out of Balance*

by
Scott M. Reid

- 1 By the time Alyssa Beckerman arrived for a U.S. national team training camp at Bela Karolyi's Texas ranch, three months before the 2000 Olympic Games, she wasn't sure what hurt worse. The year-old break in her wrist that hadn't been allowed to heal? Or her stomach burning from nerves and a daily diet of anti-inflammatory drugs?
- 2 The 19-year-old U.S. champion broke her wrist a year earlier, but she continued to compete and train 40 hours a week—pressured, she said, by an often-screaming coach who accused her of faking the injury and driven by her own desire to win Olympic gold.
- 3 “That's what you've been dreaming about since you were a little girl,” she said.
- 4 By the time she retired from international gymnastics later that year, Beckerman had broken nine bones and undergone two surgeries.
- 5 The *Orange County Register* interviewed nearly half of the roughly 300 women who competed on the U.S. junior or senior national teams from 1982 to 2004. More than 93 percent of the women interviewed suffered broken bones or had injuries that required surgery.
- 6 Current and former U.S. national team members—almost all girls in their early and mid-teens—describe a way of life that repeatedly puts the girls in danger. They train year-round as much as twelve hours a day, often living thousands of miles from home and away from other teens.
- 7 Like Beckerman, they do so often with broken bones or torn muscles and almost always without regular, if any, medical care. At the same time, they must deal with pressures and expectations similar to those for highly paid pro athletes.
- 8 The *Register* also found:
- 9 The rate of injuries has almost doubled since 1966 as women train longer and try more daring and dramatic maneuvers.
- 10 Nine out of every ten gymnasts interviewed said that they had continued to train on injuries that resulted in broken bones or surgery or that they had begun training again without getting a doctor's OK.
- 11 The sport's obsession with weight and diet, especially within the U.S. national team program, often has led to eating disorders. U.S. gymnasts competing in the 2001 World Championships said they were provided so little food that family members smuggled snacks into the team hotel by stuffing them inside teddy bears.
- 12 Three out of four gymnasts interviewed continue to experience health problems related to gymnastics.



26

Who or what can be cited as a credible source for reporting the percentage of injuries U.S. national teams experienced from 1982 to 2004?

- A Bela Karolyi, a coach
- B *The Orange County Register*
- C Interviews with gymnasts
- D A poll taken during a gymnastics meet

28

What is most likely the basis for the statement “The sport’s obsession with weight and diet, especially within the U.S. national team program, often has led to eating disorders”?

- A Factual detail
- B Author’s opinion
- C Statistical analysis
- D Government poll

27

In this article, the author attempts to —

- A convince readers that gymnastics should be outlawed
- B compare the physical fitness between male and female gymnasts
- C illustrate the need for gymnasts to participate in more sanctioned meets
- D reveal the high risks and dangerous disregard for female gymnasts’ safety and health

29

In response to gymnasts’ hunger, what did some family members do during the 2001 World Championships?

- A They smuggled food into the team hotel.
- B They bought candy bars and sodas for the team members.
- C They gave the team books to read about nutrition.
- D They snuck team members money to order pizza and snacks.

30

This selection is a good example of the genre of —

- A drama
- B fiction
- C nonfiction
- D autobiography



Practice Test

Session 2

Practice Test

Session 2

*D*irections

In this part of the test, you are going to read a story and a recipe. You will answer questions about what you have read and complete an extended response. You may look back at the reading selections as often as you like in order to answer the questions.



In the following story, a young teenager stumbles upon some surprising news that changes her plans for summer vacation.

