

# **MAAP-EOC Exam**

## **English II Student Review Guide**

### **Reading**

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*2016 Mississippi College- and  
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# Preface

The *MAAP-EOC Exam English II Student Review Guide: Reading* is written to help students review the skills needed to pass the computer-scored portion of the English II end-of-course exam in Mississippi. This book covers all English II Reading Literature and Reading Informational Text standards, and it also reviews Language standards for Vocabulary Acquisition and Use. This review book is based on the 2016 Mississippi College- and Career-Readiness Standards (MS CCRS) for English Language Arts as published by the Mississippi Department of Education. The MS CCRS reviewed in this book are the ones tested on the MAAP-EOC Exam as either closed-ended or open-ended. The MS CCRS for Writing, as well as additional Language standards, that are tested on the MAAP-EOC by the Performance Task (essay writing) are addressed in a separate book: *MAAP-EOC Exam English II Student Review Guide: Writing*.

## How To Use This Book

### Students:

You are required to pass English II in order to graduate, and the MAAP-EOC exam for English II factors heavily towards you getting graduation credit for the course. This book covers the reading comprehension skills needed for you to score well on the portion of the English II MAAP-EOC exam that is scored by computer. The English II MAAP-EOC exam contains 50 computer-scorable questions that are worth a total of 60 points.

- Read the instructional material in this review book, do the practice exercises, and take the section review tests at the end of each section.
- After reviewing the material, take the two practice tests (provided as separate booklets). These practice tests are written to look similar to a paper-based English II MAAP-EOC exam, so they will give you practice answering the types of questions you may see on the exam, whether you take a paper-based exam or the computer version.
- Using the practice test evaluation charts, circle the questions that you answered incorrectly. The evaluation charts will show you where to find the instructional material in the book that corresponds to each question. For each question that you missed on the practice tests, review the corresponding sections in the book.
- If you are using this book as a review either before or after taking the English II MAAP-EOC exam for the first time, you may want to use one of the practice tests provided as separate booklets to gauge your reading comprehension skills. Score the practice test. Using the practice test evaluation chart, circle the questions that you answered incorrectly. From the evaluation chart, review the sections in the book that correspond to the questions you missed. Do all the practice exercises and take the section review tests. Then test your skills again by taking the other practice test and repeat the same process.

### Teachers:

This review book is also intended to save you, the teacher, time in the classroom. It can be used for classroom instruction or for individual student review. Since this book offers review for ALL of the Reading Literature and Reading Informational Text Standards, as well as for the vocabulary-based Language Standards specified in the MS CCRS for English II, you have one consolidated resource of material to help your students prepare for that portion of the end-of-course exam.

- When teaching or tutoring individual students, use the strategy outlined above for students.
- For classroom study, use this book to supplement lesson plans and to give additional review for skills required by the MAAP-EOC for English II. Purchase a class set of books for use in the classroom or assign books to students for out-of-classroom work.
- Assign the practice tests (provided separately) as comprehensive review tests. Use the practice test evaluation chart found after the test to identify areas needing further review.
- Please **DO NOT** photocopy materials from this book or the practice test booklets. These materials are intended to be used as a student workbook, and individual pages should not be duplicated by any means without permission from the copyright holder. To purchase additional or specialized copies of sections in this book, please contact the publisher at 1-800-745-4706.

# Words and Their Meanings

## Section 1.1 Understanding Words by Knowing Roots and Affixes



### Key Terms 1.1

- **Affix** – a word part added to either the beginning or the end of a root word or base word; a general term for either a prefix or a suffix
- **Part of speech** – the role that a word plays in a sentence; the eight general parts of speech are noun, pronoun, verb, adjective, adverb, preposition, conjunction, and interjection
- **Root word** – the main part of a word

Have you ever thought about how much you read every day? Reading is a skill necessary for functioning in daily life, whether in school or at home. Reading requires that you recognize and understand words and their meanings, but it also requires you to process and use the information given as a whole. *That* is why you are holding this particular book. As you work through this book, you will sharpen your reading skills and your ability to understand and use what you read.

Regardless of what you are reading, comprehending the information depends on understanding most of the words being used. When you read a word that is unfamiliar or unknown, there are several skills that you can use to help you to understand what the word means even if you don't know its definition. One of those skills is looking for clues in the word itself by breaking the word into parts.

### Roots, Prefixes, and Suffixes

The main part of a word is its **root**. An **affix** is a part of a word that is added either to the beginning of a root word or to its end. The root and the affix(es) make up a complete word. If a word is unfamiliar to you, knowing meanings of root words and affixes may help you to determine the meaning of the word. They may at least give you a hint towards understanding the word's meaning.

**Example 1:** Consider the word slothful. What is the root word? What affix(es) can you identify? Using these clues, what do you think the word means?

*Sloth* is the root word, and *-ful* is a suffix. A sloth is an animal that is known for being very slow, but the word *sloth* can also mean “laziness.” The suffix *-ful* means “full of.” Taking these clues, you can determine that *slothful* means to be “full of laziness” or simply “lazy.” For example, a slothful bank teller may seem in no hurry to help the next customer despite the long line.

**Example 2:** Consider the word hydrotherapy. Based on the root word and prefix, what do you think it means?

If you know *hydro* means “water,” you can see that *hydrotherapy* must mean “therapy using water.”

# Context of Words

## Section 2.2

### Understanding a Word in a Paragraph



#### Key Term 2.2

- **Annotation** – a note that comments on or offers an explanation for a portion of text

You’ve already seen that *context clues* are clues found in the text around a word, but those clues are not limited to the sentence in which the word appears. Often, the sentences before and/or after a difficult word will give you clues to what the word means. These clues may appear in the same paragraph or even in a surrounding paragraph.

Review the types of context clues:

#### Types of Context Clues

- Definitions/Descriptions
- Examples
- Synonyms/Antonyms
- Inferences
- Cause/Effect Relationships
- Comparisons/Contrasts
- Alternative Definitions or Meanings

Here are some steps that might help you determine the meaning of an unfamiliar word.

1. Determine the main message of the passage. Recap into your own words.
2. Reread the sentence that contains the difficult word. If you don’t see enough context clues in that sentence, reread the sentences before it and after it. Reread the entire paragraph and the paragraph before and after. These sentences may give you context for the unfamiliar word. Look for specific types of context clues by asking the following questions:
  - Is the word defined in another sentence, or do other sentences describe the word?
  - Does the author give examples that give context to the word?
  - Are synonyms or antonyms used that might apply to the word?
  - From the content given in other sentences, what can you infer about the meaning of the word?
  - Is the word used in a cause and effect relationship? What do other sentences reveal about this relationship?
  - Does the author make comparisons or contrasts that give context to the word?
  - Does the word have an alternative meaning that may be explained or used in the paragraph?
3. Based on context clues, decide what you think the word meaning may be and then imagine your meaning replacing the word in the passage. Does it fit in the passage?

As you read a passage of text, making notes of unfamiliar words and the possible clues to their meanings can be a useful exercise. Any note that comments on or gives an explanation to the text you are reading is called an **annotation**. Making your own notes, or *annotating*, can help you to analyze what you are reading.

## Section 2.2, continued

### Understanding a Word in a Paragraph

To help yourself understand unfamiliar words and phrases, practice the following simple steps by using annotation.

#### Basic Steps of Annotation

1. Circle any unknown words.
2. Underline or highlight key phrases, or clues, that may be links to your understanding.
3. Make notes in the margin regarding anything you have discovered.
  - Note your observations.
  - Ask questions.
  - Look for answers to your questions.

Annotation can help you to find context clues to determine the meaning of an unfamiliar word, but finding context clues takes practice. Once you think you know the meaning, explain how you came up with a reasonable definition. What kinds of context did the author give that pointed you to the meaning of the word?

Read the following passage and consider how you might use annotation to understand the meaning of an unfamiliar word.

excerpt from *Jane Eyre*, Chapter 5  
by Charlotte Brontë, 1847

The only marked event of the afternoon was, that I saw the girl with whom I had conversed in the verandah dismissed in disgrace by Miss Scatcherd from a history class, and sent to stand in the middle of the large schoolroom. The punishment seemed to me in a high degree ignominious, especially for so great a girl — she looked thirteen or upwards. I expected she would show signs of great distress and shame; but to my surprise she neither wept nor blushed: composed, though grave, she stood, the central mark of all eyes.

What does the word ignominious mean in the above excerpt?

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Use the basic steps of annotation to practice identifying context clues for the word *ignominious*.

1. First, find the word and circle it.
2. Read the passage several times and underline any clues to the meaning of the word.
3. In the space to the right, make notes and ask questions.

Can you guess what *ignominious* means? Consider what annotating this passage might look like on the next page.

