

**ILLINOIS STANDARDS ACHIEVEMENT TEST
PREPARATION AND PRACTICE WORKBOOK**



Aligned with the Illinois
Reading Assessment Framework

**GLENCOE LANGUAGE ARTS
GRADE 7**

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

TEACHER'S ANNOTATED EDITION

**ILLINOIS STANDARDS ACHIEVEMENT TEST
PREPARATION AND PRACTICE WORKBOOK**



**GLENCOE LANGUAGE ARTS
GRADE 7**



New York, New York Columbus, Ohio Chicago, Illinois Peoria, Illinois Woodland Hills, California

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Contents

About the Student and Teacher Editions	iv
Teacher Introduction	v
Letter to Parents and Guardians	viii
Multiple-Choice Answer Sheet	ix
Extended-Response Answer Sheet	x
Answer Key	xi
Student Introduction to the Test	1
Student Scoring Rubric	2
Test-Taking Tips and Techniques	3
Lesson 1: Vocabulary Skills	6
Lesson 2: Making Inferences	9
Lesson 3: Drawing Conclusions, Determining Main Ideas, and Summarizing	12
Lesson 4: Sequence, Order, and Cause and Effect	15
Lesson 5: Interpreting Instructions	18
Lesson 6: Author's Purpose and Design	21
Lesson 7: Literary Structure	24
Lesson 8: Characterization	27
Lesson 9: Literary Devices	30
Lesson 10: Irony	33
Lesson 11: Writing Extended Responses	36
Practice Test: Session 1	43
Practice Test: Session 2	59
Practice Test: Session 3	73

About the Student and Teacher Editions

The **Student Edition** of this workbook reviews the skills that students will need to successfully complete the Illinois Standards Achievement Test (ISAT) for Grade 7. It prepares students by providing lessons, practice questions, and writing prompts to familiarize students with the test and to teach test-taking skills.

The **Student Edition** contains the following three sections:

- The **Student Introduction** describes the overall structure of the test and gives tips on how to prepare for it. The Test-Taking Tips and Techniques section outlines general test-taking strategies that students will apply as they complete the lessons.
- The **Lessons** provide a systematic approach to preparing for the test. Each lesson introduces a skill or concept and then provides an exercise in which students apply what they have learned. Test tips are also included in each lesson to help students with general test-taking techniques.
- The **Practice Test** provides a simulation of the test-taking experience. It is directly modeled on the ISAT, both in length and content, and it should be administered under actual test conditions.

The **Teacher's Annotated Edition** of this workbook includes the Student Edition along with the following resources:

- A **Teacher Introduction**, which provides an overview of the ISAT, as well as guidance on how to use the Practice Test and scoring rubrics.
- An **Answer Key** to the Practice Test with correlations to objectives from the Illinois Assessment Framework for Grade 7.

Before your class begins using this workbook, you may wish to send out a letter to parents that describes the ISAT and explains the purpose of this workbook. Such a letter appears on page viii for reproduction and distribution to parents.

Teacher Introduction

About the Illinois Standards Achievement Test (ISAT)

The Illinois Standards Achievement Test (ISAT) measures individual student achievement against the performance standards presented in the Illinois Reading Assessment Framework. The seventh grade ISAT evaluates students' skills in reading and writing, and covers a range of genres taught in seventh grade, including nonfiction, essays, poetry, and fiction. The results of the test give parents, teachers, and schools one measure of student learning and school performance.

The ISAT is administered in three 45-minute sessions over two days with a minimum rest period of 10 minutes between sessions. Over the course of the test, students read several passages and then answer multiple-choice and extended-response questions. Students record their responses to the test questions on separate answer sheets.

The test sessions are structured as follows:

Session 1	Session 2	Session 3
45 minutes	45 minutes	45 minutes
6 short passages	1 longer passage with 15–18 multiple-choice items	1 longer passage with 15–18 multiple-choice items
30 multiple-choice items total	1 extended-response item	1 extended-response item
	1 functional passage with 3–5 multiple-choice items	1 functional passage with 3–5 multiple-choice items

Teaching the Lessons

Once you have reviewed the Student Introduction with the class, you are ready to start the lessons. These lessons provide practice in skills that are tested on the ISAT. Most individual lessons are divided into the following parts:

- Introduction of the particular skill that is being taught
- Passage for students to read before applying the skill
- Test questions that are modeled according to the ISAT and that allow students to apply what they have read and learned
- A test tip intended to help students with logical test-taking techniques

Administering the Practice Test

Ideally, students should take the Practice Test two or three weeks before taking the ISAT. Be sure to follow the best test practices by simulating actual testing conditions. This will help your students become acclimated to the testing environment.

Encourage students to think about the Practice Test seriously. Explain that the Practice Test is a trial run for the ISAT and will give them the experience of answering questions within a specified time period.

A separate multiple-choice answer sheet is provided for the students to record their answers. Lined forms are also provided for the extended-response questions.

After students complete the test, take time to gather feedback. Ask what they found challenging and discuss which test techniques were most helpful and useful.

Scoring the Practice Test

You can use the rubric below to score the extended-response questions in the lessons and in the Practice Test.

Scoring Rubric

Readers identify important information found explicitly and implicitly in the text. Readers use this information to interpret the text and/or make connections to other situations or contexts through analysis, evaluation, or comparison/contrast.

Score	Criteria
4	<ul style="list-style-type: none">• Reader demonstrates an accurate understanding of important information in the text by focusing on the key ideas presented explicitly and implicitly.• Reader uses information from the text to interpret significant concepts or make connections to other situations or contexts logically through analysis, evaluation, inference, or comparison/contrast.• Reader uses relevant and accurate references; most are specific and fully supported.• Reader integrates interpretation of the text with text-based support (balanced).
3	<ul style="list-style-type: none">• Reader demonstrates an accurate understanding of information in the text by focusing on some key ideas presented explicitly and implicitly.• Reader uses information from the text to interpret significant concepts or make connections to other situations or contexts logically (with some gaps) through analysis, evaluation, inference, or comparison/contrast.• Reader uses relevant and accurate references; some are specific; some may be general and not fully supported.• Reader partially integrates interpretation of the text with text-based support.
2	<ul style="list-style-type: none">• Reader demonstrates an accurate but limited understanding of the text.• Reader uses information from the text to make simplistic interpretations of the text without using significant concepts or by making only limited connections to other situations or contexts.• Reader uses irrelevant or limited references.• Reader generalizes without illustrating key ideas; may have gaps.
1	<ul style="list-style-type: none">• Reader demonstrates little or no understanding of the text; may be inaccurate.• Reader makes little or no interpretation of the text.• Reader uses no references or the references are inaccurate.• Reader's response is insufficient to show that criteria are met.
0	<ul style="list-style-type: none">• Reader's response is absent or does not address the task.• Reader's response is insufficient to show that criteria are met.

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

Letter to Parents and Guardians

Dear Parent or Guardian:

This year your child will take the Illinois Standards Achievement Test (ISAT). This test assesses students' skills covered in the middle-school curriculum, such as the ability to read critically and to write responses to extended-response questions.

As a parent, you can become involved in the test-preparation process. Encourage your child to read on a regular basis, to look up unfamiliar words, and to engage in discussions about books, stories, and movies. Review written assignments and encourage your child to revise his or her work.

Most importantly, try to make your child feel at ease taking tests. Listen for any hints of test-taking apprehension and ease it as best you can with positive reinforcement. Assure your child that he or she can improve with practice!

If you have any questions about the ISAT or how we are preparing for it, feel free to contact me.

Sincerely,

Multiple-Choice Answer Sheet

*D*irections

Fill in the bubble that corresponds to the answer choice you think is best.

Session 1

- | | | | | | | | |
|---|-----------------|----|-----------------|----|-----------------|----|-----------------|
| 1 | (A) (B) (C) (D) | 9 | (A) (B) (C) (D) | 17 | (A) (B) (C) (D) | 25 | (A) (B) (C) (D) |
| 2 | (A) (B) (C) (D) | 10 | (A) (B) (C) (D) | 18 | (A) (B) (C) (D) | 26 | (A) (B) (C) (D) |
| 3 | (A) (B) (C) (D) | 11 | (A) (B) (C) (D) | 19 | (A) (B) (C) (D) | 27 | (A) (B) (C) (D) |
| 4 | (A) (B) (C) (D) | 12 | (A) (B) (C) (D) | 20 | (A) (B) (C) (D) | 28 | (A) (B) (C) (D) |
| 5 | (A) (B) (C) (D) | 13 | (A) (B) (C) (D) | 21 | (A) (B) (C) (D) | 29 | (A) (B) (C) (D) |
| 6 | (A) (B) (C) (D) | 14 | (A) (B) (C) (D) | 22 | (A) (B) (C) (D) | 30 | (A) (B) (C) (D) |
| 7 | (A) (B) (C) (D) | 15 | (A) (B) (C) (D) | 23 | (A) (B) (C) (D) | | |
| 8 | (A) (B) (C) (D) | 16 | (A) (B) (C) (D) | 24 | (A) (B) (C) (D) | | |

Session 2

- | | | | | | | | |
|----|-----------------|----|-----------------|----|-----------------|----|-----------------|
| 31 | (A) (B) (C) (D) | 36 | (A) (B) (C) (D) | 41 | (A) (B) (C) (D) | 47 | (A) (B) (C) (D) |
| 32 | (A) (B) (C) (D) | 37 | (A) (B) (C) (D) | 42 | (A) (B) (C) (D) | 48 | (A) (B) (C) (D) |
| 33 | (A) (B) (C) (D) | 38 | (A) (B) (C) (D) | 43 | (A) (B) (C) (D) | 49 | (A) (B) (C) (D) |
| 34 | (A) (B) (C) (D) | 39 | (A) (B) (C) (D) | 44 | (A) (B) (C) (D) | 50 | (A) (B) (C) (D) |
| 35 | (A) (B) (C) (D) | 40 | (A) (B) (C) (D) | 45 | (A) (B) (C) (D) | 51 | (A) (B) (C) (D) |

Session 3

- | | | | | | | | |
|----|-----------------|----|-----------------|----|-----------------|----|-----------------|
| 52 | (A) (B) (C) (D) | 57 | (A) (B) (C) (D) | 62 | (A) (B) (C) (D) | 68 | (A) (B) (C) (D) |
| 53 | (A) (B) (C) (D) | 58 | (A) (B) (C) (D) | 63 | (A) (B) (C) (D) | 69 | (A) (B) (C) (D) |
| 54 | (A) (B) (C) (D) | 59 | (A) (B) (C) (D) | 64 | (A) (B) (C) (D) | 70 | (A) (B) (C) (D) |
| 55 | (A) (B) (C) (D) | 60 | (A) (B) (C) (D) | 65 | (A) (B) (C) (D) | 71 | (A) (B) (C) (D) |
| 56 | (A) (B) (C) (D) | 61 | (A) (B) (C) (D) | 66 | (A) (B) (C) (D) | 72 | (A) (B) (C) (D) |

Extended-Response Answer Sheet

DIRECTIONS

Make sure you

- read the question completely and make sure you understand it before you start to write,
- write your answer in your own words,
- write so that another person can read your answer and understand your thoughts,
- review your answer to see if you need to rewrite any part of it.

Answer Key

Item Number	Correct Answer	Assessment Objective
Session 1		
1	C	1.7.04 Determine the connotation of a word using word, sentence, and cross-sentence clues.
2	A	2.7.14 Identify whether a given passage is narrative, persuasive, or expository.
3	D	2.7.03 Identify the author’s message or theme.
4	A	1.7.17 Summarize a story or nonfiction passage, or identify the best summary.
5	C	1.7.07 Make and verify predictions based on prior knowledge and text.
6	D	2.7.05 Recognize points of view in narratives (e.g., first person).
7	D	1.7.13 Identify cause and effect organizational patterns in fiction and nonfiction.
8	A	1.7.15 Determine the answer to a literal or simple inference question regarding the meaning of a passage.
9	A	2.7.02 Explain how character, theme, conflict, and point of view contribute to the meaning of a literary selection.
10	C	1.7.23 Explain how the author’s choice of words appeals to the senses, creates imagery, suggests mood, and sets tone.
11	B	2.7.13 Identify various subcategories of genres: science fiction, historical fiction, myth or legend, drama, biography/autobiography, story, poem, fairy tale, folktale, fable, nonfiction, and essay.
12	B	1.7.03 Determine the meaning of an unknown word using word, sentence, and cross-sentence clues.
13	C	1.7.14 Identify compare and contrast organizational patterns in fiction and nonfiction.
14	D	1.7.18 Identify or summarize the order of events in a story or nonfiction account.
15	A	2.7.07 Determine character motivation.
16	C	1.7.07 Make and verify predictions based on prior knowledge and text.
17	B	1.7.16 Distinguish the main ideas and supporting details in any text.
18	C	1.7.05 Use synonyms and antonyms to determine the implied meanings of words.
19	B	2.7.05 Recognize points of view in narratives (e.g., first person).
20	A	1.7.17 Summarize a story or nonfiction passage, or identify the best summary.
21	B	2.7.11 Explain how the literary devices (e.g., alliteration, imagery, metaphor) contribute to the meaning of a literary selection.
22	A	1.7.06 Determine the meaning of a word in context when the word has multiple meanings.
23	D	2.7.03 Identify the author’s message or theme.
24	A	1.7.15 Determine the answer to a literal or simple inference question regarding the meaning of a passage.
25	C	2.7.10 Identify literary devices: (e.g., alliteration, imagery, sensory detail, simile, rhyme, repetition, subtle metaphors, alliteration, personification).