Breaking the Silence

- 1 Lisa dumped her overnight bag on the floor of her grandmother’s guest room and gazed out the window. The trip, all three hours of it, had been largely a silent one. Lisa had pretended to nap to forestall conversation, and she had been successful. Now she would pretend to unpack until her mother’s car turned onto the country road and disappeared.
- 2 Lisa and her mother usually managed to get along. There were arguments about what was “suitable attire” for school, how late Lisa could stay out, and what her chores were. But none of these disagreements had seriously threatened their ability to coexist. The latest disagreement did.
- 3 The problem had begun a week ago when Lisa’s mother had informed her that they would not be going to the beach on their summer vacation. This year Lisa would not have that precious time she looked forward to while she listened to the petty gossip of the people she called her friends. There would be no long walks with her cousin Mara during which they would share their real feelings about everything. There would be no swimming races, bike rides, or luxurious hours of sun and sand. And why not? Because there were “other things” they needed the money for. Other things! What other things could possibly be important enough to eliminate the only thing Lisa really cared about?
- 4 She responded with a cold “Bye!” when her mother called, “I’ll see you Sunday night.” Lisa waited to hear the car door slam before she left the room. If she could enlist her grandmother’s help, maybe it would still be possible to change her mother’s mind. And so her first remark when she walked into the kitchen was “You know how much Mara and I like seeing each other every summer? Well, this year, Mom canceled our vacation plans.”
- 5 Her grandmother looked at her with a strange expression on her face. “Yes . . . I know,” she replied. “That’s too bad.”
- 6 “But, why?” said Lisa. “Why isn’t this trip important to her? It is to me!”
- 7 Her grandmother sighed. “I’m sure your mother knows what she’s doing,” she said. And then, making it clear that she was not going to discuss the issue, she added, “If you pick a quart of strawberries, I’ll make shortcake for dessert.”



- 8 So Lisa crawled along the rows of low-growing plants, feeling the sun on her back and searching for berries that had reached their most perfect ripeness. It was not hard to find a quart, and when the basket was full, she carried it into the house and put it on the kitchen counter. Her grandmother was in the front yard, weeding the flower garden. Lisa would normally have gone outside to help. She liked helping her grandmother because she and her grandmother always talked while they worked. Lisa told stories about school and friends and confessed her worries and planned her future, and her grandmother listened and laughed in the right places and never in the wrong ones. But if her grandmother was going to take Lisa's mother's side . . .
- 9 Lisa wandered into the study to find a book. She spotted the glow of the computer. There would not be any good games on it because her grandmother used it almost exclusively for e-mail, but there might be solitaire. Instead she decided to send an e-mail to Mara. Mara understood. Mara was on her side, even if no one else was.
- 10 When Lisa tapped the mouse to get rid of the screen saver, her grandmother's e-mail inbox listings appeared. Lisa saw her own recent messages and several messages from her mother. The latest message from her mother was identified with the subject "Surgery date." Surgery date? What surgery? Reading other people's mail was not something Lisa would ordinarily do, but this was different. Surgery date! She double-clicked on the words, and a message appeared.
- 11 Hey, Mom, the surgery is on for the 16th. Now that it's definite, I'll have to tell Lisa—maybe after this weekend. She's still furious that we're not going to the beach this summer. I'll have to explain, but it took her so long to get over losing her father that I can hardly bear to tell her that now her mother's sick too. I still haven't gathered the courage to tell her what I need to use the vacation money for. What a coward I am! As you surely remember, dealing with an angry teenager is just a part of life. Comparatively speaking, it's easy! I'd rather have her be angry than scared.
- 12 I'll drop her off on Friday morning and pick her up Sunday night. Have a good weekend, OK? Make her some of your strawberry shortcake. That always cheered me up!