## Section 2.2, continued

### Understanding a Word in a Paragraph

excerpt from *Jane Eyre*, Chapter 5  
by Charlotte Brontë, 1847

The only marked event of the afternoon was, that I saw the girl with whom I had conversed in the verandah dismissed in disgrace by Miss Scatcherd from a history class, and sent to stand in the middle of the large schoolroom. The punishment seemed to me in a high degree (ignominious), especially for so great a girl — she looked thirteen or upwards. I expected she would show signs of great distress and shame; but to my surprise she neither wept nor blushed; composed, though grave, she stood, the central mark of all eyes. . . .

Ignominious describes punishment.  
The punishment was to stand in the middle of the large schoolroom.  
If that happened to me, I'd be embarrassed. Could ignominious mean embarrassing?  
The narrator thinks the ignominious punishment would result in distress and shame, weeping or blushing.  
Narrator is surprised that she remained composed even with all eyes on her.

Did you make similar notes and observations? Now consider this question being asked on a multiple-choice test. Does the annotation help in answering the following question?

**Example 1:** What does the word ignominious mean in the above excerpt?

- A. humorous
- B. appropriate
- C. humiliating
- D. isolating

In this example, the meaning of *ignominious* can be found by understanding the context clues that are given in other sentences in the paragraph. Consider what this paragraph is saying by rewriting the main points in your own words. Use notes from your annotation to help:

The girl was dismissed in disgrace. She was sent to stand in the middle of the large school room. The narrator expected her to show signs of distress and shame. Surprisingly, she did not, but she did look grave as everyone looked at her.

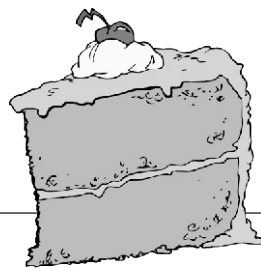
Her punishment is described as *ignominious*. From these context clues, you should be able to see that *ignominious* means *humiliating*, so **C** is the correct answer. Nothing in the paragraph indicates that the punishment was humorous or appropriate. And since the punishment was public, it could not be considered isolating. Replace the word *ignominious* with *humiliating*. Notice that it fits the context perfectly.

The annotation note that questioned if the word may be related to embarrassment was right on track since *humiliating* and *embarrassing* are synonyms.



# Figurative Language

## Section 4.1 Common Figures of Speech



### Key Terms 4.1

- **Analogy** – an extended simile or metaphor that shows how two things are similar in several ways
- **Euphemism** – words or phrases that are inoffensive or kinder to replace offensive, harsh, or hurtful ones
- **Figurative language** – a broad category that includes figures of speech as well as sound devices and imagery
- **Figure of speech** – a word or phrase used in a non-literal sense for a specific effect; most commonly includes idioms, euphemisms, similes, metaphors, analogies, personification, hyperbole, oxymoron
- **Hyperbole** – an exaggeration
- **Idiom** – an expression that means something different from the literal definition of the words in the expression, such as “I’m all ears.” or “Let’s call it a day.”
- **Metaphor** – a direct comparison between two things without using *like* or *as*
- **Oxymoron** – an expression that combines contradictory words, such as *cold fire* or *organized chaos*
- **Personification** – an expression that gives human characteristics to non-human or inanimate objects
- **Simile** – a comparison of two things that uses the words *like* or *as*

Let’s build upon what has already been discussed. An author will choose specific words or phrases in order to express a certain message. **Figurative language** is a collection of literary devices, or writing techniques, that includes figures of speech as well as sound devices, imagery, and juxtaposition. Other terms often used interchangeably with *figurative language* are *stylistic devices* or *rhetorical devices*. By using different types of figurative language, an author greatly expands his or her ability to communicate effectively. Using our ongoing example of building a wall, figurative language offers additional building materials. Figurative language is a broad category, so let’s focus first on the most commonly used figures of speech.

A **figure of speech** is a word or phrase used non-literally to create an effect. Multiple figures of speech are used by authors to create a greater impact with their words. Why might an author use a figure of speech instead of writing literally — word for word — what he or she means? Figures of speech are better for creating a visual image or an emotional response for the reader. They can also clarify for the reader the exact message the author is trying to communicate. In order to better understand the power of figures of speech, consider each of the common ones that follow.

### Idioms

**Idioms** are expressions that mean something different from the literal definition of the words used in the expression. You’ve already seen idioms in Section 3.3 as examples of informal language. They are very common in both written and spoken language. Look at the following chart of a few examples and think about the last time you may have used one of these phrases in conversation.

#### Examples of Idioms and Their Meanings

*A piece of cake* — something is easy to do  
*Crack someone up* — make someone laugh  
*Food for thought* — something to think about

*Hit the books* — study, especially for a test  
*On pins and needles* — anxious in anticipation  
*Under the weather* — feeling sick

# Analyzing Paragraphs

## Section 5.3 Summarizing



### Key Terms 5.3

- **Bias** – an opinion that shows a partiality for or prejudice against someone, something, or some idea
- **Opinion** – a view, judgement, or appraisal formed in the mind about a particular matter
- **Summary** – a paraphrased shorter version of the text that includes only the main points

Now that you have mastered identifying the main idea and its supporting details as evidence, the next step is to condense a paragraph that you are reading into fewer words. A **summary** is a shorter version of the text that paraphrases only the main idea and the main supporting details. In other words, a summary of a paragraph uses your own words to communicate only the most important points.

### Pitfalls in Writing a Summary

Before looking at the steps to use in summarizing, first consider the things you should be careful NOT to do.

- An **opinion** is a view, judgement, or appraisal formed in the mind about a particular matter. In other words, opinions are personal beliefs based on attitudes, thoughts, judgements, or feelings. If you wrote an article about the best aspects of your home town, that article would be based on your opinions. When writing a summary, be careful that you do not include your own personal opinion regarding the text nor your interpretation of the author's message.
- When you read about a topic that interests you, be aware that you may have a bias concerning that topic. A **bias** is an opinion that causes you to show partiality for or prejudice against someone, something, or some idea. A bias will make it more difficult for you to be impartial. Think about reading an article about a rival football team that praises all the strengths of the team. If you greatly dislike this rival team, you could easily allow your bias to peek through when analyzing this article. When writing a summary, be sure you do not allow your own personal bias to influence what you write. Avoid using overly positive, overly negative, or emotionally charged language. These types of words convey bias.
- Do not add information or evidence that is not in the text. Remember that the summary's purpose is to highlight the main points and the most important supporting details. Have you ever heard the expression, "Just tell me what time it is, not how to build a clock!"? That expression is the essence of your summary.
- Do not use the author's words unless necessary for clarity. As explained in paraphrasing, occasionally you will need to use specific words from the text in order to adequately create the summary, especially if there simply is no other word that accurately communicates the message. If you choose to use the same word, be intentional in your mind that it is to communicate the message in the summary and that you are not trying to take the easy way out. Sometimes it may be best to quote a phrase or sentence from the original paragraph, but if you do so, you must enclose those words in quotation marks to indicate that it is a direct quote.

## **Section 5.3, continued**

### **Summarizing**

#### **Purpose of a Summary**

The main purpose of a summary is to give a brief overview of a longer text. Summaries can save a reader time when looking for specific information since the reader can more quickly see the main points. The reader can then decide whether or not to read the longer work for additional details. Summaries are used in many fields. For example, they are used in business proposals, book reviews, and medical journals. Therefore, writing effective summaries is a skill that may be important to your future career.

Learning how to write a good summary and practicing this skill also has important benefits. Just as with paraphrasing a paragraph or with communicating a main idea and details in your own words, creating a summary helps you to understand information more clearly and to retain that information longer. You actually will remember something better when you have taken the time to process it and put it in your own words.

#### **Steps For Writing a Good Summary**

1. Learn to read actively. Read the paragraph for the first time without highlighting anything. This first reading will give you a general sense of the content of the text. Then re-read with annotation. Highlight or underline the words or phrases that seem to be connected. Ignore unnecessary details or descriptions remembering that your purpose is to write a summary, not a paraphrase.
2. As you learned with main ideas, the author's core message will be either stated or implied. Look for those key phrases that point you in a specific direction. What is the author trying to tell you? That message or main idea needs to be the core of your summary, which will then be supported with the important details you have identified. Extraneous details are not important in a summary. Look only for the details that are key evidence for the main idea, and make note of them for inclusion in your summary. It may be helpful to write a short list of the most important points made in the paragraph.
3. Write the first sentence of your summary as the retelling of the main idea in your own words. Then write as few sentences as are needed to condense the key details. Your summary should be no longer than about 25% of the original text. A long paragraph that is full of description but not necessarily supporting evidence will not require a long summary and may be quite short.
4. Remember to avoid common pitfalls. Use neutral, unbiased language. Write objectively without personal opinions or emotions.
5. Read what you have written. Ask yourself whether your sentences adequately express the thought of the original text. If someone reads your summary instead of the original text, will he or she have the same understanding that you do?

