

HOUGHTON MIFFLIN HARCOURT

Texas Assessment Preparation

Teacher's Edition

★ Grade 9 ★

HOLT McDougal



Literature

TEXAS
WRITE
SOURCE

- **TEKS-based instruction in fiction, drama, poetry, exposition, literary nonfiction, and persuasion**
- **Prompts and annotated student essays**
- **Model short-answer questions and responses**
- **Assessment practice in reading, writing, revising, and editing**
- **Answer Keys**

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Preparing Your Students for Texas Assessments

Part I of *Texas Assessment Preparation* provides guided instruction and practice resources specially designed to help you align students' reading and writing skills with the new State of Texas Assessments of Academic Readiness (STAAR).

- **Guided instruction** materials offer annotations, citations from the Texas Essential Knowledge and Skills (TEKS), and answer explanations, plus models and rubrics for written composition. You may use these materials to provide an overview for an entire class or targeted instruction for a small group. Annotations highlight the key grade-level skills students will need to apply. Sample questions, answer explanations, models, and rubrics guide students to analyze each question or prompt and its correct response.
- **Practice** materials give students the opportunity to apply what they have learned to authentic assessment tasks. To enhance understanding, you may have students complete the practice activities independently, followed by small-group or whole-class discussion about which answers are correct and why.

Reading

Reading passages in this book, many of them by well-known authors, have been chosen for their appropriateness to the grade 9 TEKS. These selections provide students with opportunities for practice in essential reading skills. Initially, as students read the Guided Reading passages, annotations and shading offer detailed explanations that draw attention to specific TEKS-based skills. After students have finished reading, they review and hone test-taking skills. They analyze sample multiple-choice items with answers and answer explanations. They also analyze short-answer questions with high-scoring response rubrics and sample answers. Following guided instruction, students independently practice essential reading and assessment skills. Unassisted, they read selections and answer multiple-choice and short-answer questions crafted to cover a range of appropriate TEKS.

Reading Comprehension Skills

Figure 19 of the Texas Essential Knowledge and Skills summarizes reading comprehension skills expected of grade 9 students.

Figure 19: Reading/Comprehension Skills
Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers.
The student is expected to:
(A) reflect on understanding to monitor comprehension (e.g., asking questions, summarizing and synthesizing, making connections, creating sensory images); and
(B) make complex inferences about text and use textual evidence to support understanding.

Students need frequent practice with these metacognitive reading skills. One feature of the Reading Practice materials in this book is a column headed “**My notes about what I am reading.**” Students can improve their comprehension by using this column to monitor their own reading abilities.

As students read the Reading Practice selections, have them take advantage of the “My notes about what I am reading” column by using it to make notes about the following topics:

- Key ideas or events
- Initial or overall impressions of characters, situations, or topics, including how each is like something familiar to the student
- Guesses at the meaning of any unfamiliar words or phrases
- Questions or points of confusion
- Ideas about why the author wrote the selection
- Comments about what the student would like to know more about
- The student’s own ideas about the meaning of ideas or events or how they might apply to the real world

Where it is helpful, students may want to mark the selection text itself. They can, for example, circle, underscore, or highlight words or phrases that seem important or about which they have questions.

Before having students complete the Reading Practice in this book, you might have them practice making notes on their own paper about a selection in your literature textbook. To improve their note-taking skills, consider having each student share or compare his or her notes with a partner’s, discussing which notes are helpful and why.

Written Composition

Composition pages provide students with model essay prompts, sample essays, and scoring rubrics. These resources give students opportunities to practice the writing process for genres that will be tested. First, annotations guide students as they analyze sample prompts and 2- and 4-point model responses. Then, students practice their writing skills independently by responding to similar TEKS-aligned prompts.

Revising and Editing

In the multiple-choice format of these two sections, students practice TEKS-based revising and editing skills. First, students receive guided instruction in revising or editing. Students read sample essays, review assessment items, and analyze answer explanations. Then, students work on independent practice, in which they identify editing or revising issues in sample essays and answer multiple-choice items crafted to cover a range of appropriate revising or editing TEKS.

NOTE: Every effort has been made to incorporate the latest information available about STAAR at the time of publication.

Texas Write Source Assessments

The *Texas Write Source* assessments are a set of four 9-page tests designed to help you assess students' progress in *Texas Write Source*.

- The **Pretest** is designed to be administered at the beginning of the school year. It can help you determine your students' levels of writing experience and knowledge, and what you might need to emphasize in your teaching. The **Pretest** also provides a baseline for measuring students' progress from the beginning of the year to the end.
- **Progress Test 1** and **Progress Test 2** may be administered at regular intervals during the year. These tests can help you monitor students' progress and refine your teaching plans as the school year proceeds.
- The **Post-test** should be administered at the end of the year to help determine how much progress students have made.

Each test has three parts. **Part 1: Improving Sentences and Paragraphs** and **Part 2: Correcting Sentence Errors** comprise a total of 32 multiple-choice questions. Students choose the best answer to each question. **Part 3: Writing** provides a writing prompt. Students respond by writing a composition.

Support materials for the *Texas Write Source* assessments include the **Tested Skills Chart**, **Answer Key**, and **Answer Documents**.

Directions for Administering Tests

To administer a test, make and distribute copies of the appropriate answer document. Have students write their name and the date at the top of their answer document and their test pages. Then read aloud the directions for each item group in Parts 1 and 2 and make sure students understand what they are expected to do. For Part 3, have students plan and write their composition on separate paper.

Directions for Scoring Tests

Make a copy of the **Student Scoring Chart** (on page 62) for each student. Refer to the **Answer Key** (on page 61) to check each student's answers. Circle the number of each item answered correctly. Then count the total number correct and write the number in the blank provided in the # *Correct* column of the chart.

To find a percent score for Part 1, Part 2, or Parts 1 and 2 combined, divide the number correct by the total number of items. For example:

Part 1 has 20 items. A student who answers 15 items correctly has a score of 15/20; $15 \div 20 = 0.75$, or 75%. Part 2 has 12 items. A student who answers 6 items correctly has a score of 6/12; $6 \div 12 = 0.5$, or 50%. The total number of multiple-choice items in Parts 1 and 2 combined is 32. A student who answers a combined total of 21 items correctly has a score of 21/32; $21 \div 32 = 0.656$, or about 66%.

Record percent scores in the *Pct Score* column of the chart. You may use this chart to record and compare a student's scores on all four tests during the year.

To score Part 3 of the test, use the Holistic Scoring Guide provided on pages 60–61 of the *Texas Write Source* Student Edition or Teacher's Edition. Remember to rate the student's writing as a whole, using the descriptors for Focus and Coherence, Organization, Development of Ideas, Voice, and Conventions to assign a score from 1 to 4.

To pass a test, students should score at least 70% correct on the multiple-choice items (Parts 1 and 2 combined) and at least 3 (out of 4) on Part 3. Use the **Tested Skills Chart** to find the skill or content tested by each item. By identifying items a student answered incorrectly, you can identify areas for further instruction.

How to Use This Book

Texas Assessment Preparation contains instruction that will help you develop the reading and writing skills tested on the State of Texas Assessments of Academic Readiness (STAAR). In addition, this book includes tests that accompany the Houghton Mifflin Harcourt *Texas Write Source* program.

PART I: PREPARING FOR TEXAS ASSESSMENTS

Part I of the book will help you develop skills assessed on the STAAR test. It consists of two basic types of instruction:

- **Guided instruction** materials offer annotations, citations from the Texas Essential Knowledge and Skills (TEKS), and answer explanations, plus models and rubrics for written composition. Annotations highlight the key skills you will need to apply. Sample questions, answer explanations, models, and rubrics help you analyze each question or prompt and its correct response.
- **Practice** materials give you the opportunity to apply what you have learned to assessments like those you will be taking near the end of your school year.

Part I is divided into the following sections:

Reading

The readings from a variety of genres give you opportunities to practice the essential reading skills outlined in the TEKS for your grade. Initially, as you read the Guided Reading passages, annotations and shading offer detailed explanations that draw attention to specific TEKS-based skills. After you have finished reading, you may review and hone test-taking skills by analyzing sample multiple-choice items, their answers, and answer explanations. You may also analyze short-answer questions with high-scoring response rubrics and sample answers. Following guided instruction, you will independently practice essential reading and assessment skills. For these Reading Practice lessons, you will read selections and answer multiple-choice items and short-answer questions that cover a range of appropriate TEKS and reading comprehension skills.

One feature of the Reading Practice materials in this book is a column headed “**My notes about what I am reading.**” You can improve your comprehension skills by using this column to monitor your reading abilities.

As you read the Reading Practice selections, take advantage of the “My notes about what I am reading” column by using it to make notes about the following topics.

- Key ideas or events
- Initial or overall impressions of characters, situations, or topics, including how each is like someone or something familiar to you
- Guesses at the meaning of any unfamiliar words or phrases
- Questions or points of confusion
- Ideas about why the author wrote the selection
- Comments about what you would like to know more about

- Your own ideas about the meaning of ideas or events or how they might apply to the real world

In addition, you may want to mark the selection text itself. You can, for example, circle, underscore, or highlight words or phrases that seem important or about which you have questions.

Written Composition

This section provides you with model essay prompts, sample essays, and scoring rubrics. These resources give you opportunities to practice the writing process for genres that will be tested. First, annotations will guide you as you analyze sample prompts and 2- and 4-point model responses. Then, you will practice your writing skills independently by responding to similar TEKS-aligned prompts.

Revising and Editing

In the multiple-choice format of this section, you will practice TEKS-based revising and editing skills. First, you will receive guided instruction in revising or editing. You will read sample essays, review assessment items, and analyze answer explanations. Then, you will work on independent practice, in which you identify editing or revising issues in sample essays and answer multiple-choice items crafted to cover a range of appropriate revising or editing TEKS.

PART II: TEXAS WRITE SOURCE ASSESSMENTS

The *Texas Write Source* assessments are a set of four tests designed to help you measure your progress in *Texas Write Source*.

- The **Pretest** should be completed at the beginning of the school year. It can help you measure your level of writing experience and knowledge and what your teacher might need to emphasize in your instruction. The **Pretest** also provides a baseline for measuring your progress from the beginning of the year to the end.
- **Progress Test 1** and **Progress Test 2** should be completed at regular intervals during the year. These tests can help you and your teacher monitor your progress as the school year proceeds.
- The **Post-test** should be completed at the end of the year to show how much progress you have made.

Each test has three parts. **Part 1: Improving Sentences and Paragraphs** and **Part 2: Correcting Sentence Errors** comprise a total of 32 multiple-choice questions. You will choose the best answer to each question. **Part 3: Writing** provides a writing prompt. You respond by writing a composition.

NOTE: Every effort has been made to incorporate the latest information available about STAAR at the time of publication.

Part I

Preparing for Texas Assessments

Guided Reading

Reading Literary Text: Fiction

In this part of the book, you will read a short story with instruction about the elements of fiction. Following the selection are sample questions and answers about the story. The purpose of this section is to show you how to understand and analyze fiction.

To begin, review the TEKS that relate to fiction:

FICTION TEKS	WHAT IT MEANS TO YOU
(5) Comprehension of Literary Text/Fiction Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:	
(A) analyze non-linear plot development (e.g., flashbacks, foreshadowing, sub-plots, parallel plot structures) and compare it to linear plot development;	You will analyze plots with more complex structures, such as those using flashbacks, foreshadowing, subplots, and parallel plot structure, and compare them to plots that follow a straightforward narrative timeline.
(B) analyze how authors develop complex yet believable characters in works of fiction through a range of literary devices, including character foils;	You will analyze how authors create complicated but believable characters using different literary devices, including contrasting characters with their opposites.
(C) analyze the way in which a work of fiction is shaped by the narrator’s point of view; and	You will analyze how a fictional work is influenced by the narrator’s perspective.
(D) demonstrate familiarity with works by authors from non-English-speaking literary traditions with emphasis on classical literature.	You will become familiar with works by authors who write in languages other than English, especially authors of classical literature.

The selection that follows provides instruction in the fiction TEKS as well as other TEKS. It also covers reading comprehension skills, such as making inferences.

As you read “Powder,” notice how the author uses the elements described in the chart above. The annotations in the margins will guide you as you read.

Guided Reading

Read this selection. Then answer the questions that follow.

Powder

by Tobias Wolff

This story is set in the Cascade mountain range in Washington State. Powder is light, dry snow—the kind considered the best for skiing.

- 1 Just before Christmas my father took me skiing at Mount Baker. He'd had to fight for the privilege of my company, because my mother was still angry with him for sneaking me into a nightclub during his last visit, to see Thelonious Monk.¹
- 2 He wouldn't give up. He promised, hand on heart, to take good care of me and have me home for dinner on Christmas Eve, and she relented. But as we were checking out of the lodge that morning it began to snow, and in this snow he observed some rare quality that made it necessary for us to get in one last run. We got in several last runs. He was indifferent to my fretting. Snow whirled around us in bitter, blinding squalls, hissing like sand, and still we skied. As the lift bore us to the peak yet again, my father looked at his watch and said, "Criminy. This'll have to be a fast one."
- 3 By now I couldn't see the trail. There was no point in trying. I stuck to him like white on rice and did what he did and somehow made it to the bottom without sailing off a cliff. We returned our skis and my father put chains on the Austin-Healey while I swayed from foot to foot, clapping my mittens and wishing I was home. I could see everything. The green tablecloth, the plates with the holly pattern, the red candles waiting to be lit.
- 4 We passed a diner on our way out. "You want some soup?" my father asked. I shook my head. "Buck up," he said. "I'll get you there. Right, doctor?"

FLASHBACK

Writers sometimes use flashbacks to provide background information about a character. The narrator's flashback to the nightclub in paragraph 1 shows that his father is somewhat irresponsible.

TEKS 5A; Fig. 19B

CHARACTER

A foil is a character whose personality and attitude contrast sharply with those of another character. In paragraph 2, the boy is nervous and worried about getting home for Christmas Eve; the father is not moved by his son's concern and wants to ski.

TEKS 5B

1. **Thelonious Monk (1917–1982):** American jazz musician, famed as a pianist and composer; one of the creators of the bop style of jazz.

"Powder" from *The Night in Question* by Tobias Wolff. Text copyright © 1996 by Tobias Wolff. Reprinted by permission of Alfred A. Knopf, a division of Random House, Inc., and International Creative Management.

5 I was supposed to say, “Right, doctor,” but I didn’t say anything.

6 A state trooper waved us down outside the resort. A pair of sawhorses were blocking the road. The trooper came up to our car and bent down to my father’s window. His face was bleached by the cold. Snowflakes clung to his eyebrows and to the fur trim of his jacket and cap.

7 “Don’t tell me,” my father said.

8 The trooper told him. The road was closed. It might get cleared, it might not. Storm took everyone by surprise. So much, so fast. Hard to get people moving. Christmas Eve. What can you do.

9 My father said, “Look. We’re talking about five, six inches. I’ve taken this car through worse than that.”

10 The trooper straightened up. His face was out of sight but I could hear him. “The road is closed.”

11 My father sat with both hands on the wheel, rubbing the wood with his thumbs. He looked at the barricade for a long time. He seemed to be trying to master the idea of it. Then he thanked the trooper, and with a weird, old-maidy show of caution turned the car around. “Your mother will never forgive me for this,” he said.

12 “We should have left before,” I said. “Doctor.”

13 He didn’t speak to me again until we were in a booth at the diner, waiting for our burgers. “She won’t forgive me,” he said. “Do you understand? Never.”

14 “I guess,” I said, but no guesswork was required; she wouldn’t forgive him.

15 “I can’t let that happen.” He bent toward me. “I’ll tell you what I want. I want us all to be together again. Is that what you want?”

16 “Yes, sir.”

17 He bumped my chin with his knuckles. “That’s all I needed to hear.”

POINT OF VIEW

This story is told from a first-person point of view. The narrator is a character in the story, and he presents only his own thoughts and feelings. In paragraph 5, the narrator reveals his inner response to his father’s attempt at reassurance.

TEKS 5C**CHARACTER**

Sometimes a writer *shows* you a character without directly telling you what kind of person the character is. This is called indirect characterization. In paragraphs 11 and 12, the narrator draws a picture of his father by describing his father’s speech and actions and the effect they have on him.

TEKS 5B

18 When we finished eating he went to the pay phone in the back of the diner, then joined me in the booth again. I figured he'd called my mother, but he didn't give a report. He sipped at his coffee and stared out the window at the empty road.

"Come on, come on," he said, though not to me. A little while later he said it again. When the trooper's car went past, lights flashing, he got up and dropped some money on the check. "Okay. Vamonos."²

19 The wind had died. The snow was falling straight down, less of it now and lighter. We drove away from the resort, right up to the barricade. "Move it," my father told me. When I looked at him he said, "What are you waiting for?" I got out and dragged one of the sawhorses aside, then put it back after he drove through. He pushed the door open for me. "Now you're an accomplice," he said. "We go down together." He put the car in gear and gave me a look. "Joke, son."

20 Down the first long stretch I watched the road behind us, to see if the trooper was on our tail. The barricade vanished. Then there was nothing but snow: snow on the road, snow kicking up from the chains, snow on the trees, snow in the sky; and our trail in the snow. Then I faced forward and had a shock. The lay of the road behind us had been marked by our own tracks, but there were no tracks ahead of us. My father was breaking virgin snow between a line of tall trees. He was humming "Stars Fell on Alabama." I felt snow brush along the floorboards under my feet. To keep my hands from shaking I clamped them between my knees.

21 My father grunted in a thoughtful way and said, "Don't ever try this yourself."

22 "I won't."

23 "That's what you say now, but someday you'll get your license and then you'll think you can do anything. Only you won't be able to do this. You need, I don't know—a certain instinct."

24 "Maybe I have it."

25 "You don't. You have your strong points, but not this. I only mention it because I don't want you to get the idea this is something just anybody can do. I'm a great driver. That's not

MAKING INFERENCES

Combine textual evidence with your own experiences to make an inference—or logical guess—about a character's actions. You can infer from the father's actions in paragraph 18 that he has been waiting for the trooper to leave the barricade so that he can drive down the mountain.

TEKS 5B; Fig. 19B

CONTEXT CLUES

When you encounter an unfamiliar word, such as *accomplice* in paragraph 19, look at the words and phrases around it to figure out its meaning. The sentence "We go down together" can help you figure out that an *accomplice* is a partner in crime.

TEKS 1B

2. **Vamonos:** Spanish for "Let's go."

a virtue, okay? It's just a fact, and one you should be aware of. Of course you have to give the old heap some credit, too—there aren't many cars I'd try this with. Listen!"

26 I did listen. I heard the slap of the chains, the stiff, jerky rasp of the wipers, the purr of the engine. It really did purr. The old heap was almost new. My father couldn't afford it, and kept promising to sell it, but here it was.

27 I said, "Where do you think that policeman went to?"

28 "Are you warm enough?" He reached over and cranked up the blower. Then he turned off the wipers. We didn't need them. The clouds had brightened. A few sparse, feathery flakes drifted into our slipstream and were swept away. We left the trees and entered a broad field of snow that ran level for a while and then tilted sharply downward. Orange stakes had been planted at intervals in two parallel lines and my father steered a course between them, though they were far enough apart to leave considerable doubt in my mind as to exactly where the road lay. He was humming again, doing little scat riffs³ around the melody.

29 "Okay then. What are my strong points?"

30 "Don't get me started," he said. "It'd take all day."

31 "Oh, right. Name one."

32 "Easy. You always think ahead."

33 True. I always thought ahead. I was a boy who kept his clothes on numbered hangers to ensure proper rotation. I bothered my teachers for homework assignments far ahead of their due dates so I could draw up schedules. I thought ahead, and that was why I knew that there would be other troopers waiting for us at the end of our ride, if we even got there. What I did not know was that my father would wheedle and plead his way past them—he didn't sing "O Tannenbaum,"⁴ but just about—and get me home for dinner, buying a little more time before my mother decided to make the split final. I knew we'd get caught; I was resigned to it. And maybe for this reason I stopped moping and began to enjoy myself.

3. **scat riffs**: short, improvised musical phrases in the style of scat, a kind of jazz singing.

4. **"O Tannenbaum"**: Title of a German Christmas carol, known in English as "O Christmas Tree."

MAKING INFERENCES

In paragraph 28, notice how the father answers his son's question with another question. From this exchange you can infer that the father is avoiding answering his son's question.

TEKS 5B; Fig. 19B

CHARACTER

The narrator tries to avoid conflict and thinks ahead. The father, his foil, tries to overcome conflict with charm and the ability to think quickly in difficult situations.

TEKS 5B

FLASH-FORWARD

A flash-forward is a non-linear plot development. That means the event is narrated out of chronological order. In paragraph 33, the narrator flashes forward to when he and his father are stopped by troopers.

TEKS 5A

34 Why not? This was one for the books. Like being in a speedboat, only better. You can't go downhill in a boat. And it was all ours. And it kept coming, the laden trees, the unbroken surface of snow, the sudden white vistas. Here and there I saw hints of the road, ditches, fences, stakes, but not so many that I could have found my way. But then I didn't have to. My father was driving. My father in his forty-eighth year, rumped, kind, bankrupt of honor, flushed with certainty. He was a great driver. All persuasion, no coercion. Such subtlety at the wheel, such tactful pedalwork. I actually trusted him. And the best was yet to come—switchbacks and hairpins impossible to describe. Except maybe to say this: if you haven't driven fresh powder, you haven't driven.

CHARACTER

You can infer from the narrator's reaction that trust is something he does not often feel when it comes to his father. Now that he does trust him, he is able to enjoy the ride.

TEKS 5B; Fig. 19B

Use “Powder” (pp. 5–9) to answer questions 1–9.

- 1** The problem or conflict in the story begins when —
- A** the father takes his son to a nightclub without consulting the mother
 - B** the father decides to go skiing one last time even though his son wants to get home
 - C** a snow storm closes the roads
 - D** the mother decides to divorce the father

EXPLANATION: To identify the conflict, think about what each character in the story wants. **B** is correct; the conflict begins when the father decides to ski—and keep skiing—despite his son’s nervousness about getting home for Christmas Eve.

- **A** is incorrect. This event is a flashback that gives the reader background information about the characters.
- **C** is incorrect. This is a complication in the story, not the main conflict.
- **D** is incorrect. This event is a flash-forward in the story.

TEKS 5A

- 2** Which words from paragraph 2 best help the reader understand the meaning of the word *relented*?
- F** *wouldn’t give up*
 - G** *hand on heart*
 - H** *take good care*
 - J** *home for dinner*

EXPLANATION: The question asks which words best help the reader understand the meaning of *relented*. **F** is correct because *relent* means “to agree after refusing at first.” **G, H,** and **J** relate to the mother’s relenting, but **F** provides the best answer.

TEKS 1B

- 3** The story’s point of view helps the reader understand —
- A** an objective picture of the father
 - B** the mother’s role in the story
 - C** details about the setting
 - D** the son’s feelings about his father

EXPLANATION: The narrator is a character in the story, and he presents only his own thoughts and feelings. **D** is correct because the story is told from the first-person point of view of the son.

- **A** is incorrect. Readers do not get an objective picture of the father because the story is told from the son’s point of view.
- **B** is incorrect because the mother is only mentioned. She is not a major character in the story.
- **C** is incorrect because the point of view does not affect the setting.

TEKS 5C

- 4 In paragraph 5, the son refuses to say “Right, doctor” because he —
- F is angry at his father
 - G is flattered that his father jokes with him
 - H is happy to be on a trip with his father
 - J misses his mother

EXPLANATION: To answer this question, you must make an inference by combining evidence from the text with your own personal experiences. **F** is correct because the son is angry about his father’s decision to ski despite the son’s desire to get home.

- **G** is incorrect because the son is not joking with his father.
- **H** is incorrect because the son does not seem happy to be on a trip with his father.
- **J** is incorrect because the son wants to get home for the Christmas Eve dinner, not because he misses his mother.

TEKS 5C; Fig. 19B

- 5 In paragraph 11, the father turns the car around with a “show of caution” to —
- A see what the trooper is doing
 - B demonstrate how carefully he drives
 - C keep from damaging his car
 - D get around the barricade

EXPLANATION: Carefully read all of the answers to determine which inference can be made about the father’s motivation. **B** is correct because he wants the trooper to think he agrees with him about the dangerous driving conditions.

- **A** is incorrect because he does not look at the trooper as he turns the car around.
- **C** is incorrect because he states that he has driven the car in deeper snow.
- **D** is incorrect. He does plan to get around the barricade, but this desire is not the reason for his show of caution.

TEKS 5B; Fig. 19B

- 6 The father drives on the closed road to —
- F prove he is an excellent driver
 - G practice driving in the snow
 - H keep his promise to get his son home
 - J challenge the trooper’s authority

EXPLANATION: In paragraph 15, the father gives his motivation for driving on the closed road. **H** is correct because the father knows the mother will not forgive him if he does not get their son home for Christmas Eve.

- **F** is incorrect because he does not need to prove that he is an excellent driver.
- **G** is incorrect because the father does not need practice driving in the snow.
- **J** is incorrect. He does disobey the trooper by driving on the closed road, but challenging authority is not his reason for doing so.

TEKS 5B; Fig. 19B

- 7 The son can be characterized as —
- A sloppy and reckless
 - B cautious and organized
 - C carefree and fun loving
 - D angry and depressed

EXPLANATION: Character traits are the qualities that characters have. Look for details in the story that can help you identify which words apply to the son. **B** is correct. In paragraph 33, he describes how he thinks ahead to avoid problems and makes schedules for his school assignments.

- **A** is incorrect. He has the opposite traits.
- **C** is incorrect. *Carefree* and *fun loving* better describe his father.
- **D** is incorrect. He is angry with his father for delaying their trip home, but there is no evidence that he is depressed.

TEKS 5B

8 The father is a foil to his son by being —

- F concerned and thoughtful
- G awkward and unsure
- H humorous and rebellious
- J serious and cautious

EXPLANATION: The father is a foil to his son because his personality and attitude contrast sharply with his son's. **H** is correct. The father appears humorous when he jokes with the boy and rebellious when he illegally drives around the barricade.

- **F** is incorrect because it is only partly true. The father is concerned only when he thinks he will be late.
- **G** is incorrect. Neither word applies to the father's character.
- **J** is incorrect. *Serious* and *cautious* describe the son's character.

TEKS 5B

9 What do readers learn from the flash-forward in paragraph 33?

- A The father gets his son home in time for Christmas Eve dinner, but the parents eventually divorce.
- B The troopers arrest the father for driving on a closed road.
- C The son continues to mope about missing Christmas Eve.
- D The son learns to trust his father.

EXPLANATION: A flash-forward is used to give readers information about a character or situation. In this story, the flash-forward occurs before the story's resolution. **A** is correct. The father gets his son home for Christmas Eve, but his wife eventually divorces him.

- **B** is incorrect. The father uses charm to get past the troopers.
- **C** is incorrect. The son stops moping after he resigns himself to getting caught by the troopers.
- **D** is incorrect. This is the resolution of the story and is not a result of the flash-forward.

TEKS 5A

Answer the following question in the space provided.

- 10 What impact does point of view have in “Powder”? Explain your answer and support it with evidence from the selection.

EXPLANATION

Rubric, high-scoring response:

- Reflects a perceptive awareness of text meaning and complexities; makes meaningful connections across the text
- Uses specific, well-chosen evidence from the text, supporting validity of response
- Shows deep understanding of the text through ideas and supporting text evidence

Sample Response: “Powder” is told from the son’s first-person point of view. Readers have access to only the son’s thoughts and feelings about his father, whom he describes as “rumpled, kind, bankrupt of honor, flushed with certainty.” He portrays his father as being fun loving, irresponsible, and “indifferent” to his son’s “fretting” about getting home for Christmas Eve. If the story were told from the third-person omniscient point of view, readers would have a more objective picture of the father and his feelings about the breakup of his family.

TEKS 5C



Reading Literary Text: Literary Nonfiction

In this part of the book, you will read a personal essay with instruction about the elements of literary nonfiction. Following the selection are sample questions and answers about the essay. The purpose of this section is to show you how to understand and analyze literary nonfiction.

To begin, review the TEKS that relate to literary nonfiction:

LITERARY NONFICTION TEKS	WHAT IT MEANS TO YOU
(6) Comprehension of Literary Text/Literary Nonfiction Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to analyze how literary essays interweave personal examples and ideas with factual information to explain, present a perspective, or describe a situation or event.	You will understand, make inferences, and draw conclusions about the elements of literary nonfiction and use examples from the text to support your analysis. You will analyze how the author combines personal experience and ideas with facts to shape the essay's message.

The selection that follows provides instruction on the literary nonfiction TEKS as well as other TEKS. It also covers reading comprehension skills, such as making inferences.

As you read the essay “Culture Shock,” notice how the author presents personal stories, feelings, and thoughts as well as facts to convey an overall message about the topic. The annotations in the margins will guide you as you read.

Guided Reading

Read this selection. Then answer the questions that follow.

Culture Shock

- 1 Last week I had to travel to Houston for a meeting. It had been many years since I had been in the city. As I climbed out of the taxi in front of the towering office building, I felt stifled by the noise, the smells, and the crowds. Shrill car horns blared. Acrid exhaust hung heavy in the air. Impatient pedestrians jostled me as I tried to pull my bag from the back seat. I couldn't wait to get back home to Santa Fe.
- 2 Yet this city used to be my home. I lived here with my family until I was thirteen. After my father lost his job, he and my mother decided to relocate the family to Santa Fe. I can remember asking my parents why we had to go so far away. To me—a city girl—Santa Fe seemed as foreign as the moon, especially after my mother described what she knew about it. Dirt roads? Mud houses? Coyotes? With every new detail, my dread grew.
- 3 But as much as I wanted to arrest time, moving day arrived. As we drove away, I looked back, craning my neck to catch one last glimpse of my childhood before I set my sights forward. While the rest of the family alternated between bickering and complaining about the endless journey, I was happy—sitting in a cramped, uncomfortable car postponed the moment when I would have to accept the reality of my new future.
- 4 It was really late when we reached Santa Fe. I kept looking for that faintly pink glow that always lit up Houston, no matter what time of night. But, only a few scattered stars peppered the black sky. It was quiet, too—no roar of traffic on a distant highway, no sirens piercing the peace. At first I couldn't see any buildings, until I realized that by looking up to see them, I was, in fact, looking over the low, unlit structures.

SENSORY LANGUAGE

This author uses sensory language—words and phrases that appeal to the five senses—to paint a vivid mental image of the city street. In paragraph 1, the phrases “Shrill car horns,” “Acrid exhaust,” and “Impatient pedestrians jostled” help convey the author’s discomfort at being in the city setting.

TEKS 6, 7

IRONY

Irony is a contrast between what the reader expects and what actually happens. In paragraph 3, the author describes sitting in a cramped car while her family bickers and complains. It is ironic that she feels happy. This use of irony shows how much she dreads arriving at her new and unfamiliar home.

TEKS 6, 7

5 When we reached Aunt Josie’s house, where we were to stay until ours was ready, light flooded from her front door, a beacon to guide us through the darkness. My heart lifted at the thought of seeing her. Although we had never been to visit her in Santa Fe, she had been a frequent guest at our house in Houston. She was my favorite relative. But she never wanted to stay long, claiming that her soul **withered** and shrunk in urban environments! It wasn’t until years later that I understood what she meant.

6 She smothered us in hugs, ushered us inside, and seated us around a table covered with colorful pottery bowls heaped with steaming chicken, spicy salsa, and fragrant cornbread. Soon after, we tumbled wearily into bed. But tired as I was, I couldn’t settle. My aunt had explained that her house was made of adobe—coarse bricks of mud and straw—which kept the house cool in the summer and warm in the winter. The adobe walls were so thick and soundproof that I couldn’t hear the comforting sounds of my father’s snoring and my brother’s muttering that usually lulled me to sleep. Restless, I got up and headed down the hall to the kitchen. My aunt sat there, reading a book, sipping a cup of tea. Smiling, she looked up and gestured to me to sit down. “It is all very strange, isn’t it?” she asked. I nodded and told her how hard it had been to leave Houston. Then she gave me some advice that I still treasure. I have passed it down to my own children. “When you think you have given a new situation enough time, give it more.”

7 Her advice turned out to be very useful over the next few months. I couldn’t help but compare the two cities as I struggled to adjust. In Houston I was used to skyscrapers, tall apartment buildings, freeways, and subdivisions. Houston was a city in action, constantly on the move. In Santa Fe, because of a city law, most buildings were no more than two stories high. The only freeway in the northern part of New Mexico bypassed the city. And many streets in residential areas were unpaved. Most of the buildings had the same basic style—square in shape, made of plastered adobe, and painted soft earth tones. In Houston, even the simplest errand often involved half an hour in the car. In Santa Fe, those first weeks, I often got lost because the city was too small. Just as I thought I was getting close to my destination, I found I had already passed it!

CONTEXT CLUES

The words and sentences surrounding an unknown word often provide clues to the word’s meaning. When you encounter an unfamiliar word, look for other words that have a similar meaning. In paragraph 5, the word *shrunk* helps you figure out that *withered* means “dried up and became smaller.”

TEKS 1B

ELEMENTS OF LITERARY NONFICTION

In paragraph 6, the author uses strong verbs and vivid language to describe her aunt’s actions and the meal she has prepared. From the positive images the author uses to describe this personal experience, you can infer that she is very fond of her aunt.

TEKS 6, 7; Fig. 19B

ELEMENTS OF LITERARY NONFICTION

An author’s choice of details and language reveals his or her perspective, or view, on an event or situation. In paragraph 7, the phrases “in action” and “constantly on the move” suggest that the author viewed Houston more favorably than Santa Fe at this time.

TEKS 6; Fig. 19B

- 8 In Houston, I had enjoyed the many activities available to teens, such as concerts and shows at the arena and shopping at the many malls. In Santa Fe, I had to find different pursuits. Fortunately, my parents encouraged me to join a hiking group run by one of the teachers in my new school. I made good friends. I learned about the geology and wildlife of New Mexico. I learned the joy of challenging myself to reach a particularly difficult peak. I learned survival techniques, essential for hiking in the mountains. And, I learned to love Santa Fe. One day, after a rigorous climb, I took a deep breath, and it dawned on me how fresh the air was in contrast to what I would have been breathing in Houston. After that, I never looked back.
- 9 The house I live in now with my own family is at the end of a dirt road. It's made of adobe, of course. Every night I fall asleep to the lullaby of yapping and howling coyotes. Every morning as I sip my coffee by the window, I am greeted by the sight of deer ambling down the path. And every day, I am grateful that I gave Santa Fe more time!