- 13 Lisa's heart thudded painfully. She closed her eyes and was, quite suddenly, four years old again and lost at the amusement park. She could hear the jangling, jarring music and the sounds of children shrieking. A hollow feeling clutched at her stomach—nothing would ever be right again. There were people everywhere, laughing, calling to each other. None of them were paying the slightest attention to the small, silent child they jostled in their hurry. The colors were too bright, the noises too loud, the place too big and full of strangers. She had to find her mother, had to, had to! And she ran, searching, searching . . .
- 14 Lisa shook herself. She was not four years old; she was fourteen. She would breathe deeply and . . . and what? It had been—she glanced at her watch—about an hour since her mother had left. The cell phone would be on the front seat of the car. Lisa could reach her mother, could hear her mother's voice. She blinked the tears out of her eyes and dialed. When her mother answered, Lisa forced calm into her voice and said, "Mom, you have to tell me about the surgery. Pull over, stop the car, and tell me now."
- 15 Her mother told her. It was all going to be hard, and it would change everything for a while, but she was not going to die. She promised, and Lisa believed her. When Lisa thought about it, missing a vacation at the beach was a matter of no importance at all.
- 16 Lisa walked out into the sunlight of the yard. "Mom's coming back," she said. "She's going to spend the weekend with us."
- 17 Her grandmother looked up in surprise. "She is? That's wonderful! But why?"
- 18 "Oh," said Lisa, leaning over and yanking out a weed, "I asked her to. I . . . I suddenly missed her. And, besides, she really likes your strawberry shortcake."

**31**

The selection is mainly about —

- A** how the loss of something can make that object more valuable
- B** how a person finds courage to do what is necessary
- C** how information helps someone realize what is important
- D** how difficult seeing the world through another person's eyes can be

32

In paragraph 1, the word *forestall* shows that conversation was something that Lisa wanted to —

- A** prevent
- B** drag out
- C** encourage
- D** participate in

33

In paragraph 8, Lisa decides not to help her grandmother in the garden because Lisa —

- A** does not enjoy gardening
- B** is irritated with her grandmother
- C** is angry with her mother
- D** wants to talk to her mother on the phone

34

Which sentence from the selection introduces a flashback?

- A** The trip, all three hours of it, had been largely a silent one.
- B** This year Lisa would not have that precious time she looked forward to while she listened to the petty gossip of the people she called her friends.
- C** Lisa would normally have gone outside to help.
- D** She closed her eyes and was, quite suddenly, four years old again and lost in the amusement park.

35

Why does Lisa read the e-mail from her mother?

- A** She can't find anything else to read.
- B** She is curious about the subject of the e-mail.
- C** She and her mother always read each other's mail.
- D** She wants to know whether her mother has been complaining about her.



36

Lisa's first reaction to the e-mail is —

- A fear
- B guilt
- C anger
- D sympathy

37

What does the e-mail reveal to the reader that the rest of the story, limited to Lisa's point of view, could not?

- A Who Mara is
- B Why Lisa is so angry
- C Why the vacation was canceled
- D When the problem between Lisa and her mother began

38

Lisa's mother calls herself a coward because she has been afraid to —

- A argue with Lisa
- B have a needed operation
- C go on a vacation to the beach
- D tell Lisa about the necessary surgery

39

Lisa's attitude changes when she —

- A uses her grandmother's computer
- B discovers that her mother is ill
- C sends an e-mail to Mara
- D helps her grandmother pick strawberries

40

The author's use of language in paragraph 13 creates a mood of —

- A panic
- B regret
- C loneliness
- D excitement



41

Which sentence from the selection shows the reader that Lisa does not know all there is to know about the canceled vacation plans?

- A** “I’m sure your mother knows what she’s doing.”
- B** Her grandmother looked at her with a strange expression on her face.
- C** Because there were “other things” they needed the money for.
- D** Mara was on her side, even if no one else was.

42

Lisa knew that her mother was sick based on —

- A** what Lisa read in an e-mail
- B** how Lisa felt about not going on vacation
- C** a conversation Lisa had with her grandmother
- D** a conversation Lisa had with her cousin Mara

43

The climax of the selection occurs when Lisa —

- A** refuses to talk to her mother
- B** picks strawberries for her grandmother
- C** reads her grandmother’s e-mail
- D** sends an e-mail to Mara

44

In paragraph 18, what does Lisa’s dialogue reveal about her?