Re-read the following excerpt from the short story "The Fair Courier: A Story of the American Revolution" by T. S. Arthur that you first saw in Section 5.1. Consider how this excerpt is annotated for the purpose of summarizing it.

## Section 5.3, continued

### Summarizing

excerpt from “**The Fair Courier: A Story of the American Revolution**”  
by T. S. Arthur

In the mean time, General Greene, who had heard through messengers from Colonel Lee of the proposed abandonment of [post] Ninety-six, and the division of the British and Tory forces, was making preparations to retrace his steps, and strike, if possible, a decisive blow against Lord Rawdon. In order to make certain of victory, it was necessary to inform Sumter of his designs, and effect a junction with him before attacking the enemy. But, thus far, no one offered to perform the dangerous service.

General Green heard Post Ninety-six  
to be abandoned. British and Tory  
forces to be divided. Greene made  
plans to attack and defeat Lord  
Rawdon. He needed to inform  
Sumter. He wants to join with  
Sumter before attacking enemy  
forces. No one had volunteered to  
take the message to Sumter.  
Dangerous mission.

In the annotation of this paragraph, notice that only key ideas are underlined in the text. Those key ideas are then reworded to the side. This paragraph contains three key ideas:

1. *When General Greene learned of plans to abandon post Ninety-six and to divide British and Tory forces, he made plans to attack and defeat Lord Rawdon.* This statement could act as the implied main idea of the paragraph.
2. *Before attacking, General Greene needed to inform Sumter of his plans.* This statement gives a key detail for General Greene’s plans to work.
3. *Taking this message to Sumter is dangerous and no one has volunteered for the job.* This statement also gives a key detail that is preventing Greene from implementing his plan.

**Example 1:** Based on the annotations and the list of key ideas, read the following summary of this paragraph.

When General Greene learned of possible plans to abandon army post Ninety-six and to divide British and Tory personnel, he began making plans to attack and defeat Lord Rawdon. Before attacking, Greene needed to inform Sumter of his plans. However, the mission to take the message to Sumter was dangerous, and no one had yet volunteered.

Notice that specific details are left out of the summary. It includes the implied main idea with two key follow-up details.

Now read the excerpt on the following page taken from *Inside the Lines* by Earl Derr Biggers and Robert Welles Ritchie published in 1915. Read the paragraph first without making any annotations. Then re-read it with annotation. Remember to look for the core message or main idea as well as key details or ideas that support that main idea. Underline these key ideas. Rewrite the ideas in your own words in your annotation to the side.

**Section 5.3, continued**  
**Summarizing**

excerpt from *Inside the Lines*, Chapter 1  
by Earl Derr Biggers and Robert Welles Ritchie, 1915

Captain Woodhouse, in his turn, had made a satisfying, though covert, appraisal of his traveling companion by means of a narrow mirror inset above the baggage rack over the opposite seat. Trim and petite of figure, which was just a shade under the average for height and plumpness; a small head set sturdily on a round smooth neck; face the very embodiment of independence and self-confidence, with its brown eyes wide apart, its high brow under the parting waves of golden chestnut, broad humorous mouth, and tiny nose slightly nibbed upward: Miss Up-to-the-Minute New York, indeed! From the cocked red feather in her hat to the dainty spatted boots Jane Gerson appeared in Woodhouse's eyes a perfect, virile, vividly alive American girl. He'd met her kind before; had seen them browbeating bazaar merchants in Cairo and riding desert donkeys like strong young queens. The type appealed to him.

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Write a one sentence summary of the main idea in this paragraph.

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Now consider what supporting details or key ideas should be included to provide a complete summary of the paragraph. List these key ideas below. Then write one or more sentences that communicate these key ideas. Remember that these sentences should be in your own words.

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**Example 2:** What is the main idea of the paragraph above by Biggers and Ritchie?

- A. Two people from New York are traveling on a train together and have dressed for the occasion.
- B. Captain Woodhouse has made a thorough evaluation of the woman seated next to him and is intrigued.
- C. Jane Gershon appears to be an egotistical American oblivious to the rest of the world.
- D. Captain Woodhouse is an expert in New York fashion and critiques it.

Which of these choices comes closest to your paraphrased main idea? Which do you think is the best choice for the main idea of this paragraph?

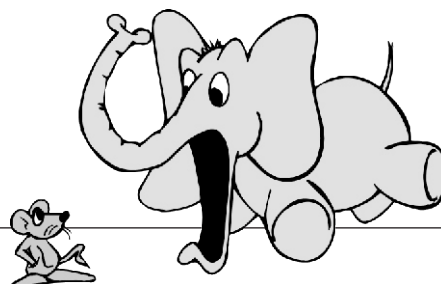
## Practice

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



# Analyzing Central Ideas

## Section 6.2 Developing Central and Secondary Ideas



### Key Term 6.2

- **Secondary idea** – a complementary idea that provides additional depth to the central idea; additional ideas presented throughout a given work

### Developing the Central Idea

In the previous subsection, you practiced identifying a central idea. Now explore in more detail how that central idea develops. In other words, how does the author develop the various points that he or she is trying to communicate? Learn to think in terms of the author's message when you think about central idea. Imagine that the author is talking to you when you are reading a passage. What do you think he or she is trying to tell you?

Authors have many tools available to them for developing ideas within a text. Some of those tools are more complex than others. An author can utilize illustrations, specific examples, statistics, and quotes to name a few. The author's purpose in using these tools is to clearly communicate his or her message to the reader. Once again think about that wall you are building. If the only thing the builder uses is plain red brick with no change in the pattern or design as the wall grows higher, it would be a pretty boring wall, wouldn't it? Now imagine a variation in pattern and in color of bricks. Visualize a window or a doorway inserted. Visualize some of the bricks inset deeper and others pulled out somewhat. The builder is *developing* a wall that portrays his or her design. An author does the same thing.

An author has a central idea in mind when he or she begins writing. In order to communicate that idea to the reader, an author uses supporting details to *develop* that message. If you can recognize how an author uses those supporting details, you will better understand the author's message.

The most efficient method for you to use to trace the development of a central idea is to once again utilize annotation. Hopefully by now you are growing more comfortable with the process of annotating text. If annotating can become second nature to you, you will fly through your test questions. Well, maybe not fly, but at least you won't crawl!

In the previous subsection, you read an excerpt from *The Conquest of Fear* by Basil King. You may remember that the central idea of the passage is *fear is present in all stages of life and is shared by most people*. Reread the first paragraph of this passage and consider how it is annotated to trace the development of this central idea. How do the details support the author's message regarding fear?

excerpt from *The Conquest of Fear*, Chapter I  
by Basil King

1 When I say that during most of my conscious life I have been a prey to fears I take it for granted that I am expressing the case of the majority of people. I cannot remember the time when a dread of one kind or another was not in the air. In childhood it was the fear of going to bed, of that mysterious time when regular life was still going on downstairs, while I was buried alive under sheets and blankets. Later it was the fear of school, the first contact of the tender little soul with life's crudeness. Later still

→ He has had fears all his life.  
→ Most people have fears.  
→ He doesn't remember a time when he didn't fear.  
→ Example of childhood fear.  
→ Another example of childhood fear.

continue

## Section 6.2, continued Developing Central and Secondary Ideas

there was the experience which all of us know of waking in the morning with a feeling of dismay at what we have to do on getting up; the obvious duties in which perhaps we have grown stale; the things we have neglected; those in which we have made mistakes; those as to which we have willfully done wrong; those which weary or bore or annoy or discourage us. Sometimes there are more serious things still: bereavements, or frightfully adverse conditions, or hardships we never expected brought on us by someone else.

→ More examples of things he feared as he grew up.

→ Example of more serious things that can cause fear.

This first paragraph of the passage focuses on examples of fears that the author has experienced throughout his own life. Flip back to your own annotation of the rest of this passage in Section 5.2. Do you notice that the remaining paragraphs give additional examples of people and their fears?

**Example 1:** Considering the entire passage given in Section 6.1, how does Basil King develop the central idea that all people have fears throughout their lives?

- A. by quoting statistics of how many people have certain fears
- B. by giving examples of the types of fears people experience
- C. by explaining how fear can be overcome
- D. by illustrating fear and its effects in descriptive details

The obvious correct answer choice is **B**. The author uses examples to develop and support his central idea that all people experience fear throughout their lives.