MAKING INFERENCES

When you infer, you combine what is stated in the text with your previous knowledge to make a logical guess. In paragraph 8, you can infer that the author has changed by noting the difference in her activities. Whereas she used to enjoy shopping and concerts, she now loves hiking.

Fig. 19B

Use “Culture Shock” (pp. 15–17) to answer questions 1–6.

1 Read the following dictionary entry.

arrest \ə rĕst\ v. **1.** to seize and hold by law **2.** to stop **3.** to engage attention **4.** to experience an interruption in the heart’s beating

What is the definition of arrest as it is used in paragraph 3?

- A Definition 1
- B Definition 2
- C Definition 3
- D Definition 4

EXPLANATION: The word *but* sets up a contrast in meaning between *arrest* and *arrived*. Moving day arrives, even though the author wants to stop it from coming. **B** is correct.

- **A** and **D** are incorrect. These meanings are unrelated to the ideas in the essay.
- **C** is incorrect. The author does not want to hold anyone’s attention; instead, she wants to hold back time.

TEKS 1B, 1E

2 The author would most likely describe Aunt Josie as —

- F witty and unadventurous
- G hospitable and wise
- H happy and carefree
- J hard-working and artistic

EXPLANATION: The author gives examples from her personal experience that reveal her perspective on her aunt. Aunt Josie provides a warm welcome and a delicious meal for the author and her family, showing her hospitable nature. She also gives the author helpful advice, revealing her wisdom. **G** is correct.

- **F**, **H**, and **J** are incorrect. They are not thoroughly supported by details in the essay.

TEKS 6; Fig. 19B

3 What is the primary purpose of the first and last paragraphs?

- A To describe the author as an adult
- B To show similarities between the author and her aunt Josie
- C To reveal the author’s love for Santa Fe
- D To explain where the author lives

EXPLANATION: The first paragraph describes the author’s longing to return to Santa Fe and her discomfort with the congestion and urban nature of Houston. The last paragraph reveals her happiness at having chosen to give Santa Fe a chance. The details in both paragraphs reinforce the idea that she loves Santa Fe. **C** is correct.

- **A** is incorrect. The paragraphs do not convey specific details about the author’s adult character, other than the fact that she prefers Santa Fe to Houston.
- **B** is incorrect. Readers can draw conclusions about the author and her aunt Josie, such as the fact that both dislike big cities and love Santa Fe, but that is not the primary purpose of these two paragraphs.
- **D** is incorrect. The paragraphs establish that the author lives in Santa Fe, but they bring out much more than this fact alone.

TEKS 6

- 4 In paragraph 9, the author uses the word *lullaby* because —
- F the coyotes howl only at night
 - G she finds the coyotes' sounds reassuring
 - H the howling and yapping keep her awake
 - J the coyotes' sounds are soft and gentle

EXPLANATION: A lullaby is sung to help a baby fall asleep. Therefore, it suggests the qualities of being soothing and reassuring. The author uses this word deliberately to show that, for her, the sounds made by the coyotes have become comforting. **G** is correct.

- **F** is incorrect. Lullabies are not necessarily sung only at night.
- **H** is incorrect. The purpose of a lullaby is to induce sleep, not prevent it.
- **J** is incorrect. The words *howling* and *yapping* imply shrill and harsh sounds, rather than soft and gentle ones.

TEKS 1B

- 5 The statement “I often got lost because the city was too small” in paragraph 7 is an example of —
- A irony
 - B sensory language
 - C personification
 - D hyperbole

EXPLANATION: Irony means that the outcome is different from what is expected. A person would not be expected to get lost in a small city. Therefore, the statement shows irony. **A** is correct.

- **B** is incorrect. The statement contains no vivid imagery to appeal to readers' senses.
- **C** is incorrect. The statement does not describe the city as having human qualities.
- **D** is incorrect. The statement is factual; it does not exaggerate anything for emphasis or humor.

TEKS 7

- 6 In paragraph 5, the phrase “a beacon to guide us through the darkness” reveals the author’s feeling of —
- F dismay
 - G anger
 - H relief
 - J excitement

EXPLANATION: This phrase compares the light from Aunt Josie’s front door to the beam of a lighthouse, used to bring lost sailors safely into harbor. Using this comparison suggests that the author felt that she was approaching a place of safety or security in the midst of all that was strange and dark. Therefore, this comparison reveals her sense of relief. **H** is correct.

- **F** and **G** are incorrect. Neither the phrase nor its context suggests that the author feels upset or angry at the sight of her aunt’s house.
- **J** is incorrect. Although the author is glad to see her aunt’s house, excitement is too strong a word for what she feels.

TEKS 6, 7; Fig. 19B

Answer the following question in the space provided.

- 7 How do you think the author’s adult perspective on her move to Santa Fe is similar to or different from the way she viewed the event as a thirteen-year-old? Explain your answer and support it with evidence from the selection.

EXPLANATION

Rubric, high-scoring response:

- Reflects a perceptive awareness of text meaning and complexities; makes meaningful connections across the text
- Uses specific, well-chosen evidence from the text, supporting validity of response
- Shows deep understanding of the text through ideas and supporting text evidence

Sample Response: As a thirteen-year-old, the author felt the move was the most catastrophic event in her life. She says that “Santa Fe seemed as foreign as the moon,” and she dreaded having to live there. As an adult, she can see that the relocation truly changed her life. Ironically, she finds Houston too crowded and fast-paced now. She revels in the uniqueness of Santa Fe, where she can see deer from her kitchen window and breathe fresh air. From an adult perspective, she would most likely say that the move was the best thing to happen to her, since she appears to have found happiness.

TEKS 6; Fig. 19B



Reading Literary Text: Poetry

In this part of the book, you will read a poem with instruction about the elements of poetry. Following the selection are sample questions and answers about the poem. The purpose of this section is to show you how to understand and analyze poetry.

To begin, review the TEKS that relate to poetry:

POETRY TEKS	WHAT IT MEANS TO YOU
<p>(3) Comprehension of Literary Text/Poetry Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of diction and imagery (e.g., controlling images, figurative language, understatement, overstatement, irony, paradox) in poetry.</p>	<p>You will understand and draw conclusions about the structure and parts of poetry and back up your analysis using examples from the text. You will analyze the effects of word choice and imagery in poetry, including controlling images, figurative language, understatement, overstatement, irony, and paradox.</p>

The selection that follows provides instruction on the poetry TEKS as well as other TEKS. It also covers reading comprehension skills, such as making complex inferences based on evidence in the text.

As you read “Proem,” notice how the poet uses the elements of poetry. The annotations in the margin will guide you as you read.

Guided Reading

Read this selection. Then answer the questions that follow.

Proem

by Oliver Herford

A proem is a preface or a prelude, something that comes at the beginning. As you read, think about why the poet might have given this title to his work.

If this little world to-night
 Suddenly should fall through space
 In a hissing, headlong flight,
 Shrivelling from off its face,
 5 As it falls into the sun,
 In an instant every trace
 Of the little crawling things—
 Ants, philosophers, and lice,
 Cattle, cockroaches, and kings,
 10 Beggars, millionaires, and mice,
 Men and maggots,—all as one
 As it falls into the sun,—
 Who can say but at the same
 Instant from some planet far
 15 A child may watch us and exclaim:
 “See the pretty shooting star!”

ELEMENTS OF POETRY

Alliteration, the repetition of consonant sounds at the beginning of words, occurs throughout the poem. In lines 2 and 3, the recurrence of the *s* and *h* sounds focuses the reader’s attention on those words and the ideas they express.

TEKS 3

IRONY

Irony is a contrast between what is expected and what actually happens. In lines 7–11, the list of “little crawling things” unexpectedly includes philosophers, kings, and millionaires.

TEKS 3, 7

ELEMENTS OF POETRY

Tone is a writer’s attitude toward his or her subject. Poets may suggest tone through rhyme and rhythm. End rhymes such as *same/exclaim* and *far/star* create an upbeat sound. The contrast of the sound of the poem with the serious subject helps convey the poet’s gently mocking tone.

TEKS 3; Fig. 19B

Use “Proem” (p. 22) to answer questions 1–3.

- 1 In lines 9–11, alliteration is used to —
- A slow down the rhythm of the poem
 - B draw attention to the differences among the groups of creatures
 - C change the mood of the poem
 - D suggest that the groups have equal significance

EXPLANATION: The alliteration creates a similarity of sound between words as different in meaning as *men* and *maggots*, *cockroaches* and *kings*. This unity of sound suggests that the poet means to point out how all of these creatures are alike. Therefore, **D** is correct. The poet is saying that one group is no more important in the scheme of things than the others.

- **A** is incorrect. The alliteration in these lines does not affect their rhythm.
- **B** is incorrect. The repetition of similar sounds decreases awareness of the differences among the groups.
- **C** is incorrect. The alliteration in this part of the poem does not have an effect on the reader’s emotional response to it.

TEKS 3; Fig. 19B

- 2 Which of the following phrases from the poem best reflects the poet’s tone—his attitude toward his subject?
- F *it falls into the sun*
 - G *from some planet far*
 - H *hissing, headlong flight*
 - J *this little world*

EXPLANATION: The poem is about the possible destruction of the world. The poet treats this serious subject ironically and with a tone of amusement, as revealed by the phrase “this little world” in the first line. **J** is correct.

- **F**, **G**, and **H** are incorrect. These phrases reveal nothing about the poet’s attitude or feeling toward his subject.

TEKS 3; Fig. 19B

- 3 The title of the poem is ironic because —
- A it is a word that many readers today might not recognize
 - B the poem is short and the title is short
 - C the poem depicts an ending, not a beginning
 - D it reveals what happens in the poem

EXPLANATION: To be ironic, the outcome must be different from what is expected. The poem’s title literally means “beginning.” Yet the event depicted in the poem is the end of the world. **C** is correct.

- **A** and **B** are incorrect. Both are accurate statements about the poem but do not describe instances of irony.
- **D** is incorrect. The title by itself reveals nothing about the content of the poem.

TEKS 3, 7; Fig. 19B

Answer the following question in the space provided.

- 4 How does the poet use irony to convey his message? Explain your answer and support it with evidence from the selection.

EXPLANATION

Rubric, high-scoring response:

- Reflects a perceptive awareness of text meaning and complexities; makes meaningful connections across the text
- Uses specific, well-chosen evidence from the text, supporting validity of response
- Shows deep understanding of the text through ideas and supporting text evidence

Sample Response: The theme of the poem is that humans are not as important as they think they are. In fact, far from being the center of the universe, the world and its civilizations are just a tiny, insignificant part. The poet develops this theme through the use of irony. First, he lumps humans—including philosophers, kings, and millionaires—with the lowliest of creatures, calling them all “little crawling things.” At the end of the poem, he adds a further ironic twist by presenting the destruction of the world as a spectacle to be enjoyed and wondered at by inhabitants of other planets, who are unaware that Earth even exists. By referring to other inhabited planets, the poet reinforces the idea that we humans are not as unique as we may think we are.

TEKS 3, 7; Fig. 19B



Reading Literary Text: Drama

In this part of the book, you will read an excerpt from a play with instruction about the elements of drama. Following the selection are sample questions and answers about the play. The purpose of this section is to show you how to understand and analyze drama.

To begin, review the TEKS that relate to drama:

DRAMA TEKS	WHAT IT MEANS TO YOU
<p>(4) Comprehension of Literary Text/Drama Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students explain how dramatic conventions (e.g., monologues, soliloquies, dramatic irony) enhance dramatic text.</p>	<p>You will understand and draw conclusions about the structure and parts of drama and back up your analysis using examples from the text. You will explain how dramatic conventions, such as monologues, soliloquies, and dramatic irony, add to a drama.</p>

The selection that follows provides instruction in the drama TEKS as well as other TEKS. It also covers reading comprehension skills, such as making inferences.

As you read the excerpt from *Death of a Salesman*, notice how the author uses the elements described in the chart above. The annotations in the margins will guide you as you read.

Guided Reading

Read this selection. Then answer the questions that follow.

from **Death of a Salesman**

by Arthur Miller

The following scene is from Act Two of Death of a Salesman, which was first produced in 1949. Willy Loman, an aging traveling salesman, has come into the New York office of his firm to have a talk with Howard Wagner, his much younger boss. In an earlier scene, the audience learns that Willy has had several automobile accidents and has become increasingly unreliable in his job.

Howard. Say, aren't you supposed to be in Boston?

Willy. That's what I want to talk to you about, Howard. You got a minute? *He draws a chair in from the wing.*

Howard. What happened? What're you doing here?

5 **Willy.** Well . . .

Howard. You didn't crack up again, did you?

Willy. Oh, no. No . . .

Howard. Geez, you had me worried there for a minute. What's the trouble?

10 **Willy.** Well, tell you the truth, Howard. I've come to the decision that I'd rather not travel any more.

Howard. Not travel! Well, what'll you do?

Willy. Remember, Christmas time, when you had the party here? You said you'd try to think of some spot for me
15 here in town.

Howard. With us?

Willy. Well, sure.

ELEMENTS OF DRAMA

A play is told through dialogue, or conversation between characters. Notice as you read that the characters use informal words and phrases such as "geez," "y'know" and "lotta." This makes the conversation seem natural and helps you visualize the characters.

TEKS 4; Fig. 19A

Excerpt from *Death of a Salesman* by Arthur Miller. Text copyright © 1949, renewed © 1977 by Arthur Miller. Reprinted by permission of Viking Penguin, a division of Penguin Group (USA) Inc. and The Wylie Agency.

Howard. Oh, yeah, yeah. I remember. Well, I couldn't think of anything for you, Willy.

20 **Willy.** I tell ya, Howard. The kids are all grown up, y'know. I don't need much any more. If I could take home—well, sixty-five dollars a week,¹ I could swing it.

Howard. Yeah, but Willy, see I—

25 **Willy.** I tell ya why, Howard. Speaking frankly and between the two of us, y'know—I'm just a little tired.

Howard. Oh, I could understand that, Willy. But you're a road man, Willy, and we do a road business. We've only got a half-dozen salesmen on the floor here.

30 **Willy.** God knows, Howard, I never asked a favor of any man. But I was with the firm when your father used to carry you in here in his arms.

Howard. I know that, Willy, but—

35 **Willy.** Your father came to me the day you were born and asked me what I thought of the name of Howard, may he rest in peace.

Howard. I appreciate that, Willy, but there just is no spot here for you. If I had a spot I'd slam you right in, but I just don't have a single solitary spot.

40 *He looks for his lighter. Willy has picked it up and gives it to him. Pause.*

Willy, with increasing anger: Howard, all I need to set my table is fifty dollars a week.

Howard. But where am I going to put you, kid?

45 **Willy.** Look, it isn't a question of whether I can sell merchandise, is it?

Howard. No, but it's a business, kid, and everybody's gotta pull his own weight.

Willy, desperately. Just let me tell you a story, Howard—

MAKING INFERENCES

Sometimes you need to make inferences to understand what is not stated directly in the dialogue. Think about connections you can make between your own experiences and what is said in the dialogue. You can infer from Howard's response in lines 18–19 that he doesn't intend to find Willy a different job.

TEKS 4; Fig. 19B

STAGE DIRECTIONS

Stage directions describe the characters' body language and speech. Willy's speaking "with increasing anger" (line 41) lets the audience know that he is feeling more desperate and is therefore willing to settle for less money.

TEKS 4

1. **sixty-five dollars a week:** In 1949, when this play was first produced, this would have been a modest but reasonable income.

Howard. 'Cause you gotta admit, business is business.

- 50 **Willy, angrily:** Business is definitely business, but just listen for a minute. You don't understand this. When I was a boy—eighteen, nineteen—I was already on the road. And there was a question in my mind as to whether selling had a future for me. Because in those days I had a yearning to go to Alaska.
- 55 See, there were three gold strikes in one month in Alaska, and I felt like going out. Just for the ride, you might say.

Howard, barely interested: Don't say.

- Willy.** Oh, yeah, my father lived many years in Alaska. He was an adventurous man. We've got quite a little streak of
- 60 self-reliance in our family. I thought I'd go out with my older brother and try to locate him, and maybe settle in the North with the old man. And I was almost decided to go, when I met a salesman in the Parker House. His name was Dave Singleman. And he was eighty-four years old, and he'd
- 65 drummed merchandise in thirty-one states. And old Dave, he'd go up to his room, y'understand, put on his green velvet slippers—I'll never forget—and pick up his phone and call the buyers, and without ever leaving his room, at the age of eighty-four, he made his living. And when I saw that,
- 70 I realized that selling was the greatest career a man could want. 'Cause what could be more satisfying than to be able to go, at the age of eighty-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people? Do you know?
- 75 when he died—and by the way he died the death of a salesman, in his green velvet slippers in the smoker of the New York, New Haven and Hartford,² going into Boston—when he died, hundreds of salesmen and buyers were at his funeral. Things were sad on a lotta trains for months after that. *He stands up. Howard has not looked at him.* In those
- 80 days there was personality in it, Howard. There was respect, and comradeship, and gratitude in it. Today, it's all cut and dried, and there's no chance for bringing friendship to bear—or personality. You see what I mean? They don't know
- 85 me any more.

Howard, moving away, to the right: That's just the thing, Willy.

CONTEXT CLUES

If the word *yearning* (line 54) is unfamiliar to you, look at the words and phrases around it to figure out its meaning. The phrase “three gold strikes” combined with “I felt like going out” can help you figure out that *yearning* means “a strong desire to do something.”

TEKS 1B

ELEMENTS OF DRAMA

A monologue—a long speech by one character—can reveal a character's inner thoughts and complex emotions. Willy's monologue in lines 58–85 reveals his belief that a salesman's life used to be glamorous and that he has become less successful because times have changed.

TEKS 4

2. **smoker . . . Hartford:** A “smoker” was a train car where smoking was allowed. The New York, New Haven, and Hartford was a railroad line.

Willy. If I had forty dollars a week—that’s all I’d need. Forty dollars, Howard.

90 **Howard.** Kid, I can’t take blood from a stone, I—

Willy, *desperation is on him now.* Howard, the year Al Smith³ was nominated, your father came to me and—

Howard, *starting to go off.* I’ve got to see some people, kid.

95 **Willy,** *stopping him.* I’m talking about your father! There were promises made across this desk! You mustn’t tell me you’ve got people to see—I put thirty-four years into this firm, Howard, and now I can’t pay my insurance! You can’t eat the orange and throw the peel away—a man is not a piece of fruit! *After a pause:* Now pay attention. Your father—in 1928 I
100 had a big year. I averaged a hundred and seventy dollars a week in commissions.

Howard, *impatiently.* Now, Willy, you never averaged—

105 **Willy,** *banging his hand on the desk.* I averaged a hundred and seventy dollars a week in the year of 1928! And your father came to me—or rather, I was in the office here—it was right over this desk—and he put his hand on my shoulder—

Howard, *getting up.* You’ll have to excuse me, Willy, I gotta see some people. Pull yourself together. *Going out:* I’ll be back in a little while.

MAKING INFERENCES
Notice that in lines 94–95 Willy once again mentions Howard’s father. Willy tries to pressure Howard by recalling his own friendship with Howard’s father and reminding Howard of promises his father made to Willy. This is another indication that Willy is growing more desperate.
TEKS 4; Fig. 19B

3. **Al Smith:** Alfred E. Smith (1873–1944), governor of New York, who received the Democratic nomination for president in the 1928 election. He ran against Herbert Hoover and lost.

Use the excerpt from *Death of a Salesman* (pp. 26–29) to answer questions 1–7.

1 Willy goes to Howard’s office to —

- A talk about Howard’s father
- B remember old times
- C ask for another job
- D offer to take a lower salary

EXPLANATION: Willy is a traveling salesman who visits the New York office to talk to his boss, Howard. **C** is correct. Because Willy is getting older and is tired, he asks Howard for an office job.

- **A** is incorrect. Willy brings up Howard’s father several times, but that is not the purpose of the visit.
- **B** is incorrect. Willy recalls old times, but that is not the purpose of the visit.
- **D** is incorrect. Willy offers to take less money in order to convince Howard to give him the job, but that is not the purpose of the visit.

TEKS 4

2 Howard’s tone when talking to Willy can be described as —

- F friendly and helpful
- G honest and caring
- H worried and serious
- J short and condescending

EXPLANATION: Tone is a speaker’s attitude or feelings toward someone or something. Tone is communicated partly through word choice. **J** is correct. Howard barely talks during the scene. He uses condescending words like “kid” and clichés, or overused phrases, like “business is business” while talking to Willy.

- **F** is incorrect. Howard is not very friendly to Willy, nor does he try to find him another job.
- **G** is incorrect. Howard lies about offering Willy a job at the Christmas party, and he does not care that Willy is tired.
- **H** is incorrect. Although Howard takes his job seriously, he is not worried about Willy’s well-being.

TEKS 4; Fig. 19B

3 In his monologue, Willy tells the story of Dave Singleman to explain why —

- A Singleman became a salesman
- B Willy has been a salesman all these years
- C many people came to Singleman’s funeral
- D Willy’s father moved to Alaska

EXPLANATION: Willy idolizes Dave Singleman as a successful salesman. **B** is correct. Willy explains how meeting Dave Singleman convinced him that “selling was the greatest career a man could want.”

- **A** is incorrect. Willy does not mention how Dave became a salesman.
- **C** is incorrect. Willy tells this story, but it is not the purpose of his monologue.
- **D** is incorrect. Willy explains why he did not follow his father to Alaska.

TEKS 4; Fig. 19B

4 Howard’s actions during Willy’s monologue indicate that he —

- F also admired Dave Singleman
- G has heard the story before
- H is paying close attention to Willy
- J is not interested in what Willy is saying

EXPLANATION: The stage directions in lines 57, 80, and 86 reveal Howard’s feelings about Willy’s monologue. **J** is correct. Howard is “barely interested” and does not look at Willy while he is talking.

- **F** is incorrect because nothing in the text indicates that Howard knew or admired Dave Singleman.
- **G** is incorrect. Howard’s lack of interest may be because he has heard the story before, but there is no evidence in the text to support this answer.
- **H** is incorrect. Howard’s actions indicate that he is not paying any attention to Willy.

TEKS 4; Fig. 19B

5 Read the following dictionary entry.

bear \bâr\ v. **1.** to hold up or support
2. to endure **3.** to cause to have effect **4.** to give birth to

What is the definition of bear as it is used in line 84?

- A Definition 1
- B Definition 2
- C Definition 3
- D Definition 4

EXPLANATION: From the context of the sentence, you can tell that *to bear* relates to having an emotional effect or influence on something. **C** is correct. In the sentence, *to bear* means to have an emotional effect on business.

- **A** is incorrect because nothing is being physically held up.
- **B** is incorrect. To endure something involves emotion, but the definition does not fit the context of the sentence.
- **D** is incorrect because no one is giving birth.

TEKS 1B

6 In lines 97–99, Willy’s comparison of a man to a piece of fruit is an example of —

- F figurative language
- G irony
- H symbolism
- J paradox

EXPLANATION: Willy wants to make the point that the company has used up the best part of him and now they want to get rid of him. **F** is correct because Willy uses figurative language to compare himself to an orange.

- **G** is incorrect. There is no irony in Willy’s statement.
- **H** is incorrect. The orange is not symbolic in the scene.
- **J** is incorrect. The comparison does not indicate a paradox.

TEKS 7; Fig. 19B

7 Which line of dialogue best illustrates Willy’s growing desperation in the scene?

- A *Speaking frankly and between the two of us, y’know—I’m just a little tired.*
- B *God knows, Howard, I never asked a favor of any man.*
- C *You see what I mean? They don’t know me any more.*
- D *I’m talking about your father! There were promises made across this desk.*

EXPLANATION: As the scene progresses, the talk between Willy and Howard grows increasingly tense and angry. The stage directions also describe Willy’s growing frustration. **D** is correct because Willy grows desperate when Howard will not give him another job. Willy repeatedly mentions his many years of service to the company and his relationship with Howard’s father.

- **A** is incorrect. Willy is calm, not desperate, when he explains to Howard why he does not want to travel anymore.
- **B** is incorrect. Willy is still hopeful that Howard will give him another job.
- **C** is incorrect. Willy explains how business has changed, but he has not lost his temper yet.

TEKS 4; Fig. 19B

Answer the following question in the space provided.

- 8 What does Dave Singleman represent to Willy? Explain your answer and support it with evidence from the selection.

EXPLANATION

Rubric, high-scoring response:

- Reflects a perceptive awareness of text meaning and complexities; makes meaningful connections across the text
- Uses specific, well-chosen evidence from the text, supporting validity of response
- Shows deep understanding of the text through ideas and supporting text evidence

Sample Response: Willy says that meeting Singleman convinced him that selling is “the greatest career a man could want.” Singleman represents a time when there was “respect and comradeship and gratitude” in business. Now, Willy feels that the business world is impersonal and “cut and dried,” and that his customers don’t know him anymore. He thinks his diminished success is due to the changing times. In reality, Willy is glamorizing the past. He does not see that Singleman died old and alone on the road and that most of the people at his funeral were salesmen and buyers.

TEKS 4; Fig. 19B



Reading Informational Text: Expository Text

In this part of the book, you will read an informational article with instruction about the elements of expository text. Following the selection are sample questions and answers about the article. The purpose of this section is to show you how to understand and analyze expository text.

To begin, review the TEKS that relate to expository text:

EXPOSITORY TEXT TEKS	WHAT IT MEANS TO YOU
(9) Comprehension of Informational Text/Expository Text Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:	
(A) summarize text and distinguish between a summary that captures the main ideas and elements of a text and a critique that takes a position and expresses an opinion;	You will summarize a text and tell the difference between a summary whose purpose is to explain the main idea and a critique whose purpose is to take a position and express an opinion about the text.
(B) differentiate between opinions that are substantiated and unsubstantiated in the text;	You will distinguish between well-supported and poorly supported opinions in a text.
(C) make subtle inferences and draw complex conclusions about the ideas in text and their organizational patterns; and	You will make sophisticated inferences and conclusions about the ideas and organization of a text.
(D) synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence.	You will logically connect the ideas and details of multiple texts that take different perspectives on the same topic. You will support your understanding with examples from the texts.

The selection that follows provides instruction on the expository text TEKS as well as other TEKS. It also covers reading comprehension skills, such as summarizing and making inferences about text.

As you read the article “Getting to the *Pointe*,” notice how the author organizes and presents information. The annotations in the margins will guide you as you read.

Guided Reading

Read this selection. Then answer the questions that follow.

Getting to the *Pointe*

- 1 When you think of extreme sports, what's on your list? Snowboarding? Rock climbing? Ballet? . . . What? Not ballet? Think again. Although we think of dancers primarily as artists, they also need the skills of an extreme athlete. A ballet dancer must have the strength of a rock climber, the balance of a snowboarder, and the flexibility of a gymnast. As artists, ballet dancers are capable of casting a spell on an audience; but to cast that spell, they need to be first-rate athletes.

A Platform the Size of a Silver Dollar

- 2 Gymnasts perform tremendous feats of balance. Ballet dancers, however, perform on the *pointe* of their toeshoes—a platform about the size of a silver dollar. During a performance, the force on the *pointe* of their shoes can equal ten times their body's weight. And what about those shoes? If someone hit you on the head with a brand-new ballet shoe, you might think it had a block of wood in its toe. What's really in it? Most *pointe* shoes are made from paper or burlap that has been soaked in glue, shaped, and covered in satin. Although the shoes are stiff at first, they break down quickly when used. Makers of *pointe* shoes are testing materials that are now used in athletic shoes, but most dancers still prefer the old-fashioned paper-and-glue version. These shoes don't give the foot much padding or protection, but they allow the dancer to "feel" the floor in much the same way that rock climbers must feel the surfaces of the rocks they are climbing. Footing is particularly important to ballet dancers because of the surfaces they perform on.

The Floor Should Protect the Dancer

- 3 Most of the stages that dancers perform on were designed for opera, not dance. Their wood floors are often laid directly on concrete or steel beams. Thus, they lack the spring, or resilience, that could protect a dancer's legs and feet. To see for yourself, try doing jumping jacks on a

ORGANIZATIONAL PATTERNS

An effective expository text opens with an introduction that clearly states the main idea of the selection. In paragraph 1, notice how the writer captures the reader's attention by asking questions before going on to state the main idea.

TEKS 9C

MAKING CONNECTIONS

To help explain unfamiliar terms and concepts, writers can make comparisons. In paragraph 2, to help explain how small the *pointe* of a ballet toeshoe is, the writer compares it to a silver dollar. This comparison helps you connect the image of the *pointe* to something familiar.

Fig. 19A

ORGANIZATIONAL PATTERNS

Expository text is often divided into sections with headings that tell the main idea of each section. The heading for paragraph 3 tells you that it will discuss how a good floor can protect a ballet dancer.

TEKS 9C

concrete driveway and then on dirt or a lawn. (You can also try the basketball floor at your school, since most basketball floors are designed to “float” over concrete foundations.) It won’t be difficult for your legs, ankles, and feet to feel the differences in these surfaces. Good ballet studios have sprung-wood floors with an inch or two of space between the floor and its concrete foundation. However, since most stages do not offer such a specialized floor, the quality of a ballet studio’s flooring is less important than the excellence of the studio’s training.

A Risky Art

- 4 Ballet dancers must follow a long, demanding training program because tremendous risks are built into this extreme art form. Ballet training does more than just build strength; it changes the shape of the body. You may have observed that dancers walk, move, and carry their weight differently. This difference reflects the way they must move to stay strong and healthy as they dance. The importance of correct form and technique cannot be overstated. If a dancer shifts balance even slightly to one side rather than directly over the ankle, an additional forty pounds of pressure may be transferred to the delicate foot and ankle. Over time that can lead to stress fractures, tendonitis, and ankle strains or sprains—and a great deal of pain. A good ballet teacher corrects the tiniest errors in foot placement, and ballet students come to welcome such corrections as a means to avoid injury. As much as young dancers long for toeshoes, good ballet teachers know that this step should not be rushed. Experts suggest that *pointe* work should not begin before ages ten to twelve, while a dancer’s feet are still growing, and once begun, it should proceed very slowly.

A Conversation Between Dancer and Audience

- 5 Though their movements are carefully controlled, ballet dancers must learn to make it all look effortless. Dance is an art form, so it is not judged by the same standards that athletic contests are. The longest leap doesn’t win a medal. The best dancers may not have the longest leaps, but they have something else: They are able to enchant an audience with the power, grace, and courage of their movement. The

SUBSTANTIATED OPINIONS

Writers of expository text mostly present facts, but sometimes they also express opinions. These opinions should be substantiated, or supported by facts, examples, and reasons. In paragraph 4, notice the facts and examples that support the writer’s opinion that “tremendous risks are built into this extreme art form.”

TEKS 9B; Fig. 19B

length of a leap is less important than the story the dancer tells in leaping. Thus, a leap becomes a sentence in a conversation between the dancer and the audience. When audience members are so involved in the conversation that they forget to notice that the leap itself is spectacular, the dancer has been successful.

Why Do It?

- 6 If you were to ask any extreme athletes why they do what they do, despite the risks of pain and injury, they would probably tell you about the freedom and joy that come with defying gravity, with challenging one’s limits, with beating the odds. There is a thrill that comes with holding an audience spellbound. For ballet dancers the joy of performing their art well is as necessary as breathing.

SUMMARIZING

Summarizing an expository text helps you focus on its main ideas and key details. To monitor your comprehension, think about the ideas and details you would include in a sentence summarizing paragraph 5.

TEKS 9A; Fig. 19A

Use “Getting to the *Pointe*” (pp. 34–36) to answer questions 1–6.

- 1 The author’s purpose in writing “Getting to the *Pointe*” is to —
- A** persuade readers that ballet dancers should be considered athletes first, artists second
 - B** warn aspiring dancers about the dangers of ballet
 - C** explain that although ballet dancers are artists, they also have the skills of extreme athletes
 - D** explain why ballet dancers do not dance *en pointe* until they are at least twelve years old

EXPLANATION: The selection as a whole is about the extreme athletic skill that ballet dancers need to practice their art. **C** is correct.

- **A** is incorrect. While the article emphasizes the athleticism required of ballet dancers, it does not suggest that the artistry should be discounted.
- **B** is incorrect. The article is clearly aimed at a general audience without specific knowledge of ballet, not an audience of aspiring dancers.
- **D** is incorrect. Although one paragraph deals with this recommendation, it is not the overall purpose of the article.

TEKS 8A; Fig. 19A

- 2 Which of these statements expresses an unsubstantiated opinion—one that the writer does not support with facts, examples, or reasons?
- F** *Most pointe shoes are made from paper or burlap that has been soaked in glue, shaped, and covered in satin.*
 - G** *Footing is particularly important to ballet dancers because of the surfaces they perform on.*
 - H** *Dance is an art form, so it is not judged by the same standards that athletic contests are.*
 - J** *For ballet dancers the joy of performing their art well is as necessary as breathing.*

EXPLANATION: The writer ends the selection by stating the opinion that pleasing an audience with a great performance gives a ballet dancer a kind of joy that he or she cannot live without. No facts or reasons are provided to support this statement. **J** is correct.

- **F** and **H** are incorrect. Both are facts that can be verified, not opinions.
- **G** is incorrect. This statement is supported by the facts, examples, and reasons in the paragraph that follows it, paragraph 3.

TEKS 9B; Fig. 19B

3 Read the following sentence from paragraph 2.

Footing is particularly important to ballet dancers because of the surfaces they perform on.

Which statement best describes how the author uses this sentence?

- A It states the main idea of the selection, which is supported by examples and details in the next several paragraphs.
- B It provides a transition between paragraph 2 and the next section, “The Floor Should Protect the Dancer.”
- C It signals the end of the writer’s discussion of surfaces on which ballet dancers perform.
- D It describes an event that is the cause of several other events that will be discussed in the next paragraph.

EXPLANATION: Paragraph 2 is about *pointe* shoes—what they look like, what they are made of, and how they allow dancers to “feel” the floor. The last sentence in the paragraph provides a transition to the topic of the next paragraph, which discusses the floors on which dancers train and perform. **B** is correct.

- **A** is incorrect. The sentence is too narrow and specific to be the main idea of the whole selection.
- **C** is incorrect. The sentence comes at the beginning of the writer’s discussion of floors, not at the end.
- **D** is incorrect. Although the sentence includes the word *because*, it does not describe the cause of an event but instead gives a reason for an attitude.

TEKS 9C; Fig. 19B

4 Which statement best summarizes paragraph 4?

- F Ballet is more risky than extreme sports.
- G Because ballet can be dangerous, ballet dancers must train very carefully to avoid injury.
- H Ballet teachers are very demanding and often overemphasize form and technique.
- J Because it is so dangerous, children should not be taught *pointe* work.