- A** She likes strawberry shortcake.
- B** She wishes she had helped her grandmother in the garden.
- C** She wishes she was four years old again.
- D** She wants to spend time with her mother.

45

What is the resolution in this story?

- A** Lisa talked to her mother about the surgery.
- B** Lisa helped her grandmother make strawberry shortcake.
- C** Lisa talked to her cousin Mara on the phone.
- D** Lisa spent her summer vacation at the beach.



Reading

46

In the selection, Lisa reads her grandmother's e-mail. Do you think there are circumstances under which it is appropriate to read someone else's e-mail or journal? If not, explain your answer. If so, explain under which circumstances this would be appropriate.



Cooking Safely

Making chocolate chip cookies always sounds like a good idea, but it is important to take some precautions when cooking. If you follow a few simple rules, your kitchen stays intact, nobody gets hurt, and your recipe is a success. In this passage, you will learn some basic safety measures. Then you will learn how to make scrumptious chocolate chip cookies! So, before we start mixing and baking, let's discuss some safety tips:

- Always use pot holders or oven mitts when handling hot food, pots, or pans.
- Do not leave utensils in food that is cooking on the stove. These utensils get hot and could burn you if you touch them without a pot holder.
- The handles of pots and pans should always be turned toward the inside of the stove to prevent accidentally hitting the handles, which could cause hot foods to spill or burn you.
- If you turn on a gas stove burner and no flame appears, turn off the burner immediately. Turning off the burner keeps gas from leaking and creating a fire hazard. Wait a few seconds, and try again. If there still is no flame, tell an adult. The pilot light may have gone out and may need to be relit. Or there could be a more serious problem.
- To avoid tipping over pots and pans, make sure they rest firmly on stove burners.
- As soon as you finish using the stove or oven, turn it off.
- Allow foods, such as cookies, to cool before removing them from pans. This prevents the cookies from falling apart and lessens the risk of burning yourself on the pan.
- When something spills on the floor, clean it up immediately to prevent slips and to ensure cleanliness.
- Keep a fire extinguisher in your kitchen. You can also use baking soda to put out small kitchen fires. If a fire occurs, dial 911.



Chocolate Chip Cookies

Before you begin, read through what you'll need for the recipe and have everything ready. Also, before cooking anything, WASH YOUR HANDS!

Materials

- Measuring cups
- Measuring spoons
- Large mixing bowl
- Small mixing bowl
- Large spoon for mixing
- Teaspoon for dropping cookie dough
- Baking sheet
- Two pot holders
- Cooling rack
- Spatula
- Timer

Ingredients

- $1\frac{1}{2}$ cups all-purpose flour
- $\frac{1}{2}$ teaspoon baking soda
- $\frac{1}{2}$ teaspoon salt
- $\frac{1}{2}$ cup margarine or butter
- $\frac{1}{2}$ cup granulated sugar
- $\frac{1}{3}$ cup brown sugar
- $\frac{1}{2}$ teaspoon vanilla extract
- 1 egg
- 1 cup chocolate chips
- Optional 1 cup walnuts or pecans



Directions

1. Preheat the oven to 350°. This means that you turn on the oven about 10 minutes before actual baking time to allow the oven to reach the necessary baking temperature.
2. Combine the flour, baking soda, and salt in the small mixing bowl and mix thoroughly. Set this bowl aside.
3. Mix the butter or margarine, granulated sugar, brown sugar, and vanilla in the large mixing bowl until smooth.
4. Add the egg to the butter or margarine mixture and beat well.
5. Gradually add the flour mixture to the butter or margarine mixture.
6. Slowly stir in the chocolate chips and nuts (optional). Scoop the mixing spoon down into the dough and lift it over the chocolate chips. This is sometimes called *folding*.
7. Drop the cookie dough by rounded teaspoonfuls onto a non-greased baking sheet. Leave two inches between cookies.
8. Bake for 9 to 11 minutes or until the cookies are golden brown.
9. Place the baking sheet on the cooling rack and let stand for 2 minutes. Then put cookies on a plate to cool completely.