Now look at another partial passage that you've already seen and annotated. This one comes from the practice in Section 6.1. From this first paragraph, make annotations on how the author develops the central idea that a person's clothing affects how he or she is treated by others.

excerpt from *The People of the Abyss*, Chapter 1  
by Jack London

- 1 No sooner was I out on the streets than I was impressed by the difference in status effected by my clothes. All servility vanished from the demeanour of the common people with whom I came in contact. Presto! in the twinkling of an eye, so to say, I had become one of them. My frayed and out-at-elbows jacket was the badge and advertisement of my class, which was their class. It made me of like kind, and in place of the fawning and too respectful attention I had hitherto received, I now shared with them a comradeship. The man in corduroy and dirty neckerchief no longer addressed me as "sir" or "governor." It was "mate" now—and a

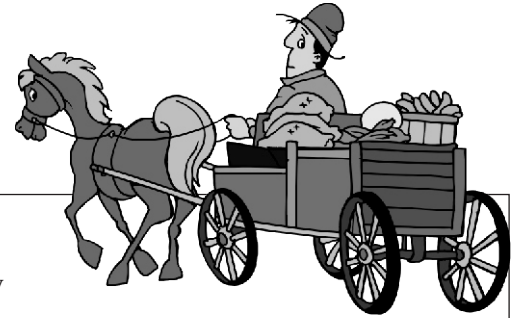
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# Inference

## Section 7.1

### Making Inferences



#### Key Terms 7.1

- **Infer** – to determine something that is unknown, or not specifically stated, by using reasoning and facts
- **Inference** – a rational or logical assumption that is made based on given facts or circumstances

Authors do not usually include every detail when writing about a subject. Readers are expected to “read between the lines” to determine some things. The process of “reading between the lines” is called making an inference. An **inference** is a rational or logical assumption that is based on given facts or circumstances. In other words, to **infer** is to determine something that is unknown based on reasoning and facts. As a reader, you may combine your own knowledge and experiences with the given information to make certain assumptions. Inferring allows you to connect the dots, and this process of making inferences further increases your understanding of the author’s intended message.

#### Inferring the Meaning of a Phrase

In Section 2, you used context clues to help you infer the meaning of unfamiliar words. Let’s expand this skill to look at phrases. To determine what an author means, look for clues, just as you did in Section 2.

Read the following excerpt from “What is an American?” by St. Jean de Crevecoeur. What is the author trying to communicate? Use annotation to help you. You may want to paraphrase each sentence using your own words to help you interpret what the author is saying.

excerpt from “**What is an American?**”  
by St. Jean de Crevecoeur

There, on a Sunday, he sees a congregation of respectable farmers and their wives, all clad in neat homespun, well mounted, or riding in their own humble waggons. There is not among them an esquire, saving the unlettered magistrate. There he sees a parson as simple as his flock, a farmer who does not riot on the labour of others. We have no princes, for whom we toil, starve, and bleed: we are the most perfect society now existing in the world. Here man is free; as he ought to be; nor is this pleasing equality so transitory as many others are.

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**What does the author mean by the phrase a parson as simple as his flock? What clues can you identify from the paragraph?**

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## Section 7.1, continued

### Making Inferences

An example of how to annotate this text is given below. How does your annotation compare?

excerpt from “**What is an American?**”  
by St. Jean de Crevecoeur

There, on a Sunday, he sees a congregation of respectable farmers and their wives, all clad in neat homespun, well mounted, or riding in their own humble waggons. There is not among them an esquire, saving the unlettered magistrate. There he sees a parson as simple as his flock, a farmer who does not riot on the labour of others. We have no princes, for whom we toil, starve, and bleed: we are the most perfect society now existing in the world. Here man is free; as he ought to be; nor is this pleasing equality so transitory as many others are.

The church members are all farmers and their wives. They all wear simple clothing and ride horses or in simple wagons. Esquire = A person of rank? No one has a higher social rank than another except for maybe a public official. Parson = preacher/minister. The preacher is just a farmer, the same as the others. What does “riot on the labour of others” mean? We don’t serve anyone over us. Men live free/equal.

A parson is a preacher or minister. Ministers are often called shepherds, and their congregation (church members) are called the flock. If the parson is as simple as his flock, this would mean the minister is the same as the congregation. This sentence seems to say that the parson is a farmer or like a farmer who works the same as the others.

Now consider the following questions being asked on a multiple-choice test.

#### **Example 1:** What can be inferred by the phrase a parson as simple as his flock?

- A. The parson is a sheep herder.
- B. The parson is not a smart person.
- C. The parson is the same as the church members.
- D. The parson is culturally above the church members.

From the annotation and notes given above, you should be able to identify **answer choice C** as correct.

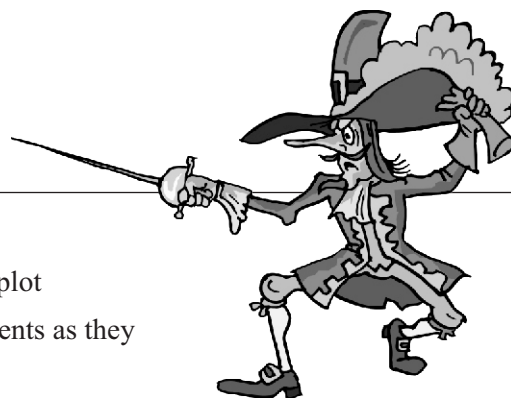
#### **Example 2:** Which phrase from the paragraph provides evidence to support the inference in Example 1?

- A. “. . .all clad in neat homespun . . . “
- B. “Here a man is free . . . “
- C. “. . . we are the most perfect society now existing in the world.”
- D. “. . . a farmer who does not riot on the labour of others.”

Notice that the phrase “a parson as simple as his flock” is followed by “a farmer who does not riot on the labour of others.” This phrase “a farmer who does not riot on the labour of others” is acting as an appositive to further describe the phrase before it. (Remember that an *appositive* is a noun or noun phrase that follows another noun and renames it.) Even if you do not understand exactly what it means to “not riot on the labour of others,” you should still recognize that the author is saying the parson is a farmer, just like his congregation. Referring to the parson as a farmer supports the inference that he is the same as his church members, so the correct answer is **D**.

# Elements of Plot

## Section 9.2 Manipulation of Time



### Key Terms 9.2

- **Beginning in medias res** – beginning a story in the middle of the plot
- **Chronological order** – an order that maintains the sequence of events as they happened in time, first, second, third, and so on
- **Flashback** – a break in the story line to show an earlier event
- **Flash-forward** – a future event that interrupts the chronological order of the story
- **Foreshadowing** – hints about the future
- **Mystery** – anything unknown or unexplained
- **Surprise** – a feeling of mild astonishment or shock caused by something unexpected
- **Suspense** – a feeling of anticipation about what may happen; feeling “on the edge of your seat”
- **Tension** – a reader’s feeling of anxiety or stress concerning what is happening in a story

Many of the passages that you have read so far are written in **chronological order**, which gives the natural sequence of events in the actual order in which they took place in time. This order of narration is the simplest way to create the plot. However, not all stories are told in chronological order. Instead, an author may manipulate time to develop the plot. This manipulation of time has various effects on the story and the reader.

### Manipulation of Time Techniques

#### Beginning in Medias Res

To grab the reader’s attention immediately, an author may begin a story in the middle or perhaps even towards the end of the plot. Using this order is called **beginning in medias res**, “in medias res” being a Latin term that literally means “into the middle of things.” Instead of following the traditional order of plot beginning with introduction/exposition, the author will skip forward into the rising action or even beyond to show events at the end or near the end of the story. For example, the beginning of the story may thrust the reader into the middle of a crisis, into the heat of the action with the characters grasping at the straws of survival or escape. With most *in media res* works, the author will gradually fill in the background using additional manipulation of time techniques or dialogue between characters.

#### Flashback

One of the most common manipulation of time techniques is the flashback. **Flashback** is a break in the story line to show an earlier event. An author can use flashback in a variety of ways. A character may be thinking about events that led up to the time the story opened. A dialogue between characters may reflect back on those earlier events. Perhaps the narrator will simply look back and give the reader an understanding of the history that impacted the current event. In any case, the reader must pause in the action, turn around, and look back.

#### Flash-forward

**Flash-forward** is a future event inserted into the story. This technique is less commonly used but serves the purpose of inserting expected or imagined events into the storyline. Flash-forward may provide the reader with important information to the story that has yet to be brought to light for the characters.

## Section 9.2, continued

### Manipulation of Time



Whatever techniques an author chooses to use in the manipulation of time, he or she uses these techniques intentionally for a desired effect. Each technique builds the story and keeps the reader engaged in it. Have you ever read a book and just could not put it down? That author was successful in reeling you into the story like a fish caught on a hook. It is likely that the author used manipulation of time techniques to “hook you” and to help “reel you in.”

### Additional Storytelling Techniques

As you have read over and over, authors of stories strive to keep readers interested. Review a few more elements that authors may use to keep the reader turning the pages. Some of these may involve the manipulation of time techniques that you just reviewed.