Answer Key (continued)

Item Number	Correct Answer	Assessment Objective
26	C	1.7.20 Draw inferences, conclusions, or generalizations about text, and support them with textual evidence and prior knowledge.
27	D	1.7.05 Use synonyms and antonyms to determine the implied meanings of words.
28	B	2.7.03 Identify the author's message or theme.
29	B	1.7.19 Identify the causes of events in a story or nonfiction account.
30	C	2.7.13 Identify various subcategories of genres: science fiction, historical fiction, myth or legend, drama, biography/autobiography, story, poem, fairy tale, folktale, fable, nonfiction, and essay.
Session 2		
31	B	1.7.18 Identify or summarize the order of events in a story or nonfiction account.
32	A	2.7.06 Determine what characters are like by what they say or do or by how the author or illustrator portrays them.
33	D	1.7.04 Determine the connotation of a word using word, sentence, and cross-sentence clues.
34	C	2.7.10 Identify literary devices: (e.g., alliteration, imagery, sensory detail, simile, rhyme, repetition, subtle metaphors, alliteration, personification).
35	B	2.7.13 Identify various subcategories of genres: science fiction, historical fiction, myth or legend, drama, biography/autobiography, story, poem, fairy tale, folktale, fable, nonfiction, and essay.
36	A	2.7.02 Explain how character, theme, conflict, and point of view contribute to the meaning of a literary selection.
37	D	2.7.03 Identify the author's message or theme.
38	B	1.7.06 Determine the meaning of a word in context when the word has multiple meanings.
39	A	2.7.03 Identify the author's message or theme.
40	B	1.7.23 Explain how the author's choice of words appeals to the senses, creates imagery, suggests mood, and sets tone.
41	B	1.7.15 Determine the answer to a literal or simple inference question regarding the meaning of a passage.
42	C	2.7.11 Explain how the literary devices (e.g., alliteration, imagery, metaphor) contribute to the meaning of a literary selection.
43	B	1.7.05 Use synonyms and antonyms to determine the implied meanings of words.
44	A	2.7.08 Compare or contrast the behavior of two characters.
45	D	1.7.07 Make and verify predictions based on prior knowledge and text.
46	Extended Response	2.7.11 Explain how the literary devices (e.g., alliteration, imagery, metaphor) contribute to the meaning of a literary selection.
47	B	1.7.18 Identify or summarize the order of events in a story or nonfiction account.
48	C	1.7.05 Use synonyms and antonyms to determine the implied meanings of words.

Answer Key (continued)

Item Number	Correct Answer	Assessment Objective
49	A	1.7.03 Determine the meaning of an unknown word using word, sentence, and cross-sentence clues.
50	A	1.7.11 Compare the content and organization (e.g., themes, topics, text structure, story elements) of various selections.
51	C	1.7.22 Determine whether a set of technical, multiple-step instructions or procedures are clear (e.g., if not clear, edit to clarify).
Session 3		
52	D	2.7.14 Identify whether a given passage is narrative, persuasive, or expository.
53	D	1.7.21 Differentiate between fact and opinion in a persuasive essay or excerpt.
54	B	2.7.10 Identify literary devices: (e.g., alliteration, imagery, sensory detail, simile, rhyme, repetition, subtle metaphors, alliteration, personification).
55	C	2.7.03 Identify the author's message or theme.
56	C	1.7.04 Determine the connotation of a word using word, sentence, and cross-sentence clues.
57	A	1.7.06 Determine the meaning of a word in context when the word has multiple meanings.
58	A	1.7.05 Use synonyms and antonyms to determine the implied meanings of words.
59	B	1.7.20 Draw inferences, conclusions, or generalizations about text, and support them with textual evidence and prior knowledge.
60	D	1.7.13 Identify cause and effect organizational patterns in fiction and nonfiction.
61	C	1.7.20 Draw inferences, conclusions, or generalizations about text, and support them with textual evidence and prior knowledge.
62	C	1.7.11 Compare the content and organization (e.g., themes, topics, text structure, story elements) of various selections.
63	D	2.7.12 Identify varieties of irony, including situational irony.
64	A	2.7.13 Identify various subcategories of genres: science fiction, historical fiction, myth or legend, drama, biography/autobiography, story, poem, fairy tale, folktale, fable, nonfiction, and essay.
65	A	1.7.16 Distinguish the main ideas and supporting details in any text.
66	C	1.7.07 Make and verify predictions based on prior knowledge and text.
67	Extended Response	1.7.20 Draw inferences, conclusions, or generalizations about text, and support them with textual evidence and prior knowledge.
68	B	1.7.20 Draw inferences, conclusions, or generalizations about text, and support them with textual evidence and prior knowledge.
69	C	1.7.18 Identify or summarize the order of events in a story or nonfiction account.
70	B	1.7.06 Determine the meaning of a word in context when the word has multiple meanings.
71	A	1.7.07 Make and verify predictions based on prior knowledge and text.
72	C	1.7.16 Distinguish the main ideas and supporting details in any text.

Introduction to the Test

In seventh 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 test. 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. Do not become so preoccupied with time that you cannot focus on the test, but be aware that you are under time constraints.
- 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.

The process of elimination can help you answer multiple-choice questions on the test. 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

- The options may sound like the same word, but the meanings will be different.
- Example: *blue / blew* The sky was *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.
- Base word example: *punctual*—to be on time
punctuality: describes being on time

Check-Up

- ▶ How can context clues in what you are reading help you understand unfamiliar words or words that may have more than one meaning?

Tip

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

Apply It

Safari Beneath the Sea

The Wonder World of the North Pacific Coast

by
Diane Swanson

- 1 Of all marine mammals, the pinnipeds—seals, sea lions and fur seals—spend the most time on land. That’s where they rest, bask in the sun and give birth. But pinnipeds don’t have legs to help them get around. Their flattened “feet,” or flippers, are attached directly to their bodies. That makes it hard for them to raise themselves enough to waddle.
- 2 Seals depend mostly on their body muscles to move across land. Sea lions and fur seals use their longer, stronger front flippers to raise their heads and shoulders. Then they turn their back flippers beneath their bodies and walk awkwardly on all fours.
- 3 But in the sea, pinnipeds become creatures of speed and grace. Hind flippers jet-propel seals through the water; front flippers power sea lions and fur seals. The layers of fat and heavy skin, which hinder them on land, help pinnipeds stay warm and float in the water.
- 4 Although pinnipeds have much in common, each one has its own ways too. The quiet harbor seal often spends its days alone or in small groups, but seems curious about people. It hangs around fishing docks to snap up scraps. Sometimes it trails divers through kelp, usually keeping far enough behind to stay out of reach.
- 5 The northern elephant seal is the largest pinniped in these waters. It shares two features with the elephant: a huge body and a long nose. A male weighs up to nearly 2 tons and his nose dangles about 12 inches beneath his mouth. When he wants to scare other males—especially at mating times—he fills his big nose with air. Then he curves it so the end points into his mouth. As he snorts, the sound bounces around in his mouth, growing so loud that it can be heard more than half a mile away.
- 6 Steller’s and California sea lions are smaller than the elephant seal, but they are noisy too—both in and out of the water. People see sea lions most often in winter, when these pinnipeds leave the exposed coast and move to sheltered bays. There they clamber up on rocks and floating log booms, loudly announcing: “We’re back.” California sea lions—like toothed whales—also make noises in deep water to find fish by echolocation.¹
- 7 Next to the sea otter, the gray-brown northern fur seal has the thickest coat of any animal in North Pacific coastal waters. But divers and people on shore rarely see it. Migrating each year between Alaska and California, the fur seal often stays more than 10 miles off the coast.

¹echolocation: using sounds and echoes to find something

1

Which word means the same as *bask* in the following sentences?
“Of all marine mammals, the pinnipeds—seals, sea lions, and fur seals—spend the most time on land. That’s where they rest, *bask* in the sun and give birth.”

1.7.03

- A Lie
- B Feed
- C Snort
- D Waddle

4

The author says that sea lions “*clamber* up on rocks and floating log booms, loudly announcing: ‘We’re back.’” Which of the following means the same as *clamber*?

1.7.04

- A climb noisily
- B lay quietly
- C make noises
- D float

2

Which word in the article most likely contains the Latin root word for *sea*?

1.7.01

- A Curious
- B Marine
- C Pacific
- D Echolocation

5

“*Migrating* each year between Alaska and California, the fur seal often stays more than 10 miles off the coast.” The word *migrating* in the sentence above most likely means —

1.7.03

- A hiding from people and other animals
- B staying in one place from year to year
- C staying only in North Pacific coastal waters
- D moving from one location to another and back each year

3

The word *snap* in paragraph 4 most likely means —

1.7.06

- A to fasten something
- B to grab something
- C to hit something
- D to make a noise

Making Inferences

The questions 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, based on what is implied or clues you find in the passage.

Here is how to approach answering questions focused on **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.
- Ask yourself why the characters did what they did, or why the author wrote what he or she wrote.
- 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 remaining 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

This selection is taken from a book about the childhood of basketball star Michael Jordan.

from *On the Court with Michael Jordan*

by
Matt Christopher

- 1 When the Jordans first returned to North Carolina, they lived in a small rented house. But James Jordan wanted better for his family. He and his wife saved their money and purchased a six-and-a-half-acre plot of land in Wilmington, North Carolina. James decided to build a home for his family. He spent evenings and weekends constructing a small but comfortable brick house. Sometimes he took his children with him. The young Jordans helped their father carry bricks and mortar and learned the value of hard work firsthand. Brick by brick, they saw the result of their labor.
- 2 James Jordan taught his children to play hard, too. When he was in high school, he had played guard on his school's basketball team, and he loved many sports. So James encouraged his children to play sports and games of all kinds. He thought it was much safer for the boys to be playing sports than running around Wilmington looking for trouble.
- 3 There was always some kind of game going on at the Jordan house. If James, Ronald and Larry weren't in the yard playing football or throwing a baseball back and forth, they were crowded around the kitchen table playing checkers or a board game. Deloris Jordan later told people that the only time the boys stopped competing against each other was when they ate dinner.
- 4 Everyone in the family loved competition. When James Jordan played with his sons, he didn't ease off and allow them to win. The boys had to earn their success on their own. As the youngest son in the Jordan household, Michael was usually on the losing end when playing against his brothers.
- 5 At first, baseball was Michael Jordan's favorite sport. James Jordan was a big fan and he taught Michael to throw and hit. In Little League, Michael pitched, and played shortstop and outfield. He threw several no-hitters, and his team won the championship.
- 6 Then Larry fell in love with the game of basketball. To help his son, James Jordan built something very special in the backyard. At opposite ends of the yard, he put up two wooden backboards and two baskets. Then he gave the boys a basketball.
- 7 In only a few days, the Jordan boys played so much they wore down the grass in the yard between the two baskets. The dirt became as hard and smooth as concrete. Although they knew it was no Chicago Stadium, the Jordan boys thought their backyard court was the best in the world. They called it "The Rack."

1

Losing to his brothers most likely made Michael —

1.7.15

- A bitter because they never let him win
- B resentful of his brothers
- C determined to improve**
- D dislike competition

2

In the selection, the author gives enough evidence to show that —

1.7.20

- A Michael and his brothers never got in trouble
- B James taught his children to work and play hard**
- C Michael was the world's greatest basketball player
- D Deloris taught her children to value winning the most

3

Michael Jordan learned the value of hard work when —

1.7.15

- A he and his brothers helped to build the family home**
- B James taught him to throw and hit a baseball
- C he played checkers or a board game
- D he threw several no-hitters

4

What can you infer from the following statement?
“Deloris Jordan later told people that the only time the boys stopped competing against each other was when they ate dinner.”