EXPLANATION: **G** is correct. The paragraph explains the necessity of detailed instruction in form and technique to help dancers avoid injury.

- **F** is incorrect. The paragraph says nothing about the risks of extreme sports.
- **H** is incorrect. The paragraph suggests that the emphasis ballet teachers put on form and technique is necessary, not overemphasized.
- **J** is incorrect. It omits the paragraph’s main idea and instead supplies only a detail from it.

TEKS 9A; Fig. 19A

- 5 Examine the word tendonitis in paragraph 4. Based on the context in which the word appears and your knowledge of Greek suffixes, what should you conclude the word means?
- A The tendency to gain weight
 - B A bad cold
 - C The ability to stretch one’s tendons
 - D A painful inflammation of the tendons

EXPLANATION: The writer lists *tendonitis* along with stress fractures and sprained ankles as injuries that a ballet dancer may suffer. The word contains the Greek suffix *-itis*, which means “swelling or disease of.” (Think of *bronchitis*, an inflammation of the bronchial tubes, and *laryngitis*, a condition in which the larynx is so sore that a person has trouble speaking.) **D** is correct.

- **A** is incorrect. The text mentions that “an additional forty pounds of pressure may be transferred to the delicate foot and ankle,” but this is not related to gaining weight.
- **B** is incorrect. A bad cold would not result from putting pressure on the foot.
- **C** is incorrect. The context and the suffix *-itis* suggest a physical problem, not a physical ability.

TEKS 1A

- 6 In paragraph 5, what does the comparison to a conversation help explain or emphasize about ballet?
- F Ballet is an art form that attempts to communicate with the audience.
 - G Ballet is an athletic activity that attempts to awe the audience.
 - H The movements in ballet are as spontaneous as a conversation.
 - J Learning ballet is a long process that requires much training and communication.

EXPLANATION: **F** is correct. The writer speaks of ballet as an art form that communicates a story to an audience. The comparison to a conversation in which each leap is a sentence helps explain or emphasize how ballet communicates a story to the audience.

- **G** is incorrect. Although the selection does view ballet as an athletic activity, the comparison to a conversation focuses on ballet’s role as an art form.
- **H** is incorrect. The selection says nothing about spontaneity. In fact, each movement requires years of training to perform correctly and safely.
- **J** is incorrect. The comparison to a conversation is about performing, not learning, ballet.

TEKS 9C; Fig. 19A, 19B

Answer the following question in the space provided.

7 According to this expository text, how is ballet like and unlike an extreme sport?

EXPLANATION

Rubric, high-scoring response:

- Reflects a perceptive awareness of text meaning and complexities; makes meaningful connections across the text
- Uses specific, well-chosen evidence from the text, supporting validity of response
- Shows deep understanding of the text through ideas and supporting text evidence

Sample Response: Ballet is like an extreme sport because it puts enormous stress on the body and requires great athletic skill and years of training. The writer tells us that “a ballet dancer must have the strength of a rock climber, the balance of a snowboarder, and the flexibility of a gymnast”; describes in detail the stress put on a ballet dancer’s feet and legs; and discusses the rigorous training that ballet dancers require. Nevertheless, ballet is unlike a sport because it communicates a story to an audience and does not achieve victories that can be measured in the same way that sports achievements can be. According to the writer, “the best dancers may not have the longest leaps, but they have something else: They are able to enchant an audience with the power, grace, and courage of their movement. The length of a leap is less important than the story the dancer tells in leaping.”

TEKS 8, 9A, 9C; Fig. 19A, 19B



Reading Informational Text: Persuasive Text

In this part of the book, you will read a speech with instruction about the elements of persuasive text. Following the selection are sample questions and answers about the speech. The purpose of this section is to show you how to understand and analyze persuasive text.

To begin, review the TEKS that relate to persuasive text:

PERSUASIVE TEXT TEKS	WHAT IT MEANS TO YOU
(10) Comprehension of Informational Text/Persuasive Text Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students are expected to:	
(A) analyze the relevance, quality, and credibility of evidence given to support or oppose an argument for a specific audience; and	You will distinguish between good, credible evidence and poor, unreliable evidence that supports or opposes an argument targeted at a specific audience.
(B) analyze famous speeches for the rhetorical structures and devices used to convince the reader of the authors' propositions.	You will analyze speeches for the structures and devices used to convince the audience to agree with the author's argument.

The selection that follows provides instruction on the persuasive text TEKS as well as other TEKS. It also covers reading comprehension skills, such as summarizing and making inferences about text.

As you read the speech "Stop the Suffering," notice the writer's main argument and the evidence used to support it. The annotations in the margins will guide you as you read.

Guided Reading

Read this selection. Then answer the questions that follow.

Stop the Suffering

- 1 Most of us go through our entire lives without ever seeing an animal dying in a laboratory cage. It's easy for us not to think about the suffering that's involved, because we don't see it. For a moment, however, try to imagine an island populated by 100 million sick, injured, and dying animals—mice lumpy with tumors, cats writhing in pain after surgery, rabbits blinded by irritating chemicals, pregnant baboons injured in staged automobile accidents, dogs with stomachs weighed down by lethal doses of shoe polish or floor wax. According to veterinarian and animal-rights advocate Dr. Michael W. Fox, more than 100 million animals die each year in the laboratories of the world. A large percentage are used for testing the latest brand of sun block or other commercial products. This unnecessary and cruel testing must be stopped because it is immoral, it is threatening the environment, and there are other testing methods that can be used.
- 2 The most important reason to stop such testing is simply that it's wrong to make living creatures suffer, especially on so large a scale and for so little reason. Even though they can't talk or use tools, animals are conscious beings who have feelings. Some people even claim that animals are more sensitive to pain and fear than human beings, because they can't understand what's happening or see an end to the pain.
- 3 A second reason to stop testing is that the use of laboratory animals is already destroying environments throughout the world. A quarter of a million primates—chimpanzees, monkeys, baboons—are killed for laboratory purposes every year. These species are in real danger of extinction. In addition, human expeditions threaten the forest environments where these animals live. Go into a rain forest with a troop of twenty or more people, trap most of its primates, and you'll also disrupt its food chain, its vegetation, and the populations of "bystander" animal species.

CONTEXT CLUES

If you see an unfamiliar word, use the words around it to figure out its connotations, or shades of meaning. In paragraph 1, the phrase "in pain" helps you infer that *writhing* means "to move or twist as a reaction to pain."

TEKS 1B

SUMMARIZING

The last sentence of paragraph 1 summarizes the writer's position on animal testing and the reasons supporting this position. As you read, look for the evidence presented to develop each reason.

TEKS 9A, 10A

RHETORICAL DEVICES

Speechwriters often rely as much on emotional appeals as on logic. In paragraph 2, the writer appeals to the audience's feelings of pity to persuade them to accept the opinion that "it's wrong to make living creatures suffer."

TEKS 9B

EVIDENCE

Evidence includes facts, statistics, and examples. In paragraph 3, the writer presents a statistic to support the idea that laboratory testing disrupts global environments.

TEKS 9B, 10A

- 4 A third reason is that alternative techniques can be used instead of animal experiments. Experiments can be done on tissue cultures or through computer simulations instead of on whole animals. Often, new products can be tested on human tissue samples obtained from operating rooms or from volunteers. Tests done on human tissues are often more accurate in predicting harmful effects to human beings than tests done on animals. People and other animals don't always share the same reactions. It is not unusual for a substance to seem safe when tested on guinea pigs but to cause unexpected health problems in people. Therefore, manufacturers who test new products on animals may be tragically fooling themselves.
- 5 Animal-rights advocates suggest solving the problem by *replacing* animals with other experimental techniques, *reducing* the number of animals that need to be used, and *minimizing* their suffering during those experiments that are necessary. As individuals, we can all work toward those goals by joining groups such as the Humane Society or the ASPCA that lobby for animal rights. The place to begin is in your library. Read about the subject, find the organizations in your area—and then do your part!

ORGANIZATION

Effective writers consider the order of details carefully. Think about why this writer chooses to place the information on alternative testing methods in paragraph 4, just before the conclusion.

TEKS 9C, 10B**RHETORICAL DEVICES**

Rhetorical devices are designed to make arguments more effective. In paragraph 5, the writer uses parallelism—three phrases in a row with the same grammatical structure. The participle at the beginning of each phrase is italicized for further emphasis. Parallelism makes the message memorable.

TEKS 10B

Use “Stop the Suffering” (pp. 42–43) to answer questions 1–5.

- 1** Which of these sentences expresses an opinion?
- A** *New products can be tested on human tissue samples obtained from operating rooms.*
 - B** *More than 100 million animals die each year in the laboratories of the world.*
 - C** *A large percentage are used for testing the latest brand of sun block.*
 - D** *It’s easy for us not to think about the suffering that’s involved, because we don’t see it.*

EXPLANATION: Opinions are statements that cannot be proved because they reveal a person’s beliefs, feelings, or thoughts. **D** is correct. The word *easy* conveys a judgment that cannot be proven to be true or false.

- **A, B,** and **C** are incorrect. All are factual statements that can be verified.

TEKS 9B, 10A

- 2** Which of these statements belongs in a summary of the selection?
- F** Testing commercial products subjects millions of animals to needless suffering.
 - G** Animals are probably more sensitive to pain than humans.
 - H** Many animals are used to test sun block.
 - J** Manufacturers of commercial products lack a conscience.

EXPLANATION: The summary of a persuasive text should contain the writer’s position and major reasons in support of that position. The writer’s claim in this selection is that animal testing is cruel and unnecessary. The first reason the writer gives is that it is wrong to make animals suffer for unimportant purposes. Therefore, **F** is correct.

- **G** and **H** are incorrect. These are details from the selection, not main ideas.
- **J** is incorrect. Although this idea can be inferred from the selection, it is not a main idea. Also, it expresses an opinion about the information in the essay, and opinions should not be included in a summary.

TEKS 9A

3 Which of the following is the best definition of disrupt in paragraph 3?

- A Interrupt briefly
- B Pause for a moment
- C Bring to an end
- D Destroy the order of

EXPLANATION: In paragraph 3, the word *disrupt* refers to an interference with the natural order of the environment. As the context suggests, the consequences of this interference are serious. **D** is correct.

- **A** and **B** are incorrect. Both words suggest an interference of little consequence.
- **C** is incorrect. Although the context suggests that trapping primates has a negative impact on the environment, it doesn't suggest its total destruction.

TEKS 1B

4 By presenting the details in paragraph 4, the writer specifically targets readers who —

- F care deeply about the plight of animals
- G are more concerned about ethics than about science
- H have more concern for people than for animals
- J make laws

EXPLANATION: The reasons in paragraphs 2 and 3 appeal to readers who care about animals and the environment. The details in paragraph 4, however, show that humans are the beneficiaries of other methods of testing. This paragraph appeals to readers who are not moved by the plight of animals but who do care about benefits to humans. **H** is correct.

- **F** is incorrect. Although alternative testing methods would help animals, in this paragraph the writer focuses more on how these methods would help humans.
- **G** and **J** are incorrect. Although these readers might be swayed by the information presented, they are not the writer's primary audience in this paragraph.

TEKS 9C, 10A; Fig. 19B

5 Read the following sentence from the selection.

For a moment, however, try to imagine an island populated by 100 million sick, injured, and dying animals— mice lumpy with tumors, cats writhing in pain after surgery, rabbits blinded by irritating chemicals, pregnant baboons injured in staged automobile accidents, dogs with stomachs weighed down by lethal doses of shoe polish or floor wax.

In this sentence, the writer uses the rhetorical device of parallelism to —

- A suggest that all experiments on animals cause the same amount of pain
- B inform readers that rats are not the only kind of animals used in experiments
- C emphasize that many different animals suffer an equally cruel fate in laboratories
- D help readers imagine the island by providing vivid details about it

EXPLANATION: Parallelism is used to express ideas that are equal in importance. By using a list of phrases that all begin with the name of a suffering animal, the writer emphasizes that animal testing is equally cruel and horrifying no matter what animals or specific methods are involved. **C** is correct.

- **A** is incorrect. While the parallelism does suggest a similarity in the suffering of the various animals, the writer's point is not that each animal's pain is exactly the same.
- **B** is incorrect. The writer's argument is about the suffering of any animals used in laboratory tests. Whether they are rats or not is irrelevant.
- **D** is incorrect. While the writer does create a vivid image of an island populated by suffering animals, the parallelism is not necessary to accomplish this.

TEKS 10B

Answer the following question in the space provided.

- 6 How does the conclusion of the essay affect its persuasiveness? Explain your answer and support it with evidence from the selection.

EXPLANATION

Rubric, high-scoring response:

- Reflects a perceptive awareness of text meaning and complexities; makes meaningful connections across the text
- Uses specific, well-chosen evidence from the text, supporting validity of response
- Shows deep understanding of the text through ideas and supporting text evidence

Sample Response: In the conclusion, the writer first restates the main ideas of the essay. Repeating the most important ideas ensures that they stay in readers' minds, helping to strengthen the persuasive impact of the essay. Also, the points are restated in language carefully chosen to reassure readers that it is not necessary to take extreme measures or totally abolish animal testing in order to lessen animals' suffering. The number of animals can be *reduced*; their suffering can be *minimized*. In addition, readers are urged to take specific action. They can join "groups such as the Humane Society or the ASPCA that lobby for animal rights." By offering concrete suggestions, the writer moves the audience from passive reading to active measures.

TEKS 9C, 10A, 10B; Fig. 19A



Reading Informational and Literary Text: Paired Selections

In this part of the book, you will read two selections: a famous speech with instruction about the elements of persuasive speaking and writing, and a poem with instruction about the structure and elements of poetry. Following the selections are sample questions and answers about the two pieces. The purpose of this section is to show you how to understand and analyze selections from two different genres and how to compare and contrast them.

To begin, review the TEKS that relate to persuasive texts and poetry:

PERSUASIVE TEXT TEKS	WHAT IT MEANS TO YOU
(10) Comprehension of Informational Text/Persuasive Text Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students are expected to:	
(A) analyze the relevance, quality, and credibility of evidence given to support or oppose an argument for a specific audience; and	You will distinguish between good, credible evidence and poor, unreliable evidence that supports or opposes an argument targeted at a specific audience.
(B) analyze famous speeches for the rhetorical structures and devices used to convince the reader of the authors' propositions.	You will analyze famous speeches for the structures and devices used to convince the audience to agree with the author's argument.

POETRY TEKS	WHAT IT MEANS TO YOU
(3) Comprehension of Literary Text/Poetry Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of diction and imagery (e.g., controlling images, figurative language, understatement, overstatement, irony, paradox) in poetry.	You will understand and draw conclusions about the structure and parts of poetry and back up your analysis using examples from the text. You will analyze the effects of word choice and imagery in poetry, including controlling impressions, figurative language, understatement, overstatement, irony, and paradox.

The selections that follow provide instruction on the persuasive text TEKS, the poetry TEKS, and other TEKS. They also cover reading comprehension skills, such as making connections between and across texts.

As you read the excerpt from the speech “The American Promise” and the poem “Internment,” notice how the authors use the elements described in the charts above. Notice also the similarities and differences in structure and meaning between the speech and the poem. The annotations in the margins will guide you as you read.

Guided Reading

Read the next two selections. Then answer the questions that follow.

from President Lyndon B. Johnson's Special Message to the Congress: The American Promise

March 15, 1965

Although the Fifteenth Amendment to the U.S. Constitution guaranteed African Americans the right to vote in 1870, most were still barred from voting almost a century later by local regulations and practices. On March 15, 1965, President Lyndon B. Johnson delivered this speech urging the U.S. Congress to pass the Voting Rights Act, which would outlaw all such barriers.

1 I speak tonight for the dignity of man and the destiny of democracy. I urge every member of both parties, Americans of all religions and of all colors, from every section of this country, to join me in that cause.

2 At times history and fate meet at a single time in a single place to shape a turning point in man's unending search for freedom. So it was at Lexington and Concord. So it was a century ago at Appomattox.¹ So it was last week in Selma, Alabama.² There, long-suffering men and women peacefully protested the denial of their rights as Americans. Many were brutally assaulted. One good man, a man of God, was killed.

3 There is no cause for pride in what has happened in Selma. There is no cause for self-satisfaction in the long denial of equal rights of millions of Americans. But there is cause for hope and for faith in our democracy in what is happening here tonight. For the cries of pain and the hymns and protests of oppressed people have summoned into convocation all the majesty of this great Government—the Government of the greatest Nation on earth. Our mission is

PARAPHRASING

Persuasive texts often begin with a statement of argument or purpose. Think about how you might paraphrase the speaker's purpose as explained in paragraph 1.

TEKS 10; Fig. 19A

RHETORICAL DEVICES

Parallelism is the use of similar sentence structures for emphasis, comparison, or contrast. Notice that the repetition of the phrase "So it was" in paragraph 2 emphasizes similarities between the historical events at Lexington, Concord, and Appomattox and the more recent events in Selma.

TEKS 8, 10B

1. **Lexington and Concord:** the first battles of the American Revolutionary War in 1775; **Appomattox:** the battle that ended the Civil War in 1865.

2. **Selma, Alabama:** On March 9, 1965, civil rights activists made the second of three marches from Selma to Montgomery, Alabama, to protest unequal voting rights for African Americans. Three protesters were attacked by white segregationists; one of them, Reverend James Reeb, died two days later.

From *Public Papers of the Presidents of the United States: Lyndon B. Johnson, 1965*. Volume I, entry 107, pp. 281–287. Washington, D.C.: Government Printing Office, 1966.

at once the oldest and the most basic of this country: to right wrong, to do justice, to serve man.

- 4 In our time we have come to live with moments of great crisis. Our lives have been marked with debate about great issues; issues of war and peace, issues of prosperity and depression. But rarely in any time does an issue lay bare the secret heart of America itself. Rarely are we met with a challenge, not to our growth or abundance, our welfare or our security, but rather to the values and the purposes and the meaning of our beloved Nation.
- 5 The issue of equal rights for American Negroes is such an issue. And should we defeat every enemy, should we double our wealth and conquer the stars, and still be unequal to this issue, then we will have failed as a people and as a nation. For with a country as with a person, "What is a man profited, if he shall gain the whole world, and lose his own soul?" . . .
- 6 Many of the issues of civil rights are very complex and most difficult. But about this there can and should be no argument. Every American citizen must have an equal right to vote. There is no reason which can excuse the denial of that right. There is no duty which weighs more heavily on us than the duty we have to ensure that right. Yet the harsh fact is that in many places in this country men and women are kept from voting simply because they are Negroes. . . .
- 7 No law that we now have on the books—and I have helped to put three of them there—can ensure the right to vote when local officials are determined to deny it.
- 8 In such a case our duty must be clear to all of us. The Constitution says that no person shall be kept from voting because of his race or his color. We have all sworn an oath before God to support and to defend that Constitution. We must now act in obedience to that oath.
- 9 Wednesday I will send to Congress a law designed to eliminate³ illegal barriers to the right to vote. . . . This bill will strike down restrictions⁴ to voting in all elections—Federal, State, and local—which have been used to deny Negroes the right to vote. . . .

ALLUSION

Persuasive speeches often make use of allusions—references to well-known literary works. Johnson ends paragraph 5 with an allusion to the Bible, appealing to people’s sense of morality.

TEKS 10B

PERSUASIVE TECHNIQUES

In paragraph 6, Johnson uses loaded language such as “there can . . . be no argument” and “there is no reason which can excuse.” Johnson is suggesting that no reasonable person would disagree with him.

TEKS 10B; Fig. 19B

3. **eliminate:** to get rid of; to do away with.
 4. **restrictions:** limitations.

10 To those who seek to avoid action by their National Government in their own communities; who want to and who seek to maintain purely local control over elections, the answer is simple: Open your polling places to all your people. Allow men and women to register and vote whatever the color of their skin. Extend the rights of citizenship to every citizen of this land. . . .

11 But even if we pass this bill, the battle will not be over. What happened in Selma is part of a far larger movement which reaches into every section and State of America. It is the effort of American Negroes to secure for themselves the full blessings of American life. Their cause must be our cause too. Because it is not just Negroes, but really it is all of us, who must overcome the crippling legacy of bigotry and injustice.

12 And we shall overcome. . . .

13 A century has passed, more than a hundred years, since equality was promised. And yet the Negro is not equal. A century has passed since the day of promise. And the promise is unkept. The time of justice has now come. I tell you that I believe sincerely that no force can hold it back. It is right in the eyes of man and God that it should come. And when it does, I think that day will brighten the lives of every American.

14 For Negroes are not the only victims. How many white children have gone uneducated, how many white families have lived in stark poverty, how many white lives have been scarred by fear, because we have wasted our energy and our substance to maintain the barriers of hatred and terror?

15 So I say to all of you here, and to all in the Nation tonight, that those who appeal to you to hold on to the past do so at the cost of denying you your future. This great, rich, restless country can offer opportunity and education and hope to all: black and white, North and South, sharecropper and city dweller. These are the enemies: poverty, ignorance, disease. They are the enemies and not our fellow man, not our neighbor. And these enemies too, poverty, disease and ignorance, we shall overcome. . . .

COUNTERARGUMENT

A good argument considers what an opponent might say and responds in advance with a counterargument. In paragraph 10, Johnson anticipates an argument by those who do not want the national government to interfere in local communities. To them, he says, let anyone register to vote, regardless of skin color. If you do this, he implies, the national government will leave you alone.

TEKS 10A; Fig. 19B

PERSUASIVE TECHNIQUES

In paragraph 14, Johnson makes an emotional appeal about how whites have also suffered from bigotry and intolerance. He wants his audience to feel sympathy not only for African Americans, but also for the white Americans who have been held back from success by the energy they have put into racism.

TEKS 10B

Internment

by Juliet S. Kono

After the Japanese attacked Pearl Harbor, Hawaii, on December 7, 1941, the United States declared war on Japan. Anti-Japanese feeling ran high in the United States, and many Americans of Japanese descent were suspected of spying for Japan. On February 19, 1942, President Franklin D. Roosevelt signed Executive Order 9066, requiring all Japanese Americans (regardless of citizenship) to leave their homes and relocate to military-style internment camps. More than 110,000 people were imprisoned in these camps during World War II.

Corralled, they are herded inland
from Santa Rosa.

After the long train ride
on the Santa Fe,
5 the physical exam,
the delousing with DDT,¹
the branding of her indignation,²
she falls asleep.

Days later, she awakens
10 in an unfamiliar barracks—
Crystal City, Texas—
on land once a pasture.
Not wanting to,
not meaning to see beauty
15 in this stark landscape,
she sees, nonetheless,
through her tears—
on the double row
of barbed wire fencing
20 which holds them in
like stolid³ cattle—
dewdrops, impaled
and golden.

1. **DDT (dichlorodiphenyltrichloroethane):** A chemical used to kill insects that is also poisonous to humans and other animals. It has been banned in the United States since 1972.

2. **indignation:** anger in response to injustice.

3. **stolid:** showing little emotion.

“Internment” by Juliet S. Kono. Copyright © by Juliet S. Kono. Reprinted by permission of the author.

METAPHOR

A metaphor compares two things without using *like* or *as*. A controlling metaphor is developed throughout a poem and supports the poem’s theme or central idea. In the first stanza, notice that the highlighted words are used in reference to people.

TEKS 2, 3; Fig. 19B

SENSORY LANGUAGE

Lines 18–21 contain an image of cattle held in by a fence. Think about the mood this suggests.

TEKS 3, 7

DICTION

A poet’s diction, or word choice, has a big effect on a poem’s meaning. The author’s use of *impaled* (“pierced”) and *golden* in lines 22–23 suggest two different images of the dewdrops on the fence.

TEKS 3

Use the excerpt from “The American Promise” (pp. 48–50) to answer questions 1–6.

- 1 Which of these statements best describes the problem Johnson is trying to address with this speech?
- A African Americans lack the right to vote.
 - B Not enough people understand the importance of what happened at Lexington, Concord, and Appomattox.
 - C Poor whites have been held back by bigotry.
 - D The duty of civil rights is a heavy burden for Americans.

EXPLANATION: Review paragraphs 5 and 6 to find the main problem Johnson is addressing. **A** is correct, because Johnson explains that African Americans do not have equal rights, and in paragraph 6 he says that all Americans must have the right to vote.

- **B** is incorrect. He assumes that his audience understands the importance of these historical events.
- **C** and **D** are incorrect. While he does make these points, they are only supporting points for his main argument.

TEKS 8, 10; Fig. 19B

- 2 Convocation (paragraph 3) is another word for “gathering,” especially in a university or religious setting. It has a formal connotation. Knowing this, what do you think Johnson’s choice of convocation, rather than a more informal word, says about his audience?
- F He wants them to go to church.
 - G They are his students.
 - H They meet once a month.
 - J They are a very formal group.

EXPLANATION: In paragraph 3, Johnson is using a formal word for a serious occasion. His audience, the U.S. Congress, is a very formal and powerful group. **J** is correct.

- **F**, **G**, and **H** are incorrect. None of them has anything to do with the formality of Johnson’s language.

TEKS 1B; Fig. 19B

- 3 Which of the following statements best summarizes the main idea of this speech?
- A Only an unreasonable person would try to prevent someone else from voting.
 - B To avoid government interference, all communities should do the right thing on their own.
 - C The protests in Selma, Alabama, are part of a larger movement.
 - D A country with a proud history of doing the right thing should grant voting rights to citizens of all races.

EXPLANATION: Paragraphs 2, 3, 13, and 15 all have references to the great history of the United States as a country concerned with justice and rightness. **D** is correct.

- **A**, **B**, and **C** are incorrect. Although Johnson does make each of these points separately, each is only mentioned once. They do not summarize his main idea.

TEKS 8, 9A; Fig. 19B

4 In the final sentence of paragraph 3, Johnson says, “Our mission is . . . to right wrong, to do justice, to serve man.” When he says this, he is appealing to his audience’s sense of —

- F fear
- G ethics
- H logic
- J self-satisfaction

EXPLANATION: In paragraph 3, Johnson says that Congress has gathered to respond to the “cries of pain” and the “protests of the oppressed.” Righting wrongs and serving justice are a matter of ethics, so **G** is correct.

- **F** is incorrect. Fear is not relevant at all to this paragraph.
- **H** is incorrect. Johnson is making an emotional appeal rather than a logical one.
- **J** is incorrect. He mentions self-satisfaction in the second sentence of paragraph 3, but it is not relevant to the final sentence of the paragraph.

TEKS 10B

5 Which of the following words is most closely related to sharecropper (paragraph 15)?

- A Rural
- B Inferior
- C Quiet
- D Open-minded

EXPLANATION: In paragraph 15, the phrase “sharecropper and city dweller” is the third in a series of pairs of opposites. This suggests that *sharecropper* is the opposite of *city dweller*. Therefore, **A** is correct. A rural person is the opposite of a city dweller and is therefore most closely related to *sharecropper*.

- **B**, **C**, and **D** are incorrect. These words do not have anything to do with being a sharecropper or being from the city.

TEKS 1

6 In paragraph 15, what idea does Johnson emphasize with the parallel series of pairs “black and white, North and South, sharecropper and city dweller”?

- F Racial justice
- G Regional pride
- H National unity
- J The hatred of opposites

EXPLANATION: Review Johnson’s use of parallelism in paragraph 15. **H** is correct because he says that opportunity, education, and hope are available to *all* and lists different types of Americans from opposite backgrounds.

- **F** is incorrect. Although the speech as a whole is about racial justice, this parallel series emphasizes unity.
- **G** is incorrect. He is actually making the point that regional differences are not important.
- **J** is incorrect. By including the three pairs of opposites, he is suggesting that they are all part of one group, not that they hate each other.

TEKS 10B; Fig. 19B

Use “Internment” (p. 51) to answer questions 7–10.

7 What two things are compared in the poem’s controlling metaphor?

- A Fences and freedom
- B Tears and raindrops
- C Cattle and people
- D DDT and oppression

EXPLANATION: *Corralled, herded, and branding* normally have to do with cattle. Their use here, describing people, implies a comparison between people and cattle. In lines 18–22, the metaphor is made explicit when the poet says that the barbed wire fencing holds the people in “like . . . cattle.” **C** is correct.

- **A** is incorrect. Fences represent captivity, not freedom
- **B** is incorrect. While tears are compared to dewdrops in lines 17–23, this is not the poem’s primary metaphor.
- **D** is incorrect. While the use of DDT on people may be considered a form of oppression, they are not compared in a metaphor.

TEKS 3

8 In line 15, the word stark means —

- F bare
- G agricultural
- H beautiful
- J complicated

EXPLANATION: Reread lines 13–15 to see the context of the word *stark*. Note the contrast between *stark* and *beauty*. **F** is correct because *bare* also contrasts with *beauty*.

- **G** and **J** are incorrect. *Agricultural* and *complicated* are not contrasted with *beauty*.
- **H** is incorrect. *Beautiful* cannot be contrasted with *beauty*, since they are two forms of the same word.

TEKS 1

9 In lines 13–15, the speaker says that the main character does not want to see beauty in this place. Why not?

- A She has never liked pastures.
- B Beauty makes her cry.
- C Cattle are not beautiful.
- D The place is her prison.

EXPLANATION: The first stanza describes the character’s bad experiences in the camp. **D** is correct; she does not want to see beauty in a place that causes her so much pain.

- **A** is incorrect. There is no mention of her feelings about pastures.
- **B** is incorrect. It is not clear whether she is crying because of her imprisonment or because of the beauty; probably both are true. However, this does not explain why she doesn’t want to see beauty.
- **C** is incorrect. There is no mention of whether or not the cattle are beautiful.

TEKS 3; Fig. 19B

10 Which of the following best expresses the theme or message of this poem?

- F People should not be treated like cattle.
- G Moments of beauty can be found even in the midst of hardship.
- H It’s painful to be forced to move.
- J You can’t see beauty when you are suffering.

EXPLANATION: The poem’s final and most important image shows the tension the main character feels as she experiences beauty in the place where she is confined. **G** is correct.

- **F** is incorrect. While the poem implicitly suggests that people should not be treated like cattle, that is not its primary message.
- **H** is incorrect. While this statement could be true for the main character, it is not the primary message of the poem.
- **J** is incorrect. It is the opposite of what the poem is saying.

TEKS 2A, 3; Fig. 19B



Use the excerpt from “The American Promise” and “Internment” (pp. 48–51) to answer questions 11–12.

11 Both selections explore themes and ideas about —

- A** injustice
- B** protest
- C** voting
- D** imprisonment

EXPLANATION: The speech addresses the injustice of unequal voting rights, and the poem deals with the injustice of Japanese-American internment. **A** is correct.

- **B** is incorrect. Although protest is relevant to the speech, the poem has nothing to do with protest.
- **C** is incorrect. Only the speech deals with voting rights.
- **D** is incorrect. Only the poem deals with imprisonment.

TEKS 2A; Fig. 19B

12 The feelings in the poem are more _____ than those in the speech.

- F** exciting
- G** complicated
- H** patriotic
- J** true

EXPLANATION: Remember the feelings evoked by both texts. **G** is correct. The feelings in the speech are very strong, but they are consistent. The character in the poem has complicated, or mixed, feelings about the place she is being forced to live in; although it is her prison, she also finds beauty there.

- **F** is incorrect. The poem is quiet rather than exciting.
- **H** is incorrect. Johnson shows patriotism in his speech, but the poem does not deal with patriotism at all.
- **J** is incorrect. There is no reason to think that the feelings in one piece are any truer than those in the other.

TEKS 2A; Fig. 19B

Answer the following question in the space provided.

- 13 How do you think President Johnson would have reacted to the internment of Japanese Americans? Explain your answer and support it with evidence from **both** selections.

EXPLANATION

Rubric, high-scoring response:

- Reflects a perceptive awareness of text meaning and complexities; makes meaningful connections across the texts
- Uses specific, well-chosen evidence from the texts, supporting validity of response
- Shows deep understanding of the texts through ideas and supporting text evidence

Sample Response: Based on his speech “The American Promise,” I believe President Johnson would have thought the Japanese-American internment was a terrible thing. In his speech he says that America’s “oldest and most basic” mission is “to right wrong, to do justice, to serve man.” In the first paragraph he speaks up for human dignity. The interned Japanese Americans suffered a great injustice; the character in “Internment” was treated like cattle and branded with “indignation.” It’s clear that President Johnson would care about the rights of Japanese Americans as well as African Americans, because he says that “it is not just Negroes, but really it is all of us, who must overcome the crippling legacy of bigotry and injustice.”

TEKS 8, 9D, 10; Fig. 19B



Reading Practice

Reading Practice

Read this selection. Then answer the questions that follow.

Love

by Jesse Stuart

My notes about
what I am reading

Jesse Stuart was the poet laureate of Kentucky, and he set many of his stories in the Appalachian Mountains in the eastern United States. The father and son in "Love" are farmers. "Stubble" is the lower end of the cornstalk after it is cut, and "cornbalk" is the unplowed strip of land between rows of corn. "Loamy" is an adjective used to describe rich, fertile dirt.

- 1 Yesterday when the bright sun blazed down on the wilted corn my father and I walked around the edge of the new ground to plan a fence. The cows kept coming through the chestnut oaks on the cliff and running over the young corn. They bit off the tips of the corn and trampled down the stubble.
- 2 My father walked in the cornbalk. Bob, our Collie, walked in front of my father. We heard a ground squirrel whistle down over the bluff among the dead treetops at the clearing's edge. "Whoop, take him, Bob," said my father. He lifted up a young stalk of corn, with wilted dried roots, where the ground squirrel had dug it up for the sweet grain of corn left on its tender roots. This has been a dry spring and the corn has kept well in the earth where the grain has sprouted. The ground squirrels love this corn. They dig up rows of it and eat the sweet grains. The young corn stalks are killed and we have to replant the corn.
- 3 I can see my father kept sicking Bob after the ground squirrel. He jumped over the corn rows. He started to run toward the ground squirrel. I, too, started running toward the clearing's edge where Bob was jumping and barking. The dust flew in tiny swirls behind our feet. There was a cloud of dust behind us.
- 4 "It's a big bull blacksnake," said my father. "Kill him, Bob! Kill him, Bob!"

"Love" from *Men of the Mountains* by Jesse Stuart. Copyright © 1941 by E.P. Dutton & Co., Inc. Reprinted by permission of The Marian Reiner Literary Agency on behalf of the Jesse Stuart Foundation.