#### Mystery

**Mystery** is anything unknown or unexplained. Stories that contain mystery may focus on a puzzling crime, situation, or circumstance that needs to be solved. To create mystery, an author leaves out certain facts and invites the reader to guess what happened as the story unfolds. How interesting would a murder mystery be if the author told you up front who committed the crime and exactly how he or she did it? The unknown facts drive the story forward and cause the reader to want to know more.

#### Tension

**Tension** is the anxiety or stress that a reader feels concerning the conflict, characters, and/or events taking place in the story. An author is able to create tension when readers care about what is happening. Without a certain amount of tension, readers may lose interest and disengage from the story.

#### Suspense

With the right amount of tension in a story, an author creates **suspense**, that feeling of anticipation of what is going to happen next. Have you ever watched a movie and felt “on the edge of your seat”? That feeling is suspense. You know something is about to happen, but you do not know what or maybe even when. Again, an author uses suspense to keep the reader engaged in the story.

#### Surprise

**Surprise** is a feeling of mild astonishment or shock caused when something unexpected happens. With surprise, the reader is caught off guard by an event that occurs. An author may use the element of surprise for various reasons to advance the plot, but the effect on the reader is often one of delight.

#### Foreshadowing

**Foreshadowing** is a technique that an author uses to provide a hint about what is going to happen later in the story. The use of foreshadowing is often meant to create suspense. An author can create foreshadowing in a number of ways, including through the title of a chapter, the dialogue between characters, or an observation or event. For example, a raging storm at the beginning of a story may foreshadow the “storm” that is about to begin in the life of the main character. The thunderstorm acts as a warning, or a “heads up,” to the reader that something else “stormy” may be about to happen.

#### Pacing

One last technique that an author uses to keep a reader engaged is pacing, or the speed at which the story is told. When pacing is slow, the plot unfolds slowly over time. When pacing is fast, events occur quickly. An author will often vary the pacing for specific effects. Slow pacing may help to build tension, while fast pacing may quickly build suspense. If the pacing is too slow, a reader may lose interest, and if it is too fast, a reader may feel rushed. An author uses specific words and sentence structure to create pace. For example, words like “quickly,” or “suddenly” increase the pace. Short, simple sentences also increase the pace since readers read them faster.

## Section 9.2, continued

### Manipulation of Time

A recognized master in the art of storytelling and the manipulation of time in the development of plot is Charles Dickens in his famous story *A Christmas Carol*. Consider the following excerpts from this story as examples of the concepts you have just reviewed. As you read the following excerpts taken from Stave 1 of the story, annotate elements of foreshadowing. Make notes of how Dickens builds tension and suspense. (In case you are curious, Dickens, in this novel, called chapters “staves,” a musical term in keeping with this story being a “Christmas carol,” another term for a “Christmas song.”)

excerpt from *A Christmas Carol*  
by Charles Dickens, 1843

## Stave 1: Marley's Ghost

Marley was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it: and Scrooge's name was good upon 'Change, for anything he chose to put his hand to. Old Marley was as dead as a door-nail.

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Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnised it with an undoubted bargain.

The mention of Marley's funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate. . .

**Example 1:** Marley's ghost appears later in this stave (chapter). In which two ways does Dickens, the author, foreshadow Marley's future appearance as a ghost?

- A. by implying that Marley was murdered
- B. by naming the chapter “Marley’s Ghost”
- C. by emphasizing that Marley is dead
- D. by giving the detail that Scrooge was not overly upset by Marley’s death.
- E. by including vivid imagery of Marley’s funeral

As you were annotating this passage, did you notice the name of the chapter? The chapter title “Marley’s Ghost” is a huge hint to the reader that Marley’s ghost is going to appear, so **answer choice B** should have been obviously correct. In these first few paragraphs of the chapter, Dickens also foreshadows Marley’s appearance by emphasizing three different times that he is dead, so the second correct answer is **answer choice C**. Answer choices A and E are simply not true. There is no implication that Marley was murdered, and these paragraphs give very little information about Marley’s funeral. Answer choice D is also incorrect because this detail, in and of itself, does very little to suggest Marley’s ghost is going to appear.

# Analysis of Literature

## Section 10.1

### Theme

#### Key Terms 10.1

- **Theme** – the underlying message of a literary work that reflects the writer’s view of the world or humanity
- **Universal theme** – a theme that is common and understood by all humans regardless of culture



In Sections 8 and 9, you have reviewed various elements that are parts of a story. Now take a step back and look at another element that is woven throughout a story, the *theme*. The **theme** of a literary work is the central idea or the underlying message of the story. The theme communicates the writer’s belief about the world or about human nature. Theme is the part of the story that binds together the other elements you have already studied. It is woven throughout these other elements, especially the plot, the conflict, and the development of the characters.

Theme is not to be confused with *subject*. Subject is a topic that acts as the foundation for the literary work, while theme is an opinion expressed about the subject. A novel may be written about the Civil War, so the Civil War is the subject. However, the actual story, plot, conflict, and characters of that novel may revolve around a theme of patriotism, or courage, or loss. Can you see the difference? It is up to you the reader to search for the theme and connect the obvious facts of the story with what these facts say about humanity or about these characters in particular. The theme grows out of the plot and conflict and is expressed through the characters — their dialogue, their actions, and their reactions.

### Universal Themes

**Universal themes** are most common within literary works and are fairly clear-cut. These themes are viewed within the context of the human experience. They are generally understood and are considered true for all humans regardless of their specific cultures. (A person’s culture refers to his or her beliefs and behaviors and is largely affected by the society in which he or she lives.) To identify a universal theme, ask yourself what the story has to say about the universal human experience. While there are dozens of possibilities, the topics of universal themes fall into three broad categories: feelings; relationships; and social structures. Each of these broad categories relates to a specific aspect of universal human life.

#### Universal Theme Topics

<u>Feelings</u>	<u>Relationships</u>	<u>Social Structure</u>
fear	friendship	prejudice
love	motherhood	war
hate	fatherhood	peace
embarrassment	power	crime
joy	weakness	altruism
anger	honesty	slavery
nervousness	loyalty	justice
excitement	deceitfulness	leadership



# Source Materials

## Section 12.1 Allusions



### Key Terms 12.1

- **Allusion** – a brief and indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance
- **Primary text (or primary source)**– authentic first-hand account or original document
- **Secondary source** – material that analyzes, builds on, comments on, or references a primary source
- **Source material** – previously written texts used as information to create something new

Have you known of someone that took apart an old barn, then utilized those materials to build something new? This same concept often applies to authors. Authors will frequently use material from another source in order to create something of their own. Any publication that an author uses for information is called **source material**. Source materials are previously written texts that authors use to create something new.

Source materials fall into two major categories: primary texts or secondary sources. A **primary text** (also called a **primary source**) is an authentic first-hand account or an original document. A primary text is written by a person who experienced the event or has created the text from scratch. An autobiography is an example of a primary text. Other examples include an eyewitness account, a manuscript from a speech, or even an original novel. A **secondary source**, on the other hand, may analyze, build on, or otherwise reference a primary source. For example, a book report written to analyze an autobiography or an original novel would be considered a secondary source.

An author often uses source material, whether primary or secondary, and transforms it into a new creative work.

### Allusions

An **allusion** is a brief and indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance. When an author uses an allusion, he or she is referencing a primary or secondary source and expecting the reader to make the connection. An allusion can add emotion or significance to a passage, or it can create a sense of cultural kinship between author and reader. The success of an allusion, however, is totally dependent upon the reader's familiarity with the reference. If the reader is unfamiliar with the reference, then the allusion fails. In many works, the use of allusion is a cultural or historical literacy test. If a reader is not well read and therefore not familiar with various literary works and historical events, then allusions will not have the intended impact.

You probably use allusions in your own speech and writing, possibly without realizing what you are doing. Consider the following simple examples of allusion.

**Example 1:** That car salesman reminded me of the snake in the Garden of Eden.

The speaker of this statement gives no description of the salesman, his actions, or his conversation. However, if you understand that “the snake in the Garden of Eden” is an allusion from the Bible, the book of Genesis, Chapter 3, you make an immediate connection between the snake's characteristics and the car salesman's characteristics. The snake (or serpent) in the Garden of Eden is sneaky and deceptive, intent on doing evil by convincing Eve to do something she shouldn't. By associating the car salesman to the snake, the reader perceives the car salesman as being sneaky and deceptive, intent on tricking potential buyers into a bad deal.

## Section 12.1, continued

### Allusions

**Example 2:** My mother was a real Scrooge when I asked her for the money to buy a new iPhone.

Again, the speaker gives no description of her mother except for referring to her as “Scrooge.” The comparison to Scrooge is an allusion to the main character in the novel *The Christmas Carol* written by Charles Dickens. As long as you know who Scrooge is in Dicken’s novel, you immediately make a connection and understand that the mother is being accused of being cheap, selfish, and mean-spirited.