1.7.15

- A Good dining manners were as important as winning in the Jordan house.
- B Competitiveness was a driving force in the Jordan boys' lives.**
- C Talking around the dinner table was not allowed.
- D Games at the dinner table were allowed.

5

Because their dad never let them win without trying, the Jordan boys learned a lot about the —

1.7.20

- A value of money
- B worth of humility
- C love of competition
- D knowledge of baseball**

Drawing Conclusions, Determining Main Ideas, and Summarizing

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

- Some questions on the ISAT ask you to draw conclusions. Conclusions should be made after you review the information in a passage. They should not be based on an opinion you have about a subject.
- 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 presented in that paragraph.

Summarizing To answer a summarizing question on the test, think about the main ideas and write the most important details of the entire passage in your own words. You might summarize the passage by saying that Nyawal fled 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 *Zlateh the Goat*

by
Issac Bashevis Singer

- 1 At Hanukkah time the road from the village to the town is usually covered with snow, but this year the winter had been a mild one. Hanukkah had almost come, yet little snow had fallen. The sun shone most of the time. The peasants complained that because of the dry weather there would be a poor harvest of winter grain. New grass sprouted, and the peasants sent their cattle out to pasture.
- 2 For Reuven the furrier¹ it was a bad year, and after long hesitation he decided to sell Zlateh the goat. She was old and gave little milk. Feyvel the town butcher had offered eight gulden² for her. Such a sum would buy Hanukkah candles, potatoes and oil for pancakes, gifts for the children, and other holiday necessities for the house. Reuven told his oldest boy Aaron to take the goat to town.
- 3 Aaron understood what taking the goat to Feyvel meant, but he had to obey his father. Leah, his mother, wiped the tears from her eyes when she heard the news. Aaron's younger sisters, Anna and Miriam, cried loudly. Aaron put on his quilted jacket and a cap with earmuffs, bound a rope around Zlateh's neck, and took along two slices of bread with cheese to eat on the road. Aaron was supposed to deliver the goat by evening, spend the night at the butcher's, and return the next day with the money.
- 4 While the family said goodbye to the goat, and Aaron placed the rope around her neck, Zlateh stood as patiently and good-naturedly as ever. She licked Reuven's hand. She shook her small white beard. Zlateh trusted human beings. She knew that they always fed her and never did her any harm.
- 5 When Aaron brought her out on the road to town, she seemed somewhat astonished. She'd never been led in that direction before. She looked back at him questioningly, as if to say, "Where are you taking me?" But after a while she seemed to come to the conclusion that a goat shouldn't ask questions. Still, the road was different. They passed new fields, pastures, and huts with thatched roofs. Here and there a dog barked and came running after them, but Aaron chased it away with his stick.

¹furrier: person who sells fur

²gulden: a unit of money

1

Why did Reuven decide to sell Zlateh the goat?

1.7.19

- A Zlateh was stubborn and mean.
- B Peasants complained about the dry weather.
- C Reuven wanted Aaron to learn about marketing.
- D Zlateh was old, gave little milk, and the family needed money.

4

When Zlateh and Aaron started walking to town, Zlateh seemed astonished because —

1.7.17

- A human beings always fed her
- B dogs barked and chased them
- C she had never been taken in that direction before
- D she came to the conclusion that goats shouldn't ask questions

2

Which sentence best summarizes the way the family members most likely felt about Zlateh the goat?

1.7.17

- A The family did not care about the goat.
- B The family thought the goat was too old.
- C The goat was considered to be part of the family.
- D The goat was considered to be a valuable source of milk.

5

In paragraph 4, what main idea is the author attempting to express?

1.7.16

- A Goats are nervous animals.
- B Goats need to be tied to a rope.
- C Animals often learn to trust human beings.
- D Zlateh loved and trusted the family.

3

Aaron chased the barking dogs with a stick —

1.7.19

- A to protect Zlateh from the dogs
- B because Aaron was terrified of dogs
- C to keep Zlateh from kicking the dogs
- D because he liked cats

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 stories and articles describe events 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 and ran home.
- 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

This article is about frogs in the Monteverde Cloud Forest Reserve in Costa Rica.

from *Missing!*

by
Claire Miller

1 The cloud-covered mountains of Costa Rica are home to a variety of frogs. Many live in the Monteverde Cloud Forest Reserve. Over the years, cloud coverage has changed in the region. Now, some of the forest’s frogs have disappeared, and the changing clouds may be part of their problem.

2 **Super Soakers** Unlike humans, frogs don’t drink water. Instead, they absorb it through their skin. Most of it soaks through a “seat patch” on their bottoms when they sit on moist ground.

3 In the Monteverde Cloud Forest Reserve, the frogs have depended on the clouds that hang around the mountains to keep the forest floor wet and the mountain streams flowing. Where do the clouds come from?

4 When Earth’s water evaporates from oceans, lakes, or puddles, it changes from liquid to water vapor. This water vapor rises when heated by the sun. Strong winds can also blow it upward.

5 In Monteverde, the water vapor would often rise until it ran into cold air around the mountaintops. This cold air condensed the vapor into liquid water droplets. The droplets then clumped together to make up a cloud.

6 Clouds are the form that water takes right before it returns to Earth as rain, snow, sleet, or hail. In Monteverde, when clouds blanketed the mountain, the droplets gathered to make the little pools of water that the frogs need.

7 These days, the clouds often form high in the sky instead of down on the mountains of Monteverde. As a result, the forest floor is drier than it once was. So what’s causing this high cloud formation?

8 In recent years, the air temperature in Monteverde has increased. Often the air around the mountaintops is too warm to condense the water vapor. So the water vapor keeps rising until it forms clouds high above the mountains. At the same time, the land below dries out. So the frogs (and their cousins, the toads) have a hard time finding the water they need on the forest floor.

9 **Turning Up the Heat** Most scientists believe that people are causing many places on Earth to get warmer, including Monteverde. They call it global warming.

10 People often add to global warming by burning fuels such as oil, natural gas, and coal. These fuels power almost everything we plug in or drive. As the fuels are burned, a gas called carbon dioxide is given off. Carbon dioxide occurs naturally in our atmosphere. It helps to keep Earth warm by holding in the sun’s heat. But having too much carbon dioxide in the air is like throwing a heavy blanket around the planet—it keeps in too much of the sun’s heat, and the world gets warmer.

1

Why are the clouds in the Monteverde Cloud Forest Reserve forming higher in the sky than they used to?

1.7.19

- A Evaporation has increased.
- B Winds are stronger.
- C** Air is warmer
- D There is less oxygen now.

2

Some of the frogs in the Monteverde Cloud Forest Reserve have disappeared because —

1.7.19

- A food shortages have caused the frog population to migrate
- B** changing cloud coverage has decreased the region's natural moisture
- C clouds have moved lower in the mountains
- D strong winds have begun to move larger clouds out to sea

3

Frogs have “seat patches” because —

1.7.19

- A** water is absorbed through them
- B seat patches help to maintain color
- C the ground is hard
- D seat patches are used to lead frogs through the rain forest

4

Which happens last in the cycle of a cloud?

1.7.18

- A Water rises when heated by the sun.
- B Earth's water evaporates from oceans, lakes, and rivers.
- C** Cold air condenses water vapor into liquid water droplets.
- D Water evaporates and changes from liquid to water vapor.

5

According to the article, which of these happened first?

1.7.18

- A The number of frogs in Monteverde decreased.
- B The clouds formed higher in the mountains.
- C** The forest floor in Monteverde dried out.
- D The air temperature in Monteverde increased.

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. The skill needed to understand and follow directions is **interpreting instructions**.

Recall from the previous lesson that the sequence in which events happen in a reading passage is very important to the meaning of the text. It is especially important to pay attention to the order of the directions when interpreting and following instructions.

The following are hints to help you 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

The following train schedules can be used to travel between University Park and Marion.

Train Schedule					
#208 Rose Park – Kingston Line					
Sunday					
Stations	AM	AM	AM	PM	PM
• Rose Park	7:13	9:13	10:13	2:13	5:13
• University Park	7:21	9:21	10:21	2:21	5:21
• Norwood	7:27	9:27	10:27	2:27	5:27
• Fox Ridge	7:39	9:39	10:39	2:39	5:39
• Lincoln Heights	7:42	9:42	10:42	2:42	5:42
• Kingston	7:53	9:53	10:53	2:53	5:53

Meredith needs to get from University Park to Marion. She asks someone for help at the train station and gets these directions:

1. At University Park, get on the #208 train coming from Rose Park.
2. Switch trains at the Norwood stop.
3. Get off at Marion.

Train Schedule					
#317 Oakwood – Greentown Line					
Sunday					
Stations	AM	AM	AM	PM	PM
• Oakwood	7:05	9:05	10:05	2:05	5:05
• Denfield	7:17	9:17	10:17	2:17	5:17
• Glenmoor	7:21	9:21	10:21	2:21	5:21
• River Grove	7:24	9:24	10:24	2:24	5:24
• Norwood	7:31	9:31	10:31	2:31	5:31
• Branston	7:35	9:35	10:35	2:35	5:35
• Lincoln	7:45	9:45	10:45	2:45	5:45
• Maple Crest	↓	9:47	10:47	↓	↓
• Evansville	↓	9:50	10:50	↓	↓
• Marion	7:50	9:54	10:54	2:50	5:50
• Greentown	8:09	10:13	11:13	3:09	6:09

1

What do the arrows on the schedule pointing downward from Lincoln most likely mean?

1.7.22

- A** The train travels directly to the Marion stop at those times.
- B** Passengers change trains at that time on that route on Sunday.
- C** The train travels directly to the Evansville station at those times.
- D** Passengers must signal the conductor to stop there at that time on Sunday.

3

What important information is missing from the directions given to Meredith?

1.7.22

- A** The destination of the #208 train
- B** What time the #208 train leaves University Park
- C** The fact that some of the trains to Greentown don't stop in Evansville
- D** The route number and destination of the train she needs to catch at Norwood

2

What is the importance of locating a train's number on a schedule?

1.7.22

- A** The number is important if there is a transfer on the route.
- B** The number tells the rider how many cars are on the train for that day.
- C** The number tells passengers which train they should take.
- D** The number is the same number as the engineer's badge to avoid confusion.

4

How long will Meredith have to wait for the #317 train at Norwood?

1.7.22

- A** Four minutes
- B** Fifty-six minutes
- C** One hour and 4 minutes
- D** One hour and 5 minutes

5

If Meredith gets to the University Park train station at 9:55 AM, she will arrive in Marion at —

1.7.22

- A** 10:27 AM
- B** 10:31 AM
- C** 10:54 AM
- D** 11:13 AM

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 **author's design** refers to the way the author's choice of words appeals to the senses, creates images, and suggests a mood or tone.

Sometimes it will be easy to identify the author's purpose for writing. Other times you may need to draw your own conclusions. Similarly, to understand the author's design, you may have to think carefully about how the author writes.

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

- Do you see words such as *always, never, should, obviously, will, won't, could, couldn't, 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 change your opinion 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

To Explore Is Human

by
Michael Griffin

1 Within the lifetime of a baby born [on the] Fourth of July [2005]—the day NASA’s Deep Impact spacecraft collided with the comet Tempel 1 (late on July 3 in the western USA), and also the 1,705th consecutive day of human occupancy onboard the International Space Station—human pioneers will build outposts on the moon and Mars, extract minerals from large asteroids and construct huge space telescopes to map the details of continents on distant planets.

2 This is the space program NASA will pursue, based on the premise¹ that a robust² program of human and robotic space exploration will help fuel American creativity, innovation, technology development and leadership.

3 If history demonstrates anything, it is that those nations that make a commitment to exploration invariably benefit. Because of Britain’s centuries-long primacy³ in the maritime⁴ arts, variations on British systems of culture and government thrive across the globe. I believe that America, through its mastery of human spaceflight, can shape the cultures and societies of the future, in space and here on Earth, as the great nations of the past have shaped the cultures of today. The future is being purchased for the 15 cents per day that the average taxpayer currently provides for space exploration.

4 Spaceflight is a continuation of the ancient human imperative⁵ to explore, discover and understand; to settle new territory and to develop new ways to live and work. We need both robotic pathfinders and people in our space journeys. As capable as our robots are, a human explorer can move over new territory far more quickly than a robot, assess⁶ and interpret the local environment, and make unexpected discoveries. In all other human activities, we complement, but do not supplant,⁷ ourselves with our machines. Why should it be any different in space?