My notes about
what I am reading

- 5 Bob was jumping and snapping at the snake so as to make it strike and throw itself off guard. Bob has killed twenty-eight copperheads this spring. He knows how to kill a snake. He doesn't rush to do it. He takes his time and does the job well.
- 6 "Let's don't kill the snake," I said. "A blacksnake is a harmless snake. It kills poison snakes. It kills the copperhead. It catches more mice from the fields than a cat."
- 7 I could see the snake didn't want to fight the dog. The snake wanted to get away. Bob wouldn't let it. I wondered why it was crawling toward a heap of black loamy earth at the bench of the hill. I wondered why it had come from the chestnut oak sprouts and the matted greenbriars on the cliff. I looked as the snake lifted its pretty head in response to one of Bob's jumps. "It's not a bull blacksnake," I said. "It's a she-snake. Look at the white on her throat."
- 8 "A snake is an enemy to me," my father snapped. "I hate a snake. Kill it, Bob. Go on in there and get that snake and quit playing with it!"
- 9 Bob obeyed my father. I hated to see him take this snake by the throat. She was so beautifully poised¹ in the sunlight. Bob grabbed the white patch on her throat. He cracked her long body like an ox whip in the wind. He cracked it against the wind only. The blood spurted from her fine-curved throat. Something hit against my legs like pellets. Bob threw the snake down. I looked to see what had struck my legs. It was snake eggs. Bob had slung them from her body. She was going to the sand heap to lay her eggs, where the sun is the setting-hen² that warms them and hatches them.
- 10 Bob grabbed her body there on the earth where the red blood was running down on the gray-piled loam. Her body was still writhing in pain. She acted like a greenweed held over a new-ground fire. Bob slung her viciously many times. He cracked her limp body against the wind. She was now limber as a shoestring in the wind. Bob threw her riddled body back on the sand. She quivered like a leaf in the lazy wind, then her riddled body lay perfectly still. The blood colored the loamy earth around the snake.

1. **poised:** suspended or balanced without motion.

2. **setting-hen:** a chicken that sits on a nest of eggs to keep them warm until they hatch.

11 “Look at the eggs, won’t you?” said my father. We counted thirty-seven eggs. I picked an egg up and held it in my hand. Only a minute ago there was life in it. It was an immature seed. It would not hatch. Mother sun could not incubate it on the warm earth. The egg I held in my hand was almost the size of a quail’s egg. The shell on it was thin and tough and the egg appeared under the surface to be a watery egg.

12 “Well, Bob, I guess you see now why this snake couldn’t fight,” I said. “It is life. Weaker devour the stronger even among human beings. Dog kills snake. Snake kills birds. Birds kill the butterflies. Man conquers all. Man, too, kills for sport.”

13 Bob was panting. He walked ahead of us back to the house. His tongue was out of his mouth. He was tired. He was hot under his shaggy coat of hair. His tongue nearly touched the dry dirt and white flecks of foam dripped from it. We walked toward the house. Neither my father nor I spoke. I still thought about the dead snake. The sun was going down over the chestnut ridge. A lark was singing. It was late for a lark to sing. The red evening clouds floated above the pine trees on our pasture hill. My father stood beside the path. His black hair was moved by the wind. His face was red in the blue wind of day. His eyes looked toward the sinking sun.

14 “And my father hates a snake,” I thought.

15 I thought about the agony women know of giving birth. I thought about how they will fight to save their children. Then, I thought of the snake. I thought it was silly for me to think such thoughts.

16 This morning my father and I got up with the chickens. He says one has to get up with the chickens to do a day’s work. We got the posthole digger, ax, spud, measuring pole and the mattock.³ We started for the clearing’s edge. Bob didn’t go along.

My notes about
what I am reading

3. **spud . . . mattock:** A spud is a log-peeling tool; a mattock is a tool similar to a pickaxe.

- 17 The dew was on the corn. My father walked behind with the posthole digger across his shoulder. I walked in front. The wind was blowing. It was a good morning wind to breathe and a wind that makes one feel like he can get under the edge of a hill and heave the whole hill upside down.
- 18 I walked out the corn row where we had come yesterday afternoon. I looked in front of me. I saw something. I saw it moved. It was moving like a huge black rope winds around a windlass.⁴ “Steady,” I says to my father. “Here is the bull blacksnake.” He took one step up beside me and stood. His eyes grew wide apart.
- 19 “What do you know about this,” he said.
- 20 “You have seen the bull blacksnake now,” I said. “Take a good look at him! He is lying beside his dead mate. He has come to her. He, perhaps, was on her trail yesterday.”
- 21 The male snake had trailed her to her doom. He had come in the night, under the roof of stars, as the moon shed rays of light on the quivering clouds of green. He had found his lover dead. He was coiled beside her, and she was dead.
- 22 The bull blacksnake lifted his head and followed us as we walked around the dead snake. He would have fought us to his death. He would have fought Bob to his death. “Take a stick,” said my father, “and throw him over the hill so Bob won’t find him. Did you ever see anything to beat that? I’ve heard they’d do that. But this is my first time to see it.” I took a stick and threw him over the bank into the dewy sprouts on the cliff.

My notes about
what I am reading

4. **windlass:** a machine used for lifting in which a rope or line rotates around a cylinder.

Use “Love” (pp. 58–61) to answer questions 1–9.

- 1** Which of these is the best plot summary of the story?
- A** A boy and his father walk around their cornfield to plan a fence. They come upon a ground squirrel and a snake. The father orders their dog Bob to kill the snake. The next day, they find another snake in the same cornfield.
 - B** A boy, his father, and their dog find a female blacksnake in their cornfield. Although the snake is harmless and attempting to lay her eggs, the father orders their dog to kill the snake. The next day, the snake’s mate comes to the cornfield to look for her.
 - C** A boy, his father, and their dog find a female snake in their cornfield. The father orders the dog to kill the snake. The son asks his father to let the snake live because it is not harmful, but the father says all snakes are his enemies. The next day, they find the bull snake lying next to his dead mate. The father, realizing he made a mistake, learns a lesson about love.
 - D** A boy and his father walk around their cornfield and find a female snake laying her eggs. The boy is sad because their dog kills the snake and destroys her eggs. The next day the father notices his son’s sadness and decides that letting the dog kill a harmless snake was a mistake.
- 2** The conflict in the story stems from —
- F** the father’s and son’s differing attitudes toward snakes
 - G** the dog attacking the snake
 - H** the ground squirrels eating the corn
 - J** the snake laying eggs in the cornfield
- 3** The author begins the story by —
- A** introducing the conflict
 - B** describing the characters
 - C** explaining how cows trampled the corn
 - D** flashing back to the previous day
- 4** In paragraph 8, the father refers to the snake as his “enemy.” What connotation, or attitude and feelings associated with a word, does enemy have?
- F** Anger toward a personal opponent
 - G** Worry about an invading army
 - H** Suspicion of someone harmful
 - J** Irritation with a hostile neighbor
- 5** The boy thinks the female snake did not fight the dog because —
- A** she was not poisonous
 - B** she was waiting for her mate
 - C** the dog was too quick for her
 - D** she was trying to protect her eggs

- 6** The author develops the characters in the story by —
- F** making them farmers who work hard on their land
 - G** showing their different reactions to the snake
 - H** describing their fear of the snake
 - J** making them father and son

- 7** Which line from the selection is an example of a simile?
- A** *We heard a ground squirrel whistle down over the bluff among the dead treetops at the clearing’s edge.*
 - B** *I looked as the snake lifted its pretty head in response to one of Bob’s jumps.*
 - C** *She was now limber as a shoestring in the wind.*
 - D** *His face was red in the blue wind of day.*

- 8** Which statement best conveys a major theme of the selection?
- F** All snakes are evil and an enemy of humans.
 - G** Animals can sometimes show as much compassion as humans.
 - H** Sons and fathers often disagree.
 - J** Farming can be dangerous.

- 9** Look at the diagram below.

Character Contrasts

The Father		The Son
1. Thinks the reasons for an animal’s behavior are unimportant	→	1. Is deeply curious about the motivations of animals
2. Sees animals as very different from human beings	→	2. Sees distinct similarities between animals and human beings
3. Does not consider whether an animal is dangerous before killing it	→	3. _____

Which of these belongs on the blank line?

- A** Acts without analyzing a situation
- B** Considers whether killing an animal is necessary
- C** Considers blacksnakes useful to farmers
- D** Thinks snakes should be respected for their beauty

Name _____ Date _____

Answer the following question in the space provided.

- 10** In “Love,” how does the narrator’s use of language reveal his attitude toward the she-snake? Explain your answer and support it with evidence from the selection.



Reading Practice

Read this selection. Then answer the questions that follow.

How to Eat a Guava *from When I Was Puerto Rican*

by Esmeralda Santiago

My notes about
what I am reading

Guavas are a type of fruit abundant in Puerto Rico, a Caribbean island where the author lived as a child. Puerto Rico is a commonwealth of the United States located about 1,000 miles southeast of Florida. Its inhabitants are U.S. citizens. Spanish is the chief language of Puerto Rico; English is its other official language.

*Barco que no anda, no llega a puerto.
A ship that doesn't sail, never reaches port.*

- 1 There are guavas at the Shop & Save. I pick one the size of a tennis ball and finger the prickly stem end. It feels familiarly bumpy and firm. The guava is not quite ripe; the skin is still a dark green. I smell it and imagine a pale pink center, the seeds tightly embedded in the flesh.
- 2 A ripe guava is yellow, although some varieties have a pink tinge. The skin is thick, firm, and sweet. Its heart is bright pink and almost solid with seeds. The most delicious part of the guava surrounds the tiny seeds. If you don't know how to eat a guava, the seeds end up in the crevices between your teeth.
- 3 When you bite into a ripe guava, your teeth must grip the bumpy surface and sink into the thick edible skin without hitting the center. It takes experience to do this, as it's quite tricky to determine how far beyond the skin the seeds begin.
- 4 Some years, when the rains have been plentiful and the nights cool, you can bite into a guava and not find many seeds. The guava bushes grow close to the ground, their branches laden with green then yellow fruit that seem to ripen overnight. These guavas are large and juicy, almost seedless, their roundness enticing you to have one more, just one more, because next year the rains may not come.

"How to Eat a Guava" from *When I Was Puerto Rican* by Esmeralda Santiago. Text copyright © 2006 by Esmeralda Santiago. Reprinted by permission of Da Capo Press, a member of the Perseus Books Group, and CantoMedia Corporation.

5 As children, we didn't always wait for the fruit to ripen. We raided the bushes as soon as the guavas were large enough to bend the branch.

My notes about
what I am reading

6 A green guava is sour and hard. You bite into it at its widest point, because it's easier to grasp with your teeth. You hear the skin, meat, and seeds crunching inside your head, while the inside of your mouth explodes in little spurts of sour.

7 You grimace, your eyes water, and your cheeks disappear as your lips purse into a tight O. But you have another and then another, enjoying the crunchy sounds, the acid taste, the gritty texture of the unripe center. At night, your mother makes you drink castor oil,¹ which she says tastes better than a green guava. That's when you know for sure that you're a child and she has stopped being one.

8 I had my last guava the day we left Puerto Rico. It was large and juicy, almost red in the center, and so fragrant that I didn't want to eat it because I would lose the smell. All the way to the airport I scratched at it with my teeth, making little dents in the skin, chewing small pieces with my front teeth, so that I could feel the texture against my tongue, the tiny pink pellets of sweet.

9 Today, I stand before a stack of dark green guavas, each perfectly round and hard, each \$1.59. The one in my hand is tempting. It smells faintly of late summer afternoons and hopscotch under the mango tree. But this is autumn in New York, and I'm no longer a child.

10 The guava joins its sisters under the harsh fluorescent lights of the exotic fruit display. I push my cart away, toward the apples and pears of my adulthood, their nearly seedless ripeness predictable and bittersweet.

1. **castor oil:** yellow or colorless oil made from castor beans and used as a home remedy for digestive problems.

Use “How to Eat a Guava” (pp. 65–66) to answer questions 1–7.

- 1 What is the purpose of the factual details in paragraph 4?
- A To explain why it is hard to stop eating guavas when they are ripe and juicy
 - B To show how difficult it is to grow guavas
 - C To illustrate the importance of agriculture in Puerto Rico’s economy
 - D To emphasize what the author misses most about living in Puerto Rico
- 2 What connotation or feeling does the author convey through her use of the word raided in paragraph 5?
- F Happiness
 - G Patience
 - H Eagerness
 - J Aggressiveness
- 3 The phrase “the guava joins its sisters” in paragraph 10 is an example of —
- A sarcasm
 - B figurative language
 - C paradox
 - D sensory language
- 4 Why does the author call apples and pears “bittersweet” in paragraph 10?
- F The ones in the grocery store taste both bitter and sweet.
 - G They represent her life in New York, about which she has mixed emotions.
 - H The fruit tastes the same every time and has very few seeds.
 - J She thinks the apples are bitter but the pears are sweet.

- 5 The author's purpose in this essay is to —
- A describe an exotic fruit rarely seen in the United States
 - B reflect on a meaningful childhood experience
 - C explain why her family left Puerto Rico
 - D develop a detailed comparison of two different locations by contrasting their produce

6 Read these sentences from paragraph 7.

At night, your mother makes you drink castor oil, which she says tastes better than a green guava. That's when you know for sure that you're a child and she has stopped being one.

In this selection, castor oil represents the —

- F importance of timely health care
- G foolishness of youth
- H author's mother
- J cautiousness of adulthood

- 7 Which phrase appeals to the senses of touch, taste, and sight?
- A *pick one the size of a tennis ball and finger the prickly stem end*
 - B *its heart is bright pink and almost solid with seeds*
 - C *the inside of your mouth explodes in little spurts of sour*
 - D *could feel the texture against my tongue, the tiny pink pellets of sweet*

Name _____ Date _____

Answer the following question in the space provided.

- 8** Why does the author decide not to buy the guava in the supermarket? Explain your answer and support it with evidence from the selection.



Reading Practice

Read this selection. Then answer the questions that follow.

Oranges

by Gary Soto

My notes about
what I am reading

The first time I walked
With a girl, I was twelve,
Cold, and weighted down
With two oranges in my jacket.
5 December. Frost cracking
Beneath my steps, my breath
Before me, then gone,
As I walked toward
Her house, the one whose
10 Porch light burned yellow
Night and day, in any weather.
A dog barked at me, until
She came out pulling
At her gloves, face bright
15 With rouge. I smiled,
Touched her shoulder, and led
Her down the street, across
A used car lot and a line
Of newly planted trees,
20 Until we were breathing
Before a drugstore. We
Entered, the tiny bell
Bringing a saleslady
Down a narrow aisle of goods.
25 I turned to the candies
Tiered like bleachers,
And asked what she wanted—
Light in her eyes, a smile
Starting at the corners

“Oranges” from *New and Selected Poems* by Gary Soto. Text copyright © 1995 by Gary Soto.
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30 Of her mouth. I fingered
A nickel in my pocket,
And when she lifted a chocolate
That cost a dime,
I didn't say anything.
35 I took the nickel from
My pocket, then an orange,
And set them quietly on
The counter. When I looked up,
The lady's eyes met mine,
40 And held them, knowing
Very well what it was all
About.

My notes about
what I am reading

Outside,
A few cars hissing past,
Fog hanging like old
45 Coats between the trees.
I took my girl's hand
In mine for two blocks,
Then released it to let
Her unwrap the chocolate.
50 I peeled my orange
That was so bright against
The gray of December
That, from some distance,
Someone might have thought
55 I was making a fire in my hands.

Use "Oranges" (pp. 70–71) to answer questions 1–5.

- 1 At the time the incident takes place, the speaker's attitude toward the girl is —
- A romantic and eager to please
 - B passionate and a bit jealous
 - C affectionate but superior
 - D shy and frightened
- 2 The imagery of the breath in lines 6–7 and the breathing in line 20 stresses —
- F the coldness of the day
 - G the speaker's nervousness
 - H the speaker's poor health
 - J the girl's hunger
- 3 The speaker puts the orange on the counter because —
- A he knows it will look tempting
 - B he wants the girl to see how generous he is
 - C he does not have another nickel
 - D he knows the saleslady is fond of oranges
- 4 The imagery of the orange in lines 50–55 is —
- F ironic because readers would not expect a twelve-year-old to enjoy eating fruit
 - G paradoxical because he still has the orange after he gave it to the saleslady
 - H symbolic because it represents the brightness of the boy's mood
 - J sarcastic because the boy really wanted a chocolate, not an orange
- 5 "Oranges" is a narrative poem because —
- A it describes a time and place
 - B it tells a story
 - C it conveys the speaker's feelings
 - D it uses free verse instead of rhymed stanzas

Name _____ Date _____

Answer the following question in the space provided.

- 6** How do the images of the porch light, the girl's rouge and eyes, and the oranges contrast with most of the other images in the poem? What does the contrast stress about the speaker's feelings or impressions? Support your answer with evidence from the poem.



Reading Practice

Read this selection. Then answer the questions that follow.

from A Raisin in the Sun

by Lorraine Hansberry

My notes about
what I am reading

A Raisin in the Sun is set on Chicago's South Side, in the early 1950s. Walter works as a chauffeur but dreams of owning his own business. Ruth is Walter's wife and the mother of his son, Travis. The characters speak in the African American dialect common in their community.

Walter. Son, I feel like talking to you tonight.

Travis. About what?

Walter. Oh, about a lot of things. About you and what kind of man you going to be when you grow up. . . . Son—son, what
5 do you want to be when you grow up?

Travis. A bus driver.

Walter. *(Laughing a little)* A what? Man, that ain't nothing to want to be!

Travis. Why not?

10 **Walter.** 'Cause, man—it ain't big enough—you know what I mean.

Travis. I don't know then. I can't make up my mind. Sometimes Mama asks me that too. And sometimes when I tell her I want to be just like you—she says she don't want
15 me to be like that and sometimes she says she does. . . .

Walter. *(Gathering him up in his arms)* You know what, Travis? In seven years you going to be seventeen years old. And things is going to be very different with us in seven years, Travis. . . . One day when you are seventeen I'll come
20 home—home from my office downtown somewhere—

Travis. You don't work in no office, Daddy.

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Walter. No—but after tonight. After what your daddy gonna do tonight, there’s going to be offices—a whole lot of offices. . . .

My notes about
what I am reading

Travis. What you gonna do tonight, Daddy?

- 25 **Walter.** You wouldn’t understand yet, son, but your daddy’s gonna make a transaction . . . a business transaction that’s going to change our lives. . . . That’s how come one day when you ’bout seventeen years old I’ll come home and I’ll be pretty tired, you know what I mean, after a day of
- 30 conferences and secretaries getting things wrong the way they do . . . ’cause an executive’s life is hell, man—(*The more he talks the farther away he gets*) And I’ll pull the car up on the driveway . . . just a plain black Chrysler, I think, with white walls—no—black tires. More elegant. Rich people
- 35 don’t have to be flashy . . . though I’ll have to get something a little sportier for Ruth—maybe a Cadillac convertible to do her shopping in. . . . And I’ll come up the steps to the house and the gardener will be clipping away at the hedges and he’ll say, “Good evening, Mr. Younger.” And I’ll say,
- 40 “Hello, Jefferson, how are you this evening?” And I’ll go inside and Ruth will come downstairs and meet me at the door and we’ll kiss each other and she’ll take my arm and we’ll go up to your room to see you sitting on the floor with the catalogues of all the great schools in America around
- 45 you. . . . All the great schools in the world! And—and I’ll say, all right son—it’s your seventeenth birthday, what is it you’ve decided? . . . Just tell me where you want to go to school and you’ll go. Just tell me, what it is you want to be—and you’ll be it. . . . Whatever you want to be—Yessir!
- 50 (*He holds his arms open for TRAVIS*) You just name it, son . . . (*TRAVIS leaps into them*) and I hand you the world! (*WALTER’s voice has risen in pitch and hysterical promise and on the last line he lifts TRAVIS high*)

Use the excerpt from *A Raisin in the Sun* (pp. 74–75) to answer questions 1–6.

1 Walter laughs when Travis says he wants to be a bus driver because Walter —

- A suggested the idea
- B approves of the idea
- C is amused by the idea
- D is surprised by the idea

2 In lines 30–31, Walter refers to “secretaries getting things wrong the way they do” in order to —

- F make a joke about the incompetence of other people
- G pretend he knows more about being an executive than he really does
- H distract Travis from worrying about what he wants to be when he grows up
- J make the life of a wealthy executive sound really difficult and unpleasant

3 As Walter describes his imaginary future, he pulls away from his son because he —

- A is talking to himself rather than to his son
- B is looking for his wife so he can tell her his plans
- C knows it is time to take care of his business transaction
- D is tired from holding his ten-year-old son

4 Read lines 37–40 from Walter’s monologue.

And I’ll come up the steps to the house and the gardener will be clipping away at the hedges and he’ll say, “Good evening, Mr. Younger.” And I’ll say, “Hello, Jefferson, how are you this evening?”

Walter imagines greeting the gardener as “Jefferson” rather than “Mr. Jefferson” because in his dreams —

- F he and Jefferson are close friends
- G he is in a higher social class than Jefferson
- H he does not know Jefferson’s first name
- J “Jefferson” is the gardener’s first name

5 As the excerpt ends, the author communicates Walter’s high hopes for his son by having Walter —

- A send his son to college
- B order college catalogues
- C reveal the details of his plan
- D lift his son above his head

6 In the final stage directions in line 52, the word hysterical means —

- F uncontrolled
- G energetic
- H panicky
- J weeping

Name _____ Date _____

Answer the following question in the space provided.

- 7 Walter imagines his son surrounded by college catalogues. What do the catalogues symbolize? Support your answer with evidence from the selection.



Reading Practice

Read this selection. Then answer the questions that follow.

from **Coping with Cliques**

reviewed by D'Arcy Lyness

My notes about
what I am reading

- 1 Are you holding back on approaching someone you'd like to be friends with because you think he or she's in a group that's out of your league? Are you concerned about whether you'll still be popular and included this year at school or whether you'll feel like an outcast—or worse, be picked on?
- 2 Whether you're on the outside looking in or the inside wanting out, it can help to know what makes cliques tick.

What's the Difference Between a Group of Friends and a Clique?

- 3 Usually, friendship groups form around the things people have in common. So skaters, jocks, Goths, preps, punks, and even the math club are naturally drawn together because they share the same values and interests. The people in these groups feel they have a place where they are welcome and supported, and where they can be themselves, quirks and all.
- 4 Some groups stick together for a long time. Others drift apart after a while as people develop new interests, make different friends, or just find they have less in common. People can move in and out of different groups and can even be part of several at the same time. Even within a group, people often have one or two friends they feel closest to and enjoy the most.
- 5 Some friendship groups seem pretty flexible and welcome people to join in. Others seem much more restricted, though. People in these groups make it clear that not just anyone can be part of their crowd. That type of restricted group is sometimes called a clique.

Excerpt from "Coping With Cliques" reviewed by D'Arcy Lyness from *KidsHealth*, August 2005. Text copyright © 1995–2011 by The Nemours Foundation/KidsHealth®. This information was provided by KidsHealth®, one of the largest resources online for medically reviewed health information written for parents, kids, and teens. For more articles like this, visit KidsHealth.org or TeensHealth.org. All rights reserved.

What's the Deal with Cliques?

- 6 Cliques are tight groups that usually have a strict code of membership and ways to act. Instead of being centered on shared values and beliefs, many cliques tend to focus on maintaining their status and popularity. For instance, a certain clique may try to make it seem as if the people in the clique are “better” than those outside, or that their clique is “better” or higher status than another clique.
- 7 Unlike regular groups of friends, where members are free to socialize with others outside the group, people in cliques do everything together. They sit together in class, go to the mall together after school—and they only do stuff with other clique members or people they decide are “cool.”
- 8 Although people might think it's better to belong to a clique than to be excluded, many times people in cliques end up dealing with lots of pressures and rules. They soon start to worry about whether they'll continue to be popular or whether they'll be dropped. After a while, they may begin to realize that true friends wouldn't be so bossy or demanding.

Why Do Cliques Attract People?

- 9 Cliques attract people for different reasons: For some people, being popular or cool is the most important thing, and cliques give them a place where they can get this social status. Other people want to be in cliques because they don't like to feel left out. And some people simply feel it's safer to be on the inside than the outside.
- 10 Cliques give people who like to take control a chance to be in charge (for good or bad!). And, for people who feel more comfortable following, they offer a place where rules are clearly defined. It's always clear to clique members what they need to do to fit in.
- 11 Sometimes clique members decide they want out. They don't like being limited by the rules, and they don't like leaving others out and hurting people's feelings. As people mature, they usually outgrow the need to be part of a clique.

Surviving Cliques

- 12 Whether you're on the inside or the outside, cliques can make your life tough. But there are ways to cope:
- 13 • Know yourself—and your reputation. Now is a time for getting in touch with your values, interests, and beliefs. If you're encountering cliques, it's a good opportunity to

ask yourself what you and your true friends give each other. Do you want to be part of a group because you need to feel accepted or because you actually share their values? Has your group of friends morphed into something you don't like?

My notes about
what I am reading

- 14 • Stay involved in activities that make you feel good about yourself. If you're in a clique, don't let the group pressure you into giving up things you love or spending time and money on things that aren't important to you. If you're on the outside and feeling left out, getting involved in things that interest you is a great way to find a sense of belonging, help you feel valued, and take your mind off a group that's not welcoming.
- 15 • Keep your social circles open and diverse. Cliques can be very limiting in the way they control how members look, think, dress, and behave. Don't let them make you miss out on getting to know people who may become close friends. If you're on the outside, it can help to find a close friend or group of friends whose values, goals, and behaviors fit in with yours.
- 16 • Speak out. If you feel your group of friends is turning into a clique, take a stand for your beliefs. Be aware that the clique might go on without you (remember those girls who feel threatened by someone else's strength). But there's also a chance that others might follow your lead and stop acting so cliquey. If it's too hard to get up the courage to speak out, you still don't have to participate in things that feel wrong. And if you're on the outside and know that a clique is bullying or intimidating others, let teachers or counselors know about it.
- 17 Friendships change. Just as the rising power of one or more cliques can make life miserable, shifting social winds can take their power away. You may encounter cliques as a freshman or sophomore. But the good news is that most cliques have disappeared by the end of high school.
- 18 Want to know the real secret to being popular and having friends? Be a good friend yourself. People who enjoy true and lasting popularity are those who have good friendship skills. Being a friend means being respectful, fair, interested, trustworthy, honest, caring, and kind. So if you want to have friends, be just the kind of friend you'd like to have.

Use the excerpt from “Coping with Cliques” (pp. 78–80) to answer questions 1–7.

- 1** Which of the following best describes the author’s purpose in writing this article?
- A** To describe the pros and cons of being in a clique
 - B** To explain some problems cliques cause and how to deal with them
 - C** To make a case for joining a clique when you first enter high school
 - D** To present an argument for never joining a clique
- 2** From the information given in this article, you can infer that —
- F** cliques are less of a concern today than in the past
 - G** cliques are a common concern in schools today
 - H** cliques have been a problem for young people throughout history
 - J** cliques have evolved over time

3 Look at the chart below.

Group of Friends	Clique
<ul style="list-style-type: none"> • Forms around common interests • Allows people to belong to several groups at once 	<ul style="list-style-type: none"> • Focuses on maintaining status and popularity • _____

Which of these belongs on the blank line?

- A** Makes all members feel welcome and supported
- B** Insists that members do everything together or with other “cool” people
- C** Helps people learn good friendship skills
- D** Protects people from the pressures and rules of other friendship groups

4 Read the following dictionary entry.

quirk \kwûrk\ *n.* **1.** a sudden twist or curve **2.** an accident **3.** a peculiar trait **4.** a groove in a piece of architectural trim

What is the correct meaning of quirk as it is used in paragraph 3?

- F Definition 1
 - G Definition 2
 - H Definition 3
 - J Definition 4
- 5 Which of the following sentences from the article uses an informal tone to appeal to an audience of high-school students?
- A *Are you concerned about whether you'll still be popular and included this year at school or whether you'll feel like an outcast—or worse, be picked on?*
 - B *Instead of being centered on shared values and beliefs, many cliques tend to focus on maintaining their status and popularity.*
 - C *Cliques can be very limiting in the way they control how members look, think, dress, and behave.*
 - D *Being a friend means being respectful, fair, interested, trustworthy, honest, caring, and kind.*

6 In the section titled “Surviving Cliques,” the author gives four tips. What underlying idea is stressed in all four tips?

- F Look before you leap.
- G Act friendly.
- H Don't be a bully.
- J Be true to yourself.

7 Which of the following is the best summary of the section “Why Do Cliques Attract People”?

- A Cliques attract people who are weak and want to be told what to do. People who belong to cliques think they're better than others, but in fact they're kind of pathetic.
- B Cliques attract people who want to feel safe in a social group. Some want to assert control over others, while others just want clear rules to follow. Most people outgrow cliques as they mature.
- C Cliques attract many young people, but eventually the attraction wears off. People leave the group when they realize that the clique's rules limit them and that they're hurting other people.
- D Cliques attract people who want to be popular. Since cliques try to define what is “cool” for the whole school, the only reason to join a clique is to be cool and popular.

Name _____ Date _____

Answer the following question in the space provided.

- 8** Explain how a group of friends becomes a clique. What signs indicate that a friendly group is becoming restrictive? Use evidence from the text to support your response.



Reading Practice

Read this selection. Then answer the questions that follow.

The Eternal Frontier

by Louis L'Amour

My notes about
what I am reading

Louis L'Amour wrote many books set in the Old West. His novels evoke images of the time when the western region of the country was still considered the frontier.

- 1 The question I am most often asked is, "Where is the frontier now?"
- 2 The answer should be obvious. Our frontier lies in outer space.
- 3 The moon, the asteroids, the planets, these are mere stepping stones, where we will test ourselves, learn needful lessons, and grow in knowledge before we attempt those frontiers beyond our solar system. Outer space is a frontier without end, the eternal frontier, an everlasting challenge to explorers not alone of other planets and other solar systems but also of the mind of man.
- 4 All that has gone before was preliminary. We have been preparing ourselves mentally for what lies ahead. Many problems remain, but if we can avoid a devastating war we shall move with a rapidity scarcely to be believed. In the past seventy years we have developed the automobile, radio, television, transcontinental and transoceanic flight, and the electrification of the country, among a multitude of other such developments. In 1900 there were 144 miles of surfaced road in the United States. Now there are over 3,000,000. Paved roads and the development of the automobile have gone hand in hand, the automobile being civilized man's antidote to overpopulation.
- 5 What is needed now is leaders with perspective; we need leadership on a thousand fronts, but they must be men and women who can take the long view and help to shape the

"The Eternal Frontier" from *Frontier* by Louis L'Amour. Text copyright © 1984 by Louis L'Amour Enterprises, Inc. Reprinted by permission of Bantam Books, a division of Random House, Inc.

outlines of our future. There will always be the nay-sayers,¹ those who cling to our lovely green planet as a baby clings to its mother, but there will be others like those who have taken us this far along the path to a limitless future.

My notes about
what I am reading

- 6 We are a people born to the frontier. It has been a part of our thinking, waking, and sleeping since men first landed on this continent. The frontier is the line that separates the known from the unknown wherever it may be, and we have a driving need to see what lies beyond. It was this that brought people to America, no matter what excuses they may have given themselves or others.
- 7 Freedom of religion, some said, and the need for land, a better future for their children, the lust for gold, or the desire to escape class restrictions—all these reasons were given. The fact remains that many, suffering from the same needs and restrictions, did not come.
- 8 Why then did some cross the ocean to America and not others? Of course, all who felt that urge did not come to America; some went to India, Africa, Australia, New Zealand, or elsewhere. Those who did come to America began almost at once to push inland, challenging the unknown, daring to go beyond the thin line that divides the known and the unknown. Many had, after landing from the old country, developed good farms or successful businesses; they had become people of standing in their communities. Why then did they move on, leaving all behind?
- 9 I believe it to be something buried in their genes, some inherited trait,² perhaps something essential to the survival of the species.
- 10 They went to the edge of the mountains; then they crossed the mountains and found their way through impassable forests to the Mississippi. After that the Great Plains, the Rocky Mountains, and on to Oregon and California. They trapped fur, traded with Indians, hunted buffalo, ranched with cattle or sheep, built towns, and farmed. Yet the genes lay buried within them, and after a few months, a few years, they moved on.

1. **nay-sayers:** people who disagree or have negative attitudes.

2. **inherited trait:** a characteristic passed on from ancestors, such as eye color or height.

- 11 Each science has its own frontiers, and the future of our nation and the world lies in research and development, in probing what lies beyond.
- 12 A few years ago we moved into outer space. We landed men on the moon; we sent a vehicle beyond the limits of the solar system, a vehicle still moving farther and farther into that limitless distance. If our world were to die tomorrow, that tiny vehicle would go on and on forever, carrying its mighty message to the stars. Out there, someone, sometime, would know that once we existed, that we had the vision and we made the effort. Mankind is not bound by its atmospheric envelope or by its gravitational field, nor is the mind of man bound by any limits at all.
- 13 One might ask—why outer space, when so much remains to be done here? If that had been the spirit of man we would still be hunters and food gatherers, growling over the bones of carrion³ in a cave somewhere. It is our destiny to move out, to accept the challenge, to dare the unknown. It is our destiny to achieve.
- 14 Yet we must not forget that along the way to outer space whole industries are springing into being that did not exist before. The computer age has arisen in part from the space effort, which gave great impetus to the development of computing devices. Transistors, chips, integrated circuits, Teflon, new medicines, new ways of treating diseases, new ways of performing operations, all these and a multitude of other developments that enable man to live and to live better are linked to the space effort. Most of these developments have been so incorporated into our day-to-day life that they are taken for granted, their origin not considered.
- 15 If we are content to live in the past, we have no future. And today is the past.

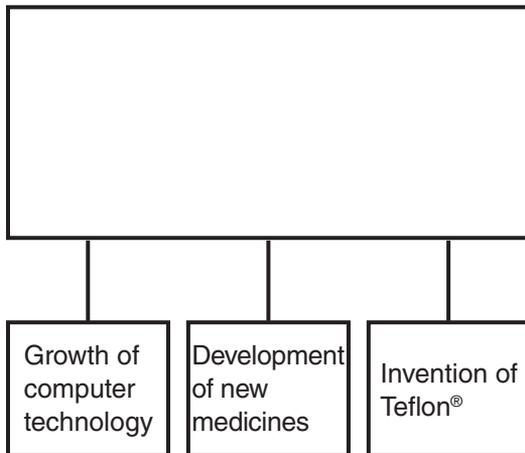
My notes about
what I am reading

3. **carrion:** the flesh of dead animals.

Use “The Eternal Frontier” (pp. 84–86) to answer questions 1–7.