**Example 3:** As far as those four parents are concerned, they consider their kids as the original Romeo and Juliet!

You have no idea what is happening to this young couple, but the allusion to Romeo and Juliet (the ill-fated couple in Shakespeare’s play *Romeo and Juliet*) paints a vivid picture that the parents are against the couple’s relationship.

Now that you are more familiar with allusions, think about the literary works that you have read in the last year or two of school and consider how many allusions you came across. Can you see how each allusion gave you far more information than the actual words on the page? Each allusion increases your capacity to understand the author’s full message.

### Practice

For each excerpt, underline the allusions. In the space provided, identify the previous work that is being alluded to, and then explain how each allusion adds to the meaning of the passage. If you are unsure of the origin of the allusion, you can research it using the internet or the library.

1. from *The Return of the Native* by Thomas Hardy, 1880

That night was an eventful one to Eustacia’s brain, and one which she hardly ever forgot. She dreamt a dream; and few human beings, from Nebuchadnezzar to the Swaffham tinker, ever dreamt a more remarkable one.

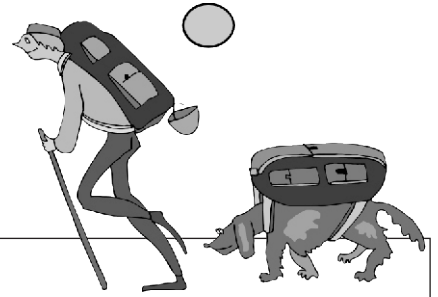
2. from *The Sorrows of Young Werther* by Johann Wolfgang von Goethe, 1774

“Oh! you people of sound understandings,” I replied, smiling, “are ever ready to exclaim ‘Extravagance, and madness, and intoxication!’ You moral men are so calm and so subdued! You abhor the drunken man, and detest the extravagant; you pass by, like the Levite, and thank God, like the Pharisee, that you are not like one of them. I have been more than once intoxicated, my passions have always bordered on extravagance: I am not ashamed to confess it; for I have learned, by my own experience, that all extraordinary men, who have accomplished great and astonishing actions, have ever been decried by the world as drunken or insane. And in private life, too, is it not intolerable that no one can undertake the execution of a noble or generous deed, without giving rise to the exclamation that the doer is intoxicated or mad? Shame upon you, ye sages!”



# Organization of Informational Texts

## Section 13.1 Headings and Subheadings



### Key Terms 13.1

- **Heading** – a short line of text that briefly describes the topic of the text that follows
- **Subheading** – a short line of text that briefly describes the topic of text under a heading
- **Text features** – elements used in informational texts that help a reader to find information; include titles, headings, subheadings, captions, page numbers, table of contents, index, etc.

For the past several sections, you have been focusing on narrative texts, ones that essentially tell a story, whether fiction or nonfiction. In those previous sections, you have strengthened your skills in identifying features related to narratives — plot, characters, and storytelling dynamics. In the next two sections, you will focus on informational texts, which are exclusively nonfiction. These texts include expository, descriptive, and argumentative texts. However, for the moment, set aside argumentative texts. You will review those in Section 15.

Informational texts include a wide variety of types of writing. Letters, journals, diaries, speeches, essays, and procedures are some examples. Remember that the author’s purpose of informational text will often be different from an author’s purpose of narrative text. The purpose of informational text is often to inform, instruct, or to persuade. This book you are holding is an example of informational text. Its purpose is to instruct you about reading and comprehension.

### Headings and Subheadings

All texts, no matter the type, share certain structural segments. All types of texts use words to form sentences and sentences to form one or more paragraphs. In narratives, paragraphs may then make up larger sections in the form of chapters. Informational texts may also be organized into chapters, but paragraphs within a chapter are often organized into smaller sections. These sections often contain their own “title” in the form of a **heading**, a short line of text that briefly describes the topic of each section. Headings are often bolded or italicized so that the reader can see them easily.

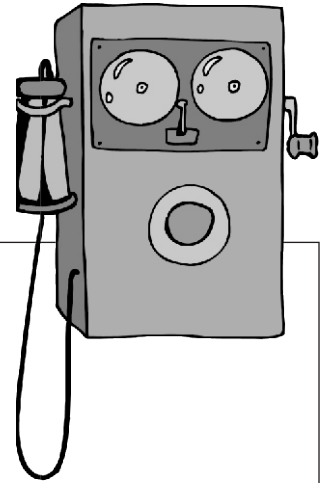
Headings are a type of *text feature*. **Text features** are often added to informational texts to help the reader find specific information. Other types of text features include titles, subheadings, captions, page numbers, a table of contents, or an index. A **subheading**, similar to a heading, is a word or line that describes information under a heading.

You have previously seen how titles can be beneficial to understanding a passage. Titles often give the reader a general idea of the overall topic of the text. Headings serve the same purpose. A heading will either categorize or summarize the information that follows in the section below it. The heading gives the reader a general idea about the type of information the author is about to cover. A reader can use headings to more easily find specific information within a longer text. Subheadings are likewise beneficial as categories or summaries of information under a heading. Subheadings give the reader more specific ideas about the information being covered.

Think about hiking a nature trail. Headings and subheadings are like trail signs along the path. Trail signs can give you information about the length of a trail, the types of plants and/or animals you are likely to see along the trail, or warnings about trail hazards or difficulties. Each of these signs lets you know what to expect just up ahead.

# Organization of Informational Texts

## Section 13.3 Reverse Outlining



### Key Terms 13.3

- **Outline** – an organized list of the main ideas or main topics of a text without all the details; often created by a writer before writing the actual text
- **Reverse outlining** – the process of creating an outline of main ideas or topics from an existing text

Before writing an informational passage, an author will often create an outline, an organized list of the main ideas or topics he or she plans to cover in the text. The author will then write one or more paragraphs or sections to explain or describe each item in the outline. An outline does not contain complete sentences, but instead, includes summary words or phrases. Each item in the outline summarizes an idea that the author will expand in the informational passage.

Consider that an author is writing an informational article on the how phone technology has changed over time. The author’s outline may look something like the following:

#### *Evolution of Phone Technology*

- I. The first telephones
  - A. Major inventors
    - 1. Alexander Graham Bell
    - 2. Thomas Edison
  - B. Formation of telephone networks
- II. Improvements in the 1900s
- III. Modern technologies
  - A. Voice over Internet Protocol (VoIP)
  - B. Satellite phones
  - B. Mobile/cellular phones

In longer passages, the author may choose to use phrases from the outline as headings and subheadings in the actual text. As you saw in Section 13.1, headings and subheadings are like titles within sections of text that summarize the information that follows.

Whereas outlining is a tool used by authors, reverse outlining is a tool used by readers to analyze what has already been written. **Reverse outlining** is a process of summarizing paragraphs or sections of text in order to create an organized list of main ideas or topics covered in a passage. This process is “reverse” because it creates the outline *after* something has already been written, which is the “reverse” of what authors do when outlining *before* they write.

When a passage contains headings and subheadings, the author has basically given you a reverse outline. Simply list the headings and subheadings in the passage, and the result is at least a general reverse outline. However, not all passages contain headings and subheadings. Reverse outlining, in a sense, creates headings and subheadings when they are not otherwise given.

## Section 14.2

### Order



- ## Sequential Order

There are two types of sequential order: chronological and procedural. Take a closer look at each of these.

### Chronological Order

excerpt from *The People of the Abyss*  
by Jack London, 1902

## Chapter XXIII—The Children

**continue**

## Section 14.2, continued

### Order

inquire into the case. Since that time about twenty days have elapsed, and nothing has yet been done. Is this a singular case? By no means; it is quite common.”

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The events in the previous paragraph are presented in chronological order, the actual order in which they occurred. You should have identified, paraphrased, and numbered the events as follows:

1. The married couple told their landlord that they had two children.
2. The landlord then found that they had four children.
3. The couple was next found with having a fifth child.
4. The landlord gave the couple notice to move.
5. The couple paid no attention to the notice.
6. A sanitary inspector threatened the landlord with a law suit because of his renters.
7. The landlord told the inspector that he has been unable to get them to leave.
8. The couple said they could not find an affordable place to rent.
9. The landlord went to the magistrate.
10. The magistrate sent an officer to look into the matter.
11. Twenty days later, nothing had been done.

Notice that each event is given, one after another, in the order it occurred. You should have underlined the following transitions: *when, after a while, finally, since that time*. Notice how these transitions link one idea to the next and indicate the order in which these events occurred.