5 As with all pioneering journeys into the unknown, spaceflight is risky. Next week, if all goes well, we will launch seven courageous astronauts on the Space Shuttle Discovery. A successful mission would give us greater confidence we can fly the shuttle safely through its planned 2010 retirement, then move on into a new era of exploration.

6 It is inconceivable to me that this nation will ever abandon space exploration, either human or robotic. If this is so, then the proper debate in a world of limited resources is over which goals to pursue. I have little doubt that the huge majority of Americans would prefer to invest their 15 cents per day in the exciting, outward-focused, destination-oriented program we are pursuing.

¹premise: a statement that is assumed to be true

²robust: healthy, strong

³primacy: being first or best

⁴maritime: related to the sea and sailing

⁵imperative: strong need

⁶assess: make judgments about

⁷supplant: replace

1

According to the author, variations of Great Britain's government and culture were spread across the globe because of —

1.7.21

- A the development of trade routes by the British
- B the superiority of the British in the arts and sciences
- C the lead that the British have in the race to explore space
- D** the ability of the British to explore the world by sailing the oceans

2

Which statement best describes the author's point of view?

1.7.21

- A Fifteen cents per day is not enough to provide adequate space exploration.
- B** America can shape the future through its mastery of human spaceflight.
- C Human occupancy on the International Space Station should increase.
- D The space shuttle should be retired before the year 2010.

3

The author's purpose for writing this article was to —

1.7.15

- A see how beautiful outer space is
- B demonstrate how fun spaceflight is
- C** tell about the value of space exploration
- D show support for the International Space Station

4

Judging from the use of words such as *robust*, *imperative*, *mastery*, and *complement*, the author most likely feels —

1.7.23

- A confused about technology
- B inspired to start a space program
- C disappointed in NASA's progress in space exploration
- D** passionate about the importance of space exploration

5

Which scene would best fit the story as an illustration?

1.7.24

- A Ships from Great Britain and the United States sailing around the world
- B** Stars, planets, and a sophisticated space structure
- C NASA workers in uniforms
- D A child collecting donations for NASA

Literary Structure

Lesson 7

Some questions on the Illinois Standards Achievement Test (ISAT) ask 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 the following:

- **Mood** The mood of a passage or selection is its general feeling, or tone. The mood may be happy, sad, mysterious, or suspenseful, among other things.
- **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? Note your questions and the answers as you find them.

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

Amigo Brothers

by
Piri Thomas

1 Antonio Cruz and Felix Varga were both seventeen years old. They were so together in
friendship that they felt themselves to be brothers. They had known each other since childhood,
growing up on the lower east side of Manhattan in the same tenement¹ building on Fifth Street
between Avenue A and Avenue B.

2 Antonio was fair, lean, and lanky, while Felix was dark, short, and husky. Antonio's hair was
always falling over his eyes, while Felix wore his black hair in a natural Afro style.

3 Each youngster had a dream of someday becoming lightweight champion of the world. Every
chance they had the boys worked out, sometimes at the Boys Club on 10th Street and Avenue A
and sometimes at the pro's gym on 14th Street. Early morning sunrises would find them running
along the East River Drive, wrapped in sweat shirts, short towels around their necks, and
handkerchiefs Apache style around their foreheads.

4 While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and
dreamt positive. Between them, they had a collection of *Fight* magazines second to none, plus a
scrapbook filled with torn tickets to every boxing match they had ever attended, and some
clippings of their own. If asked a question about any given fighter, they would immediately zip
out from their memory banks divisions, weights, records of fights, knock-outs, technical knock-
outs, and draws² or losses.

5 Each had fought many bouts representing their community and had won two gold-plated
medals plus a silver and bronze medallion. The difference was in their style. Antonio's lean form
and long reach made him the better boxer, while Felix's short and muscular frame made him the
better slugger. Whenever they had met in the ring for sparring sessions, it had always been hot
and heavy.

6 Now, after a series of elimination bouts, they had been informed that they were to meet each
other in the division finals that were scheduled for the seventh of August, two weeks away—the
winner to represent the Boys Club in the Golden Gloves Championship Tournament.

7 The two boys continued to run together along the East River Drive. But even when joking with
each other, they both sensed a wall rising between them.

¹**tenement:** a kind of apartment building

²**knock-out . . . draws:** knock-out—when a boxer falls to the ground and does not stand up within a certain amount of time; technical knock-out—when a boxer is injured or confused and unable to continue the fight; draw—when a fight is so close that neither boxer can be called the winner

1

How is the story narrated?

2.7.05

- A** Antonio relates the story from his own first-person point of view.
- B** The story is narrated from a third-person point of view.
- C** Felix and Antonio tell the story in a shared point of view.
- D** The story is narrated from no obvious point of view.

2

In order to better understand the passage, it would be most helpful if a reader had —

2.7.04

- A** experienced the sights and sounds of Manhattan
- B** worked out at the local gym with a friend
- C** participated in a boxing match
- D** hung out at a local Boys Club

3

The title of the story is appropriate because the passage is about —

2.7.03

- A** the importance of brothers getting along
- B** how friends should settle disputes
- C** a brotherly bond between friends
- D** two brothers who are friends

4

The reader would most likely suspect that a boxing match will take place between Antonio and Felix because —

2.7.02

- A** the plot revolves around two friends who dream of becoming champion boxers
- B** the setting is in a tough neighborhood where many people get in fights
- C** Antonio and Felix had an argument and want to settle it in the ring
- D** Antonio and Felix belong to the same Boys Club

5

What statement best builds up suspense in the plot?

2.7.01

- A** “Each youngster had a dream of someday becoming lightweight champion of the world.”
- B** “Whenever they had met in the ring for sparring sessions, it had always been hot and heavy.”
- C** “The two boys continued to run together along the East River Drive.”
- D** “But even when joking with each other, they both sensed a wall rising between them.”

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 is happening to the characters? 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 in the plot? As you read the story, pay close attention to the way the character or 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. The main character 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

Loser

by
Aimee Bender

1 Once there was an orphan who had a knack for finding lost things. Both his parents had been killed when he was eight years old—they were swimming in the ocean when it turned wild with waves, and each had tried to save the other from drowning. The boy woke up from a nap, on the sand, alone. After the tragedy, the community adopted and raised him, and a few years after the deaths of his parents, he began to have a sense of objects even when they weren't visible. This ability continued growing in power through his teens and by his twenties, he was able to actually sniff out lost sunglasses, keys, contact lenses and sweaters.

2 The neighbors discovered his talent accidentally—he was over at Jenny Sugar's house one evening, picking her up for a date, when Jenny's mother misplaced her hairbrush, and was walking around, complaining about this. The young man's nose twitched and he turned slightly toward the kitchen and pointed to the drawer where the spoons and knives were kept. His date burst into laughter. Now that would be quite a silly place to put the brush, she said, among all that silverware! and she opened the drawer to make her point, to wave with a knife or brush her hair with a spoon, but when she did, boom, there was the hairbrush, matted with gray curls, sitting astride the fork pile.

3 Jenny's mother kissed the young man on the cheek but Jenny herself looked at him suspiciously all night long.

4 You planned all that, didn't you, she said, over dinner. You were trying to impress my mother. Well you didn't impress me, she said.

5 He tried to explain himself but she would hear none of it and when he drove his car up to her house, she fled before he could even finish saying he'd had a nice time, which was a lie anyway. He went home to his tiny room and thought about the word lonely and how it sounded and looked so lonely, with those two l's in it, each standing tall by itself.

6 As news spread around the neighborhood about the young man's skills, people reacted two ways: there were the deeply appreciative and the skeptics. The appreciative ones called up the young man regularly. He'd stop by on his way to school, find their keys, and they'd give him a homemade muffin. The skeptics called him over too, and watched him like a hawk; he'd still find their lost items but they'd insist it was an elaborate scam and he was doing it all to get attention. Maybe, declared one woman, waving her index finger in the air, Maybe, she said, he steals the thing so we think it's lost, moves the item, and then comes over to save it! How do we know it was really lost in the first place? What is going on?

1

Which word *best* describes the boy after his date with Jenny Sugar?

2.7.06

- A Angry
- B Ecstatic
- C Lonely
- D Tired

2

The boy's motivation for finding things for people is to —

2.7.07

- A help them
- B trick them
- C impress them
- D persuade them

3

The biggest difference between Jenny Sugar's and her mother's reaction toward the boy's talent is that —

2.7.08

- A Jenny is amused by the boy's talent and her mother is scared
- B Jenny thought the boy was showing off and her mother was grateful to the boy
- C Jenny thinks the boy is cute and her mother thinks he is weird
- D Jenny is uncomfortable with the talent and her mother doesn't realize he has talent

4

What will most likely become of the relationship between Jenny Sugar and the boy?

2.7.09

- A The boy will talk Jenny into going on another date with him.
- B They will date for a long time since the first date went so well.
- C They will no longer date because Jenny was not impressed with him.
- D Jenny will ask him on another date because he was polite to her mother.

5

"Maybe, declared one woman, waving her index finger in the air, Maybe, she said, he steals the thing so we think it's lost, moves the item, and then comes over to save it! How do we know it was really lost in the first place?"

The woman referred to in the above statement would *most likely* be associated with —

2.7.09

- A the boy
- B the skeptics
- C deeply appreciative people
- D Jenny Sugar and her mom

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

This poem is about walking to a stream in the early morning.

Song for Going to the Water

a traditional Cherokee poem

If your heart is not well,
If your spirit is not well,
These words may help you.

Wake in the hour
5 Just before dawn.
Wake in the hours
Before first light.
Wake when the animals of the night
Have ended their songs,
10 When the animals of the day
Have not yet begun their songs.

Walk without words.
Follow the path
That leads to the stream.

15 Then, as the first light
Touches the stream,
Bend to the water,
Speak these words:

“Long Person, I come to ask your help.”

20 Then hold up
A cup of that water
And drink the dawn.

1

The author refers to the “songs” of animals in lines 9 and 11. The songs are metaphors for the animals’ —

2.7.11

- A daily activities
- B eating patterns
- C hibernation routines
- D musical compositions

2

Why does the author use repetition in the following lines? “Wake in the hour / Just before dawn. / Wake in the hours / Before first light.”

2.7.11

- A To prepare the reader for a surprise ending
- B To illustrate the use of conflict within the poem
- C To stress a time of silence and to set the mood of the poem
- D To describe a character’s courage in order to develop the plot

3

What literary device does the poet use in the following lines? “Wake when the animals of the night / Have ended their songs, / When the animals of the day / Have not yet begun their songs.”

2.7.10

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

4

Which of the following lines is the best example of a metaphor?

2.7.10

- A “Follow the path/That leads to the stream.”
- B “These words may help you.”
- C “Then, as the first light”
- D “And drink the dawn.”

5

What literary device does the poet use in the following line? “Long Person, I come to ask your help.”

2.7.10

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

Irony

Some questions on the Illinois Standards Achievement Test (ISAT) focus on **irony**. Authors sometimes use irony to add humor to a story or to take the plot of a story in a new direction. Two types of irony that you may find in selections you read are **verbal irony** and **situational irony**.

- **Verbal irony** is when what is said is not necessarily what is meant. Words are used to suggest the *opposite* of their literal meaning.
- **Situational irony** is when what actually happens is not what is expected to happen. Humor and drama are often created because an unexpected event can be absurd or shocking.

Irony is sometimes difficult to identify. **Verbal irony** is often a part of slang or conversational language. Often, a person says one thing and means another. Some examples are:

- calling someone “wise guy” when you mean he is being sneaky or irritating.
- saying “nice coat” to a person when you don’t actually like the coat.

Some figures of speech can be considered examples of verbal irony, such as when a person refers to a movie as “bad,” but actually means that he or she likes the movie.

Situational irony often drives the plot of a story. A few examples of ironic situations are:

- when it hasn’t rained in 30 days and then it rains on the day an outdoor birthday party or a wedding is planned.
- when someone visits the same coffee shop every morning for years until one morning he or she decides to try somewhere new. On that morning, a famous celebrity makes a surprise appearance at the coffee shop.
- when a father and daughter attend a sporting event and the father allows a person in line to enter the stadium before him and his daughter. An announcement is made that the person who cut in front of the father and daughter is the 1000th fan at the game. He is handed a pass to sit with the team.

Tip

As you read, think about how characters usually behave in a story. Irony is often found when either the language or behaviors of characters are different from what you expect.

Check-Up

- ▶ How can you identify when an author uses language to show irony? How does thinking about character and plot help you to identify ironic language?
- ▶ Can you give an example of situational irony that has occurred in your life?