- 1 Which statement summarizes L’Amour’s central argument?
- A The country needs strong leaders to move us into the future.
 - B Some people are born to explore; some are not.
 - C Problems preventing space exploration can be overcome.
 - D Exploration leads to progress and growth.
- 2 In paragraph 5, L’Amour uses the phrase “those who cling to our lovely green planet as a baby clings to its mother” to suggest that —
- F there are valid reasons to postpone space exploration
 - G we must hang on to what we have
 - H those who oppose his view are weak and timid
 - J space exploration will not threaten our planet
- 3 In paragraph 6, L’Amour appeals to readers’ —
- A pride in a national character
 - B love of rural traditions
 - C fear of the unknown
 - D desire to seem sophisticated
- 4 In paragraphs 6 and 7, L’Amour argues that the real reason Europeans came to America was to explore a new frontier. What evidence does he provide to support this claim?
- F People have a natural urge to explore the unknown, which means pushing the boundaries of new frontiers.
 - G People often prefer to make excuses rather than admit to the real reasons behind their behavior.
 - H Some Europeans who suffered from religious persecution and other problems did not emigrate to America, so these reasons were not sufficient.
 - J Many Europeans who had not suffered from religious persecution and poverty emigrated to America.
- 5 What rhetorical device does L’Amour use in the last two sentences of paragraph 13?
- A Rhetorical questions
 - B Loaded language
 - C Analogy
 - D Parallelism
- 6 The word impetus in paragraph 14 comes from the Latin word *impetere*, which means “to attack.” In this context, *impetus* means —
- F a forward push
 - G an unplanned approach
 - H a renewal of objections
 - J a reversal of direction

7 Read the chart below.



Which main idea statement belongs in the empty box, supported by the details in the chart?

- A Space exploration is just one of the many ways that humans show their ingenuity.
- B Some advances affect people's lives more than others.
- C Demands for innovations in other areas detract from the space program.
- D Space exploration has contributed to advances that benefit everyone.

Name _____ Date _____

Answer the following question in the space provided.

- 8** What does the frontier represent to Louis L'Amour? Explain your answer and support it with evidence from the selection.



Reading Practice

Read the next two selections. Then answer the questions that follow.

Never a Better Time for Volunteerism

My notes about
what I am reading

Uintah Basin Standard

This editorial appeared in the Uintah Basin Standard, a newspaper in Utah. Duchesne City is a town in the Uintah Basin region of Utah.

- 1 It has been said there are those who watch things happen, those who wonder what happened and those who make things happen. In today's down economy with governments and schools struggling to fill the gaps in their programs, it's time for the return of an American icon:¹ the volunteer.
- 2 From the colonial minuteman to the Civil War's Clara Barton and to the barn and church raisings² of the West, volunteers have played an important role in achieving the dreams of America's citizens. More recently for example, in 2009, citizens on the island of Kauai found the access road to a heavily visited park inaccessible. The state of Hawaii estimated the cost of repairs at \$4 million and the state just didn't have it. So, 50 volunteers completed the project in eight days—for free!
- 3 Many people don't understand the motivation that drives a volunteer. They wonder if the volunteers have a hidden agenda or some plot to take over. Those who have never really given free service, either anonymously or in the public eye, cannot grasp the pleasure that is obtained by knowing that you contributed to the betterment of the whole.
- 4 While many service organizations, such as churches, the Boy Scouts, honor societies, school classes and fraternal organizations³ encourage volunteer hours, if you act outside of those groups where service hours are often expected, you are at once under suspicion.

1. **icon:** a symbol or embodiment of something.

2. **colonial minuteman . . . Clara Barton . . . barn and church raisings:** During the Revolutionary War, minutemen were Americans who could be called on to fight at a moment's notice. Clara Barton founded the American Red Cross during the Civil War. Barn and church raisings were social events where a community gathered to build a new barn or church.

3. **fraternal organizations:** groups organized for a common goal.

"Never a Better Time for Volunteerism" from *Uintah Basin Standard*, May 11, 2010. Copyright © 2010 by The Uintah Basin Standard. Reprinted by permission of The Uintah Basin Standard.

- 5 In the Uintah Basin we have a need for volunteers in our communities, our schools, our health care system, early intervention, the arts, tutoring and the list goes on and on. Why don't we step up and volunteer? Too busy? Too tired? No financial reward? Or do we not volunteer because we are afraid of that ridicule and persecution from the anonymous "watchers" who have no time to help, but plenty of time to criticize?
- 6 Duchesne City has a group of volunteers known locally as the Green Team. They are a loosely organized group of mostly senior-age (no insult intended) women and a few adopted men, who want to clean up the city and the nearby countryside.
- 7 They are not paid. They are not a part of the city government as an organization. They raise their own funds to accomplish their goals. They coordinate with the city on projects that they want to undertake, but they do not take direction from the city. Ultimately, they accomplish a huge amount of work that a small city like Duchesne could not accomplish because of a lack of resources and finances.
- 8 So if all that is true, why would anonymous "watchers" question the Green Team's motives? Why would they want to stop the work that is being done at no expense to taxpaying citizens? Because for "watchers" it is always easier to point a finger than it is to lift one.
- 9 Volunteers have no time to sit and point. There is work to be done, weeds to pull, trash to collect, children to read to, events to plan, fairs to run and senior citizens to care for at no charge.
- 10 It's time to embrace volunteerism again. Our cities and towns need to find a way to nurture the idea and fill staffing needs with people who are ready and willing to serve. And the "watchers" need to get involved. If you aren't traveling on the train bound for improvement, chances are you are standing on the tracks. Climb aboard instead. The view is amazing!

My notes about
what I am reading

Litany

by Langston Hughes

My notes about
what I am reading

Gather up
In the arms of your pity
The sick, the depraved,¹
The desperate, the tired,
5 All the scum
Of our weary city
Gather up
In the arms of your pity.
Gather up
10 In the arms of your love—
Those who expect
No love from above.

1. **depraved:** corrupted or evil.

“Litany” from *Selected Poems of Langston Hughes* by Langston Hughes. Text copyright © 1959 by Langston Hughes. Reprinted by permission of Alfred A. Knopf, a division of Random House, Inc., and Harold Ober Associates, Inc.

Use “Never a Better Time for Volunteerism” (pp. 90–91) to answer questions 1–7.

- 1 The author’s main proposition, or claim, is that —
- A local governments should use volunteers rather than paid employees
 - B people should volunteer in their communities
 - C senior citizens should volunteer on Green Teams
 - D anonymous “watchers” keep people from volunteering
- 2 Which sentence from the editorial is an example of a fact that can be proved?
- F *It has been said there are those who watch things happen, those who wonder what happened and those who make things happen.*
 - G *Many people don’t understand the motivation that drives a volunteer.*
 - H *Duchesne City has a group of volunteers known locally as the Green Team.*
 - J *It’s time to embrace volunteerism again.*
- 3 Which words from paragraph 3 most help the reader understand the meaning of the phrase *hidden agenda*?
- A *don’t understand*
 - B *drives a volunteer*
 - C *plot to take over*
 - D *betterment of the whole*
- 4 Paragraph 5 mainly explains —
- F the kinds of work volunteers do
 - G the organizations that do volunteer work
 - H why people criticize the volunteers
 - J why people do not volunteer
- 5 In paragraph 9, the author uses repetition to —
- A emphasize the kinds of jobs volunteers do in the community
 - B explain why communities need “watchers”
 - C emphasize what the Green Team does in the community
 - D suggest that volunteers should be paid
- 6 The word nurture in paragraph 10 comes from the Latin word *nutrire*, which means “to nourish or feed.” *Nurture* means —
- F to hire someone for the job
 - G to begin volunteering
 - H to get involved in something
 - J to promote the development of something
- 7 In paragraph 10, what rhetorical device does the author use to encourage people to volunteer?
- A Parallelism
 - B Repetition
 - C Analogy
 - D Ethical appeal

Use "Litany" (p. 92) to answer questions 8–11.

- 8 Which line from the poem is an example of personification?
- F *All the scum*
 - G *The sick, the depraved*
 - H *In the arms of your pity*
 - J *No love from above*
- 9 The repetition of the words "Gather up" emphasizes —
- A the poem's most important idea
 - B the rhyme scheme of the poem
 - C a sensory image in the poem
 - D the people who need love and pity
- 10 The tone of this poem can be described as —
- F whimsical
 - G joyful
 - H somber
 - J hopeful
- 11 Which of the following statements best expresses the theme or message of this poem?
- A Poor and sick people should learn to help one another.
 - B Not everyone feels worthy of love.
 - C The community is filled with desperate people.
 - D We should embrace and help the less fortunate people in our community.

Use “Never a Better Time for Volunteerism” and “Litany” (pp. 90–92) to answer questions 12–13.

12 While the poem focuses on the kinds of people who need help, the editorial focuses on —

- F** projects in Hawaii
- G** the history of American volunteerism
- H** senior citizens who volunteer
- J** the ways volunteers help the community

13 Which statement is supported by both the editorial and the poem?

- A** People should embrace the idea of volunteering in their communities.
- B** Only the sick and the old need help from others in the community.
- C** Volunteers are icons of American society.
- D** People should take care of themselves.

Name _____ Date _____

Answer the following question in the space provided.

- 14** How does the idea of community service apply to both “Never a Better Time for Volunteerism” and “Litany”? Support your answer with evidence from **both** selections.



Written Composition

Written Composition: Short Story 1

READ

What's the most boring kind of story you can imagine? Probably a story in which the characters have no problems! Every good story is basically about a character trying to solve a problem.

THINK

Think about some of your favorite stories. What kinds of problems or conflicts do the characters face? Consider problems that involve other characters, the natural environment, or difficult feelings.

WRITE

Write a story about someone who solves a problem.

As you write your composition, remember to —

- develop a unified, coherent story focusing on a real or imagined person who solves a problem
- organize plot events around one central conflict, using transitions to clarify links between events
- develop ideas fully and thoughtfully, using a range of narrative strategies including characterization, suspense, and dialogue
- make sure your composition is no longer than one page

TEKS 13A, 13B, 13C, 13D, 14A, 17, 18, 19

ANALYZE THE PROMPT

Notice what the prompt is asking you to do:

- write a story
- focus the story on a person who solves a problem

RESPOND TO THE PROMPT

- **Plan** by listing problems you or others have solved. Then pick one you think is interesting. Jot down ideas about the problem you choose.
- **Draft** by establishing the central conflict right away and developing it to its climax and resolution. Use dialogue, suspense, foreshadowing, and vivid details to make your story interesting and believable.
- **Revise** to make sure events are clearly sequenced and are connected by transitions. Use vivid verbs and precise descriptive words. Vary the length and structure of the sentences.
- **Edit** your writing to make sure errors won't keep the reader from understanding your story.

Benchmark Composition: Short Story 1 Score Point 4

The Day After

Renee woke up to a misty dawn. From her bed she could usually see the barn, but the fog blocked her view. Had mist erased the world, leaving her all alone? She felt as if it had.

Suddenly she knew why. Yesterday Dena had moved away—for good. She recalled every detail.

Dena's mom had stood scanning the bare living room.

"Is that everything?" Renee had asked.

"Yeah, I guess we're ready," she said, but she didn't look it.

Outside, Renee found Dena looking up at their old tree house. "It was cool, wasn't it?" she said, joining her.

"It was," Dena said. "Oh, I'm gonna miss you so much!" she added. The two girls hugged fiercely. Then Dena climbed into the truck, her mom started the engine, and—Dena was gone!

Now Renee needed comfort. Throwing on her jeans, Renee hurried to the barn to saddle her horse, Shariffa.

She rode Shariffa up Hickory Hill, thinking the view from Eagle Point might help. But when they got there, Renee couldn't see anything beyond their small circle of green grass.

"Oh Shariffa!" Renee cried. "What do I do now?" She tried to imagine life without Dena, but her mind was as blank as the view. Frustrated, she picked up the reins, but then she just sat there staring. Suddenly, Sue flashed through her mind.

Sue had met Dena before Renee had, and the three of them had hung out. But Renee had always thought of Sue as Dena's friend. Could Sue help fill the hole that Dena had left?

The fog was lifting. Soon, the green of the whole valley lay before her. As Renee gazed at the beautiful view, she realized that the fog had lifted from her mind and heart, too.

Tugging at Shariffa's reins, Renee turned her toward home. It was still too early to call Sue, but it was comfort enough to know that, maybe, she had another friend out there.

And of course there was Shariffa. She had been there for Renee when no one else could be. "Thanks, girl," said Renee.

**ORGANIZATION/
PROGRESSION**

The writer quickly establishes the setting, main character, and mood. Then, with a flashback, she reveals the character's central conflict.

**ORGANIZATION/
PROGRESSION**

To make sure her reader doesn't get lost, the writer signals the start of her flashback with "She recalled every detail" and ends it with "Now . . ."

DEVELOPMENT OF IDEAS

The writer shares essential information about Renee's friendships, thoughts, and feelings, fully developing the main character's conflict to a climax and resolution.

DEVELOPMENT OF IDEAS

The writer uses the fog as a symbol for Renee's conflict. Her fresh use of this device is clever and original.

Short Story 1: Score Summary and Rubric

Score Point 4

The student succeeds in writing a highly engaging story with a well-developed, believable conflict and resolution. She uses dialogue, symbolism (the fog stands for feeling lost and alone), and a flashback. She is careful to use transitions (*She recalled every detail. /Now Renee needed comfort*) to signal the beginning and end of the flashback. The writer understands conventions and uses a variety of sentence types so that the story is clear and engaging.

	ORGANIZATION/ PROGRESSION	DEVELOPMENT OF IDEAS	USE OF LANGUAGE CONVENTIONS
4	<ul style="list-style-type: none"> • Uses appropriate structure or form for purpose and demands of prompt; narrative strategies enhance effectiveness of writing • Uses details effectively; sustains focus, creating unity and coherence • Controls progression with transitions showing relationships among ideas 	<ul style="list-style-type: none"> • Employs specific, well-chosen details that develop key literary elements • Engages reader through a thoughtful narrative that may approach topic from an unusual perspective; demonstrates a deep understanding of prompt 	<ul style="list-style-type: none"> • Shows strong understanding of word choice appropriate to form, purpose, and tone • Uses purposeful, varied, and controlled sentences • Demonstrates command of conventions so that the story is fluent and clear even if the writing contains minor errors
3	<ul style="list-style-type: none"> • Uses mostly effective structure or form for demands of prompt; narrative strategies generally enhance effectiveness of writing • Mostly uses details effectively; story is coherent though may lack overall unity • Mostly controls progression of ideas with transitions 	<ul style="list-style-type: none"> • Employs specific details that add some substance to the story; details generally contribute to key literary elements • Demonstrates some depth of thought, with an original rather than formulaic approach and a good understanding of the literary task 	<ul style="list-style-type: none"> • Shows basic understanding of word choice appropriate to form, purpose, and tone; diction generally succeeds in communicating meaning • Uses varied and mostly controlled sentences • Demonstrates general command of conventions; errors do not seriously affect clarity or fluency of story
2	<ul style="list-style-type: none"> • May use form or structure inappropriate to demands of the prompt; narrative strategies contribute only marginally to effectiveness • May use some details that do not contribute to story; focus may not be sustained • Controls progression of thought inconsistently; may lack clear links among ideas 	<ul style="list-style-type: none"> • Fails to develop story beyond a minimal level because details may be inappropriate or incompletely developed; details only marginally contribute to key literary elements • Uses somewhat formulaic approach to prompt, reflecting limited understanding of task 	<ul style="list-style-type: none"> • Shows limited understanding of word choice; may use basic or simplistic vocabulary • May use awkward, uncontrolled sentences • Demonstrates partial command of conventions, possibly with significant errors that weaken the fluency of writing
1	<ul style="list-style-type: none"> • Uses inappropriate form or structure • Lacks focus and apt details; coherence/unity are weak • Has weak progression of thought, with lack of meaningful transitions 	<ul style="list-style-type: none"> • Exhibits weak development of ideas because details and examples are inappropriate, vague, or insufficient • Demonstrates lack of understanding of prompt and/or vague approach 	<ul style="list-style-type: none"> • Lacks appropriate word choice; uses imprecise or general vocabulary • Uses simplistic, awkward, or uncontrolled sentences • Demonstrates limited or no command of conventions

Benchmark Composition: Short Story 1 **Score Point 2**

Snow Day

One day two kids woke up to snow. Since it was Texas school was cancelled. Mike said he wanted to go sledding, but his mother said no because he had to watch Andy.

Mike knew he would have fun in a few days when there hocky team the hawks played a team from out of town. But that wasn't today. So Mike called up his buddies when his mom left for work. Everyone wanted to go sledding. Mike had the only sled. He said they could borrow it but he was so bummed his friends said he should come too.

Mike explained he couldn't leave Andy home alone but he couldn't bring him because he couldn't control him. So they promised they'd all keep Andy in line.

From the hilltop everything was white except for some muddy patches. Andy was yelling I want to ride first! So Mike put him on the sled to get him to stop but then he screamed for a push. So as a joke to scare him Mike gave the sled a tiny jolt with his boot and suddenly Andy is zipping down the hill heading for a patch of mud. When he hits it the sled stopped dead. Andy flips over the top and doesn't move. Everyone came running. Andy claimed his arm was busted but it wasn't. He was just trying to scare Mike back, and it worked. The other boys were scarred too. On the way home, Mike told Andy that he wasn't ready to take care of him in public yet. Andy rolled his eyes. That's for sure, he agreed.

**ORGANIZATION/
PROGRESSION**

The writer's focus on the main character's problem of how to go sledding and take care of his brother is fairly clear, but he weakens the focus with irrelevant details about the hockey game. In addition, his sudden shift from the phone conversation to the hilltop is confusing.

**USE OF LANGUAGE
CONVENTIONS**

Misspellings, shifts in tense, unclear pronoun references, incorrect punctuation of dialogue, and other errors in language conventions interfere with the reader's ability to understand the story.

Short Story 1: Score Summary and Rubric

Score Point 2

The focus of this ineffective composition is a sledding incident, which has a beginning, middle, and end. However, irrelevant information about a hockey game weakens the story’s focus. The storytelling is so plain and vague that it fails to engage readers or create vivid, interesting characters. One sudden shift in location is very confusing. Errors in language conventions interfere with the reader’s understanding.

	ORGANIZATION/ PROGRESSION	DEVELOPMENT OF IDEAS	USE OF LANGUAGE CONVENTIONS
4	<ul style="list-style-type: none"> • Uses appropriate structure or form for purpose and demands of prompt; narrative strategies enhance effectiveness of writing • Uses details effectively; sustains focus, creating unity and coherence • Controls progression with transitions showing relationships among ideas 	<ul style="list-style-type: none"> • Employs specific, well-chosen details that develop key literary elements • Engages reader through a thoughtful narrative that may approach topic from an unusual perspective; demonstrates a deep understanding of prompt 	<ul style="list-style-type: none"> • Shows strong understanding of word choice appropriate to form, purpose, and tone • Uses purposeful, varied, and controlled sentences • Demonstrates command of conventions so that the story is fluent and clear even if the writing contains minor errors
3	<ul style="list-style-type: none"> • Uses mostly effective structure or form for demands of prompt; narrative strategies generally enhance effectiveness of writing • Mostly uses details effectively; story is coherent though may lack overall unity • Mostly controls progression of ideas with transitions 	<ul style="list-style-type: none"> • Employs specific details that add some substance to the story; details generally contribute to key literary elements • Demonstrates some depth of thought, with an original rather than formulaic approach and a good understanding of the literary task 	<ul style="list-style-type: none"> • Shows basic understanding of word choice appropriate to form, purpose, and tone; diction generally succeeds in communicating meaning • Uses varied and mostly controlled sentences • Demonstrates general command of conventions; errors do not seriously affect clarity or fluency of story
2	<ul style="list-style-type: none"> • May use form or structure inappropriate to demands of the prompt; narrative strategies contribute only marginally to effectiveness • May use some details that do not contribute to story; focus may not be sustained • Controls progression of thought inconsistently; may lack clear links among ideas 	<ul style="list-style-type: none"> • Fails to develop story beyond a minimal level because details may be inappropriate or incompletely developed; details only marginally contribute to key literary elements • Uses somewhat formulaic approach to prompt, reflecting limited understanding of task 	<ul style="list-style-type: none"> • Shows limited understanding of word choice; may use basic or simplistic vocabulary • May use awkward, uncontrolled sentences • Demonstrates partial command of conventions, possibly with significant errors that weaken the fluency of writing
1	<ul style="list-style-type: none"> • Uses inappropriate form or structure • Lacks focus and apt details; coherence/unity are weak • Has weak progression of thought, with lack of meaningful transitions 	<ul style="list-style-type: none"> • Exhibits weak development of ideas because details and examples are inappropriate, vague, or insufficient • Demonstrates lack of understanding of prompt and/or vague approach 	<ul style="list-style-type: none"> • Lacks appropriate word choice; uses imprecise or general vocabulary • Uses simplistic, awkward, or uncontrolled sentences • Demonstrates limited or no command of conventions

Written Composition: Short Story 2

READ

It's usually not fun to realize that you are lost. You might feel panicked or disoriented until you can figure out where you are. On the other hand, sometimes being lost for a short time can lead to an interesting new experience or perspective.

THINK

Think about different ways that people can become lost. What is the experience like? How do they find their way back to familiar territory?

WRITE

Write a story about someone who gets lost.

As you write your composition, remember to —

- develop a unified, coherent story focusing on a real or imagined person who becomes lost
- organize the events in your story around a central conflict, using transitions to make the sequence of events clear
- develop your narrative thoughtfully, using a range of literary strategies and devices, such as dialogue and suspense, to develop your characters and plot
- make sure your composition is no longer than one page

TEKS 13A, 13B, 13C, 13D, 14A, 17, 18, 19

ANALYZE THE PROMPT

The prompt asks you to write a story about someone who gets lost. This means you should invent a character, tell how the character becomes lost, and describe how the character deals with this problem.

RESPOND TO THE PROMPT

- **Plan** by listing situations in which people can become lost. Select one that you could describe vividly and that could lead to an interesting conflict and resolution.
- **Draft** your response by introducing your main character and showing how he or she becomes lost. Then, in a clear, sequential order, describe the events that follow.
- **Revise** to use more precise wording, to vary the lengths and types of sentences you use, to make your story more suspenseful, and to add transitions to clarify the order of events.
- **Edit** your writing to correct any errors in spelling, grammar, punctuation, or capitalization that could distract readers from enjoying your story.

Benchmark Composition: Short Story 2 Score Point 4

Adrift

I float, fluid sloshing against my ears, the warm water lapping over my back. Each fish a colorful slap of paint on a watercolor canvas. My body a buoyant weight, bobbing in and out of the water. Peacefully, I survey the intricate coral designs below me on the reef and watch the skittish fish dash in and out of hidden tunnels. Then I hold my breath and plunge downward to where I can become one of the fish, darting along behind them. Coolness is embedded in the shadows of the elkhorn forest and brain-coral hills.

My trance is broken when I come to the surface and discover a storm has emerged while I've been underwater. Frantically, I look for the buoy that our boat was anchored to. Through the heavy rain I can barely make out the cloudy image of a far-off boat, waves thrashing against it. Because the reef lies in shallow water, they cannot come to me. I must somehow make my way back to them.

With no time to lose, I beat the waves with my feet and pull against them with my arms, raising my head every few seconds to make sure I'm still heading in the right direction. Kick, kick, kick, in, out, in, out. I methodically plunge my body into the violent, surging waves. My back stings as darts of rain pierce my back. The water, now foggy with the darkness of the sky, is impossible to see through. I raise my head, my eyes carefully scanning the distance for the familiar boat. To my horror, it seems to have been smothered by the consuming fog of the storm. I submerge my head and keep going forward, hoping that I have not been swept off track by the vengeful storm.

When I look into the dark sea ahead of me, a sickening pain shoots from my throat to my stomach. A few yards away, a huge shadow looms. As it comes closer, its pointed snout and violent fins tipped in inky blackness become apparent. My body freezes. I float, heart racing, throat clenching, limbs numb, as I watch it swim slowly past me.

A sound—my mother's voice! I raise my head and find our boat traveling towards me. I release a sharp, heart-wrenching, blood-curdling scream from my lungs. The boat slows down and I feel my father's hands clench my limp arms and drag me on board, safe.

**ORGANIZATION/
PROGRESSION**

In the first paragraph, the writer clearly establishes the situation her character is in—snorkeling peacefully above a coral reef. She uses transitional words such as *then*, *when*, and *while* to clarify the order of events.

DEVELOPMENT OF IDEAS

The mood of the story changes abruptly when it becomes clear that the narrator is lost. The writer creates suspense by making readers wonder how the narrator will get back to the boat through the stormy water.

DEVELOPMENT OF IDEAS

With vivid sensory details, the writer describes the narrator's experiences while starting to swim back to the boat.

DEVELOPMENT OF IDEAS

The story reaches a climax as a shark swims right past the narrator. The writer then brings the conflict to a satisfying resolution as the narrator is pulled safely from the water.

Short Story 2: Score Summary and Rubric

Score Point 4

This highly engaging story tells about a character who becomes lost while snorkeling. The writer skillfully shifts the mood from peaceful to suspenseful, finally ending with a sense of relief as the narrator is rescued from the water. The conflict is well developed with specific details, and transitions guide the reader through the story’s events. The writing contains no distracting errors.

	ORGANIZATION/ PROGRESSION	DEVELOPMENT OF IDEAS	USE OF LANGUAGE CONVENTIONS
4	<ul style="list-style-type: none"> • Uses appropriate structure or form for purpose and demands of prompt; narrative strategies enhance effectiveness of writing • Uses details effectively; sustains focus, creating unity and coherence • Controls progression with transitions showing relationships among ideas 	<ul style="list-style-type: none"> • Employs specific, well-chosen details that develop key literary elements • Engages reader through a thoughtful narrative that may approach topic from an unusual perspective; demonstrates a deep understanding of prompt 	<ul style="list-style-type: none"> • Shows strong understanding of word choice appropriate to form, purpose, and tone • Uses purposeful, varied, and controlled sentences • Demonstrates command of conventions so that the story is fluent and clear even if the writing contains minor errors
3	<ul style="list-style-type: none"> • Uses mostly effective structure or form for demands of prompt; narrative strategies generally enhance effectiveness of writing • Mostly uses details effectively; story is coherent though may lack overall unity • Mostly controls progression of ideas with transitions 	<ul style="list-style-type: none"> • Employs specific details that add some substance to the story; details generally contribute to key literary elements • Demonstrates some depth of thought, with an original rather than formulaic approach and a good understanding of the literary task 	<ul style="list-style-type: none"> • Shows basic understanding of word choice appropriate to form, purpose, and tone; diction generally succeeds in communicating meaning • Uses varied and mostly controlled sentences • Demonstrates general command of conventions; errors do not seriously affect clarity or fluency of story
2	<ul style="list-style-type: none"> • May use form or structure inappropriate to demands of the prompt; narrative strategies contribute only marginally to effectiveness • May use some details that do not contribute to story; focus may not be sustained • Controls progression of thought inconsistently; may lack clear links among ideas 	<ul style="list-style-type: none"> • Fails to develop story beyond a minimal level because details may be inappropriate or incompletely developed; details only marginally contribute to key literary elements • Uses somewhat formulaic approach to prompt, reflecting limited understanding of task 	<ul style="list-style-type: none"> • Shows limited understanding of word choice; may use basic or simplistic vocabulary • May use awkward, uncontrolled sentences • Demonstrates partial command of conventions, possibly with significant errors that weaken the fluency of writing
1	<ul style="list-style-type: none"> • Uses inappropriate form or structure • Lacks focus and apt details; coherence/unity are weak • Has weak progression of thought, with lack of meaningful transitions 	<ul style="list-style-type: none"> • Exhibits weak development of ideas because details and examples are inappropriate, vague, or insufficient • Demonstrates lack of understanding of prompt and/or vague approach 	<ul style="list-style-type: none"> • Lacks appropriate word choice; uses imprecise or general vocabulary • Uses simplistic, awkward, or uncontrolled sentences • Demonstrates limited or no command of conventions

Benchmark Composition: Short Story 2 Score Point 2

Lost

Where am I? The last thing I knew I was dangling from a girls ear but now I don't know wear I am. Its dark there is a lot of dust around me and I am missing from my twin sister. I guess I am lost. A cell phone rang. Hi, yeah I'm in my moms car, were are you, the girl said. That's when I fell off her ear.

I remember when the girl picked us out at the store. Their were a lot of other choices, we were flattered that she chose us. We looked good with her hare. she wore us a lot, especially with her blue sweater. But that was a long time ago and now I am lost.

I must be under the seat because its so dark and dusty here. Is that an old french fry over there? Gross. Well I hope she notices soon that I am missing then she will look for me and hopefully find me. Wait! I think she just told her friend that I was missing. And now she is reaching under the seat. A little closer . . . over here . . . yes! Now I am back where I belong.

DEVELOPMENT OF IDEAS

The writer takes an interesting approach to the prompt by writing from the point of view of a lost earring. However, there is little suspense in the story and few descriptive details.

USE OF LANGUAGE CONVENTIONS

The writer has not edited her story carefully. Misspelled words and run-on sentences are distracting and confusing for readers.

Short Story 2: Score Summary and Rubric

Score Point 2

This short story focuses on a character—an earring—that becomes lost under the seat of a car. Unfortunately, the characterization of the narrator is weak. The narration is flat and there is little suspense in the plot. One event (*A cell phone rang. . . . That's when I fell off her ear.*) is presented out of order. Problems with language conventions distract readers from the story's plot.

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Written Composition: Expository Essay 1

READ

Read the quotation in the box below.

“Sports remain a great metaphor for life’s more difficult lessons. It was through athletics that many of us first came to understand that fear can be tamed; that on a team the whole is more than the sum of its parts; and that the ability to be heroic lies, to a surprising degree, within.”

Susan Casey

ANALYZE THE PROMPT

Notice what the prompt is asking you to do:

- explain how an activity can be compared to life
- explain the life lessons the activity has to offer

THINK

Susan Casey is the former editor of *Sports Illustrated Women*. In this quotation, she compares life to sports and explains the life lessons sports have to offer.

Think of a sport or activity you are familiar with. Then, think about how this sport or activity teaches life lessons.

WRITE

Write an explanation about how a sport or activity can teach life lessons to those who participate in it.

RESPOND TO THE PROMPT

- **Plan** by listing the activities you enjoy. Choose one activity and make notes about the life lessons you have learned from it.
- **Draft** your explanation by organizing it in a logical order. Make sure your ideas support your thesis statement.
- **Revise** your explanation by adding transitions to connect ideas. Use precise words, and vary the sentence structure and length.
- **Edit** your writing to make sure errors won’t keep readers from understanding your explanation.

As you write your composition, remember to —

- include a thesis statement that explains how a sport or activity is like life
- organize your ideas in an order that makes sense, and connect those ideas using transitions
- develop your ideas fully and thoughtfully with well-chosen details and precise words
- make sure your composition is no longer than one page

TEKS 13A, 13B, 13D, 15A, 17C, 18, 19

Benchmark Composition: Expository Essay 1 Score Point 4

Basketball and the Game of Life

Life is one big basketball game: you have to plan out every move and you're not always guaranteed a win. Like basketball, life demands good decision making, work, and cooperation.

In basketball, you have to make many split-second decisions. Should I pass to my teammate or should I take the shot myself? A smart decision might lead to a winning outcome, but a poor choice might lead to a loss.

In life, there are also many decisions you have to make in order to be successful. Should I study for an important test or should I go to a movie? How you do on that important test may determine what college you attend. Life has many options to take and roads to travel, all controlled by simple decisions.

In both life and basketball, every decision has an outcome, good or bad. The ability to make good decisions comes from practice and hard work. Basketball is not just the big game on Friday night. Hours of practice come before every game so that you know how to react in game-time situations. You practice every day so that you can be successful in the game.

In the same way, school is practice for life. You learn skills that will help you succeed in college and beyond, such as how to communicate well. You learn math skills that will help you make decisions later, as when buying a car or a house. As with basketball practice, you commit to show up on time every day and put in the work that lets you succeed in the game of life.

Every choice you make in basketball affects you and others, whether it's passing the ball or attempting to score. No one wins a basketball game alone. You must work with teammates on every play and for every score.

Life also requires you to cooperate with many people: family, teachers, classmates, and members of your community. No one lives on an island. You must think about how every decision will affect the other people in your life.

In any game, basketball or life, a loss can feel devastating; but that's not the way to think about it. A loss can hurt, but as long as a lesson is learned, it's not failure. In basketball, as in life, everything depends on the way you play. You may not slam dunk every day, but you can still end up a winner.

ORGANIZATION/ PROGRESSION

The writer uses the introduction to establish the basis of the comparison. The thesis statement clearly connects life and basketball.

DEVELOPMENT OF IDEAS

The writer thoroughly develops the comparison by making several points about basketball and clearly explaining how each point relates to life.

ORGANIZATION/ PROGRESSION

The writer presents ideas logically, point by point. Transitions such as "In the same way" connect ideas and help readers understand the explanation.

DEVELOPMENT OF IDEAS

The writer uses specific details and examples to develop the thesis. An analogy, or comparison, shows how teamwork in basketball is like cooperating with people in other areas of life.

Expository Essay 1: Score Summary and Rubric

Score Point 4

This student writes a highly effective expository piece comparing life to basketball. The writer makes several interesting points about basketball and uses specific examples to connect these points to life. With the effective use of transitions and an engaging style, the writer’s ideas are explored in depth and flow smoothly. Flawless use of conventions assists the flow of this piece.

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1	<ul style="list-style-type: none"> • Uses inappropriate or no obvious structure • Lacks clear thesis, with resulting weak focus and coherence • Has weak progression of thought, with lack of meaningful transitions and connections among ideas 	<ul style="list-style-type: none"> • Lacks strong development of ideas because details and examples are inappropriate, vague, or insufficient • Demonstrates lack of understanding of prompt through an overall insubstantial essay and/or a vague or confused approach 	<ul style="list-style-type: none"> • Lacks understanding of word choice; vocabulary is imprecise or unsuitable • Uses simplistic, awkward, or uncontrolled sentences, weakening essay’s effectiveness • Demonstrates limited or no command of conventions, resulting in a lack of fluency

Benchmark Composition: Expository Essay 1 Score Point 2

Shopping and Life

Life is a lot like shopping. You head out to get what you need. You forget all about what you need and find something you suddenly want. You end up coming home with it. You realize it wasn't what you wanted really because what you wanted was what you need. Then you wind up wondering what's wrong.

There are a couple of things you can learn from shopping that will help you in life.