**Example 1:** What is the author’s purpose for using chronological order in this excerpt?

An author uses chronological order to recount events in the order they occurred, so the general purpose for using this type of order is to inform or to recount what has happened. In this excerpt, the author recounts a series of events regarding a landlord and a family with several children. The author’s overall purpose in this excerpt is to illustrate the situation in which poor families with multiple children find themselves. The author uses chronological order to tell a story that illustrates this problem.

### Procedural Order

**Procedural order** (sometimes called *process order*) is a type of sequential order that gives the steps in a process. This type of text structure is easily recognizable because the text is written in steps that are to be followed. Common types of information written in procedural order are recipes, lab instructions for a science experiment, or instructional manuals for putting something together. In all of these cases, the reader is to finish step one before beginning step two, etc. Have you ever watched a family member try to put together a child’s swing set and insists that he or she doesn’t need to follow the instruction manual? The results are seldom exemplary!

When using procedural order, an author may organize the information into a list of steps. Although a list can be used in different text structures, you should always consider whether it is being used to show order.

Read the following excerpt that uses procedural order. When you have read it once, reread it and annotate. Identify, paraphrase, and number the steps that are given. Underline any transitional words or phrases.

# Persuasive and Argumentative Texts

## Section 15.4 The Use of Rhetoric



### Key Terms 15.4

- **Ethos** – an appeal to the sense of credibility
- **Logos** – an appeal to logic and reason
- **Pathos** – an appeal to emotions
- **Propaganda** – information, often false or misleading, used to influence people’s opinions or beliefs
- **Rhetoric** – the art of using language effectively and persuasively
- **Rhetorical device** – figurative language; a use of words for their specific effect on an audience

You have seen many times throughout this book that the purpose of speech or written text is to share information with an audience. Regardless of the type of text, an author communicates a specific viewpoint. Persuasive and argumentative texts, however, go a step further. In these types of texts, the author or speaker seeks to influence the audience, either to believe in the presented position or to make a decision based upon the presented information.

### Rhetoric

**Rhetoric** is the art of using language in an effective and persuasive way. The author of persuasive or argumentative text will use rhetoric to accomplish the desired purpose of influencing the audience. Rhetoric can be divided into three categories: ethos, logos, and pathos.

### Categories of Rhetoric

- **Ethos** appeals to a sense of credibility.
- **Logos** appeals to logic and reason.
- **Pathos** appeals to emotions.

In crafting these appeals to credibility, logic, and emotions, authors use specific rhetorical devices. A **rhetorical device** is another term for figurative language. It is a use of words for their specific effect on an audience. In Section 4, you reviewed many of the common types of rhetorical devices, including figures of speech, imagery, and sound devices. Knowing the specific names of rhetorical devices is not nearly as important as recognizing how language is being used for a specific effect. Consider how the following common rhetorical devices can be used for the purpose of persuasion or argument.

- *Allusion* can be a powerful component of creating credibility (ethos) because it is a reference to a person, place, or event that would be known to the reader. Allusion establishes credibility by linking the presented position or claim to something or someone already established.
- *Analogy* can be effective in developing logic (logos) by using the extended metaphor to make comparisons between the author’s claim and an established fact.

## Section 15.4, continued

### The Use of Rhetoric

- *Hyperbole* (or *exaggeration*) is very common in persuasive writing and speaking. Usually hyperbole is an appeal to the emotions (pathos) because exaggeration is neither credible (ethos) nor logical (logos).
- *Imagery* can create multiple appeals. Through lively descriptions, the author can bring to life the logic of the position, the credibility of it, or its emotional appeal.
- *Irony* appeals to the emotions (pathos). An author may use irony in the form of sarcasm or satire to have the audience view the points through eyes of incredibility. He or she attempts to sway the audience to see the ridiculous aspects of the situation.
- *Repetition* reinforces the importance of a specific point. Depending upon what the appeal is, it can strengthen the impact of that point.

Read the following excerpt from a letter that President Theodore Roosevelt wrote to his son Ted at boarding school. Ted has been told that he has not made “second squad” of the football team. He wrote a letter to his father, perhaps asking his father to intervene on his behalf. In the following response to his son, President Roosevelt uses several rhetorical devices. The annotations for these are given to you. Consider how President Roosevelt uses these rhetorical devices to persuade his son. Feel free to add your own notes to the given annotation.

excerpt from a letter President Theodore Roosevelt wrote  
to his son Ted at boarding school

White House, Oct. 4, 1903

DEAR TED:

- 1 In spite of the “Hurry! Hurry!” on the outside of your envelope, I did not like to act until I had consulted Mother and thought the matter over; and to be frank with you, old fellow, I am by no means sure that I am doing right now. If it were not that I feel you will be so bitterly disappointed, I would strongly advocate your acquiescing in the decision to leave you off the second squad this year. I am proud of your pluck, and I greatly admire football—though it was not a game I was ever able to play myself, my qualities resembling Kermit’s rather than yours. But the very things that make it a good game make it a rough game, and there is always the chance of your being laid up. Now, I should not in the least object to your being laid up for a season if you were striving for something worth while, to get on the Groton school team, for instance, or on your class team when you entered Harvard—for of course I don’t think you will have the weight to entitle you to try for the varsity. But I am by no means sure that it is worth your while to run the risk of being laid up for the sake of playing in the second squad when you are a fourth former [junior], instead of when you are a fifth former [senior]. I do not know that the risk is balanced by the reward. However, I have told the Rector that as you feel so strongly about it, I think that the chance of your damaging yourself in body is outweighed by the possibility of bitterness of spirit if you could not play. Understand

↑ Allusion to Kermit, Ted’s younger brother. Implies that Kermit and his father are possibly not as physically strong as Ted. Ted would understand this allusion.

→ Imagery and idiom - uses a visual image of being “laid up” or badly injured.

Repetition - Father repeats the idea of “risk” to emphasize that the risk of being injured may not be worth being on the second string squad.

continue



## Section 15.4, continued

### The Use of Rhetoric

me, I should think mighty little of you if you permitted chagrin to make you bitter on some point where it was evidently right for you to suffer the chagrin. But in this case I am uncertain, and I shall give you the benefit of the doubt. If, however, the coaches at any time come to the conclusion that you ought not to be in the second squad, why you must come off without grumbling.

- 2 I am delighted to have you play football. I believe in rough, manly sports. But I do not believe in them if they degenerate into the sole end of any one's existence. I don't want you to sacrifice standing well in your studies to any over-athleticism; and I need not tell you that character counts for a great deal more than either intellect or body in winning success in life. Athletic proficiency is a mighty good servant, and like so many other good servants, a mighty bad master. Did you ever read Pliny's letter to Trajan, in which he speaks of its being advisable to keep the Greeks absorbed in athletics, because it distracted their minds from all serious pursuits, including soldiering, and prevented their ever being dangerous to the Romans? I have not a doubt that the British officers in the Boer War had their efficiency partly reduced because they had sacrificed their legitimate duties to an inordinate and ridiculous love of sports. A man must develop his physical prowess up to a certain point; but after he has reached that point there are other things that count more. In my regiment nine-tenths of the men were better horsemen than I was, and probably two-thirds of them better shots than I was, while on the average they were certainly hardier and more enduring. Yet after I had had them a very short while they all knew, and I knew too, that nobody else could command them as I could. I am glad you should play football; I am glad that you should box; I am glad that you should ride and shoot and walk and row as well as you do. I should be very sorry if you did not do these things. But don't ever get into the frame of mind which regards these things as constituting the end to which all your energies must be devoted, or even the major portion of your energies.

Metaphors/analogy - comparing athletics to a slave and master relationship

Allusion to an historical document from Ancient Greece reinforces the negative results of being distracted by sports.

Another allusion to more recent history reinforces the same idea.

Allusion to the "Rough Riders," Theodore Roosevelt's cavalry regiment that fought in the Spanish-American War.

Repetition - emphasizes to the son that his father supports him.

Did you identify additional examples of rhetorical devices in this letter? Consider each example. Does it appeal to credibility, logic, or emotion? Based on this letter and the annotations, see if you can answer the following example questions.



## Section 15.4, continued

### The Use of Rhetoric

**Example 1:** The following question has two parts. First, answer Part A. Then, answer Part B.

#### Part A

**How does the author use rhetoric to advance his point of view that the game of football could be detrimental to his son?**

- A. He uses analogy to compare football to soldiers on the battlefield.
- B. He uses repetition to emphasize that playing is not worth the risk of injury.
- C. He uses irony to ridicule participation in the sport of football.
- D. He uses hyperbole to exaggerate how rough the game of football is.