Apply It

Priscilla and John Alden

Anonymous

- 1 In a very short time after the decease of Mrs. Standish [January 29, 1621], the captain was led to think, that, if he could obtain Miss Priscilla Mullins, a daughter of Mr. William Mullins, the breach in his family would be happily repaired. He, therefore, according to the custom of those times, sent to ask Mr. Mullins' permission to visit his daughter. John Alden, the messenger, went and faithfully communicated the wishes of the captain. The old gentleman did not object, as he might have done, on account of the recency of Captain Standish's bereavement. He said it was perfectly agreeable to him, but the young lady must also be consulted.
- 2 The damsel was then called into the room, and John Alden, who is said to have been a man of most excellent form with a fair and ruddy complexion, arose, and, in a very courteous and prepossessing manner, delivered his errand. Miss Mullins listened with respectful attention, and at last, after a considerable pause, fixing her eyes upon him, with an open and pleasant countenance, said, *Prithee John, why do you not speak for yourself?* He blushed, and bowed, and took his leave, but with a look, which indicated more than his diffidence would permit him otherwise to express. However, he soon renewed his visit, and it was not long before their nuptials were celebrated in ample form.
- 3 From them are descended all of the name, Alden, in the United States. What report he made to his constituent, after the first interview, tradition does not unfold; but it is said, how true the writer knows not, that the captain never forgave him to the day of his death.

1

Considering the high social status of a military captain in the 1600s, which of the following is an ironic situation in this passage?

2.7.12

- A The captain did not express his feelings himself.
- B The captain longed for a wife.
- C The captain never forgave John.
- D The captain married Priscilla.

2

What is ironic about Mr. Mullins agreeing to the possibility of the captain courting his daughter?

2.7.12

- A Priscilla was in love with the captain but was too shy to say so.
- B The captain had been hoping to court Priscilla for many years.
- C Mr. Mullins thought the captain was too old to court Priscilla.
- D Mr. Mullins could have objected because the captain's wife recently died.

3

What evidence of situational irony is found at the end of the story?

2.7.12

- A The captain died an angry man.
- B Mr. Mullins gained a son-in-law.
- C John Alden married Priscilla.
- D The captain and John Alden battled for Priscilla.

4

When John Alden spoke to Priscilla, which statement of sarcasm or verbal irony might he have used to draw attention away from the captain and toward himself?

2.7.12

- A "The captain is a really great man."
- B "The captain asked that I speak to you."
- C "The captain has recently lost his wife."
- D "The captain has asked for permission to court you."

5

What is ironic about the word *faithfully* in the following sentence? "John Alden, the messenger, went and *faithfully* communicated the wishes of the captain."

2.7.12

- A Acting faithfully usually brings on suspicion.
- B Doing something faithfully means it is done quickly.
- C Someone who is acting faithfully is usually trustworthy and loyal.
- D Only people of great intelligence and wealth behave faithfully.

Writing Extended Responses

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 read your response and score it based on these points:

- 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 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 and differences.

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 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. (*Outline* can mean “a rough list,” and it can mean “to describe.”)

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. Include conclusions. Avoid unnecessary details.

Apply It

Directions

Read the following story about a stranger who comes into a neighborhood and starts painting a wall in an empty lot. After reading, answer the extended-response question on the next page.

The War of the Wall

by

Toni Cade Bambara

- 1 Me and Lou had no time for courtesies. We were late for school. So we just flat out told the painter lady to quit messing with the wall. It was our wall, and she had no right coming into our neighborhood painting on it. Stirring in the paint bucket and not even looking at us, she mumbled something about Mr. Eubanks, the barber, giving her permission. That had nothing to do with it as far as we were concerned. We've been pitching pennies against that wall since we were little kids. Old folks have been dragging their chairs out to sit in the shade of the wall for years. Big kids have been playing handball against the wall since so-called integration when the crazies 'cross town poured cement in our pool so we couldn't use it. I'd sprained my neck one time boosting my cousin Lou up to chisel Jimmy Lyons's name into the wall when we found out he was never coming home from the war in Vietnam to take us fishing.
- 2 "If you lean close," Lou said, leaning hipshot against her beat-up car, "you'll get a whiff of bubble gum and kids' sweat. And that'll tell you something—that this wall belongs to the kids of Taliaferro Street." I thought Lou sounded very convincing. But the painter lady paid us no mind. She just snapped the brim of her straw hat down and hauled her bucket up the ladder.
- 3 "You're not even from around here," I hollered up after her. The license plates on her old piece of car said "New York." Lou dragged me away because I was about to grab hold of that ladder and shake it. And then we'd really be late for school.
- 4 When we came from school, the wall was slick with white. The painter lady was running string across the wall and taping it here and there. Me and Lou leaned against the gumball machine outside the pool hall and watched. She had strings up and down and back and forth. Then she began chalking them with a hunk of blue chalk.
- 5 The Morris twins crossed the street, hanging back at the curb next to the beat-up car. The twin with the red ribbons was hugging a jug of cloudy lemonade. The one with yellow ribbons was holding a plate of dinner away from her dress. The painter lady began snapping the strings. The blue chalk dust measured off halves and quarters up and down and sideways too. Lou was about to say how hip it all was, but I dropped my book satchel on his toes to remind him we were at war.
- 6 Some good aromas¹ were drifting our way from the plate leaking pot likker² onto the Morris girl's white socks. I could tell from where I stood that under the tinfoil was baked ham, collard greens,

¹aromas: pleasing smells or scents

²pot likker: juices that come from collard greens and ham when it is cooked

Apply It (continued)

and candied yams. And knowing Mrs. Morris, who sometimes bakes for my mama's restaurant, a slab of buttered cornbread was probably up under there too, sopping up some of the pot likker. Me and Lou rolled our eyes, wishing somebody would send us some dinner. But the painter lady didn't even turn around. She was pulling the strings down and prying bits of tape loose.

7 Side Pocket came strolling out of the pool hall to see what Lou and me were studying so hard. He gave the painter lady the once-over, checking out her paint-spattered jeans, her chalky T-shirt, her floppy-brimmed straw hat. He hitched up his pants and glided over toward the painter lady, who kept right on with what she was doing.

8 "Whatcha got there, sweetheart?" he asked the twin with the plate.

9 "Suppah," she said all soft and countrylike.

10 "For her," the one with the jug added, jerking her chin toward the painter lady's back.

11 Still she didn't turn around. She was rearing back on her heels, her hands jammed into her back pockets, her face squinched up like the masterpiece she had in mind was taking shape on the wall by magic. We could have been gophers crawled up into a rotten hollow for all she cared. She didn't even say hello to anybody. Lou was muttering something about how great her concentration was. I butt him with my hip, and his elbow slid off the gum machine.

12 "Good evening," Side Pocket said in his best ain't-I-fine voice. But the painter lady was moving from the milk crate to the step stool to the ladder, moving up and down fast, scribbling all over the wall like a crazy person. We looked at Side Pocket. He looked at the twins. The twins looked at us. The painter lady was giving a show. It was like those old-timey music movies where the dancer taps on the tabletop and then starts jumping all over the furniture, kicking chairs over and not skipping a beat. She didn't even look where she was stepping. And for a minute there, hanging on the ladder to reach a far spot, she looked like she was going to tip right over.

Question: The painter ignored many interruptions while she painted the wall. How would you interpret her reaction to these interruptions? Why do you think she ignored the kids and the gift of supper? Why do you think she kept working on the wall?

Extended Response

DIRECTIONS

Make sure you

- **read the question completely and make sure you understand it before you start to write,**
- **write your answer in your own words,**
- **write so that another person can read your answer and understand your thoughts,**
- **review your answer to see if you need to rewrite any part of it.**

In the story, the kids treated the painter in several different ways. At first, they were mean to her and told her to quit messing with the wall. At the end of the story, they were nicer to the painter. One kid even brought her dinner. However, the painter ignored the kids no matter what they did. I think that she might have ignored the kids and the gift of supper for many reasons.

The painter might have been ignoring the kids and the supper because she did not want the kids to bother her. The story says that when the kids told her she had no right to paint the wall, she said that Mr. Eubanks, the barber, gave her permission to paint. However, she might have said that so the kids would stop bothering her.

The painter also might have ignored the kids and the food because she was so involved in the process of painting. I think that people who paint art can get really into their work. Sometimes they do not realize that they are ignoring other people. In the story, when the girl brought the

Extended Response

DIRECTIONS

Make sure you

- read the question completely and make sure you understand it before you start to write,
- write your answer in your own words,
- write so that another person can read your answer and understand your thoughts,
- review your answer to see if you need to rewrite any part of it.

painter supper, which was a nice thing to do, the painter did not even turn around. She "didn't even say hello to anybody."

Another reason the painter may have ignored the kids is that she was working on a secret project for the kids and didn't want to give away the secret. The story says that the kids had been playing near the wall for a long time. It also says that the wall had some writing carved into it, which makes me think the wall was old and probably in bad condition. I think the painter wanted to make what she was painting a surprise for everyone. Maybe she was trying to make the wall better for the kids.

The painter probably kept ignoring the kids for all three of these reasons. I think she did not want the kids to distract her from her work. I also think that she was really focused on what she was going to paint on the wall, and that she wanted to keep what she was painting a secret from the kids.



Practice Test

Session 1



Practice Test

Session 1

*D*irections

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



from **Space Station Science: Life in Free Fall**

by

Marianne J. Dyson

- 1 When you see astronauts floating in space on TV, it is easy to think there is no gravity there. But really there is. In fact, if you built a tower over 200 miles (322 kilometers) tall, as high as the space station's orbit, gravity would be almost as strong at the top of the tower as on the ground. If you stepped off the top of the tower, you would drop to Earth. So why doesn't the space station fall to Earth? Well, in a way it does.
- 2 Let's go back to that tower. While you were falling from the tower, you would not be pushing against anything, so you would be weightless. Of course, weight would painfully return when you smacked into Earth at high speed.
- 3 But instead of just stepping off the tower in space, suppose you took a running leap. Like a long jumper, your forward energy would carry you away from the tower at the same time that gravity pulled you down. Instead of hitting the ground at the base, you would land a distance away. If you ran faster, you could jump farther from the tower before you hit the ground. If you could run fast enough, about 18,000 mph [miles per hour] (29,000 km/h [kilometers per hour]), the arc of your jump would make a circle around Earth. You would be in orbit, weightless—falling without hitting the ground.
- 4 However, if you went 25,200 mph (41,000 km/h), which is Earth's escape velocity, you would jump right past Earth. You would start orbiting the Sun.
- 5 The space station is designed to stay in orbit, neither falling to the ground nor shooting off into outer space. It falls at about 18,000 mph (29,000 km/h), orbiting the globe about every 90 minutes.
- 6 The station is in free fall, not zero gravity. However, in real zero gravity, such as at the center of Earth where the pull is equal in all directions, things would be weightless just as in free fall. That's why people commonly refer to weightlessness as zero gravity, abbreviated zero-g.



1

What does the word *weightless* in paragraph 2 imply in this article?

1.7.04

- A** The feeling of being in orbit
- B** Being able to float on Earth
- C** Experiencing little or no gravitational force
- D** Weighing less than your normal weight on Earth

2

In this article, the author's *main* purpose is to —

2.7.14

- A** inform
- B** entertain
- C** persuade
- D** summarize

3

What is the main idea presented in this article?

2.7.03

- A** The difference between falling on Earth and in space
- B** The space station's orbit compared to Earth's
- C** How a moon can orbit a different planet
- D** An explanation of how gravity works

4

What is the best summary of the main idea of this article?

1.7.17

- A** By traveling at a consistent speed, a body in space remains in free fall, orbiting around a planet.
- B** By maintaining zero gravity, a body in space remains in free fall, orbiting around a planet.
- C** By traveling faster than the Earth orbits the Sun, the space station remains in orbit.
- D** By maintaining weightlessness, a body in space is not affected by gravity.

5

How fast would you need to run out of the top of a tower that was 200 miles tall in order to fall without hitting the ground?