47

The word *optional* in the ingredients most likely means —

- A you can add this ingredient anytime
- B you must add one of these ingredients to the recipe
- C you can, if you want to, add one of these ingredients
- D you can use these ingredients in place of chocolate chips

50

At what stage in the numbered directions on page 73 would you most likely need to use the potholders?

- A Direction 2
- B Direction 5
- C Direction 7
- D Direction 9

48

What might happen if you turn on a gas burner and no flame appears?

- A Smoke will appear.
- B You will need a new stove.
- C Gas could leak and start a fire.
- D The flame will ignite after a few minutes.

51

Which other type of article might use the same organizational style as this recipe?

- A Directions for writing a letter
- B Directions for finding a record store
- C Directions for taking a train
- D Directions for building a bookcase

49

The word *preheat* means —

- A to turn the oven off
- B to heat the oven before cooking
- C to heat the oven at the time you place the food inside
- D to test the oven at a different temperature



Practice Test

Session 3



Practice Test

Session 3

*D*irections

In this part of the test, you are going to read two passages. You will answer questions about what you have read and complete an extended response. You may look back at the reading selections as often as you like in order to answer the questions.



This passage is from a longer work about Helen Keller, a girl who is deaf and blind, and Annie Sullivan, the young woman who becomes Helen’s teacher. In this passage, Annie meets Helen’s mother and brother for the first time.

from *The Miracle Worker*, Act I

by

William Gibson

- 1 *The railroad sounds off left have mounted in a crescendo to a climax typical of a depot at arrival time, the lights come up on stage left, and we see a suggestion of a station. Here ANNIE in her smoked glasses and disarrayed by travel is waiting with her suitcase, while JAMES walks to meet her; she has a battered paper-bound book, which is a Perkins report, under her arm.)*
- 2 JAMES [COOLLY]: Miss Sullivan?
- 3 ANNIE [CHEERILY]: Here! At last, I’ve been on trains so many days I thought they must be backing up every time I dozed off—
- 4 JAMES: I’m James Keller.
- 5 ANNIE: James?
 (The name stops her.)
 I had a brother Jimmie. Are you Helen’s?
- 6 JAMES: I’m only half a brother. You’re to be her governess?
- 7 ANNIE [LIGHTLY]: Well. Try!
- 8 JAMES [EYING HER]: You look like half a governess.
 (KATE enters, ANNIE stands moveless, while JAMES takes her suitcase. KATE’S gaze on her is doubtful, troubled.)
 Mrs. Keller, Miss Sullivan.
 (KATE takes her hand.)
- 9 KATE [SIMPLY]: We’ve met every train for two days.
 (ANNIE looks at KATE’S face, and her good humor comes back.)
- 10 ANNIE: I changed trains every time they stopped, the man who sold me that ticket ought to be tied to the tracks— . . .
 You didn’t bring Helen, I was hoping you would.
- 11 KATE: No, she’s home
 (Now she voices part of her doubt, not as such, but ANNIE understands it.)
 I expected—a desiccated spinster. You’re very young.
- 12 ANNIE [RESOLUTELY]: Oh, you should have seen me when I left Boston. I got much older on this trip.
- 13 KATE: I mean, to teach anyone as difficult as Helen.
- 14 ANNIE: *I* mean to try. They can’t put you in jail for trying!