First, don't waste your money while you're shopping. That's like wasting all of your time. If you end up with things you don't want, you wasted your money. Like playing video games. Find things to do that will be good for you later on.

Second, don't buy things just because they're cheap. Being cheap is not a good enough reason to get something, that's like doing something that hurts you later on. Maybe by hanging around with the wrong friends. Just don't do it.

Third, only buy things you will actually use. That's like doing things you don't even want to just because you're bored. It's just a waste of money. There's always something worth doing, you just have to look for them.

Remember not to waste your money. Don't settle for cheap things. Buy stuff you will use. All of these are true in life not just shopping.

**ORGANIZATION/
PROGRESSION**

The writer uses the transitions *first*, *second*, and *third* to clarify the order of her points. Within paragraphs, however, she fails to present her ideas logically or to make clear connections between her life lessons and shopping tips.

**USE OF LANGUAGE
CONVENTIONS**

Misspellings, misused words, sentence fragments, unclear pronoun references, missing punctuation marks, and other errors in language conventions interfere with the reader's ability to understand what the writer is trying to say.

Expository Essay 1: Score Summary and Rubric

Score Point 2

This confusing composition seems to be well structured because the writer introduces her main points in a clear order signaled by transitions. However, she fails to make clear connections between her shopping tips and life lessons. She presents unrelated ideas as if they led logically from one to the next. Her life lessons are unoriginal. Major errors in language conventions often result in confusion.

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Written Composition: Expository Essay 2

READ

Read the quotation in the box below.

“If your actions inspire others to dream more, learn more, do more and become more, you are a leader.”

John Quincy Adams

THINK

There are many qualities that make someone a good leader. Think about people you know who have a talent for leadership. What qualities or behaviors make them effective leaders?

WRITE

Write an expository essay that explains what makes a person a good leader.

As you write your composition, remember to —

- craft a thesis statement that explains the qualities of a good leader
- organize your ideas in a logical order and connect them with appropriate transitions
- develop your ideas fully and thoughtfully with well-chosen details and precise words
- make sure your composition is no longer than one page

TEKS 13A, 13B, 13C, 13D, 15A, 17C, 18, 19

ANALYZE THE PROMPT

The prompt asks you to explain what makes someone a good leader. This means you should clearly state the most important quality or qualities of a leader and then provide details and examples to support your thesis.

RESPOND TO THE PROMPT

- **Plan** by listing several people you consider to be good leaders and the qualities or behaviors that make them effective. Select the quality or behavior you think is most important in a leader.
- **Draft** your response by writing an introduction that states your thesis. Then write one or more paragraphs that support your thesis with details and examples. End with a conclusion that restates your thesis in a powerful way.
- **Revise** to use more precise wording, to vary your sentence types, and to add transitions connecting ideas.
- **Edit** your essay to correct any remaining errors in spelling, grammar, punctuation, and capitalization.

Benchmark Composition: Expository Essay 2 **Score Point 4****Leading by Example**

When you hear the word “leader,” you may think of an army general or the president of a country. But leadership is important at all levels of society. When I was a freshman on my high school’s track team, I learned that the most essential quality of a leader is the ability to inspire others to live up to their own potential.

On the opening day of track season, the other freshmen and I were nervous and self-conscious. Imagine my surprise when a junior named Edwin Ruiz walked over and invited me to try the high jump. I had never high jumped in my life, and my first attempts were a disaster. But Edwin encouraged and coached me and told me not to give up. For weeks we practiced late after school. Eventually, as I improved my technique, we both pushed each other to be the best jumpers we could be. At the district track meet, Edwin came in first and I was second. The whole team benefited from our winning performances.

As a senior, Edwin was an obvious choice for team captain. Not only had he helped me become a proficient high jumper, he had instilled a spirit of cooperation in the entire team. He encouraged other veteran team members to share tips with freshmen. Everyone was encouraged to tap into their potential and perform at the highest possible level. When one team member did well, we felt that we had all won a victory.

No matter what the setting, leadership requires this ability to inspire others. For example, in a work setting, an effective manager inspires other employees to do their best work. The manager helps solve problems—such as a lack of knowledge or experience—so that employees can get the job done. Like Edwin, the manager creates an atmosphere of cooperation in which everyone feels they are working together toward a common goal. When each individual performs well, the entire company benefits.

President John Quincy Adams once said, “If your actions inspire others to dream more, learn more, do more and become more, you are a leader.” Edwin Ruiz proved to me the truth of this statement. He inspired me to jump higher than I ever thought possible—and to become a leader myself by teaching and inspiring others.

**ORGANIZATION/
PROGRESSION**

In the introduction, the writer clearly states his thesis. The next paragraph, which begins with a transitional phrase, provides an example from the writer’s personal experience that supports the thesis.

DEVELOPMENT OF IDEAS

The writer presents carefully chosen details that show why he considers Edwin Ruiz to be a good leader. There are no irrelevant details that would distract readers from his message.

DEVELOPMENT OF IDEAS

After describing Ruiz’s actions, the writer broadens his explanation of leadership with an example from the work setting.

**ORGANIZATION/
PROGRESSION**

The conclusion restates the thesis and synthesizes the ideas the writer has explored throughout the essay.

Expository Essay 2: Score Summary and Rubric

Score Point 4

This expository essay clearly states and develops the writer’s thesis that the ability to inspire others is an essential quality of leadership. Ideas and details flow smoothly and are connected by transitions. All details and examples support the thesis, creating a coherent response to the prompt. The writer uses a variety of sentence structures and shows a strong command of conventions.

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Benchmark Composition: Expository Essay 2 **Score Point 2****What is a good Leader?**

There are many kinds of leaders and they all have many qualities. For example, a leader must be strong. a leader must be intelligent. Most of all, a leader must comand the respect of his or her piers.

When I was in fifth grade my teacher was Mrs. Brown. She had a strong personality and was highly intelligent, she knew as much about math as she did about social studies and she was a great writer to. But what I really remember about her is that everyone respected her. The kids, the parents, and the other teachers. Why did she earn everyones respect? That is hard to say, its a quality that some people just have. When she gave advice people listened. I remember that my parents were concerned because I was having trouble in math. She told them not to worry, that I would lern it all eventually. And I did. By the end of the school year I was helping other students with their math problems. That was thanks to the leadership of Mrs. Brown.

In conclusion, leadership is about respect. When people respect you, they follow you, and they get to where they want to go. No one can be a great leader without respect.

DEVELOPMENT OF IDEAS

In the introductory paragraph, the writer states a thesis in response to the prompt. However, the development of the thesis is rambling and disorganized. The main example—Mrs. Brown’s confidence that the writer will be able to learn math—is not clearly related to the idea of respect or leadership.

USE OF LANGUAGE CONVENTIONS

Misspellings and grammatical errors, such as run-on sentences and fragments, make the essay difficult to read.

Expository Essay 2: Score Summary and Rubric

Score Point 2

This expository essay begins with a thesis statement about the ability of good leaders to command respect. However, it does not provide clear examples and details to support the thesis. The writing lacks transitions to guide readers through the essay. Errors in language conventions make the essay hard to read.

	ORGANIZATION/ PROGRESSION	DEVELOPMENT OF IDEAS	USE OF LANGUAGE CONVENTIONS
4	<ul style="list-style-type: none"> • Uses appropriate structure for purpose and demands of prompt • Establishes and sustains focus, unity, and coherence via the thesis • Controls progression with transitions showing relationships among ideas 	<ul style="list-style-type: none"> • Employs specific and well-chosen details and examples • Engages the reader through thoughtful development of ideas; may approach topic from an unusual perspective; demonstrates a deep understanding of prompt 	<ul style="list-style-type: none"> • Shows understanding of word choice appropriate to purpose and intended tone • Uses purposeful, varied, and controlled sentences • Demonstrates a command of conventions so that essay is rhetorically effective even if it contains minor errors
3	<ul style="list-style-type: none"> • Uses mostly effective structure for purpose and demands of prompt • Relates most ideas to thesis; essay is coherent though may lack overall unity • Mostly controls progression of ideas with transitions 	<ul style="list-style-type: none"> • Employs specific, appropriate details and examples that add some substance to essay • Demonstrates some depth of thought, with an original rather than formulaic approach and a good understanding of the task 	<ul style="list-style-type: none"> • Shows basic understanding of word choice appropriate to purpose and intended tone • Uses varied and generally controlled sentences • Demonstrates general command of conventions; errors do not seriously affect clarity or fluency
2	<ul style="list-style-type: none"> • May use structure that is inappropriate to prompt; structure may not contribute to clarity of explanation • May use weak or unclear thesis, reducing focus and coherence • Has inconsistent progression of thought, with too few meaningful transitions and connections 	<ul style="list-style-type: none"> • Lacks strong development of ideas because details are inappropriate or insufficiently developed • Demonstrates little depth of thought, with a formulaic approach to the prompt and a limited understanding of the task 	<ul style="list-style-type: none"> • Shows limited grasp of word choice, failing to establish appropriate tone • Uses awkward or uncontrolled sentences, weakening essay's effectiveness • Demonstrates partial command of conventions; errors may result in a lack of fluency or clarity
1	<ul style="list-style-type: none"> • Uses inappropriate or no obvious structure • Lacks clear thesis, with resulting weak focus and coherence • Has weak progression of thought, with lack of meaningful transitions and connections among ideas 	<ul style="list-style-type: none"> • Lacks strong development of ideas because details and examples are inappropriate, vague, or insufficient • Demonstrates lack of understanding of prompt through an overall insubstantial essay and/or a vague or confused approach 	<ul style="list-style-type: none"> • Lacks understanding of word choice; vocabulary is imprecise or unsuitable • Uses simplistic, awkward, or uncontrolled sentences, weakening essay's effectiveness • Demonstrates limited or no command of conventions, resulting in a lack of fluency

Written Composition Practice: Short Story 1

READ

Knowing what to expect can be comforting. You can plan ahead and feel confident that you know what to do. However, no amount of planning can stop unexpected events from happening once in a while.

THINK

Think of a time when something unusual happened to you or someone else. How did you or the other person react at first? Was the final outcome positive or negative, funny or scary?

WRITE

Write a story about someone who has an unusual or unexpected experience.

As you write your composition, remember to —

- develop a unified, coherent story focusing on a real or imagined person who has an unusual or unexpected experience
- organize plot events around one central conflict, using transitions to clarify links between events
- develop ideas fully and thoughtfully, using a range of narrative strategies including characterization, suspense, and dialogue
- make sure your composition is no longer than one page

Written Composition Practice: Short Story 2

READ

You've probably heard the expression "You can't please everyone." Sometimes it's impossible to please just *two* people, especially if they want different things from you. When both people are important in your life, you may face a difficult decision.

THINK

Think of a time when two people you cared about wanted or expected different things from you. Were you able to act in a way that satisfied both of them, or only one of them? Were *you* satisfied with the outcome?

WRITE

Write a story about a person who is caught between two people who want or expect different things from the person.

As you write your composition, remember to —

- develop a unified, coherent story focusing on a real or imagined person who is caught between two people who want different things from that person
- organize the plot events, including a central conflict, climax, and resolution; use transitions to make the sequence of events clear
- develop the story fully and thoughtfully, using a range of literary strategies and devices, such as dialogue and suspense, to develop your characters and plot
- make sure your composition is no longer than one page

Written Composition Practice: Expository Essay 1

READ

Read the quotation in the box below.

“Courage doesn’t always roar. Sometimes courage is the quiet voice at the end of the day saying, ‘I will try again tomorrow.’”

Mary Anne Radmacher

THINK

Different people define *courage* in different ways. Think about your own definition of *courage*. What actions or attitudes make you think that a person is courageous?

WRITE

Write an essay explaining what *courage* means to you. Support your explanation with examples and observations from your own life.

As you write your composition, remember to —

- make clear your thesis statement on courage and the details that support it
- organize your ideas in an order that makes sense, and connect those ideas using transitions
- develop your ideas fully and thoughtfully with well-chosen details and precise words
- make sure your composition is no longer than one page

Written Composition Practice: Expository Essay 2

READ

Read the quotation in the box below.

“Beware of little expenses; a small leak will sink a great ship.”

Benjamin Franklin

THINK

Sometimes it’s difficult to see how the small things we do every day can have major consequences in the long run. Have you had any personal experiences that prove the truth of Benjamin Franklin’s words? Think about habits—either good or bad—that can make a big difference over time.

WRITE

Write an expository essay that explains how small, everyday habits can have a big impact over time.

As you write your composition, remember to —

- include a thesis statement that explains how small habits can eventually have a big impact
- organize your ideas in a logical order, using transitions to show the connections between ideas
- develop your ideas fully and thoughtfully with well-chosen details and precise words
- make sure your composition is no longer than one page

Revising and Editing

Guided Revising

Read the following story. Then read each question and mark the correct answer.

Deshawna wrote this story about an outdoor experience. She would like you to read her story and think about the improvements she should make. When you finish reading, answer the questions that follow.

Fishing for Monsters

(1) It wasn't going to be the kind of day anyone would want to be outside. (2) It was already muggy. (3) It was a little bit breezy. (4) It was getting hot. (5) Still, right after she crawled out of bed, Kim called Nichelle, hoping she'd thought of something "outdoorsy" to do. (6) They talked a while, and Nichelle said she wanted to try fishing at Muddy Branch Pond. (7) Kim hung up. (8) She got her brother's fishing gear and met Nichelle outside. (9) The weather was muggy, breezy, and hot. (10) Even though the fish usually didn't bite on warm, windy days, they rode their bikes to the edge of the woods and then walked them down through the trees to the pond.

(11) The pond was green. (12) Nichelle knew more about what she was doing than Kim did. (13) Kim didn't catch anything at all. (14) Nichelle caught a couple of "keepers"; she tossed them back.

(15) Kim, after she started to get bored, saw something peeking up from behind a couple of tree stumps in the water. (16) It looked huge. (17) It looked bumpy. (18) It looked sort of grey.

(19) "See that?"

(20) "No."

(21) She pointed at the thing. (22) "There," she said. (23) "The big alligator thing with its back sticking out of the water. (24) Maybe it's the Loch Ness monster of Muddy Branch Pond."

(25) Kim realized that it was a tent floating in the pond. (26) She stood up. (27) Nichelle shouted for her not to get in the water, but Kim got in and swam toward the thing. (28) Kim stood up a few minutes later, holding an old tent in one hand.

1 Deshawna is evaluating the use of *muggy*, *breezy*, and *hot* in her description of the weather in the first paragraph (sentences 1–10). What is the most effective way for her to improve her paragraph?

- A Delete sentence 9
- B Delete sentence 10
- C Combine sentences 2–4
- D Change *warm* and *windy* to *hot* and *breezy* in sentence 10

EXPLANATION: Sentence 9 repeats ideas in sentences 2, 3, and 4, so it should be deleted.

A is correct.

- **B** is incorrect because sentence 10 contains important information that should not be deleted.
- **C** is incorrect. Combining sentences 2–4 would create a sentence that is too similar to sentence 9.
- **D** is incorrect because changing *warm* and *windy* to *hot* and *breezy* would reduce variety in word choice.

TEKS 13C

2 What is the most effective way for Deshawna to revise sentence 14 so that its idea is clear?

- F Nichelle used her fishing pole to catch a couple of “keepers”; she tossed them back.
- G Nichelle caught a couple of “keepers,” fish that were big enough for her to keep legally, but she tossed them back.
- H All Nichelle caught that whole hot and humid morning were a couple of “keepers” that she tossed back.
- J All Nichelle did was fish and complain about the heat, but she caught a couple of “keepers” that she tossed back.

EXPLANATION: Many readers will find sentence 14 confusing because they need help understanding *keepers*. **G** is correct.

- **F, H,** and **J** are all incorrect because they don’t make the idea of sentence 14 clearer.

TEKS 13C

3 Deshawna thinks that sentences 16, 17, and 18 sound choppy. What is the most effective way for her to rewrite them?

- A It looked huge, bumpy, and sort of grey.
- B Because it looked huge and bumpy, it looked sort of grey.
- C Although it looked huge and bumpy, it also looked sort of grey.
- D It looked huge; it looked bumpy; it looked sort of grey.

EXPLANATION: To eliminate the choppy, Deshawna can use commas and a coordinating conjunction to combine the sentences. **A** is correct.

- **B** and **C** are incorrect because they don’t make sense.
- **D** is incorrect because the new sentence still sounds choppy.

TEKS 13C

4 Deshawna’s audience may be confused by the dialogue in sentences 19–24. What change, if any, should she make?

- F Identify the speakers
- G Delete sentences 20–23
- H Move sentence 20 to the paragraph below
- J Make no change

EXPLANATION: Deshawna can use a dialogue tag, such as “Kim said,” to tell who is speaking. **F** is correct.

- **G** and **H** are incorrect because neither change will help identify who is speaking.
- **J** is incorrect because it is unclear who is speaking; revision is necessary.

TEKS 13C

5 What is the most effective way for Deshawna to improve the level of suspense in the seventh paragraph (sentences 25–28)?

- A Move sentence 27 so that it appears after sentence 28
- B Use more descriptive details in sentence 28 to show how dirty the pond is
- C Add a scene in which Kim and Nichelle argue about whether to get into the water
- D Replace sentence 25 with a scary description of the strange object in the pond

EXPLANATION: Sentence 25 tells readers that the object is a tent and that Kim knows it. Including a scary description would increase the level of suspense, so **D** is correct.

- **A** is incorrect because this change would place events out of sequence.
- **B** and **C** are incorrect because the changes would increase tension and conflict, not the level of suspense.

TEKS 13C

6 Deshawna wants to use figurative language to describe Kim and the tent. What is the most effective way for her to rewrite sentence 28?

- F Kim stood up a few minutes later, holding an old tent in one hand and wearing a big grin.
- G Kim stood up a few minutes later, holding an old tent in one hand, and Nichelle started laughing.
- H Kim stood up a few minutes later, holding an old tent in one hand, letting it dangle there like a prize-winning fish.
- J Kim stood up a few minutes later, holding an old tent in a really funny way.

EXPLANATION: Figurative language is used to make comparisons that are not literally true. **H** is correct because it compares the tent to a fish.

- **F**, **G**, and **J** are incorrect because they do not use figurative language in their descriptions.

TEKS 13C



Revising Practice 1

Read the following story. Then read each question and mark the correct answer.

Matthew wrote this story about a time that information proved helpful to someone. He would like you to read his story and think about the improvements he should make. When you finish reading, answer the questions that follow.

A Thanksgiving Scare

(1) Last summer, Robert decided to sign up for a course at his local teen center. (2) A few people said he should take first aid, so Robert signed up for the class. (3) It lasted four weeks, and Robert learned a lot. (4) They covered the basics, including what injuries needed a doctor's examination and when to call for help.

(5) After the class ended, Robert did not spend much time thinking about what he had learned. (6) Then, on Thanksgiving, he had to put his knowledge into practice. (7) When his uncle started to carve the turkey, the knife slipped! (8) He wound up with a deep cut in his hand, and it bled a lot. (9) Luckily, everything was going to be all right!

(10) "Well, that one's going to smart, isn't it?" his uncle asked.

(11) "It probably will," Robert answered. (12) "Cold water'll help." (13) Robert's uncle immediately put his hand in the sink, but the blood kept coming.

(14) Robert scrubbed his hands, found some bandages, and pressed them over the cut. (15) "Hey, that hurts," his uncle said.

(16) "If we don't add pressure, it's going to keep bleeding."

(17) "Okay," his uncle said. (18) "Just hurry up, okay?"

(19) Robert taped a bandage in place. (20) They called the hospital and were told that Robert's uncle should see a doctor. (21) They drove to the hospital and waited a while in the Emergency Room. (22) A doctor checked the cut. (23) "Nice job," he said. (24) "Go home."

(25) Robert learned how important it is to stay calm, administer first aid, and call for help in an emergency. (26) Robert wound up feeling very happy that he'd taken the course.

- 1 Matthew wants sentence 1 to show that Robert doesn't want to take a summer course. What is the most effective replacement for *decided to sign up for*?
- A longed to take
 - B was asked to register for
 - C considered taking
 - D dreaded the thought of sitting through
- 2 In the second paragraph (sentences 5–9), what is the most effective way to increase the story's level of suspense?
- F Move sentence 6 so that it follows sentence 8
 - G Replace sentence 9 with a detailed description of the cut and of the danger
 - H Build in descriptive details that tell the reader more about Robert's uncle
 - J Insert a flashback to Robert's class on the day that he learns how to treat dangerous cuts
- 3 In sentence 10, Matthew wants readers to recognize that Robert's uncle is acting brave but is frightened. What is the most effective replacement for *his uncle asked*?
- A his uncle sobbed, his voice shaking
 - B his uncle shrugged, his voice trembling
 - C his uncle glared, his voice quiet and calming
 - D his uncle grinned, his voice loud and comforting
- 4 Which of the following sentences uses figurative language to create a more vivid description of the cut in sentence 13?
- F Blood ran down his arm and started to splash in the sink.
 - G Although the sink's water was cold, his arm wouldn't stop bleeding.
 - H As if a pipeline had burst in his arm, blood just kept pouring into the sink.
 - J The bright red liquid mixed with water from the sink, looking pink as it ran into the drain.
- 5 Sentence 21 begins, "They drove to the hospital . . ." Matthew would like to use a more vivid verb to describe their trip. Which of the following is the most effective replacement for *drove*?
- A raced
 - B went
 - C headed
 - D traveled
- 6 Matthew's audience might not understand what the doctor means when he says "Nice job" in sentence 23. Which of the following sentences would be most effective following sentence 23?
- F "The cut's not too bad," he said.
 - G He smiled at them and nodded.
 - H "You two treated the cut exactly as you should have."
 - J The doctor meant that they had done the right thing.



Revising Practice 2

Read the following story. Then read each question and mark the correct answer.

Sacha wrote this story about an experiment in the future. She would like you to read her story and look for the improvements she should make. When you finish reading, answer the questions that follow.

Food in the Future

(1) Everyone looked toward the door as the robot instructor rolled into the classroom. (2) The robot told us to turn on our laptops to access today's science lesson. (3) I read the material on the screen. (4) I pulled a lever beside my desk. (5) A table rose from the floor. (6) The robot pushed a button at his desk, and small rolling cabinets started to appear at each of our desks. (7) The carts had the equipment we needed for today's experiment. (8) Our experiment was studying how people on Earth used to grow vegetables.

(9) A screen lowered from the ceiling. (10) Images appeared on the screen. (11) The instructor explained that farmers grew vegetables in the ground. (12) We all laughed. (13) He had to be joking! (14) The instructor continued his speech. (15) People had really planted seeds in the ground, watered the seeds, and waited for the plants to grow. (16) It sounded crazy. (17) Today our food is grown in labs and is available immediately.

(18) Our assignment, Screen 3 explained, is to attempt to grow food like people of the past. (19) I touched a button on my screen, and my lab assistant robot appeared. (20) First I read the instructions for the experiment and began to fill a cup with dirt. (21) Then I took a bean seed from the assistant and put it in a hole in the dirt. (22) I covered the hole and requested water. (23) The assistant gave me a container of water, and I poured a small stream onto the seed. (24) Finally, I placed the cup under a sun lamp. (25) My family uses a sun lamp to warm our house in the winter. (26) The bean plant began to grow. (27) I was growing food like people in the ancient past!

- 1** Sacha wants to use figurative language to introduce the setting. What is the most effective way for her to rewrite sentence 1?
- A** Everyone looked toward the door as the futuristic instructor bolted into the classroom.
 - B** Everyone looked toward the door as the shiny metal instructor teetered into the classroom.
 - C** The enthusiastic students looked up eagerly as the robot instructor rolled into the classroom.
 - D** The students gazed up like obedient pets as the robot instructor rolled into the classroom.
- 2** What is the most effective way to combine sentences 12 and 13 and make the meaning more clear?
- F** We all laughed and we realized he had to be joking.
 - G** We all laughed, we knew he was joking.
 - H** We all laughed because we thought he had to be joking.
 - J** We laughed, of course he was joking.
- 3** What sentence should be added after sentence 17 to support sentence 16 and add to readers' understanding of the futuristic setting?
- A** My least favorite food is broccoli.
 - B** No one touches dirt or steps outside to grow our food.
 - C** Most labs are located inside large factories outside the main city.
 - D** Restaurants purchase their vegetables from labs.
- 4** Sacha wants to convey the narrator's feelings about the first step of the experiment. Which of the following sentences would be most effective following sentence 20?
- F** I could not believe I was touching real dirt.
 - G** The dirt was a dark, grainy substance.
 - H** I knew what dirt was but had never seen it before.
 - J** Some of the dirt spilled on my desk, and I brushed it off.
- 5** What transition word or phrase could Sacha add to the beginning of sentence 22 to help the reader follow the narrator's actions?
- A** Next
 - B** Therefore
 - C** Finally
 - D** In addition to
- 6** Which sentence should be deleted because it does not relate to the story line?
- F** Sentence 24
 - G** Sentence 25
 - H** Sentence 26
 - J** Sentence 27



Guided Editing

Read the following essay. Then read each question and mark the correct answer.

Carlos wrote this expository essay about changes in how we read books. He would like you to read his essay and think about the corrections he should make. When you finish reading, answer the questions that follow.

Books: No Longer the Same Old Thing

(1) When an author publishes a novel, how will you read it? (2) You may run to a bookstore and buy them or order it online. (3) You may decide, however, to download the book in digital format. (4) Like printed books, digital books can be bought online. (5) The two types of books share certain characteristics, but they also differ, and digital books are becoming more and more popular!

(6) Although the content in print and digital books may be the same, there are differences among the two. (7) The first difference is access. (8) Printed books are borrowed from libraries or bought at bookstores by people. (9) Millions of printed books can be ordered online. (10) Although a couple of million titles are available for download, more are in print. (11) While a couple of million sounds like a lot, it does not help if you are looking for one of the millions, which are unavailable. (12) Libraries don't have every book, so you may need to buy one. (13) However, if someone was to order a book online, delivery might take days. (14) Digital books come immediately, and you don't have to travel to a library or bookstore.

(15) Another difference is storage. (16) You may run out of room for printed books, but a digital book reader can hold thousands. (17) If the reader's battery dies, you may lose books. (18) However, this does not occur with printed books; they will still be on the shelf!

(19) A final difference concerns how the books are made. (20) Printed books use raw materials like wood pulp and water. (21) Digital books do not require paper or water. (22) They may be better for the environment.

(23) Make your own choice, print or digital. (24) Just keep on reading!

1 What change should be made in sentence 2?

- A Change *may* to **should**
- B Change *bookstore* to **book store**
- C Change *online* to **on line**
- D Change *them* to **it**

EXPLANATION: Pronouns should agree in number with the nouns they represent. The pronoun *them* is plural, but *novel*, the noun it represents, is singular. **D** is correct.

- **A** is incorrect. Changing *may* to *should* would change the meaning of the sentence.
- **B** is incorrect. *Bookstore* is already correct.
- **C** is incorrect. Changing *online* to *on line* will create an error.

TEKS 13D, 17, 19

2 What change should be made in sentence 6?

- F Change *Although* to **When**
- G Change *among* to **between**
- H Delete the comma after *same*
- J Change *differences* to **diferences**

EXPLANATION: *Between* refers to two things. *Among* refers to a group of three or more. In sentence 6, only two kinds of books are being compared, so *between* should replace *among*. **G** is correct.

- **F** is incorrect because changing *Although* to *When* would result in a sentence introduction that does not make sense.
- **H** is incorrect because the comma correctly separates a lengthy introductory clause from the independent clause that follows it.
- **J** is incorrect because *differences* is spelled correctly.

TEKS 13D, 17, 18B, 19

3 What is the correct way to rewrite sentence 8 so that it is in the active voice?

- A Printed books are loaned by libraries or sold by bookstores to people.
- B People borrow printed books from libraries or buy them at bookstores.
- C Books are borrowed from libraries or sold at bookstores by people.
- D Printed books are borrowed or bought by people who use libraries or bookstores.

EXPLANATION: In the active voice, the subject of the sentence performs the action. In the passive voice, the subject of the sentence receives the action. Because the word *people* performs the action upon *books*, a sentence in the active voice should use *people* as its subject. **B** is correct.

- **A, C,** and **D** are incorrect because the subject of these sentences, *books*, receives the action rather than performs it.

TEKS 13D, 17A

4 What change, if any, should be made in sentence 11?

- F Change **sounds** to **sound**
- G Change **a couple of** to **several**
- H Change **millions, which are** to **millions that are**
- J Make no change

EXPLANATION: The clause *which are unavailable* is restrictive because *the millions* would not make sense without it. Therefore, the clause should begin with *that* instead of *which* and should not be preceded by a comma. **H** is correct.

- **F** is incorrect because *couple* and *sounds* agree in number; *sound* would introduce an agreement error.
- **G** is incorrect because *several* would indicate that there are far more than two million books, changing the sentence's meaning.
- **J** is incorrect because the sentence contains an error and needs to be corrected.

TEKS 13D, 17A

5 What change should be made in sentence 13?

- A Change **was** to **were**
- B Insert a comma after **someone**
- C Change **a book** to **books**
- D Replace the second comma with a semicolon

EXPLANATION: The word *if* shows that the sentence is in the subjunctive mood. *Were*, not *was*, is the past subjunctive form of *to be*. **A** is correct.

- **B** is incorrect because inserting a comma after *someone* would separate the clause's subject from its verb.
- **C** is incorrect because *a book* is correct and does not need to be changed.
- **D** is incorrect because the comma correctly separates an introductory adverb clause from the clause it modifies.

TEKS 13D, 17B, 18B

6 What change, if any, should be made in sentence 18?

- F Delete **However**,
- G Change **ocur** to **occur**
- H Replace the semicolon after **books** with a comma
- J Make no change

EXPLANATION: *Occur* should be spelled with two c's. **G** is correct.

- **F** is incorrect because *However* is used correctly.
- **H** is incorrect because the change would create an error in punctuation.
- **J** is incorrect because sentence 18 contains an error and must be corrected.

TEKS 13D, 17C, 18B, 19



Editing Practice 1

Read the following essay. Then read each question and mark the correct answer.

Julia wrote this essay about an issue that affects teenagers and their families. She would like you to read her essay and think about the corrections she should make. When you finish reading, answer the questions that follow.

Too Busy for Her Own Good

(1) On Mondays Monica swims. (2) On Tuesdays she takes karate; she plays basketball each Wednesday. (3) On Thursdays she has school newspaper and plays guitar. (4) She is also on the speech team, that means she has tournaments on Fridays. (5) She plays tennis every weekend. (6) Some people say she's a busy, well-rounded teen. (7) They're wrong. (8) She has to keep her grades up, but she doesn't have time for homework. (9) Teens like Monica are not well-rounded; they're too busy.

(10) Monica made an activity chart and learned the truth. (11) Every minute was full. (12) When she showed the chart to her parents, they were surprised. (13) She hadn't realized how full every day was for Monica. (14) It was time for a change.

(15) Monica's grades started to drop, and that worried her parents. (16) It also worried her. (17) Therefore, they made an appointment with the school councilor. (18) She said Monica was doing too much. (19) She had to drop some activities but she wasn't sure which ones. (20) She knew that if she had to choose a favorite activity between all of the choices, she would choose playing guitar. (21) She dropped basketball and karate. (22) Then Monica decided to drop speech but stay on the newspaper staff.

(23) When these changes went into effect, Monica's life seemed empty, but she slept more, had time for homework, and was happier than she had been for a long time. (24) She had time to hang out, and her grades improved. (25) Monica's advice is simple. (26) If she was you, she would drop unnecessary activities and make time for herself!

1 What change, if any, should be made in sentence 4?

- A Change **that** to **which**
- B Delete the comma after **team**
- C Change **tournaments** to **tournaments**
- D Make no change

2 What change should be made in sentence 13?

- F Change **She** to **They**
- G Add a comma after **realized**
- H Change **every day** to **everyday**
- J Add a colon after **was**

3 What change, if any, should be made in sentence 17?

- A Change **made** to **set up**
- B Change the comma to a dash
- C Change **councilor** to **counselor**
- D Make no change

4 What change should be made in sentence 19?

- F Change **ones** to **one**
- G Change **wasn't** to **is not**
- H Insert a comma after **activities**
- J Change the period to a question mark

5 What change should be made in sentence 20?

- A Delete **playing**
- B Change **between** to **among**
- C Insert a comma after **favorite**
- D Delete the comma after **choices**

6 What change should be made in sentence 26?

- F Change **was** to **were**
- G Replace the comma after **you** with a colon
- H Change **herself** to **her self**
- J Insert a comma after **activities**



Editing Practice 2

Read the following passage. Then read each question and mark the correct answer.

Madison wrote this paper about a historical figure. She would like you to read her paper and look for the corrections she should make. When you finish reading, answer the questions that follow.

Sam Houston

(1) Sam Houston is an important figure in Texas history. (2) He was born in Virginia on March 2, 1793. (3) In 1807, Houston's family moves to Tennessee. (4) While living in Tennessee Houston fought in the War of 1812. (5) He also was a member of the House of Representatives for Tennessee.

(6) Houston left Tennessee and eventually moved to Texas. (7) Before coming to Texas, he had been living with a Cherokee tribe. (8) Some people believe that Houston came to Texas because he wanted to get land for the Cherokee tribe.

(9) Once in Texas, Houston began to support the cause of the American settlers. (10) At that time, Texas was a Mexican state. (11) The settlers wanted independence from Mexico. (12) They formed an army. (13) In 1836 Sam Houston was named commanding general of the revolutionary army. (14) On March 2, 1836, he signed the Texas declaration of independence.

(15) On March 6, the Mexican army led by General Santa Anna defeated a group of soldiers at the Alamo. (16) After hearing of the defeat, Houston and his army retreated. (17) The army camped at a farm and made plans for attack.

(18) On April 21, 1836, Houston and his army surprised Santa Anna and the Mexican forces. (19) The battle lasted less than 18 minutes. (20) The Mexican army was defeated, and Santa Anna was captured. (21) He signed a treaty that gave Texas independence.

(22) After the treaty was signed, Texas became the Republic of Texas. (23) Sam Houston became the first president. (24) Later, Texas became a part of the United States. (25) Houston served as a United States senator for Texas and as a governor. (26) He died in 1863.