1.7.07

- A** 200 miles per hour
- B** 17,000 miles per hour
- C** 18,000 miles per hour
- D** 25,200 miles per hour



Papa John's Tall Tale

told by
Virginia Hamilton

- 1 Papa John was an old-timer and we did what he told us. Jake was his son, and after he had his dinner, Papa John told Jake to find a horse that was fastest. Jake went to the big house, asked for the horse that was fastest.
- 2 House Jim says, "Take Missus' riding horse, that the one is fastest."
- 3 So Jake rode Missus' mare on back over to Papa John. He got there before he left, too. And he says, "Papa, here's Fastest."
- 4 "Who the mare belong to?" asked Papa John.
- 5 "Belong to Missus," Jake says.
- 6 "How you know she is Fastest?" Papa John says.
- 7 "I know she is Fastest because I'm here before I'm gone," says Jake. And it was the truth, he had got back before he'd left. Any fool could see that.
- 8 "Well," Papa John says, "take that mare and take this pumpkin seed on your back. Don't drop it—it's heavy. Carry it on over to the field. Take a shovel and make a hole a quarter mile wide and drop that pumpkin seed in."
- 9 "That all?" asked Jake.
- 10 "No," said Papa John. "You got to get out of there as fast as you can. That's why you ridin the horse that's fastest. Don't look back, just get out of there once you drop that pumpkin seed."
- 11 So Jake did what he was told. And we was all watchin. That mare run as best she knew how, which was fastest. But it wasn't good enough.
- 12 Jake said, "Git-up-and-gone, Fastest!" He looked back, what he wasn't spose to do, which slowed him down some, and saw the pumpkin seed was growin vines, and the vines was after that fastest mare.
- 13 The mare and Jake had to climb across the leaves to keep goin. And then there were pumpkins house high. The hogs was eatin inside ofum and livin in there. So Jake and the horse ridin on through. Get on back to Papa John. Real upset, Jake was, and told him what happen.
- 14 Papa John soothes him, "That's all right, that's all right. Nothin gone get you next to me here," Papa John said. "That wasn't much of a pumpkin seed to begin with. You shoulda been around when I was a turnip grower."
- 15 "You a turnip grower, Papa?" asked Jake.
- 16 "Was one time," Papa John said. "I plowed me two acre. I got me a mountain of manure and spread it on thick. Then I put down the turnip seed."
- 17 "What happened?" Jake asked him.



- 18 “Well, all a sudden,” Papa John says, “that manure was slopped up. That turnip grew so, a herd of cows would get under a turnip leaf and sleep all day. So I had to fence it. Keep all out. Took me six months to fence around that turnip, too.
- 19 “When that turnip grew up,” Papa John continued, “I had to find some way to cook it. I went down there to a man could make things. I say, ‘I need a pot big and high as a hill.’
- 20 “Man says, ‘I can do it. Hire me some hands to help me.’
- 21 “That’s what he did,” Papa John says. “He hires up a hundred hands. They dug up that hill for the clay. Then they was a-moldin and castin that hill into a pot. When it was done they had them a clay pot hill high. Then the man could make things got another hundred hands to help roll that pot atop the turnip. Wasn’t no use tryin to get the turnip in the pot. So that’s how we had to cook it, with the fire above the pot and the turnip under it.”
- 22 “Take you long?” asked Jake.
- 23 “Well, it took about a year to get it boiled through. But it cooked up real fine, that turnip did,” Papa John said.
- 24 “How long ago was that?” asked Jake.
- 25 “Oh, when you was a little fellow,” Papa John said. “Been years ago.”
- 26 “Well, I sure woulda liked to tasted that turnip, Papa,” Jake said.
- 27 “Well, you had your chance,” Papa John said. “You et the last piece of it for your dinner today.”



6

From whose point of view is the story told?

2.7.05

- A Jake's
- B A horse's
- C Papa John's
- D A narrator's**

9

From his conversation with Papa John, you can conclude that Jake is —

2.7.02

- A determined**
- B disobedient
- C cautious
- D jovial

7

In Papa John's mind, the positive effect of Jake trying to follow orders was that Jake —

1.7.13

- A became a better listener
- B grew up to be a fine farmer
- C was more cautious about riding a strange horse
- D put forth effort toward doing what he was told**

10

Papa John's turnip tale creates imagery of a man who is —

1.7.23

- A old and lazy
- B a good farmer
- C a good storyteller**
- D restless with his own life

8

Papa John soothed Jake because Jake —

1.7.15

- A was upset he could not do exactly what he was told**
- B would never be a good pumpkin grower
- C could not do the job
- D was a child



The Open Window

by
Saki

- 1 “My aunt will be down presently, Mr. Nuttel,” said a very self-possessed young lady of fifteen; “in the meantime you must try and put up with me.”
- 2 Framton Nuttel endeavored to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.
- 3 “Do you know many of the people around here?” asked the niece, when she judged that they had had sufficient silent communion.
- 4 “Hardly a soul,” said Framton. “My sister was staying here at the Rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here.”
- 5 He made the last statement in a tone of distinct regret.
- 6 “Then you know practically nothing about my aunt?” pursued the self-possessed young lady.
- 7 “Only her name and address,” admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation.
- 8 “Her great tragedy happened just three years ago,” said the child; “that would be since your sister’s time.”
- 9 “Her tragedy?” asked Framton; somehow in this restful country spot tragedies seemed out of place.
- 10 “You may wonder why we keep that window wide open on an October afternoon,” said the niece, indicating a large French window that opened on to a lawn.
- 11 “It is quite warm for that time of year,” said Framton; “but has that window got anything to do with the tragedy?”
- 12 “Out through that window, three years ago to a day, her husband and her two young brothers went off for their day’s shooting. They never came back. In crossing the moor to their favorite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it.” Here the child’s voice lost its self-possessed note and became falteringly human. “Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing, ‘Bertie, why do you bound?’ as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window——”



11

This passage is a good example of which genre of writing?

2.7.13

- A Persuasive essay
- B Story
- C Myth
- D First person narrative

12

Context clues suggest that “masculine habitation” from paragraph 7 means that the room seemed like a place —

1.7.03

- A where muscular people exercised
- B where a man might reside
- C for only men
- D for women

13

Why did the self-possessed voice of the young lady become “falteringly human”?

1.7.14

- A She became suddenly ill.
- B The story she told was untrue.
- C The story she told saddened her heart.
- D She was unhappy Mr. Nuttel was present.

14

Which event comes *first* in chronological order?

1.7.18

- A The young lady tells the tragedy of her aunt.
- B The young lady explains why the window is open.
- C Framton Nuttel wondered if Mrs. Sappleton was married.
- D Framton Nuttel doubted visits with strangers would help him.

15

In this passage, Framton Nuttel’s main goal is to —

2.7.07

- A cure his nerve illness
- B retreat to a private habitat
- C hopefully wed Mrs. Sappleton
- D learn more about his sister’s lifestyle



from *Letter from Louis Pasteur*

- 1 It is only Thursday, and I am already writing to you; it is because a great result is now acquired. A wire from Melun has just announced it. On Tuesday last, 31st May, we inoculated¹ all the sheep, vaccinated and non-vaccinated with very virulent splenic fever.² It is not forty-eight hours ago. Well, the telegram tells me that, when we arrive at two o'clock this afternoon, all the non-vaccinated subjects will be dead; eighteen were already dead this morning, and the others dying. As to the vaccinated ones, they are all well; the telegram ends by the words '*stunning success*,' it is from the veterinary surgeon, M. Rossignol.
- 2 It is too early yet for a final judgment; the vaccinated sheep might yet fall ill. But when I write to you on Sunday, if all goes well, it may be taken for granted that they will henceforth³ preserve their good health, and that the success will indeed have been startling. On Tuesday, we had a foretaste of the final results. On Saturday and Sunday, two sheep had been abstracted⁴ from the lot of twenty-five vaccinated sheep, and two from the lot of twenty-five non-vaccinated ones, and inoculated with a very virulent virus. Now, when on Tuesday all the visitors arrived, amongst whom were M. Tisserand, M. Patinot, the Prefect of Seine et Marne, M. Foucher de Careil, Senator, etc., we found the two unvaccinated sheep dead, and two others in good health. . . . Joy reigns in the laboratory and in the house. Rejoice, my dear children.

¹**inoculated:** injected with a vaccine or virus so as to treat a disease

²**splenic fever:** a disease now called anthrax

³**henceforth:** from this time onward

⁴**abstracted:** taken out of



16

How did Louis Pasteur most likely feel at the conclusion of his letter?

1.7.07

- A Sympathetic
- B Exhausted
- C Joyful
- D Startled

19

The use of “I” indicates that this passage is most likely —

2.7.05

- A taken from a history book
- B written by Pasteur
- C a technical document
- D a biography

17

The main idea of the letter is that —

1.7.16

- A sheep are not important
- B Louis Pasteur’s study of curing splenic fever was a success
- C it makes no difference if the ill sheep are vaccinated or not
- D Louis Pasteur would be of no success without the veterinary surgeon

20

Which of the following is a good summary statement?

1.7.17

- A Louis Pasteur worked hard to end splenic fever.
- B Louis Pasteur conducted some odd experiments.
- C Louis Pasteur was uncertain of his study results.
- D Louis Pasteur did not inform others of his experiments.

18

Which of the following words could be substituted for *stunning* in paragraph 1?

1.7.05

- A Handsome
- B Numbing
- C Impressive
- D Bright



Neither Out Far Nor In Deep

by
Robert Frost

The people along the sand
All turn and look one way.
They turn their back on the land.
They look at the sea all day.

5 As long as it takes to pass
A ship keeps raising its hull;
The wetter ground like glass
Reflects a standing gull.
The land may vary more;

10 But wherever the truth may be—
The water comes ashore,
And the people look at the sea.

They cannot look out far.
They cannot look in deep.
15 But when was that ever a bar
To any watch they keep?



21

The author compares the wet ground to glass to show that it is —

2.7.11

- A Transparent
- B Mirror-like
- C Sharp
- D Fragile

24

Why do people in the poem most likely choose to look away from the land?

1.7.15

- A The land reminds them of their busy life.
- B The seashore reminds them of swimming.
- C The land is frightening.
- D The seashore is pretty.

22

What is the meaning of the word *bar* in line 15?

1.7.06

- A An obstacle
- B A legal profession
- C A large piece of chocolate
- D A straight solid object made of wood or metal

25

What literary device does the author use to get readers to understand his message?

2.7.10

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

23

What is a possible interpretation of this poem?

2.7.03

- A People turn to the sea to find its end.
- B Life at a beach is simpler than life inland.
- C Looking at the sea makes you want to board a ship.
- D People view the sea with a peacefulness that land cannot provide.



Grace Murray Hopper: Computer Compiler

by
Catherine Thimmesh

- 1 No one thought it was possible. Giving a computer commands in English—using words rather than mathematical code—was said to be a ridiculous idea. And creating a method that allowed for automatic programming was also considered laughable. But for mathematician and navy officer Grace Murray Hopper, such ideas were not only logical, they were also necessary and inevitable. When Grace created the first computer compilers, she paved the way for computer programming as we know it today. The high-level computer languages that run our banks, our businesses, and our government have been developed by drawing upon her innovations. Even computer games descend from her pioneer work in programming. For the first time, Grace’s compilers allowed nonmathematicians to use computers for many different tasks both in business and for private use.
- 2 “No one thought of that earlier because they weren’t as lazy as I was,” Grace said. “A lot of programmers liked to play with the bits. I wanted to get jobs done. That’s what the computer was there for.”
- 3 In the beginning, when computers were first being developed, Grace and her fellow mathematicians did the programming by using mathematical code—plugging in numbers as commands. A combination of zeros and ones would have a specific meaning. For example, if Grace wanted to stop the computer, she would enter “1001100.” She had to enter every program individually—even when many of them shared several of the same steps. This method was not only very time-consuming but, as Grace pointed out, it was also extremely easy to make mistakes. One incorrect number could ruin the whole program.
- 4 “It was so obvious,” stated Grace. “Why start from scratch with every single program you write? Develop one that would do a lot of the basic work over and over again. Developing a compiler was a logical move.”
- 5 Logical, that was, for Grace. For her colleagues and superiors at the Remington Rand company, a computer compiler was considered undoable.
- 6 Grace proved otherwise. In 1952, she developed the A-0 System—a program, or set of instructions, that could transform mathematical code into machine code. To do this, she plucked specific pieces of code from several programs and gave each piece an individual call number so she could locate it and arrange it in the order needed. She then combined the separate pieces of code onto magnetic tape.
- 7 “All I had to do was to write down a set of call numbers, let the computer find them on the tape, bring them over, and do the additions,” explained Grace. “This was the first compiler. We could start writing mathematical equations and let the computer do the work.”



26

When Grace refers to herself in paragraph 2 as “lazy,” she most likely means —

1.7.20

- A she lost interest very easily
- B she had lots of time to spend doing research
- C she wanted to make the process more simple and efficient
- D she could not keep up with the programming of her coworkers

28

Which of the following expresses the author’s message or theme?

2.7.03

- A Hopper believed that computers are always being developed.
- B Hopper believed that anything is possible with some effort.
- C Online computer banking developed because of Hopper.
- D Computer programming came to an end in 1952.

27

“Develop one [a compiler] that would do a lot of the basic work over and over again. Developing a compiler was a *logical* move.” Which word most likely means the same as *logical*?