- 15 KATE: Is it possible, even? To teach a deaf-blind child *half* of what an ordinary child learns—has that ever been done?
- 16 ANNIE: Half?
- 17 KATE: A tenth.
- 18 ANNIE [RELUCTANTLY]: No.
(KATE'S face loses its remaining hope, still appraising her youth.)
Dr. Howe did wonders, but—an ordinary child? No, never. But then I thought when I was going over his reports—
(She indicates the one in her hand)
—he never treated them like ordinary children. More like—eggs everyone was afraid would break.
- 19 KATE [A PAUSE]: May I ask how old you are?
- 20 ANNIE: Well, I'm not in me teens, you know! I'm twenty.
- 21 KATE: All of twenty.
- 22 (ANNIE takes the bull by the horns, valiantly.)
- 23 ANNIE: Mrs. Keller, don't lose heart just because I'm not on my last legs. I have three big advantages over Dr. Howe that money couldn't buy for you. One is his work behind me, I've read every word he wrote about it and he wasn't exactly what you'd call a man of few words. Another is to *be* young, why, I've got energy to do anything. The third is, I've been blind.
(But it costs her something to say this.)
- 24 KATE [QUIETLY]: Advantages.
- 25 ANNIE [WRY]: Well, some have the luck of the Irish, some do not.
(KATE smiles; she likes her.)
- 26 KATE: What will you try to teach her first?
- 27 ANNIE: First, last, and—in between, language.
- 28 KATE: Language.
- 29 ANNIE: Language is to the mind more than light is to the eye. Dr. Howe said that.
- 30 KATE: Language.
(She shakes her head.)
We can't get through to teach her to sit still. You *are* young, despite your years, to have such—confidence. Do you, inside?
(ANNIE studies her face; she likes her, too.)
- 31 ANNIE: No, to tell you the truth I'm as shaky inside as a baby's rattle!
(They smile at each other, and KATE pats her hand.)
- 32 KATE: Don't be.
(JAMES returns to usher them off.)
- 33 We'll do all we can to help, and to make you feel at home. Don't think of us as strangers, Miss Annie.
- 34 ANNIE [CHEERILY]: Oh, strangers aren't so strange to me. I've known them all my life!
(KATE smiles again, ANNIE smiles back, and they precede JAMES offstage.)



52

In paragraph 11, Kate tells Annie, “I expected—a *desiccated spinster*. You’re very young.” What does *desiccated spinster* most likely mean?

- A A grouchy seamstress
- B A dull, lifeless old woman
- C A disorganized young woman
- D A thin woman who does laundry

55

In this passage, the main conflict is that —

- A Annie is too shy
- B Annie is not sure how to teach Helen
- C Kate and Annie do not get along with each other
- D Kate thinks that Annie is too young to teach Helen

53

The setting for this passage is —

- A on a moving train
- B at the train station
- C at a school for the blind
- D at the Kellers’ residence

56

The phrase “takes the bull by the horns” in paragraph 22 is an example of —

- A alliteration
- B hyperbole
- C understatement
- D figurative language

54

How does Kate feel about Annie by the end of the passage?

- A Kate likes Annie.
- B Kate dislikes Annie.
- C Kate thinks Annie is smart.
- D Kate thinks Annie is intimidating.



57

This passage is most likely what part of the plot?

- A** Climax
- B** Resolution
- C** Rising action
- D** Falling action

58

What is the genre of this selection?

- A** Play
- B** Myth
- C** Legend
- D** Short story

59

Teaching Helen language will be a challenge for Annie because —

- A** Helen cannot read.
- B** Annie was blind.
- C** Helen cannot hear the sounds of language or see.
- D** Helen must learn the discipline of table manners first.

60

In paragraph 18, Annie says, “He never treated them like ordinary children. More like—eggs everyone was afraid would break.” Annie most likely thinks that —

- A** teaching Helen will be extremely difficult
- B** Helen should be treated like everyone else
- C** people like Helen should not be treated extremely carefully
- D** Helen should be exposed to other deaf and blind children

61

Based on details in the passage, which of the following is the most likely reason Annie wants to teach Helen?

- A** Annie likes to be challenged.
- B** Annie is an orphan and has no home of her own.
- C** Helen’s family is willing to pay Annie a lot of money.
- D** Annie was once blind herself and wants to help someone in a similar situation.