1 What change, if any, should be made in sentence 3?

- A Change *In 1807* to **During 1807**
- B Change *Houston's* to **Houstons'**
- C Change *moves* to **moved**
- D Make no change

2 What change should be made in sentence 4?

- F Change *War* to **war**
- G Insert a comma after *Tennessee*
- H Insert a semicolon after *Tennessee*
- J Change *fought* to **fights**

3 What change should be made in sentence 14?

- A Change *March* to **march**
- B Delete the comma after *March 2*
- C Insert a colon after *signed*
- D Change *declaration of independence* to **Declaration of Independence**

4 What change, if any, should be made in sentence 15?

- F Change *led* to **lead**
- G Change *General* to **general**
- H Change *defeated* to **that defeated**
- J Make no change

5 What change should be made in sentence 17?

- A Change *at a farm* to **to a farm**
- B Insert a comma after *farm*
- C Change *atack* to **attack**
- D Change *camped* to **camps**

6 What change, if any, should be made in sentence 20?

- F Change *was captured* to **is captured**
- G Delete the comma after *defeated*
- H Change *was defeated* to **was defeating**
- J Make no change



Part II

Texas Write Source Assessments

Pretest

Part 1: Improving Sentences and Paragraphs

Questions 1–6: Read each sentence. Choose the best way to write the underlined part of the sentence. Fill in the circle of the correct answer on your answer document.

- 1 The striking workers showed their anger about the proposed wage cuts by blocking the entrance to the factory, ridiculing the owner, and with big signs saying “Unfair!”
- A having held big signs that said “Unfair!”
B by big signs saying “Unfair!”
C holding big signs saying “Unfair!”
D Make no change
- 2 Since no pair of students were making much progress, the science teacher assigned everyone a new lab partner.
- F Since none of the students was making much progress
G Because of the fact that no pair of students was making much progress
H Since no pair of students was making much progress
J Make no change
- 3 A team uniform, as well as a mouth guard and protective goggles, is required to play in the tournament.
- A uniform, as well as a mouth guard and protective goggles, are required
B uniform, as well as a mouth guard and protective goggles, is requiring
C uniform as well as a mouth guard, and protective goggles are required
D Make no change
- 4 My aunt, a long-time volunteer at the Museum of Fine Arts, has always been exceeding generous with her time and talents.
- F exceeding generously
G exceedingly generous
H exceedingly generously
J Make no change

5 Usually, when a student is interested in politics and current events, they give serious consideration to joining the debate team.

- A Usually, when a student is interested in politics and current events, he or she gives serious consideration to join
- B If a student is interested in politics and current events, it usually gives serious consideration to joining
- C Usually, when a student is interested in politics and current events, he or she gives serious consideration to joining
- D Make no change

6 Worrying about the exam, sleep was impossible; the night seemed endless.

- F Worrying about the exam, I found sleep to be impossible, and the night seemed endless.
- G Having worried about the exam, sleep was impossible and the night seemed endless.
- H Worrying about the exam, sleep seemed impossible, and the night seemed endless.
- J Make no change

Questions 7–8: Read each question and fill in the circle of the correct answer on your answer document.

7 Which is a complete sentence written correctly?

- A Drinking fluids before, during, and after prolonged exercise.
- B Instead of an older thermometer containing mercury.
- C Be sure to drink plenty of water to avoid dehydration.
- D Elderly adults often requiring medical attention.

8 Which is the best way to combine these two sentences?

You should wear solid, light-colored clothing to avoid bee stings. Dark colors and flower designs on clothing attract bees.

- F Dark colors and flower designs on clothing attract bees, so you should avoid bee stings and wear solid, light-colored clothing.
- G If you wear clothing that is solid and light-colored, then you will not get bee stings like when you wear dark colors and flower designs.
- H You should not wear dark colors and flower designs on your clothing because if you do you will get bee stings that if you wore solid, light-colored clothing you would avoid.
- J Since dark colors and flower designs on clothing attract bees, you should wear solid, light-colored clothing to avoid bee stings.

Questions 9–14 refer to the following passage. Read the passage. Then read each question. Fill in the circle of the correct answer on your answer document.

(1) Which has more influence on people, nature or nurture? (2) Although people disagree on this question, just about everyone has an opinion. (3) I believe that nurture has a greater influence. (4) Clearly, the way a child is raised has a huge impact on his or her life. (5) For instance, a child who grows up in a family that likes music will very likely be musical, too. (6) A child raised in a family that likes sports is apt to become a sports fan. (7) Thinking about my own experience, I feel certain that if I had been raised in a different family, I would be very different from the person I am now. (8) Genes passed from parent to child determine the child's height, eye color, and more.

(9) Of course, some—indeed most—children do have at least some interests that differ from those of their parents. (10) Here also, nurture is more influential than nature. (11) Remember that the word *nurture* refers to the whole environment in which a child is raised, and plus an important part of that environment is the child's friends. (12) No one would disagree that children's peers have a big influence on them. (13) A youngster who becomes friends with athletic kids would very likely strive to become a good athlete.

(14) If nature is the main factor that makes us who we are, none of us would ever change much. (15) On the contrary, we would always have the same interests and dislikes. (16) Experience teaches us that everyone changes! (17) At different stages of their lives, people enjoy different foods, music, books, and hobbies. (18) As new things happen to them, they develop new interests and tastes.

- 9 Which sentence is not relevant to the writer's argument and should be removed?
- A Thinking about my own experience, I feel certain that if I had been raised in a different family, I would be very different from the person I am now.
 - B Genes passed from parent to child determine the child's height, eye color, and more.
 - C Remember that the word *nurture* refers to the whole environment in which a child is raised, and plus an important part of that environment is the child's friends.
 - D Experience teaches us that everyone changes!
- 10 Which is the best way to join the clauses in the underlined part of sentence 11?
- F raised, and
 - G raised, or
 - H raised, although
 - J Make no change

11 Which sentence from the passage is an interrogative sentence?

- A** sentence 1
- B** sentence 7
- C** sentence 9
- D** sentence 16

12 Which would be the best word or phrase to insert at the beginning of sentence 13 to link it to sentence 12?

- F** For example,
- G** Additionally,
- H** In conclusion,
- J** Otherwise,

13 Which of these would be the best sentence to insert before sentence 14 to introduce the third paragraph?

- A** My friends and I have always loved to play board games.
- B** I do have to admit that nature has some influence.
- C** Scientists have spent years thinking and talking about the question of nature vs. nurture.
- D** Consider this final point.

14 Which sentence should be added after sentence 18 to conclude this piece?

- F** I think you will agree that a nurturing environment is crucial for the development of healthy children and adults.
- G** As you can see, nature and nurture both play important roles in making us who we are.
- H** In other words, people's environment—nurture as opposed to nature—has the greater influence.
- J** To sum up this essay, people have always argued about nature vs. nurture and will continue to do so for years to come.

Questions 15–20: A student wrote this passage. It may need some changes or corrections. Read the passage. Then read each question. Fill in the circle of the correct answer on your answer document.

(1) All human beings experience stress, and most think of it as a negative force. (2) However, many people are surprised to learn that some stress is actually positive. (3) The right amount of stress at the right time can challenge and motivate an individual. (4) For example, a dancer or athlete may perform brilliantly on opening night or in a championship game. (5) Too much stress is detrimental to both health and peace of mind. (6) I really hate it when I'm under a lot of pressure.

(7) Everyone is familiar with the emotional component of stress; it can range from a feeling of mild unease to outright panic. (8) Stress has a physical component, too. (9) Chemicals in the body trigger a long list of physical reactions. (10) Heart rate and breathing rate increase, blood pressure goes up, digestion slows down, perspiration increases, and pupils dilate. (11) Muscles are tense, and the body is alert and ready for action. (12) This is the so-called "fight or flight" reaction. (13) In the modern world, however, neither fighting nor running away is a helpful or appropriate response to most things that cause us stress.

15 What type of passage is this?

- A** expository
- B** interpretive response to literature
- C** argumentative
- D** personal narrative

16 What pattern of organization did the writer use to organize these two paragraphs?

- F** comparison and contrast
- G** problem and solution
- H** cause and effect
- J** chronological order

17 Which would be the best word or phrase to insert at the beginning of sentence 5 to help make the transition to the ideas in the next paragraph?

- A** In fact
- B** For instance
- C** On the other hand
- D** Besides

18 Which sentence is inappropriate and should be removed from this passage?

- F** All human beings experience stress, and most think of it as a negative force.
- G** I really hate it when I'm under a lot of pressure.
- H** Stress has a physical component, too.
- J** Muscles are tense, and the body is alert and ready for action.

19 Which sentence could best be inserted before sentence 13 to add to readers' understanding?

- A** It is a natural reaction of the body.
- B** Thousands of years ago, this same reaction helped primitive people survive.
- C** Exercise or even just a brisk walk can help.
- D** If you are constantly crabby or short-tempered, or have stiff muscles or an upset stomach, you may be suffering from too much stress.

20 If this passage continued, what information would be most logical to add in the next paragraph of the passage?

- F** a definition of stress
- G** a list of things that commonly cause stress
- H** why all stress is bad
- J** some techniques for managing stress

Part 2: Correcting Sentence Errors

Questions 21–26: Read each sentence. One of the underlined parts may be an error in grammar or usage. Decide which underlined part, if any, should be corrected. Fill in the circle of the correct answer on your answer document.

21 Listening to a few brief sound bites on the
A
 TV news is certainly not an adequate
B
substitute for reading daily newspaper such
C
 as The New York Times. Make no change
D **E**

22 After the game on Friday night, Coach
 Sullivan congratulated the team, threw
 a few necessities in his suitcase, and
headed direct to the airport, hoping that
F **G**
 the storm would not cause his flight
H
to be canceled. Make no change
J **K**

23 On Mondays, Sams grandfather shops for
A
 groceries at Food Giant because the store
B
offers a generous discount to senior citizens
C **D**
 on that day. Make no change
E

24 It was getting close to midnight, and I had
F
 not done none of my math homework,
G
nor had I studied for Tuesday's biology test.
H **J**
Make no change
K

25 Regina and her friends are hoping to find
A
part-time jobs to earn some spending
B
 money durring the months of June, July,
C
and August. Make no change
D **E**

26 Monarch butterflies, with their dramatic
F
colors, are lovely to look at: moths, on the
G **H**
 other hand, are nothing more than a
nuisance, as far as I am concerned!
J
Make no change
K

Questions 27–32: Read the passage. Choose the best way to write each underlined part. Fill in the circle of the correct answer on your answer document.

In our family, everyone has chores to do, even my youngest brother whose
27 **28**
only six years old. Every month we have a family meeting, and that’s when we
have a chance to switch jobs. After doing the same chores for four weeks, all
of us kids are always ready for a change: until now. This month, I’m not
29
switching, for I’ve found my ideal family chore. It’s not mopping the kitchen
floor, loading and unloading the dishwasher, or cutting the grass. I’m really not
very interested in those things! But I like to shop, and I love to eat. So now that
I have my drivers license, I been doing the weekly grocery shopping. Mom
30 **31**
makes a list of what we need for meals, plus other things like paper towels and
soap. I take the list to triple A market and hunt for bargains! I check and
32
compare prices carefully. Once I get everything on Mom’s list, if there is any
cash left over, I can get frozen yogurt, granola bars, corn chips . . . now do you
see why I like this job?

- 27 **A** do: even
- B** do; even
- C** do even
- D** Make no change

- 28 **F** whos
- G** who's
- H** whom
- J** Make no change

- 29 **A** change. Until now
- B** change (until now)
- C** change—until now
- D** Make no change

- 30 **F** drivers' license
- G** driver's license
- H** "driver's license"
- J** Make no change

- 31 **A** doing
- B** had done
- C** have been doing
- D** Make no change

- 32 **F** Triple a market
- G** triple a market
- H** Triple A Market
- J** Make no change

Part 3: Writing**Persuasive****READ**

It's well known that distracted drivers cause accidents, but many people continue to send and read text messages while driving. Several states are considering passing laws against texting while driving in hopes of reducing driver distractions and preventing accidents.

THINK

Consider what you know about texting, the possible dangers of driving while distracted, and the responsibilities people have for ensuring their own safety and the safety of others.

Think about whether states should pass laws against texting while driving, or whether each individual driver should be allowed to decide.

WRITE

Write an argumentative essay in which you state your position on the issue of passing laws against texting while driving. Give reasons to defend your position.

As you write your composition, remember to —

- include a thesis statement that states your position on the issue of passing laws against texting while driving
- organize your ideas in a logical order, and connect those ideas using transitions
- develop your ideas fully and thoughtfully with well-chosen reasons and observations
- make sure your composition is no longer than one page



Progress Test 1

Part 1: Improving Sentences and Paragraphs

Questions 1–6: Read each sentence. Choose the best way to write the underlined part of the sentence. Fill in the circle of the correct answer on your answer document.

- 1 Dr. Fox showed slides of his trip to the Galápagos Islands, a place who has many unusual species of animals.
- A whom
B which
C that
D Make no change
- 2 If I was waiting for a package, I would check the mailbox as soon as I got home from school.
- F were
G had been
H will be
J Make no change
- 3 The ski club advisor worked hard to keep costs down, knowing that high prices for ski trips would mean that less students could afford to go.
- A least
B fewer
C lesser
D Make no change
- 4 When Bill honked his horn in the driveway, Mimi looked regret at her uneaten breakfast, grabbed her coat, and hurried out.
- F regretful
G regretting
H regretfully
J Make no change

5 Because the roof is repaired before the next big storm, there will certainly be leaks and extensive damage in the building.

- A Unless
- B Although
- C While
- D Make no change

6 Greg, unhappy with the grades on his last two quizzes, are planning to study extra hard for the next one.

- F plan
- G planning
- H is planning
- J Make no change

Questions 7–8: Read each question and fill in the circle of the correct answer on your answer document.

7 Which is an interrogative sentence that should end with a question mark?

- A Last night we saw a young boy stay on a bull for 10 seconds at a junior rodeo
- B My mom told me that when my uncle began riding bulls, my grandmother was upset
- C Ask if you can ride in a rodeo on your sixteenth birthday
- D Can you explain why someone would want to ride in a rodeo

8 Which is a run-on sentence that should be written as two sentences?

- F We're going to a restaurant we want to have Chinese food tonight.
- G Last night Joe and Dad made a special dinner for me, and they baked a carrot cake, too.
- H Do you think we have time to cook a hot meal, or should we have sandwiches?
- J We were all hungry after field hockey, so I suggested stopping for a sandwich on the way home.

Questions 9–14 refer to the following passage. Read the passage. Then read each question. Fill in the circle of the correct answer on your answer document.

(1) That day started out like almost every other day that summer. (2) Right after breakfast I trotted down the street to Dennis Rand's house to see what he wanted to do. (3) The weather was warm and sunny. (4) He and I decided to go fishing at Greenleaf Pond.

(5) Dennis had more luck than I did that day, at least in the fishing department. (6) He caught a couple of sunfish, which I always called kibbies or pumpkinseeds, and three yellow perch. (7) All I caught was a couple of scrawny shiners. (8) Just as we were getting kind of drowsy and a little hungry for lunch, I heard voices somewhere behind me in the woods. (9) Then, when I looked up, I spotted something in the water.

(10) I'm not sure how I knew, but I realized immediately that it was a child floating in the pond! (11) Without thinking, I dropped my fishing pole and dove into the water. (12) Dennis thought I was some kind of a nut for diving into that puddle of muck, but he forgot all about that when I came wading out holding a little girl in my arms.

(13) I didn't really know how to take care of a toddler, so I was glad when I saw some adults come running out of the woods by the nature trail. (14) "Lucy!" cried the man, glaring at me as he roughly took the girl from my arms. (15) "What are you doing?" he asked indignantly.

(16) I was dripping with water and too surprised to respond, I just stood there. (17) But Dennis came to my rescue.

(18) "Your kid fell into the pond, and he just saved that girl's life!" cried Dennis. (19) "You should be thanking him!"

(20) "Oh," said the man rather sheepishly, "I'm sorry, I didn't realize."

(21) The man, whose name was Mr. Rollins, did thank me.

(22) His wife thanked me, too, when she found out what had happened.

(23) Later that day, two newspaper reporters came and interviewed me, and I got my picture in the paper. (24) So, I didn't catch any decent fish that day, but I did manage to reel in something else—and that made me feel pretty good.

- 9** What kind of passage is this?
- A** interpretive response to literature
 - B** expository
 - C** personal narrative
 - D** argumentative
- 10** What pattern of organization did the writer use in this passage?
- F** comparison and contrast
 - G** order of importance
 - H** classification
 - J** chronological order
- 11** What is the best way to combine sentences 3 and 4?
- A** The weather was warm and sunny, but he and I decided to go fishing at Greenleaf Pond.
 - B** Although the weather was warm and sunny, we decided to go fishing at Greenleaf Pond.
 - C** The weather was warm and sunny, so we decided to go fishing at Greenleaf Pond.
 - D** He and I decided to go fishing at Greenleaf Pond, and the weather was warm and sunny.
- 12** In the second paragraph, which is the topic sentence?
- F** Dennis had more luck than I did that day, at least in the fishing department.
 - G** He caught a couple of sunfish, which I always called kibbies or pumpkinseeds, and three yellow perch.
 - H** All I caught was a couple of scrawny shiners.
 - J** Just as we were getting kind of drowsy and a little hungry for lunch, I heard voices somewhere behind me in the woods.
- 13** Which detail sentence could best be added after sentence 12?
- A** Immediately, I looked around the shore, wondering where my fishing pole had fallen.
 - B** The girl coughed once or twice and spit up some water, and then she started crying.
 - C** Some children wear pink or blue outfits, but this one was wearing a light green jumpsuit.
 - D** The fishing wasn't very good that day anyway.
- 14** Which word or phrase could best be added at the beginning of sentence 16 to link it to the preceding paragraph?
- F** Nevertheless,
 - G** Though
 - H** Since
 - J** As a result,

Questions 15–20: A student wrote this passage. It may need some changes or corrections. Read the passage. Then read each question. Fill in the circle of the correct answer on your answer document.

(1) In Florida, laws have been passed to protect the state’s mangrove forests. (2) Mangroves grow by the coast. (3) The trees’ unique appearance is due to large roots that give them the appearance of standing or walking on the water. (4) Mangrove trees have been nicknamed “walking trees.” (5) That’s pretty spooky to think about! (6) The trees’ large, tangled roots slow the movement of the water. (7) Helping to prevent erosion. (8) Moreover, the roots trap mud and sediment. (9) Instead of washing out to sea, the trapped sediment builds up. (10) The buildup of sediment actually helps to create new land along the shoreline.

(11) The trees’ roots are beneficial to wildlife, too. (12) The trees’ branches provide safe nesting areas for shore birds. (13) Mangroves are valuable resources. (14) They deserve to be safeguarded.

15 What kind of passage is this?

- A** expository
- B** interpretive response to literature
- C** argumentative
- D** personal narrative

16 Which sentence is inappropriate and should be removed from this passage?

- F** In Florida, laws have been passed to protect the state’s mangrove forests.
- G** That’s pretty spooky to think about!
- H** The buildup of sediment actually helps to create new land along the shoreline.
- J** Mangroves are valuable resources.

17 Which would be the best word or phrase to insert at the beginning of sentence 4 to link it to sentence 3?

- A** Meanwhile,
- B** On the other hand,
- C** Moreover,
- D** For this reason,

18 Which is a sentence fragment and should be rewritten or combined with another sentence?

- F** The trees' large, tangled roots slow the movement of the water.
- G** Helping to prevent erosion.
- H** Moreover, the roots trap mud and sediment.
- J** They deserve to be safeguarded.

19 Which is the best way to improve sentence 2 to make it more interesting?

- A** Florida has a long coastline, and that's where forests full of mangrove trees grow.
- B** In mangrove forests by the coast, lots of mangrove trees grow.
- C** Mangroves are unusual trees because they grow in the salty water along the coast.
- D** Where you'll find mangrove trees is by the coast in Florida.

20 Which detail sentence could best be inserted after sentence 11 to add to readers' understanding?

- F** A lot of wildlife lives in mangrove forests.
- G** They provide food and shelter for fish and shellfish.
- H** All over the world, there are endangered species.
- J** Most visitors think they are interesting to look at, as well.

Part 2: Correcting Sentence Errors

Questions 21–26: Read each sentence. One of the underlined parts may be an error in grammar or usage. Decide which underlined part, if any, should be corrected. Fill in the circle of the correct answer on your answer document.

21 Uncle Tom's Cabin, a novel

A

that was first published in

B

1852 and is still read today, opened

C

many peoples' eyes to the evil and cruelty

D

of slavery. Make no change

E

22 After I finish making the salad, setting the

F

table, and pouring the drinks, will you tell

G

H

your sister to turn off the TV and come to

dinner. Make no change

J

K

23 My best friend's mother drove four of us into

A

B

the city to see Shakespeare's play,

C

As You Like It. Make no change

D

E

24 Yoga's popularity is on the rise, perhaps

F

G

H

because it can relaxation both the muscles

J

and the mind. Make no change

K

25 Dr. and Mrs. Juarez want to know

A

B

weather Saturday's game will be postponed

C

D

if it rains. Make no change

E

26 In many fantasy tales I've read, two or three

F

youths set out to look for adventures, and

G

H

after many daring feats, they finally return

home as heros. Make no change

J

K

Questions 27–32: Read the passage. Choose the best way to write each underlined part. Fill in the circle of the correct answer on your answer document.

Dear Sir

27

I am writing to apply for a lifeguard position at the Plainfield Town Pool.

I am young, but I am a certified lifeguard and water safety instructor.

I all ready have quite a lot of work experience. For the past two summers,

28

I have been employed as a lifeguard at Pine Hills Camp in Midlothian, Texas.

29

Before that, I was a junior counselor there for two summers. As a junior counselor, I helped to plan and lead activities and projects for sixteen young campers. I also volunteered to assist the swimming instructors whenever I could.

I enjoy working with people, and I love, swimming, and water sports. I am

30

young, enthusiastic, and hard-working. Please give me the opportunity to join the lifeguard team. I know I can do a good job. You can be sure I won't never let you down.

31

You may call the principal of Plainfield High School for a reference.

32

Sincerely,

Troy Wilson

- 27 A** Dear Sir,
B Dear Sir;
C Dear Sir:
D Make no change

- 28 F** all ready have quiet a lot
G already have quite a lot
H already have quit a lot
J Make no change

- 29 A** "Pine Hills" camp
B Pine Hills camp
C Pine hills Camp
D Make no change

- 30 F** I enjoy working with people, and I love swimming and water sports.
G I enjoy working with people, and I love swimming, and water sports.
H I enjoy working with people and, I love swimming and water sports.
J Make no change

- 31 A** can't be sure I won't never
B can be sure I will never
C can't not be sure I won't ever
D Make no change

- 32 F** principle
G princepal
H principal
J Make no change

Part 3: Writing**Expository****READ**

We all admire someone. Some of us admire athletes, actors, musicians, or leaders. Sometimes we feel admiration for people we live and work with every day, including classmates, friends, or relatives.

THINK

Think about someone you admire. Consider why you look up to this person. What qualities or attributes does this person display that make him or her an admirable person in your eyes?

WRITE

Write an expository essay clearly describing someone whom you admire. In your essay, give good reasons for your feelings of admiration.

As you write your composition, remember to —

- include a thesis statement that explains your admiration for a particular person
- organize your ideas in a logical order, and connect those ideas using transitions
- develop your ideas fully and thoughtfully with well-chosen examples and observations
- make sure your composition is no longer than one page



Progress Test 2

Part 1: Improving Sentences and Paragraphs

Questions 1–6: Read each sentence. Choose the best way to write the underlined part of the sentence. Fill in the circle of the correct answer on your answer document.

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1 Two cats basked in the sunshine while cleaning <u>one another</u>.</p> <p>A one anothers
B each other
C the other
D Make no change</p> <p>2 <u>Pleasing</u> to see us coming, our dog wagged his tail and barked loudly.</p> <p>F Please
G Pleased
H Having pleased
J Make no change</p> | <p>3 Neither of those boys <u>are</u> old enough to apply for a driver's license.</p> <p>A being
B were
C is
D Make no change</p> <p>4 To reach the parking lot behind the store, customers had to walk <u>against</u> a narrow, dark alley between two tall buildings.</p> <p>F through
G among
H beneath
J Make no change</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

5 I think Marita is one of the seven athletes who are receiving trophies at the sports banquet.

- A is
- B will
- C was
- D Make no change

6 My friend and I gave a birthday party for her six-year-old brother, and although we were nervous beforehand, it went surprisingly well.

- F surprising
- G surprisinger
- H most surprising
- J Make no change

Questions 7–8: Read each question and fill in the circle of the correct answer on your answer document.

7 What is the best way to combine these two sentences?

The castle was built at the tip of a peninsula, with a spectacular view.
You can see it in the photo.

- A As you can see in the photo, the castle was built at the tip of a peninsula, with a spectacular view.
- B The castle, having been built at the tip of a peninsula, has a spectacular view, and you can see it in the photo.
- C At the tip of a peninsula with a spectacular view was built the castle, which you can see in the photo.
- D You can see in the photo that there is a castle, and it was built at the tip of a peninsula, and the view there is spectacular.

8 Which is the best way to improve this sentence to make it more interesting?

Lisa has an after-school job.

- F A girl I know named Lisa has a job after school.
- G Lisa, a girl in our school that I happen to know, spends her afternoons working at a part-time job.
- H That girl Lisa is so lucky because she has a job after school and gets paid.
- J Lisa works at the florist shop after school, answering the phone and waiting on customers.

Questions 9–14 refer to the following passage. Read the passage. Then read each question. Fill in the circle of the correct answer on your answer document.

- (1) People’s sleep habits change as they age, but you may not know why.
(2) Scientists believe that a hormone called melatonin plays a key role.
(3) Melatonin is sometimes called the “darkness hormone.”
- (4) As every exhausted parent knows, young children rise bright and early in the morning, often far earlier than parents themselves want to start their day.
(5) Children go to bed and fall asleep early in the evening. (6) Researchers can explain this pattern. (7) They have found that young children produce high levels of sleep-promoting melatonin in the early evening.
- (8) Studies show that teens start to produce melatonin much later in the evening than young children do. (9) In one study, teens didn’t start to produce the hormone until 1:00 A.M.! (10) Teens’ melatonin levels also remain high until later in the morning compared with people of other ages. (11) Thus, teens not only tend to stay up late, they have a biological reason to sleep late in the morning.
- (12) Adults’ sleep cycles fall between these two extremes.
(13) Many families report that adults go to sleep and rise later than children but earlier than teens. (14) This makes sense. (15) In light of the finding that most adults start to produce melatonin at around 10 P.M.—later than children and earlier than teens.

- 9** Which is the best way to revise sentence 1 to make it more appealing to readers?
- A** People’s sleep habits change as they age, and that’s why.
 - B** Why do people’s sleep habits change as they age?
 - C** People may not know why their sleep habits change as they age.
 - D** Sleep habits change as people age, and why is that.
- 10** Which detail sentence could best be added after sentence 3?
- F** Another hormone, cortisol, has been nicknamed the “fight or flight” hormone.
 - G** Some people have trouble falling asleep in a bright room.
 - H** This hormone regulates the wake-sleep cycle and helps us to fall asleep.
 - J** A good night’s sleep is important for good health.
- 11** What word or phrase should be added to the beginning of sentence 5 to link it with sentence 4?
- A** Meanwhile,
 - B** In other words,
 - C** Still,
 - D** Additionally,
- 12** Which is the best sentence to insert before sentence 8 to introduce the ideas in the third paragraph?
- F** I’ll tell you that I can never seem to get enough sleep.
 - G** Teenagers are sometimes accused of being lazy.
 - H** The wake-sleep cycle changes during the teen years.
 - J** In just a few years, children become teenagers.
- 13** Which is a sentence fragment and should be rewritten or combined with another sentence?
- A** Researchers can explain this pattern.
 - B** Teens’ melatonin levels also remain high until later in the morning compared with people of other ages.
 - C** This makes sense.
 - D** In light of the finding that most adults start to produce melatonin at around 10 P.M.—later than children and earlier than teens.
- 14** What pattern of organization did the writer use to organize information in this passage?
- F** classification
 - G** chronological order
 - H** order of location
 - J** comparison and contrast

Questions 15–20: A student wrote this passage. It may need some changes or corrections. Read the passage. Then read each question. Fill in the circle of the correct answer on your answer document.

(1) The best vacation I ever had was a bicycle camping trip. (2) It was ten days—and nights—spent totally out-of-doors. (3) My valuables—a map and tool kit—were stowed at my fingertips in a small red handlebar bag. (4) The rest of my possessions were crammed into two larger bags slung over my rear wheel, with a sleeping bag and tent strapped on top.

(5) I traveled with one companion. (6) We kept to winding, less-traveled roads as much as possible, meandering along the coast. (7) There was no hurry; there was no need to find the shortest route to somewhere. (8) The journey itself was the whole point of the vacation. (9) My cousin spends hundreds of dollars on plane tickets every time he takes a vacation.

(10) I cannot imagine a more delightful way to travel. (11) You're close to the ground. (12) On a bike, you see everything. (13) You're not in the cocoon of a car, rushing by things; you're part of things. (14) You see wildflowers, chipmunks, butterflies; you hear birdsong and sails flapping in the breeze. (15) You enjoy the weather. (16) At night, after you've stopped and set up camp, you feel your muscles. (17) You feel odd walking; peddling has come to feel more natural.

15 What kind of passage is this?

- A** expository
- B** interpretive response to literature
- C** argumentative
- D** personal narrative

16 Which sentence is not relevant and should be removed from this passage?

- F** sentence 5
- G** sentence 9
- H** sentence 10
- J** sentence 17

- 17** Which detail sentence could best be inserted after sentence 15?
- A** Of course, sometimes it might rain or even snow.
 - B** You feel the delicious warmth of the sun in early morning and the welcome cool of the shade on hot afternoons.
 - C** I disliked the days that were hot and humid, but my friend didn't mind them at all.
 - D** Most people aren't aware that a change in the weather can affect their mood and energy level.
- 18** Which would be the best word or phrase to insert at the beginning of sentence 8 to link it to sentence 7?
- F** Nevertheless,
 - G** Otherwise,
 - H** In the same way,
 - J** After all,
- 19** Which two sentences should be switched to organize the third paragraph better?
- A** sentences 10 and 11
 - B** sentences 11 and 12
 - C** sentences 15 and 16
 - D** sentences 16 and 17
- 20** Which concluding sentence could best be added after sentence 17?
- F** Most of all, you feel contentment as you drift off to a well-earned sleep.
 - G** I'd rather be outside than indoors any day.
 - H** It's hard to believe, but it's true!
 - J** It wouldn't be everyone's cup of tea, but I thought it was a lot of fun.

Questions 27–32: Read the passage. Choose the best way to write each underlined part. Fill in the circle of the correct answer on your answer document.

What’s the hardest part of learning a foreign language? Most people would say getting the pronunciation right is the biggest challenge, but I disagree. Language tapes and classes offered by native speakers can help with that. Students are on their own, however, when it comes to learning . . . and
27
especially understanding . . . the many expressions and idioms that native speakers use so casually. Why are these made up expressions so difficult for
28
English language learners? Meanings that simply cannot be gleaned from the
29
words themselves. The result is that even if you know the literal meaning of every word in an expression, it won’t help you understand the expression. In fact, knowing the words meanings may only confuse you or, even worse, lead
30
to a completely erroneous interpretation.

Consider these English expressions “I’m all ears,” “you’re the apple of my
31
eye,” “that’s a tall order,” “I’m at the end of my rope.” If you’re a native speaker, you’d like to be told “you’re the apple of my eye” and worried to hear that a friend was “at the end of her rope.” If you’re just learning English, though, you’d be looking for apples or ropes! Knowing those words just wouldn’t
help you understanding the speaker’s meaning.
32

- 27 A** learning (and especially understanding the many expressions and idioms)
- B** learning and especially understanding the many expressions—and idioms—
- C** learning—and especially understanding—the many expressions and idioms
- D** Make no change

- 28 F** made-up expressions
- G** madeup expressions
- H** made-up-expressions
- J** Make no change

- 29 A** Resulting in meanings that simply cannot be gleaned from the words themselves.
- B** That they have meanings that simply cannot be gleaned from the words themselves.
- C** They have meanings that simply cannot be gleaned from the words themselves.
- D** Make no change

- 30 F** word's meanings
- G** words' meanings
- H** words meaning's
- J** Make no change

- 31 A** expressions, "I'm
- B** expressions; "I'm
- C** expressions: "I'm
- D** Make no change

- 32 F** help you understand
- G** help you understood
- H** help you to understanding
- J** Make no change

Part 3: Writing**Narrative****READ**

At one time or another, every one of us has tried hard to succeed at something or to achieve some goal. We may have needed to try over and over, with several failures or incomplete successes, before we finally reached the objective we set for ourselves.

THINK

Think about a time when you tried very hard to achieve something. How much effort did it take to reach your goal? Try to remember any setbacks or disappointments you may have experienced along the way.

WRITE

Write a personal narrative describing your experience working toward a goal.

As you write your composition, remember to —

- write a thoughtful and engaging narrative, making use of literary techniques and devices such as dialogue and suspense
- develop one central conflict through its climax and resolution
- recount events in an order that makes sense, and be sure that order is clear to readers
- make sure your composition is no longer than one page



Post-test

Part 1: Improving Sentences and Paragraphs

Questions 1–6: Read each sentence. Choose the best way to write the underlined part of the sentence. Fill in the circle of the correct answer on your answer document.

- 1 Angela has working all summer and now has enough money to buy a new flute.
- A has worked
B works
C had been working
D Make no change
- 2 My brother and sister, who are quite a bit younger than I, likes to watch DVDs in the back seat of the van when we go on long trips.
- F like to watching
G like to watch
H likes watching
J Make no change
- 3 If you like chocolate ice cream, you'll love the new flavor, double chocolate fudge, because the flavor is even more intenser.
- A intense
B intenser
C more intense
D Make no change
- 4 Although the zucchini plants are thriving this year, it has generally been a poor season for growing vegetables.
- F Moreover
G However
H Whereas
J Make no change

5 Most of the students finished their research and note taking yesterday and now has begun to write their first drafts.

- A began
- B have begun
- C is beginning
- D Make no change

6 Both of the twins, Kara and Mara, knitted red and yellow sweaters for herself.

- F themselves
- G itself
- H theirselves
- J Make no change

Questions 7–8: Read each question and fill in the circle of the correct answer on your answer document.

7 Which is a run-on sentence that should be written as two sentences?

- A You all gather round the piano, I'll get Anthony to come downstairs, and then we'll insist that he play for us!
- B When Anthony was younger, he played the piano every day after school and often in the evenings as well.
- C He'll never improve his piano-playing skills he simply doesn't spend enough time sitting down and practicing.
- D Even though Anthony no longer takes piano lessons, he still enjoys playing while his family sings holiday songs.

8 Which is the best way to combine these two sentences?

Plants are truly amazing.
They have the ability to make their own food, using sunlight, water, and carbon dioxide.