1.7.05

- A Complicated
- B Adventurous
- C Logistical
- D Sensible

29

According to the article, which of the following is one of the reasons why Grace Hopper’s compilers became popular?

1.7.19

- A Money was saved.
- B Fewer errors were made.
- C More work was created.
- D People were more challenged.

30

To which genre does this selection belong?

2.7.13

- A Historical fiction
- B Autobiography
- C Nonfiction
- D Folktale



Practice Test

Session 2



Practice Test

Session 2

*D*irections

In this part of the test, you are going to read part of a short story and an article. 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 is a story about a boy and girl's journey to find the place of their dreams.

The White Horse Girl and the Blue Wind Boy

by
Carl Sandburg

1 When the dishes are washed at night time
and the cool of the evening has come in
summer or the lamps and fires are lit for the
night in winter, then the fathers and
mothers in the Rootabaga Country
sometimes tell young people the story of the
White Horse Girl and the Blue Wind Boy.

2 The White Horse Girl grew up far in the
west of the Rootabaga Country. All the
years she grew up as a girl she liked to ride
horses. Best of all things for her was to be
straddle of a white horse loping with a
loose bridle among the hills and along the
rivers of the west Rootabaga Country.

3 She rode one horse white as snow, another
horse white as new washed sheep wool, and
another white as silver. And she could not
tell because she did not know which of
these three white horses she liked best.

4 "Snow is beautiful enough for me any
time," she said, "new washed sheep wool, or
silver out of a ribbon of the new moon, any
or either is white enough for me. I like the
white manes, the white flanks, the white
noses, the white feet of all my ponies. I like
the forelocks hanging down between the
white ears of all three—my ponies."

5 And living neighbor to the White Horse
Girl in the same prairie country, with the
same black crows flying over their places,
was the Blue Wind Boy. All the years he
grew up as a boy he liked to walk with his
feet in the dirt and the grass listening to
the winds. Best of all things for him was to
put on strong shoes and go hiking among

the hills and along the rivers of the west
Rootabaga Country, listening to the winds.

6 There was a blue wind of day time,
starting sometimes six o'clock on a summer
morning or eight o'clock on a winter
morning. And there was a night wind with
blue of summer stars in summer and blue
of winter stars in winter. And there was yet
another, a blue wind of the times between
night and day, a blue dawn and evening
wind. All three of these winds he liked so
well he could not say which he liked best.

7 "The early morning wind is strong as the
prairie and whatever I tell it I know it
believes and remembers," he said, "and the
night wind with the big dark curves of the
night sky in it, the night wind gets inside of
me and understands all my secrets. And the
blue wind of the times between, in the dusk
when it is neither night nor day, this is the
wind that asks me questions and tells me to
wait and it will bring me whatever I want."

8 Of course, it happened as it had to happen,
the White Horse Girl and the Blue Wind
Boy met. She, straddling one of her white
horses, and he, wearing his strong hiking
shoes in the dirt and the grass, it had to
happen they should meet among the hills
and along the rivers of the west Rootabaga
Country where they lived neighbors.

9 And of course, she told him all about the
snow white horse and the horse white as
new washed sheep wool and the horse
white as a silver ribbon of the new moon.
And he told her all about the blue winds he



liked listening to, the early morning wind, the night sky wind, and the wind of the dusk between, the wind that asked him questions and told him to wait.

10 One day the two of them were gone. On the same day of the week the White Horse Girl and the Blue Wind Boy went away. And their fathers and mothers and sisters and brothers and uncles and aunts wondered about them and talked about them, because they didn't tell anybody beforehand they were going. Nobody at all knew beforehand or afterward why they were going away, the real honest why of it.

11 They left a short letter. It read:

12 *To All Our Sweethearts, Old Folks and Young Folks:*

13 *We have started to go where the white horses come from and where the blue winds begin. Keep a corner in your hearts for us while we are gone.*

14 *The White Horse Girl.*

15 *The Blue Wind Boy.*

16 That was all they had to guess by in the west Rootabaga Country, to guess and guess where two darlings had gone.

17 Many years passed. One day there came riding across the Rootabaga Country a Gray Man on Horseback. He looked like he had come a long ways. So they asked him the question they always asked of any rider who looked like he had come a long ways, "Did you ever see the White Horse Girl and the Blue Wind Boy?"

18 "Yes," he answered, "I saw them.

19 "It was a long, long ways from here I saw them," he went on, "it would take years and years to ride to where they are. They were sitting together and talking to each other, sometimes singing, in a place where the land

runs high and tough rocks reach up. And they were looking out across water, blue water as far as the eye could see. And away far off the blue waters met the blue sky.

20 " 'Look!' said the Boy, 'that's where the blue winds begin.'

21 "And far out on the blue waters, just a little this side of where the blue winds begin, there were white manes, white flanks, white noses, white galloping feet.

22 " 'Look!' said the Girl, 'that's where the white horses come from.'

23 "And then nearer to the land came thousands in an hour, millions in a day, white horses, some white as snow, some like new washed sheep wool, some white as silver ribbons of the new moon.

24 "I asked them, 'Whose place is this?' They answered, 'It belongs to us; this is what we started for; this is where the white horses come from; this is where the blue winds begin.'"

25 And that was all the Gray Man on Horseback would tell the people of the west Rootabaga Country. That was all he knew, he said, and if there was any more he would tell it.

26 And the fathers and mothers and sisters and brothers and uncles and aunts of the White Horse Girl and the Blue Wind Boy wondered and talked often about whether the Gray Man on Horseback made up the story out of his head or whether it happened just like he told it.

27 Anyhow this is the story they tell sometimes to the young people of the west Rootabaga Country when the dishes are washed at night and the cool of the evening has come in summer or the lamps and fires are lit for the night in winter.



31

Which event comes last in chronological order?

1.7.18

- A The White Horse Girl and the Blue Wind Boy meet.
- B** The Gray Man on Horseback rides across Rootabaga Country.
- C The White Horse Girl and the Blue Wind Boy leave a short letter.
- D The White Horse Girl says, "Snow is beautiful enough for me any time."

33

"I like the forelocks hanging down between the white ears of all three—my ponies." The word *forelocks* in this sentence from paragraph 4 most likely means —

1.7.04

- A long horsehair
- B a growth on a forehead
- C hair that grows before any other hair on a horse
- D** a lock of hair that grows or falls on the forehead

32

Which word best describes the White Horse Girl and Blue Wind Boy?

2.7.06

- A** Adventurous
- B Rebellious
- C Desperate
- D Cruel

34

What literary device does the author use to set a mood in the story?

2.7.10

- A Rhyme
- B Simile
- C** Repetition
- D Personification

35

This type of writing is —

2.7.13

- A nonfiction
- B** fiction
- C essay
- D poetry



36

From how the White Horse Girl describes her ponies, you can conclude that —

2.7.02

- A she has an extremely deep passion for white horses
- B she longs to run away from Rootabaga Country
- C she hopes to meet a boy who likes horses
- D she is determined to breed horses

37

A message from the story is that —

2.7.03

- A running away is wrong
- B if you leave, others will miss you
- C white horses and blue winds naturally go together
- D adventure and passion can bring two people together

38

The word *cool* in paragraph 1 most likely means —

1.7.06

- A after the fire is out
- B after the sun sets
- C when a full moon appears
- D when the weather turns to snow

39

Based on the phrase “keep a corner in your hearts for us while we are gone” in paragraph 13, the White Horse Girl and the Blue Wind Boy want —

2.7.03

- A folks to be thinking of them
- B folks to remember them for only one day
- C everyone to remember them until they return
- D a corner in everyone’s homes to be kept for them

40

What mood does the Gray Man on Horseback set?

1.7.23

- A Restlessness
- B Wonder
- C Confusion
- D Anger



41

What did the families of the White Horse Girl and Blue Wind Boy think of the Gray Man on Horseback's story?

1.7.15

- A They thought he must be a very smart man.
- B** They wondered if the story was true.
- C They laughed at the story's silliness.
- D They soon forgot the story.

42

The metaphors of horses in paragraph 4 contribute to the White Horse Girl's character by showing that she —

2.7.11

- A views horses as the only possession to have
- B likes white horses only when they are washed
- C** possesses a deep passion for white horses
- D understands the difference between white horses and horses of other color

43

The Gray Man on Horseback is described as looking "like he had come a long ways." How else could he be described?

1.7.05

- A Mean
- B** Wise
- C Restless
- D Nervous

44

Why do the White Horse Girl and Blue Wind Boy develop a relationship so quickly?

2.7.08

- A** They both have a passion for adventure and the outdoors.
- B They are both restless in Rootabaga Country.
- C White Horse Girl needs help with her horses.
- D They are simply young at heart.

45

How did White Horse Girl and Blue Wind Boy most likely feel when they left Rootabaga Country?

1.7.07

- A Frightened
- B Anxious
- C Relaxed
- D** Happy

**46**

Where does it sound like the Gray Man on Horseback saw the White Horse Girl and the Blue Wind Boy, judging from the description he gives of them? Where is the place “where the white horses come from” and “where the blue winds begin”? What clues from the story did you use to explain your answer? 2.7.11



Extended Response

DIRECTIONS

Make sure you

- read the question completely and make sure you understand it before you start to write,
- write your answer in your own words,
- write so that another person can read your answer and understand your thoughts,
- review your answer to see if you need to rewrite any part of it.

There are many clues in the story that tell you where the Gray Man on Horseback probably saw the White Horse Girl and the Blue Wind Boy. It sounds like the Gray Man on Horseback saw the White Horse Girl and the Blue Wind Boy near the ocean or shoreline or near a beach somewhere. The Gray Man says that the boy and girl were at "a place where the land runs high and tough rocks reach up." The description that he gives in the story makes it sound like the boy and girl were watching waves blow in and crash upon the shore.

To me, the place where the white horses come from and where the blue winds begin is the shoreline of a land or country. The "white horses" might represent the white surf of waves that the wind blows into the shore. Maybe the horses are the tiny pieces of sand that travel from the ocean floor to the beach in the waves.

The place where the blue winds come from might be far out at sea. It sounds as if the blue winds have a lot to do with making the white horses. This supports the idea that the horses are the white surf of the waves or



*perhaps the horses are tiny pieces of sand that travel to the shoreline
"thousands in an hour, millions in a day."*

*In conclusion, the place described in the story where the Gray Man sees
the boy and girl is definitely by a shoreline or beach. To me, that is where
the white horses come from and where the blue winds begin.*



How to Complete an Application

At some point in your life, you'll be face-to-face with an application. Do you want a library card? A driver's license? A job? To get any of these things, you need to fill out an application.

"No problem," you say. "All I have to do is give my name and address." If it were only that easy . . .

Helpful Hints about Completing Applications

When you meet someone new, what do you do? You introduce yourself. You tell the person your name, your hometown, your interests. In the same way, an application is your introduction to an organization or employer.

You may have heard the expression, "You don't get a second chance to make a first impression." The person receiving your application may only know you by what you've written, and how you've written it. To present yourself in the best possible light, keep in mind the following tips.

- Write neatly.
- Respond honestly.
- Answer all questions.
- Return the application promptly!

A Word About the Web

Before the Internet, all applications were on paper. You received a printed form, and you provided answers in writing. More and more, applications are available online. You can visit a Web site, go to an application page, and type answers right into the blanks or fields. It's quick, convenient, and potentially dangerous.

There are sites you can trust, and sites you can't. You don't want your information falling into the wrong hands. For that reason, never give out personal information online unless a parent or guardian is present and has provided his or her consent.

What Do Applications Ask For?

An application could have five or fifty questions. Although they vary in format and length, applications have one thing in common: questions that help others understand who you are and what you've accomplished.



For many types of applications, you should be prepared to share the following information about yourself.

- Your full name (this item is almost always the first blank)
- Your home address
- Phone number
- Date of birth
- Age
- Sex/Gender (male or female)
- Social security number
- Name of parent/guardian
- Country of citizenship
- Place of birth
- Parent/Guardian address and phone number
- Person to contact in case of emergency
- Listing of previous employers
- Education
- Special skills
- Awards or community service activities
- Grade point average (GPA)
- Address of last residence
- Past criminal record
- Bank account number, address and phone number of bank
- References



47

Which item would most likely come first on an application?

1.7.18

- A Age
- B Name**
- C Parent/Guardian information
- D Emergency contact information

48

Education is often a required field on an application. How else might you describe this field?

1.7.05

- A Activities
- B Scholarship
- C School history**
- D Grade point average

49

Some application fields ask for personal information. The field “past criminal record” would most likely detail any past —

1.7.03

- A arrests**
- B employment
- C family lawsuits
- D jury duty appearances

50

Which fields might both a college application and an immigration application require?