62

In paragraph 29, “Language is to the mind more than light is to the eye” is an example of —

- A alliteration
- B symbolism
- C sensory details
- D figurative language

65

Which of the following literary devices best depicts the following sentence from paragraph 25?
“Well, some have the luck of the Irish, some do not.”

- A Simile
- B Metaphor
- C Sensory details
- D Irony

63

What is Kate’s first impression of Annie?

- A Kate is angry that Annie is late.
- B Kate is happy that Annie has arrived.
- C Kate is doubtful because of Annie’s age.
- D Kate is disappointed that Annie is so small.

66

According to the passage, which of the following character traits does not describe Annie?

- A Positive
- B Intelligent
- C Encouraging of others
- D Experienced in teaching

64

The word *valiantly* in paragraph 22 would best be used to describe a person who —

- A is very vain
- B acts bravely
- C acts like a coward
- D gives very little effort

**67**

What do you learn about Annie's personality in her first meeting with Kate and James Keller? What traits do you think she has that might bring her success in helping Helen?



A large rectangular area containing 25 horizontal lines, intended for writing or reading notes.



Listening Skills at School

Trying to Learn When It Is Difficult to Understand

You go to school every day to learn new things. A student spends more time at school listening than participating in any other activity! In order for you to learn, you must listen and understand what is being said. Listening effectively is a very important skill and a difficult one to master.

The following things can make understanding what you hear in school more difficult:

- There are distractions in the room.
- There is background noise.
- Two or more people are speaking at the same time.
- The teacher speaks too softly.
- The teacher speaks too quickly.
- The teacher uses difficult words.
- The teacher's sentences are long and complicated.
- You know nothing about the subject.

Just one of the items above could make it hard to understand what you are trying to learn. But usually you will experience two or more of the items together. For example, your science teacher may speak too softly about a subject you know nothing about, while there is also noise in the room. This would make it very difficult for you to stay focused, therefore preventing a successful learning experience.



How to Become a Better Listener

By doing the things listed below, you can improve your understanding of what you hear in school. As you practice these listening skills, you will begin to understand more and listening will become easier.

Try the following techniques to become a better listener:

- Pay attention and stay focused.
- Block out distractions.
- Look at the person speaking.
- Ask the teacher to repeat what he or she said.
- If possible, research the subject beforehand.
- Continue to listen even when you do not understand what is being said.
- Attempt to picture and make connections; for example, think about what you learned previously and already know about the subject.
- Think about and silently answer all of the questions the teacher asks.
- Listen to other students' responses in class.
- After the subject is presented, ask someone to explain what you didn't understand.
- Ask questions!

Increasing your vocabulary will also aid you in comprehension. You can practice your listening skills outside of school as well. For example, try focusing when a friend tells a story or try to understand the words of your favorite songs. Most important, practice! You will soon become a successful listener and understand much more.



68

The main idea of the passage is that —

- A listening skills are hereditary
- B you can become a better listener
- C if you don't listen, you will do poorly in school
- D to be a good listener you must first be a good speaker

71

The word *distraction* means —

- A easily diverted
- B to look directly at a subject
- C something that requires your full attention
- D something that takes your attention from your original focus

69

If students nearby are talking while your teacher gives a lesson in a soft voice, you might —

- A not understand the lesson
- B not become a better listener
- C get called on to answer questions
- D start talking with the other students

72

By practicing the listening skills mentioned in the passage, you will most likely —

- A get better grades
- B need to practice speaking skills
- C no longer need to stay focused in class
- D improve your comprehension of what you hear

70

Which of the following would probably *not* help you understand a lecture about the Civil War?

- A Reading about the Civil War before the lecture.
- B Looking at the teacher while he or she delivers the lecture.
- C Asking the teacher to explain things you don't understand.
- D Reading about the Civil War during the lecture.



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