- F Plants are truly amazing because of having the ability of making their own food, using sunlight, water, and carbon dioxide.
- G Plants are truly amazing because they have the ability to make their own food, using sunlight, water, and carbon dioxide.
- H Plants are truly amazing and they make their own food, using sunlight, water, and carbon dioxide.
- J Plants have the truly amazing ability to make their own food, using sunlight, water, and carbon dioxide.

Questions 9–14 refer to the following passage. Read the passage. Then read each question. Fill in the circle of the correct answer on your answer document.

(1) Today we are accustomed to instant (or nearly instant) communication. (2) Cell phones and using e-mail are common, and so are sending text messages. (3) In fact, they are so widely used that it is difficult to imagine life without them.

(4) People of early civilizations used drum beats and smoke signals to communicate. (5) Around 3000 B.C., the Sumerians developed pictograph writing. (6) Thought to be the first written language. (7) The Egyptians, Greeks, Romans, and other ancient civilizations developed written languages as well.

(8) During the Middle Ages, monks in Western Europe made beautiful copies of religious books, although few other people could read or write. (9) Things changed dramatically after a German printer named Johannes Gutenberg invented movable type. (10) A new era of mass communication had begun.

(11) Other inventions followed. (12) In the late 1800s, Alexander Graham Bell invented the telephone and Guglielmo Marconi invented the telegraph. (13) Radio was popular by the 1920s, and in 1936 the first television signals were broadcast. (14) Now, more people watch TV than listen to the radio. (15) Today, television, radio, and telephone signals are relayed by communications satellites that orbit the Earth. (16) Modern communication is not only instant; it is truly global.

9 Which is the best way to revise sentence 2?

- A Cell phones and using e-mail are common, and text messages.
- B Cell phones, e-mail, and text messaging are common.
- C Cell phones and using e-mail and text messages are common.
- D Cell phones and e-mail are common text messages.

10 Which sentence should be added after sentence 3 to link the first paragraph to the second paragraph?

- F Few people even write letters anymore.
- G My friends and I communicate by cell phone constantly.
- H Where would we be without modern technology?
- J However, people have always found ways to communicate.

- 11** Which of these should be rewritten or combined with another sentence?
- A** Thought to be the first written language.
 - B** A new era of mass communication had begun.
 - C** Other inventions followed.
 - D** Modern communication is not only instant; it is truly global.
- 12** Which detail sentence could best be added after sentence 9?
- F** My grandfather was a printer who worked for a large city newspaper.
 - G** As a result, books and newspapers soon became widely available.
 - H** Nowadays, computers have supplanted the use of printing presses in most instances.
 - J** He printed the Gutenberg Bible.
- 13** Which sentence is not relevant to the writer's main point and should be removed?
- A** sentence 1
 - B** sentence 7
 - C** sentence 14
 - D** sentence 16
- 14** What pattern of organization did the writer use to organize this passage?
- F** cause and effect
 - G** comparison and contrast
 - H** chronological order
 - J** problem and solution

Questions 15–20: A student wrote this passage. It may need some changes or corrections. Read the passage. Then read each question. Fill in the circle of the correct answer on your answer document.

(1) Things certainly are different around our house when my sister is home from college. (2) The most immediate change is that the noise level increases. (3) Claudia is always excited about something. (4) The subject hardly matters; whenever Claudia speaks, she is dramatic—and loud. (5) My parents and I, on the other hand, are normally a pretty quiet, laid-back bunch.

(6) Mom, Dad, and I are winding down our day. (7) We're laying out clothes and packing lunches for the next day of school or work, happy to check our e-mail, read a bit, maybe do a crossword puzzle, and call it a day. (8) Claudia is really coming alive. (9) Phones (both cell and house) are ringing, music's blaring, plans are being made, and friends are dropping by.

15 What kind of passage is this?

- A** expository
- B** interpretive response to literature
- C** argumentative
- D** personal narrative

16 Which detail sentence could best be inserted before sentence 4 to add to readers' understanding?

- F** She can be extolling a professor, lamenting a test grade, or just describing her dorm room.
- G** I remember one time when she won a school prize; she talked about it for weeks.
- H** The last exciting thing that happened to me was finding a twenty dollar bill in front of the hardware store.
- J** Of course, life at college has to be a lot more exciting than life in our little town.

- 17** Which would be the best sentence to add after sentence 5 to conclude the first paragraph and lead into the second paragraph?
- A** Claudia studies education and psychology at school because she wants to be a teacher.
 - B** Mom and Dad almost never raise their voices, and there's nothing I enjoy more than peace and quiet.
 - C** My mother grew up in Pennsylvania, and my father came from Maryland.
 - D** Claudia sometimes got into trouble in elementary school for speaking out in class without raising her hand.
- 18** Which of these would be best to insert before sentence 6 to introduce the second paragraph?
- F** In the evening, we're always exhausted.
 - G** Darkness comes early in the winter months.
 - H** By early evening, the differences in life style are apparent.
 - J** School starts early, and I always shower before I go.
- 19** Which would be the best word or phrase to insert at the beginning of sentence 8 to link it to sentence 7?
- A** Similarly,
 - B** Moreover,
 - C** In fact,
 - D** By contrast,
- 20** Which sentence should be added after sentence 9 to conclude this piece?
- F** It's not just loud, it's hectic!
 - G** One thing is certain: when Claudia is home, things are never dull.
 - H** Claudia will soon be going back to college.
 - J** I'm sure of one thing: I'll never behave like that!

Part 2: Correcting Sentence Errors

Questions 21–26: Read each sentence. One of the underlined parts may be an error in grammar or usage. Decide which underlined part, if any, should be corrected. Fill in the circle of the correct answer on your answer document.

- 21 Often compared to the shell of an egg, the crust is one of the four main parts of planet Earth: and it contains elements such as oxygen, silicon, aluminum, and iron.
 A B C D
Make no change
 E
- 22 On Saturday morning Claire baked a birthday cake, and in the afternoon she prepared her Uncle's favorite meal, fried chicken and mashed potatoes.
 F G H J
Make no change
 K
- 23 Doug, did you know that every student is requirement to perform community service in order to graduate from high school? Make no change
 A B C D E
- 24 The two main characters (and several minor ones, as well) are realistically portrayed and totally believable, according to a review I read yesterday. Make no change
 F G H J K
- 25 For financial reasons, the family moved a lot, living briefly in Tennessee, Texas, California, and New York before finally settling permanently, in Connecticut.
 A B C D
Make no change
 E
- 26 "If you're interested in trying out for the play, come to the audition on Friday at 3:00 o'clock, Professor Inkling announced.
 F G H J
Make no change
 K

Questions 27–32: Read the passage. Choose the best way to write each underlined part. Fill in the circle of the correct answer on your answer document.

I really like Philip Pullman’s writing style. For example, in
the book *The Subtle Knife*, there are two important characters who frequently
27
do different things in different places. As soon as one character sees, does,
or finds out something really exciting, Pullman immediately switches back to
28
writing about what the other character is doing. I enjoy this kind of writing
because it makes the story so suspenseful. Its a good way to write because it
29
makes readers keep reading to find out what happens. Pullman uses this
technique to good affect throughout the entire book, keeping the suspense
30
level high. Another technique he uses is not letting you know everything
about a character, object, or event all at once. Instead, he reveals information
gradual. This means that you have to read carefully to understand the
31
significance of things and to see how things connect. In fact, there are some
things Pullman doesn’t never tell readers; some things remain a bit
32
mysterious and hard to understand, even at the end of the book. For me, this
actually adds to the book’s appeal, and I find myself still pondering the book
days after I finish reading it.

- 27 A** the book, *The Subtle Knife*,
B the book *The Subtle Knife*,
C the book "The Subtle Knife,"
D Make no change

- 28 F** switches
G swishes
H switchs
J Make no change

- 29 A** It's
B Its's
C Its'
D Make no change

- 30 F** good defect
G well affect
H good effect
J Make no change

- 31 A** gradualer.
B gradually.
C graduately.
D Make no change

- 32 F** does never tell
G does not never tell
H doesn't ever tell
J Make no change

Part 3: Writing**Persuasive****READ**

Driving at night presents additional dangers to those encountered during daytime driving. Visibility is limited by the darkness. At night, a driver's experience is even more important, and a person depends much more on the good judgment of other drivers. Some people believe that teenagers under the age of 18 shouldn't be allowed to drive at night because they don't have sufficient experience.

THINK

Think about the dangers that driving presents and the additional dangers involved in night driving. Consider the role that experience plays in being a safe driver.

WRITE

Write an argumentative essay in which you state your position on the issue of whether teenagers under the age of 18 should be allowed to drive at night. Give reasons to defend your position.

As you write your composition, remember to —

- include a thesis statement that states your position on the issue of whether teenagers under the age of 18 should be allowed to drive at night
- organize your ideas in a logical order, and connect those ideas using transitions
- develop your ideas fully and thoughtfully with well-chosen reasons and observations
- make sure your composition is no longer than one page



Teacher Resources

Texas Write Source Assessments

Tested Skills Chart

TESTED SKILLS	Pretest	Progress Test 1	Progress Test 2	Post-test
PART 1: IMPROVING SENTENCES AND PARAGRAPHS				
Words				
Using nouns and pronouns	5	1	1	6
Using verbs	3	2	2	1
Using adjectives and adverbs	4	3, 4	6	3
Using prepositions and conjunctions	10	5	4	4
Sentences				
Complete, run-on, and fragments	7	8, 18	13	7
Subject-verb agreement	2	6	3, 5	2
Combining sentences	8	11	7	8
Sentence variety	11	7	9	11
Constructing sentences	1, 6	19	8	5, 9
Paragraphs				
Types of paragraphs	15	9, 15	15	15
Choosing details	9, 18, 19	13, 16, 20	10, 16, 17	12, 13, 16
Organization/text structure	13, 16, 20	10, 12	14, 19, 20	14, 18, 20
Transitions, focus and coherence	12, 14, 17	14, 17	11, 12, 18	10, 17, 19
PART 2: CORRECTING SENTENCE ERRORS				
Punctuation				
End punctuation		22		
Commas	27	30	22	25
Semicolons and colons	26	27	31	21
Italics and underlining	21	23	21	27
Apostrophes and quotation marks	23, 30	21	25, 30	26, 29
Hyphens, dashes, parentheses, ellipses	29		27, 28	24
Editing				
Mechanics: Capitalization, plurals, abbreviations, numbers	32	26, 29	23	22
Spelling	25	32		28
Using the right word	28	25, 28	24	30
Avoiding double negatives	24	31	26	32
Parts of a sentence			29	
Parts of speech	22, 31	24	32	23, 31
PART 3: WRITING				
Short essay or composition	persuasive	expository	narrative	persuasive

Texas Write Source Assessments

Student Scoring Chart

Student Name _____ Grade _____

Teacher Name _____ Class _____

Pretest	# Correct	Pct Score
Part 1: Improving Sentences and Paragraphs		
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	_____ / 20	= _____ %
Part 2: Correcting Sentence Errors		
21 22 23 24 25 26 27 28 29 30 31 32	_____ / 12	= _____ %
TOTAL (MULTIPLE-CHOICE)	_____ / 32	= _____ %
Part 3: Writing	Overall Score:	

Progress Test 1	# Correct	Pct Score
Part 1: Improving Sentences and Paragraphs		
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	_____ / 20	= _____ %
Part 2: Correcting Sentence Errors		
21 22 23 24 25 26 27 28 29 30 31 32	_____ / 12	= _____ %
TOTAL (MULTIPLE-CHOICE)	_____ / 32	= _____ %
Part 3: Writing	Overall Score:	

Progress Test 2	# Correct	Pct Score
Part 1: Improving Sentences and Paragraphs		
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	_____ / 20	= _____ %
Part 2: Correcting Sentence Errors		
21 22 23 24 25 26 27 28 29 30 31 32	_____ / 12	= _____ %
TOTAL (MULTIPLE-CHOICE)	_____ / 32	= _____ %
Part 3: Writing	Overall Score:	

Post-test	# Correct	Pct Score
Part 1: Improving Sentences and Paragraphs		
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	_____ / 20	= _____ %
Part 2: Correcting Sentence Errors		
21 22 23 24 25 26 27 28 29 30 31 32	_____ / 12	= _____ %
TOTAL (MULTIPLE-CHOICE)	_____ / 32	= _____ %
Part 3: Writing	Overall Score:	

Preparing for Texas Assessments

Answer Key

Reading Practice

FICTION PRACTICE, pp. 58–64

1. C [TEKS 5; Fig. 19A]
2. F [TEKS 5]
3. D [TEKS 5A]
4. F [TEKS 1B]
5. D [Fig. 19B]
6. G [TEKS 5B]
7. C [TEKS 7]
8. G [TEKS 2]
9. B [TEKS 5B]
10. **Sample response:** The narrator uses human imagery to describe the snake: “beautifully poised in the sunlight” and then “writhing in pain” at her death. This harsh contrast leads him to think of “the agony women know of giving birth” and “how they will fight to save their children.” He tells his father that the bull snake “has come to her,” completing the tragic and almost human loss of love and life. [TEKS 2C, 5C, 7]*

*Rubric, high-scoring response:

- Reflects a perceptive awareness of text meaning and complexities; makes meaningful connections across text(s)
- Uses specific, well-chosen evidence from text(s), supporting validity of response
- Shows deep understanding of text(s) through ideas and supporting text evidence

LITERARY NONFICTION PRACTICE, pp. 65–69

1. A [TEKS 6]
2. H [TEKS 1B]
3. B [TEKS 7]
4. G [TEKS 2C; Fig. 19B]
5. B [TEKS 6, 8]
6. J [TEKS 2; Fig. 19B]

7. D [TEKS 7]

8. **Sample response:** The guava symbolizes the author’s childhood in Puerto Rico. When she describes its colors, taste, texture, and smell as well as her enjoyment of the fruit, she is reliving the happiness of being a child in that place. But, in the supermarket, as she holds the hard, unripe guava that she used to love eating when she was young, she realizes that she cannot return to that part of her life. She says, “But this is autumn in New York, and I’m no longer a child.” She must move forward into her new life as an adult in a different city. By replacing the guava, she symbolically puts her childhood behind her. [TEKS 2C, 6; Fig. 19A, 19B]*

POETRY PRACTICE, pp. 70–73

1. A [TEKS 3; Fig. 19B]
2. F [TEKS 3, 7; Fig. 19B]
3. C [TEKS 3; Fig. 19B]
4. H [TEKS 3, 7]
5. B [TEKS 3]
6. **Sample response:** These images contrast with the bleakness and cold of the December day, conveyed with images such as the frost cracking in line 5, the breath in the air in lines 6–7, the fog in lines 44–45, and the “gray of December” in line 52. The contrast stresses the warmth of the speaker’s feelings for the girl and the pleasure he feels at the success of his first romantic outing. [TEKS 3, 7; Fig. 19A, 19B]*

DRAMA PRACTICE, pp. 74–77

1. D [Fig. 19B]
2. G [TEKS 5; Fig. 19B]
3. A [TEKS 4]
4. G [TEKS 4; Fig. 19B]

5. D [TEKS 4]
6. F [TEKS 1B]
7. **Sample response:** In his monologue, Walter describes what he thinks life will be like after his “business transaction” makes his family rich. His son Travis envisions a career as a bus driver, but Walter wants him to aim higher. An education at one of the “great schools in America” or even “in the world” represents Walter’s vision of his family’s future. He wants to give Travis everything he needs so that Travis never has to struggle in life as Walter has. [TEKS 2; Fig. 19B]*

EXPOSITORY TEXT PRACTICE, pp. 78–83

1. B [TEKS 8, 9C; Fig. 19B]
2. G [TEKS 9C; Fig. 19B]
3. B [TEKS 9C; Fig. 19B]
4. H [TEKS 1E]
5. A [TEKS 8, 12D]
6. J [TEKS 8, 9C; Fig. 19B]
7. B [TEKS 9A; Fig. 19A]
8. **Sample response:** A friendship group consists of people with the same “interests and values,” like Goths or jocks. Members of these groups feel welcome and supported, and they can join other groups as well. However, a restrictive friendship group imposes many rules and excludes others. You can recognize its members because they “sit together in class, go to the mall together after school—and they only do stuff with other clique members or people they decide are ‘cool.’” The goal of the group is to maintain its status. This type of friendship group has become a clique. [TEKS 8, 9A; Fig. 19A, 19B]*

PERSUASIVE TEXT PRACTICE, pp. 84–89

1. D [TEKS 8, 10; Fig. 19A]
2. H [TEKS 10B; Fig. 19B]
3. A [TEKS 10A, 10B; Fig. 19B]
4. H [TEKS 10A]
5. D [TEKS 10B]

6. F [TEKS 1A]
7. D [TEKS 9C, 10A; Fig. 19B]
8. **Sample response:** Louis L’Amour defines the frontier as “the line that separates the known from the unknown wherever it may be.” He believes that the urge to push this line outward, illustrated by various groups over the centuries, has led to all of the advantages of civilization that we enjoy today, such as cars, planes, and electricity. To him, the frontier is a perpetual challenge to people’s imagination and courage. It is the future. Without a frontier to explore, humans stand still and eventually end up going backward. As L’Amour says, “If we are content to live in the past, we have no future. And today is the past.” [TEKS 8, 10B; Fig. 19A, 19B]*

PAIRED SELECTIONS PRACTICE, pp. 90–96

1. B [TEKS 10A; Fig. 19B]
2. H [TEKS 9B, 10A]
3. C [TEKS 1B; Fig. 19B]
4. J [TEKS 10]
5. A [TEKS 9A, 10]
6. J [TEKS 1A]
7. C [TEKS 10]
8. H [TEKS 3]
9. A [TEKS 3]
10. H [TEKS 3]
11. D [TEKS 2, 3; Fig. 19B]
12. J [TEKS 8]
13. A [TEKS 2A, 8]
14. **Sample response:** Both selections call on citizens to “embrace” community service. The editorial calls the volunteer an “American icon” and gives examples of how Americans have contributed to their communities since the Revolutionary War. The poem calls on citizens to “Gather up” the “sick,” “depraved,” “desperate,” and “tired” in their community and show them the love and compassion that is lacking in their lives. [TEKS 2A, 8, 9D]*

Written Composition Practice

Written Composition Practice: Short Story 1, p. 122

[TEKS 13A, 13B, 13C, 13D, 14A, 17, 18, 19]

A high-scoring response will have the following characteristics.

- **Organization/Progression** The short story stays focused on the controlling idea of the main character's unexpected experience—the central conflict—and his or her reaction to it. Meaningful transitions make the connections between events and details clear. All events and details contribute to the story's main message or theme. Ideas are presented clearly and effectively, reflecting an understanding of and ease with the story form.
- **Development of Ideas** The writer shows a depth of thought by providing insight into the situation or characters and takes creative risks rather than presenting a trite or formulaic story. The unexpected experience and the main character's response to it are developed well enough to reach a believable climax and resolution.
- **Use of Language Conventions** The writer demonstrates a strong command of the conventions of writing, including grammar, mechanics, spelling, word usage, phrasing, and sentence structures. Sentence structures are varied and sophisticated.

Written Composition Practice: Short Story 2, p. 123

[TEKS 13A, 13B, 13C, 13D, 14A, 17, 18, 19]

A high-scoring response will have the following characteristics.

- **Organization/Progression** The short story stays focused on the controlling idea of a character who is caught between the conflicting demands of two other people. Meaningful transitions make the connections between events and details clear. All events and details contribute to the story's main message or theme. Ideas are presented clearly, reflecting a deep understanding of the story form.
- **Development of Ideas** The writer develops the plot effectively with an economy of words. All events and details contribute to developing the conflict and showing how it reaches a climax and resolution. Characters are well developed with dialogue and other well-chosen details.
- **Use of Language Conventions** The writer demonstrates a strong command of the conventions of writing, including grammar, mechanics, spelling, word usage, phrasing, and sentence structures. Sentence structures are varied and sophisticated.

Written Composition Practice: Expository Essay 1, p. 124

[TEKS 13A, 13B, 13C, 13D, 15A, 17C, 18, 19]

A high-scoring response will have the following characteristics.

- **Organization/Progression** The thesis of the essay clearly states what courage means to the writer. Ideas are presented in an order that is clear, effective, and suitable for the purpose and audience. The connections between ideas, examples, and observations are clear. All ideas and details support the thesis. The essay progresses in a smooth and logical way, ending with a conclusion, and linking ideas and paragraphs with meaningful transitions.

- **Development of Ideas** The writer shows a deep or creative understanding of the quotation in his or her explanation of what courage means. The writer supplies meaningful and sufficient examples and observations from his or her own life to support the explanation of courage.
- **Use of Language Conventions** The writer demonstrates a strong command of the conventions of writing, including grammar, mechanics, spelling, word usage, phrasing, and sentence structures. Sentence structures are varied and sophisticated.

Written Composition Practice: Expository Essay 2, p. 125

[TEKS 13A, 13B, 13C, 13D, 15A, 17C, 18, 19]

A high-scoring response will have the following characteristics.

- **Organization/Progression** The introduction states a thesis about the way in which small habits can eventually lead to significant results. The body of the essay explains the thesis. Appropriate transitions clarify relationships among ideas. A strong conclusion gives structure and coherence to the essay.
- **Development of Ideas** The writer shows depth of thought about the prompt. Well-chosen details and examples clarify the writer’s ideas; there is no extraneous information to distract the reader. Ideas are communicated in an engaging and effective way.
- **Use of Language Conventions** The writer demonstrates a strong command of the conventions of writing, including grammar, mechanics, spelling, word usage, phrasing, and sentence structures. Sentence structures are varied and sophisticated.

Revising and Editing Practice

REVISING PRACTICE 1, pp. 131–132

1. D [TEKS 13C]
2. G [TEKS 13C]
3. B [TEKS 13C]
4. H [TEKS 13C]
5. A [TEKS 13C]
6. H [TEKS 13C]

REVISING PRACTICE 2, pp. 133–134

1. D [TEKS 13C]
2. H [TEKS 13C]
3. B [TEKS 13C]
4. F [TEKS 13C]
5. A [TEKS 13C]
6. G [TEKS 13C]

EDITING PRACTICE 1, pp. 138–139

1. A [TEKS 13D, 17A, 18B, 19]
2. F [TEKS 13D, 17, 19]
3. C [TEKS 13D, 18B, 19]
4. H [TEKS 13D, 17C, 18B]
5. B [TEKS 13D, 17, 18B]
6. F [TEKS 13D, 17B, 18B, 19]

EDITING PRACTICE 2, pp. 140–141

1. C [TEKS 13D, 17]
2. G [TEKS 13D, 17, 18B]
3. D [TEKS 13D, 18A]
4. J [TEKS 13D, 17, 18A, 19]
5. C [TEKS 13D, 17, 19]
6. J [TEKS 13D, 17C, 18B]

Texas Write Source Assessments

Answer Key

Pretest

PART 1: IMPROVING SENTENCES AND PARAGRAPHS

- | | | | |
|------|-------|-------|-------|
| 1. C | 6. F | 11. A | 16. F |
| 2. H | 7. C | 12. F | 17. C |
| 3. D | 8. J | 13. D | 18. G |
| 4. G | 9. B | 14. H | 19. B |
| 5. C | 10. F | 15. A | 20. J |

PART 2: CORRECTING SENTENCE ERRORS

- | | | | |
|-------|-------|-------|-------|
| 21. D | 24. G | 27. D | 30. G |
| 22. F | 25. C | 28. G | 31. C |
| 23. A | 26. H | 29. C | 32. H |

PART 3: WRITING

(See the Holistic Scoring Guide on *Texas Write Source* pages 60–61.)

Progress Test 1

PART 1: IMPROVING SENTENCES AND PARAGRAPHS

- | | | | |
|------|-------|-------|-------|
| 1. C | 6. H | 11. C | 16. G |
| 2. F | 7. D | 12. F | 17. D |
| 3. B | 8. F | 13. B | 18. G |
| 4. H | 9. C | 14. H | 19. C |
| 5. A | 10. J | 15. A | 20. G |

PART 2: CORRECTING SENTENCE ERRORS

- | | | | |
|-------|-------|-------|-------|
| 21. D | 24. J | 27. C | 30. F |
| 22. J | 25. C | 28. G | 31. B |
| 23. E | 26. J | 29. D | 32. H |

PART 3: WRITING

(See the Holistic Scoring Guide on *Texas Write Source* pages 60–61.)

Progress Test 2

PART 1: IMPROVING SENTENCES AND PARAGRAPHS

- | | | | |
|------|-------|-------|-------|
| 1. B | 6. J | 11. D | 16. G |
| 2. G | 7. A | 12. H | 17. B |
| 3. C | 8. J | 13. D | 18. J |
| 4. F | 9. B | 14. F | 19. B |
| 5. D | 10. H | 15. D | 20. F |

PART 2: CORRECTING SENTENCE ERRORS

- | | | | |
|-------|-------|-------|-------|
| 21. C | 24. J | 27. C | 30. G |
| 22. H | 25. E | 28. F | 31. C |
| 23. E | 26. F | 29. C | 32. F |

PART 3: WRITING

(See the Holistic Scoring Guide on *Texas Write Source* pages 60–61.)

Post-test

PART 1: IMPROVING SENTENCES AND PARAGRAPHS

- | | | | |
|------|-------|-------|-------|
| 1. A | 6. F | 11. A | 16. F |
| 2. G | 7. C | 12. G | 17. B |
| 3. C | 8. G | 13. C | 18. H |
| 4. J | 9. B | 14. H | 19. D |
| 5. B | 10. J | 15. D | 20. G |

PART 2: CORRECTING SENTENCE ERRORS

- | | | | |
|-------|-------|-------|-------|
| 21. B | 24. K | 27. B | 30. H |
| 22. H | 25. D | 28. F | 31. B |
| 23. B | 26. J | 29. A | 32. H |

PART 3: WRITING

(See the Holistic Scoring Guide on *Texas Write Source* pages 60–61.)

Preparing for Texas Assessments

Answer Document

Fiction Practice

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)
- 7 (A) (B) (C) (D)
- 8 (F) (G) (H) (J)
- 9 (A) (B) (C) (D)

Literary Nonfiction Practice

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)
- 7 (A) (B) (C) (D)

Poetry Practice

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)

Drama Practice

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)

Expository Text Practice

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)
- 7 (A) (B) (C) (D)

Persuasive Text Practice

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)
- 7 (A) (B) (C) (D)

Preparing for Texas Assessments

Answer Document

Paired Selections Practice

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)
- 7 (A) (B) (C) (D)
- 8 (F) (G) (H) (J)
- 9 (A) (B) (C) (D)
- 10 (F) (G) (H) (J)
- 11 (A) (B) (C) (D)
- 12 (F) (G) (H) (J)
- 13 (A) (B) (C) (D)

Revising Practice 1

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)

Revising Practice 2

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)

Editing Practice 1

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)

Editing Practice 2

- 1 (A) (B) (C) (D)
- 2 (F) (G) (H) (J)
- 3 (A) (B) (C) (D)
- 4 (F) (G) (H) (J)
- 5 (A) (B) (C) (D)
- 6 (F) (G) (H) (J)

Texas Write Source Assessments

Answer Document

Pretest

- | | | | | | | | | | | | | | | | |
|----|-----|-----|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | (A) | (B) | (C) | (D) | 13 | (A) | (B) | (C) | (D) | 25 | (A) | (B) | (C) | (D) | (E) |
| 2 | (F) | (G) | (H) | (J) | 14 | (F) | (G) | (H) | (J) | 26 | (F) | (G) | (H) | (J) | (K) |
| 3 | (A) | (B) | (C) | (D) | 15 | (A) | (B) | (C) | (D) | 27 | (A) | (B) | (C) | (D) | |
| 4 | (F) | (G) | (H) | (J) | 16 | (F) | (G) | (H) | (J) | 28 | (F) | (G) | (H) | (J) | |
| 5 | (A) | (B) | (C) | (D) | 17 | (A) | (B) | (C) | (D) | 29 | (A) | (B) | (C) | (D) | |
| 6 | (F) | (G) | (H) | (J) | 18 | (F) | (G) | (H) | (J) | 30 | (F) | (G) | (H) | (J) | |
| 7 | (A) | (B) | (C) | (D) | 19 | (A) | (B) | (C) | (D) | 31 | (A) | (B) | (C) | (D) | |
| 8 | (F) | (G) | (H) | (J) | 20 | (F) | (G) | (H) | (J) | 32 | (F) | (G) | (H) | (J) | |
| 9 | (A) | (B) | (C) | (D) | 21 | (A) | (B) | (C) | (D) | (E) | | | | | |
| 10 | (F) | (G) | (H) | (J) | 22 | (F) | (G) | (H) | (J) | (K) | | | | | |
| 11 | (A) | (B) | (C) | (D) | 23 | (A) | (B) | (C) | (D) | (E) | | | | | |
| 12 | (F) | (G) | (H) | (J) | 24 | (F) | (G) | (H) | (J) | (K) | | | | | |

Texas Write Source Assessments

Answer Document

Progress Test 1

- | | | | | | | | | | | | | | | | |
|----|-----|-----|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | (A) | (B) | (C) | (D) | 13 | (A) | (B) | (C) | (D) | 25 | (A) | (B) | (C) | (D) | (E) |
| 2 | (F) | (G) | (H) | (J) | 14 | (F) | (G) | (H) | (J) | 26 | (F) | (G) | (H) | (J) | (K) |
| 3 | (A) | (B) | (C) | (D) | 15 | (A) | (B) | (C) | (D) | 27 | (A) | (B) | (C) | (D) | |
| 4 | (F) | (G) | (H) | (J) | 16 | (F) | (G) | (H) | (J) | 28 | (F) | (G) | (H) | (J) | |
| 5 | (A) | (B) | (C) | (D) | 17 | (A) | (B) | (C) | (D) | 29 | (A) | (B) | (C) | (D) | |
| 6 | (F) | (G) | (H) | (J) | 18 | (F) | (G) | (H) | (J) | 30 | (F) | (G) | (H) | (J) | |
| 7 | (A) | (B) | (C) | (D) | 19 | (A) | (B) | (C) | (D) | 31 | (A) | (B) | (C) | (D) | |
| 8 | (F) | (G) | (H) | (J) | 20 | (F) | (G) | (H) | (J) | 32 | (F) | (G) | (H) | (J) | |
| 9 | (A) | (B) | (C) | (D) | 21 | (A) | (B) | (C) | (D) | (E) | | | | | |
| 10 | (F) | (G) | (H) | (J) | 22 | (F) | (G) | (H) | (J) | (K) | | | | | |
| 11 | (A) | (B) | (C) | (D) | 23 | (A) | (B) | (C) | (D) | (E) | | | | | |
| 12 | (F) | (G) | (H) | (J) | 24 | (F) | (G) | (H) | (J) | (K) | | | | | |

Texas Write Source Assessments

Answer Document

Progress Test 2

- | | | | | | | | | | | | | | | | |
|----|-----|-----|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | (A) | (B) | (C) | (D) | 13 | (A) | (B) | (C) | (D) | 25 | (A) | (B) | (C) | (D) | (E) |
| 2 | (F) | (G) | (H) | (J) | 14 | (F) | (G) | (H) | (J) | 26 | (F) | (G) | (H) | (J) | (K) |
| 3 | (A) | (B) | (C) | (D) | 15 | (A) | (B) | (C) | (D) | 27 | (A) | (B) | (C) | (D) | |
| 4 | (F) | (G) | (H) | (J) | 16 | (F) | (G) | (H) | (J) | 28 | (F) | (G) | (H) | (J) | |
| 5 | (A) | (B) | (C) | (D) | 17 | (A) | (B) | (C) | (D) | 29 | (A) | (B) | (C) | (D) | |
| 6 | (F) | (G) | (H) | (J) | 18 | (F) | (G) | (H) | (J) | 30 | (F) | (G) | (H) | (J) | |
| 7 | (A) | (B) | (C) | (D) | 19 | (A) | (B) | (C) | (D) | 31 | (A) | (B) | (C) | (D) | |
| 8 | (F) | (G) | (H) | (J) | 20 | (F) | (G) | (H) | (J) | 32 | (F) | (G) | (H) | (J) | |
| 9 | (A) | (B) | (C) | (D) | 21 | (A) | (B) | (C) | (D) | (E) | | | | | |
| 10 | (F) | (G) | (H) | (J) | 22 | (F) | (G) | (H) | (J) | (K) | | | | | |
| 11 | (A) | (B) | (C) | (D) | 23 | (A) | (B) | (C) | (D) | (E) | | | | | |
| 12 | (F) | (G) | (H) | (J) | 24 | (F) | (G) | (H) | (J) | (K) | | | | | |

Texas Write Source Assessments

Answer Document

Post-test

- | | | | | | | | | | | | | | | | |
|----|-----|-----|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | (A) | (B) | (C) | (D) | 13 | (A) | (B) | (C) | (D) | 25 | (A) | (B) | (C) | (D) | (E) |
| 2 | (F) | (G) | (H) | (J) | 14 | (F) | (G) | (H) | (J) | 26 | (F) | (G) | (H) | (J) | (K) |
| 3 | (A) | (B) | (C) | (D) | 15 | (A) | (B) | (C) | (D) | 27 | (A) | (B) | (C) | (D) | |
| 4 | (F) | (G) | (H) | (J) | 16 | (F) | (G) | (H) | (J) | 28 | (F) | (G) | (H) | (J) | |
| 5 | (A) | (B) | (C) | (D) | 17 | (A) | (B) | (C) | (D) | 29 | (A) | (B) | (C) | (D) | |
| 6 | (F) | (G) | (H) | (J) | 18 | (F) | (G) | (H) | (J) | 30 | (F) | (G) | (H) | (J) | |
| 7 | (A) | (B) | (C) | (D) | 19 | (A) | (B) | (C) | (D) | 31 | (A) | (B) | (C) | (D) | |
| 8 | (F) | (G) | (H) | (J) | 20 | (F) | (G) | (H) | (J) | 32 | (F) | (G) | (H) | (J) | |
| 9 | (A) | (B) | (C) | (D) | 21 | (A) | (B) | (C) | (D) | (E) | | | | | |
| 10 | (F) | (G) | (H) | (J) | 22 | (F) | (G) | (H) | (J) | (K) | | | | | |
| 11 | (A) | (B) | (C) | (D) | 23 | (A) | (B) | (C) | (D) | (E) | | | | | |
| 12 | (F) | (G) | (H) | (J) | 24 | (F) | (G) | (H) | (J) | (K) | | | | | |

Texas Assessment Preparation

Teacher's Edition

★ Grade 9 ★



HOUGHTON MIFFLIN HARCOURT



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