1.7.11

- A Name, date of birth, country of citizenship, place of birth**
- B Name, date of birth, education, community service activities
- C Address, parent/guardian address, phone number, bank account number
- D Name, grade point average, previous employment

51

An application asks for previous employment and provides three fields. You have had five jobs. How would you best answer this question on the application form?

1.7.22

- A Leave all the fields blank.
- B Write your favorite jobs on the application.
- C Write the three jobs that have skills in common with the position you are applying for.**
- D Write all five jobs in the three spaces provided, eliminating some information.



Practice Test

Session 3



Practice Test

Session 3

*D*irections

In this part of the test, you are going to read a speech and an article. 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.



On January 20, 1961, John F. Kennedy was sworn in as the 35th president of the United States. Each president gives a speech on the day he or she is sworn in, and this speech is known as the president's inaugural speech.

President John F. Kennedy's Inaugural Speech

January 20, 1961

- 1 Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, reverend clergy, fellow citizens, we observe today not a victory of party, but a celebration of freedom—symbolizing an end, as well as a beginning—signifying renewal, as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three quarters ago.
- 2 The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe—the belief that the rights of man come not from the generosity of the state, but from the hand of God.
- 3 We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling to witness or permit the slow undoing of those human rights to which this Nation has always been committed, and to which we are committed today at home and around the world.
- 4 Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, in order to assure the survival and the success of liberty.
- 5 This much we pledge—and more.
- 6 To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United, there is little we cannot do in a host of cooperative ventures. Divided, there is little we can do—for we dare not meet a powerful challenge at odds and split asunder.
- 7 To those new States whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom—and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.
- 8 To those peoples in the huts and villages across the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required—not because the Communists may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save the few who are rich.



- 9 To our sister republics south of our border, we offer a special pledge—to convert our good words into good deeds—in a new alliance for progress—to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this Hemisphere intends to remain the master of its own house.
- 10 To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support—to prevent it from becoming merely a forum for invective—to strengthen its shield of the new and the weak—and to enlarge the area in which its writ may run.
- 11 Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.
- 12 We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.
- 13 But neither can two great and powerful groups of nations take comfort from our present course—both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind’s final war.
- 14 So let us begin anew—remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate.
- 15 Let both sides explore what problems unite us instead of belaboring those problems which divide us.
- 16 Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms—and bring the absolute power to destroy other nations under the absolute control of all nations.
- 17 Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths, and encourage the arts and commerce.
- 18 Let both sides unite to heed in all corners of the earth the command of Isaiah—to “undo the heavy burdens ... and to let the oppressed go free.”
- 19 And if a beachhead of cooperation may push back the jungle of suspicion, let both sides join in creating a new endeavor, not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.
- 20 All this will not be finished in the first 100 days. Nor will it be finished in the first 1,000 days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin.



- 21 In your hands, my fellow citizens, more than in mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.
- 22 Now the trumpet summons us again—not as a call to bear arms, though arms we need; not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle, year in and year out, “rejoicing in hope, patient in tribulation”—a struggle against the common enemies of man: tyranny, poverty, disease, and war itself.
- 23 Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?
- 24 In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility—I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world.
- 25 And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.
- 26 My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.
- 27 Finally, whether you are citizens of America or citizens of the world, ask of us the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God’s work must truly be our own.



52

In this speech, President Kennedy's main purpose is to —

2.7.14

- A inform
- B describe
- C entertain
- D persuade

53

Which statement from the speech is an opinion?

1.7.21

- A "We dare not forget today that we are the heirs of that first revolution."
- B "Let us never negotiate out of fear."
- C "The graves of young Americans who answered the call to service surround the globe."
- D "I do not believe that any of us would exchange places with any other people or any other generation."

54

Which literary device does President Kennedy use to express his message?

2.7.10

- A Rhyme
- B Repetition
- C Metaphor
- D Alliteration

55

Which of the following statements reflects a message in Kennedy's speech?

2.7.03

- A I am president; I am in charge.
- B War is the answer to bring peace in the United States.
- C Each American citizen needs to help in order to create a better way of life.
- D Americans do not need to work together to ensure the freedom of mankind.

56

What is the most likely meaning of *fruitful* in the following sentence from paragraph 23? "Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more *fruitful* life for all mankind?"

1.7.04

- A Restless
- B Extravagant
- C Productive
- D Burdensome



57

In paragraph 6, the word *host* most likely means —

1.7.06

- A a great number
- B an animal that carries a parasite
- C one who entertains guests
- D to serve as a master of ceremonies

58

What is a synonym of the word *oppose* in the following sentence from paragraph 9?
“Let all our neighbors know that we shall join with them to *oppose* aggression . . .”

1.7.05

- A Fight
- B Join
- C Display
- D Despise

59

What can you conclude about President Kennedy based on this speech?

1.7.20

- A He wants the people to lead our country.
- B He has very strong feelings about his country.
- C He believes war is a solution to our country’s problems.
- D He is not as experienced in politics as other presidents.

60

In President Kennedy’s mind, what positive effect could most likely come from his speech?

1.7.13

- A Freedom would no longer exist.
- B Peace would exist forever around the globe.
- C Politicians would play less of a role in society.
- D Each American would work to improve our country.

61

Why is this speech most likely still popular today?

1.7.20

- A Change is frightening to most people.
- B Americans remember Kennedy’s assassination.
- C Americans want their country to be free and to thrive.
- D The memory of the Vietnam War is still fresh in Americans’ minds.



62

Which person would most likely write a speech or presentation with the same organization and message as Kennedy's?

1.7.11

- A** A student interviewing for a job
- B** A woman expressing feelings of grief
- C** A teacher appealing to students to work together
- D** A boy trying to persuade his parents to allow him to take a trip

64

If Kennedy's speech was a written work, which type of writing would it be considered?

2.7.13

- A** Essay
- B** Legend
- C** Biography
- D** Historical fiction

63

Why could this statement from paragraph 25 have been considered ironic? "And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country."

2.7.12

- A** The president's words were not taken seriously by anyone.
- B** President Kennedy was never heard making the speech.
- C** Americans were already taking care of many countries around the world.
- D** Many Americans might have thought the country should take care of its citizens instead of the opposite.

65

Which statement best supports the idea that President Kennedy wants freedom for all people?

1.7.16

- A** "We shall pay any price, bear any burden . . . in order to assure the survival and success of liberty."
- B** "We dare not tempt them with weakness."
- C** "All this will not be finished in the first 100 days."
- D** "I do not shrink from this responsibility—I welcome it."

66

How did other politicians most likely feel when President Kennedy gave his speech?

1.7.07

- A** Frightened
- B** Ashamed
- C** Proud
- D** Confused



Reading

67

Do you think President Kennedy would be satisfied today with most Americans' response to the challenge he proposed in his inaugural speech: "Ask not what your country can do for you—ask what you can do for your country"? Explain your answer. 1.7.20



Extended Response

DIRECTIONS

Make sure you

- read the question completely and make sure you understand it before you start to write,
- write your answer in your own words,
- write so that another person can read your answer and understand your thoughts,
- review your answer to see if you need to rewrite any part of it.

I believe if President Kennedy were alive today he would be angry with how the American people treat each other and their land. There are some people who do great charity work, take care of our land through recycling and replacing trees, and also would drop everything to help another American (like some people did after Hurricane Katrina). But, overall we are not doing a good job at the "what you can do for your country" part. Our companies are sending jobs overseas, and we are buying more things from places other than the United States. This does not help make jobs for poor and jobless people.

I believe President Kennedy was a man who supported world peace. He was offering aid to the poor and hungry when he said, "We pledge our best efforts to help them help themselves, for whatever period is required—not because the Communists may be doing it, not because we seek their votes, but because it is right."

Because it is right—that is where Americans have gotten off track. President Kennedy felt if you did good deeds you would be rewarded. He wanted



America to be the best place it could be. He hoped Americans would try to be the bravest, most loyal, and the most caring, and the best defenders of freedom.

If President Kennedy were alive today, I definitely think he would be sad. He would not like how America has failed to act on his famous statement. He would not like how cruel we are to our neighbors. The things that would probably make President Kennedy unhappy are: so many homeless people, high unemployment, companies giving jobs to countries overseas, gangs, widespread drug use, and terrorism. President Kennedy wanted those more fortunate to give back to their community. He wanted America to be the country of the highest standards. The man hoped we could come together and unite. The president stated that no matter what price we had to pay, such as war, the survival and the success of liberty would be assured in America.

It's time for Americans to rethink their ways and stop and say, "Ask not what your country can do for you—ask what you can do for your country." Why? Because it's the right thing to do.



How to Give a Speech

There are many types of speeches, including persuasive, informative, and demonstrative. Many people give speeches. The president of the United States gives a speech when he is sworn into office. Corporate officers often give speeches about their companies. Students in school are required to give speeches in some classes. School principals give speeches to welcome students to school or introduce guests.

Several steps should be followed in order to give an effective speech. First, you have to know the type of speech you are giving. Next, you should choose the topic that you will be speaking about. Then, you should decide who your audience is for your speech—for example, classmates, athletes, or adults. After you have addressed all of these topics, you can begin writing your speech.

Making a detailed outline is a good way to start the writing process of your speech. This will help you not to miss any key points. Following is an example speech outline.

“Why I Should Be Elected Class President”

I. Introduction

- A. 1. Why I should be elected
2. Why my opponent should not

II. Description of qualifications

- A. 1. Academic excellence
2. Student club associations
3. Athletic team activities
4. Other interests

- B. 1. Personal background
2. Family history
3. School history
 - a. Elementary school
 - b. Junior high school
 - c. High school

III. Campaign promises

1. Fix the shake machine
2. Extend study hall periods
3. Change school operating hours

IV. Conclusion



Steps to a Great Speech

Preparing for the Speech

- Research and prepare your speech. Practice giving the speech in front of a mirror or using a video camera or tape recorder.
- You should always be prepared to answer questions about your topic. Practice answering questions with a friend prior to giving the speech.

During the Speech

- Take deep breaths before your speech. This will calm you down.
- Look at your audience, smile, and introduce yourself.
- Speak slowly and stand up straight when presenting your speech.
- Make eye contact with your audience; find a person at the center of the room and present your opening words as if you were speaking directly to that person.
- Present the topic you will be speaking about. It is your responsibility to provide your audience with substantial information so they will accept you as a credible source of information on the topic. Be enthusiastic.
- Continue to make eye contact, but with all audience members.
- Vary your tone of voice to make your speech interesting.
- Speak up, but do not speak too loudly.
- Be sure the audience can understand what you are saying. Don't speak so fast that you sound like an auctioneer or so slowly that you sound as if you are ready to fall asleep. Your audience may fall asleep as a result!
- Pause between thoughts or if you lose your place.
- Avoid the verbal fillers "um," "you know," and "uh."
- Be careful not to use too many hand or body gestures. Tapping a podium or rocking back and forth will cause the audience to lose focus.
- Occasionally move away from the podium, rest your hands at your side or on the podium, and use your hands to stress a point.
- Your speech should allow the audience to form a picture in their mind.
- Repeat your main points; this helps move your audience.
- Main points can be repeated through examples, pictures, phrases, quotes, and so on. Be imaginative! You want the audience to remember your speech!

Finishing the Speech

- Upon closing your speech, repeat your main theme or message.
- Leave the audience intrigued, persuaded, or informed. Your final words should give them food for thought.
- You may want to finish your speech with an amazing story or a memorable quotation.
- Always thank your audience and ask if there are any questions.



68

Why should you not use too many gestures when giving a speech?

1.7.20

- A The audience will begin to mimic your gestures.
- B** The audience could be distracted by the gestures.
- C Your audience could get overly excited.
- D Your arms will become tired.

69

When preparing a speech, what should you do *first*?

1.7.18

- A Write the speech.
- B Make eye contact with the audience.
- C** Make sure you know the type of speech you will be giving.
- D Practice standing and delivering a speech in front of an audience.

70

Gesture, a word used throughout the selection, most likely means —

1.7.06

- A to use your hands to make a person feel badly
- B** a motion to help express what you're saying
- C a sign to express frustration
- D to make an educated guess

71

How does the selection say you might feel while delivering a speech?

1.7.07

- A** Anxious, nervous
- B Playful, energetic
- C Solemn, forgetful
- D Angry, disgusted

72

What is one way to repeat your main points during a speech?

1.7.16

- A Ask the audience to remember them.
- B Always say certain sentences twice.
- C** Give specific examples.
- D Make gestures.



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