#### Part B

**Which sentence(s) from the excerpt supports the answer in Part A?**

- F. “I have not a doubt that the British officers in the Boer War had their efficiency partly reduced because they had sacrificed their legitimate duties to an inordinate and ridiculous love of sports.”
- G. “I need not tell you that character counts for a great deal more than either intellect or body in winning success in life.”
- H. “But I am by no means sure that it *is* worth your while to run the risk of being laid up for the sake of playing in the second squad when you are a fourth former [junior], instead of when you are a fifth former [senior]. I do not know that the risk is balanced by the reward.”
- J. “Athletic proficiency is a mighty good servant, and like so many other good servants, a mighty bad master.”

President Roosevelt communicates two main points to his son in this letter to dissuade him from playing football. His first point is that playing football may not be worth the risk of injury. His second point is that although athletics are enjoyable and have some value, they should not take priority over more serious pursuits.

To answer this question, you must go back to the part of the letter in paragraph 1 that addresses the risk of injury. Through annotations given to you, you see that the author (President Roosevelt) uses repetition to emphasize that playing football may not be worth the risk of injury for his son. The correct answer is **choice B**. Although the author also uses analogy throughout the letter, he does not use an analogy to compare football to soldiers, so A is incorrect. He also does not use irony or hyperbole.

Now consider Part B. The only choice that uses repetition is **answer choice H**, which is the correct one. President Roosevelt repeats the idea of the risk involved.

**Example 2:** Read the following sentence from the letter.

**Did you ever read Pliny’s letter to Trajan, in which he speaks of its being advisable to keep the Greeks absorbed in athletics, because it distracted their minds from all serious pursuits, including soldiering, and prevented their ever being dangerous to the Romans?**

How does the author use rhetoric to support his view on the role of athletics?

- A. He uses an allusion to support the idea that character is more important than athletics.
- B. He uses hyperbole to minimize the importance of character over athletics.
- C. He uses visual imagery to emphasize the importance of athletic success.
- D. He uses irony to develop a satirical perspective of the game of football.



## Section 15.4, continued

### The Use of Rhetoric

#### Practice

Read and annotate the following excerpts from President Franklin Delano Roosevelt’s speech “On Drought Conditions” given on September 6, 1936. Answer the questions that follow. Darken the circle or circles that correspond to your answer choice(s).

excerpt from the speech “On Drought Conditions”  
by Franklin Delano Roosevelt, September 6, 1936

- 1 I have been on a journey of husbandry. I went primarily to see at first hand conditions in the drought states; to see how effectively Federal and local authorities are taking care of pressing problems of relief and also how they are to work together to defend the people of this country against the effects of future droughts.
- 2 I saw drought devastation in nine states.
- 3 I talked with families who had lost their wheat crop, lost their corn crop, lost their livestock, lost the water in their well, lost their garden and come through to the end of the summer without one dollar of cash resources, facing a winter without feed or food — facing a planting season without seed to put in the ground.
- 4 That was the extreme case, but there are thousands and thousands of families on western farms who share the same difficulties.
- 5 I saw cattlemen who because of lack of grass or lack of winter feed have been compelled to sell all but their breeding stock and will need help to carry even these through the coming winter. I saw livestock kept alive only because water had been brought to them long distances in tank cars. I saw other farm families who have not lost everything but who, because they have made only partial crops, must have some form of help if they are to continue farming next spring.
- 6 I shall never forget the fields of wheat so blasted by heat that they cannot be harvested. I shall never forget field after field of corn stunted, earless and stripped of leaves, for what the sun left the grasshoppers took. I saw brown pastures which would not keep a cow on fifty acres.
- 7 Yet I would not have you think for a single minute that there is permanent disaster in these drought regions, or that the picture I saw meant depopulating these areas. No cracked earth, no blistering sun, no burning wind, no grasshoppers, are a permanent match for the indomitable American farmers and stockmen and their wives and children who have carried on through desperate days, and inspire us with their self-reliance, their tenacity and their courage. It was their fathers’ task to make homes; it is their task to keep those homes; it is our task to help them with their fight.

continue

## Section 15.4, continued

### The Use of Rhetoric

1. The following question has two parts. First, answer Part A. Then, answer Part B.

#### Part A

How does President Roosevelt use rhetoric to advance his point of view in this speech?

- Ⓐ He uses repetition to emphasize the loss that American farmers have suffered.
- Ⓑ He uses hyperbole to disguise the truth about what he had seen.
- Ⓒ He uses allusion to compare the drought to the plagues of Egypt seen in the Bible.
- Ⓓ He uses irony to place the blame on the farmers themselves for the problem.

#### Part B

Which sentence from the excerpt supports the answer in Part A?

- Ⓕ “That was the extreme case, but there are thousands and thousands of families on western farms who share the same difficulties.” (paragraph 4)
- Ⓖ “I talked with families who had lost their wheat crop, lost their corn crop, lost their livestock, lost the water in their well, lost their garden and come through to the end of the summer without one dollar of cash resources, facing a winter without feed or food — facing a planting season without seed to put in the ground.” (paragraph 3)
- Ⓗ “Yet I would not have you think for a single minute that there is permanent disaster in these drought regions, or that the picture I saw meant depopulating these areas.” (paragraph 7)
- Ⓙ “I have been on a journey of husbandry.” (paragraph 1)

2. Read the following sentence from the excerpt.

**No cracked earth, no blistering sun, no burning wind, no grasshoppers, are a permanent match for the indomitable American farmers and stockmen and their wives and children who have carried on through desperate days, and inspire us with their self-reliance, their tenacity and their courage.**

How does the author use rhetoric to support his view of American farmers?

- Ⓐ He uses allusion to parallel the courage of American farmers with that of farmers in ancient times.
- Ⓑ He uses hyperbole to exaggerate the needs of the American farmers so as to convince the American public that they must help.
- Ⓒ He uses imagery to emphasize the positive characteristics of American farmers and their ability to overcome.
- Ⓓ He uses irony to prove his point that American farmers need no assistance.

# Practice Test 1

## Overview

### Introduction

The Practice Test that follows is designed to identify areas where you can improve your reading comprehension skills before taking the MAAP-EOC exam in English II. This Practice Test has 50 questions in various forms, including both closed-ended and open-ended (but it does NOT include essay questions for the performance task). The reading passages and questions in this Practice Test may be similar to the ones you will see on the actual test.

### The MAAP-EOC Exam for English II

The actual MAAP-EOC exam may be given online and includes computer-scored items as well as essay prompts (the performance task). The computer-scored items will include both closed-ended and open-ended test questions.

### General Directions

This Practice Test is a paper-based version of what you may see on the actual test. Read each passage or pair of passages. Then read each question that follows the passage(s). Some questions will require multiple correct answers, so consider each of the answer choices when making multiple selections. On this paper-based test, darken each circle that corresponds to your answer choice.

### Scoring

The following Practice Test can be used as practice for the MAAP-EOC exam in English II. Any Practice Test question answered incorrectly may identify a skill needing improvement or mastery. Review the corresponding skill(s) indicated in the Practice Test Evaluation Chart by reading the instructional material on the given pages and completing the practice exercises and reviews. The Practice Test Evaluation Chart is found on page PT1-36. By reviewing each skill, you will improve mastery of the material to be tested on the MAAP-EOC exam and potentially increase the score you receive on that exam.

On this Practice Test, each question that requires only one answer choice counts as one point. Questions that require you to make two or more selections count as two points. Partial credit may be given to two-point questions if at least half of the selections are marked correctly.



**DIRECTIONS:** Read the passage and then answer the questions that follow.

excerpt from *Bunner Sisters*

by Edith Wharton

- 1 In the days when New York's traffic moved at the pace of the drooping horse-car, when society basked in the sunsets of the Hudson River School on the walls of the National Academy of Design, an inconspicuous shop with a single show-window was intimately and favourably known to the feminine population of the quarter bordering on Stuyvesant Square.
- 2 It was a very small shop, in a shabby basement, in a side-street already doomed to decline; and from the miscellaneous display behind the window-pane, and the brevity of the sign surmounting it (merely "Bunner Sisters" in blotchy gold on a black ground) it would have been difficult for the uninitiated to guess the precise nature of the business carried on within. But that was of little consequence, since its fame was so purely local that the customers on whom its existence depended were almost congenitally aware of the exact range of "goods" to be found at Bunner Sisters'.
- 3 The house of which Bunner Sisters had annexed the basement was a private dwelling with a brick front, green shutters on weak hinges, and a dress-maker's sign in the window above the shop. On each side of its modest three stories stood higher buildings, with fronts of brown stone, cracked and blistered, cast-iron balconies and cat-haunted grass-patches behind twisted railings. These houses too had once been private, but now a cheap lunchroom filled the basement of one, while the other announced itself, above the knotty wistaria that clasped its central balcony, as the Mendoza Family Hotel. It was obvious from the chronic cluster of refuse-barrels at its area-gate and the blurred surface of its curtainless windows, that the families frequenting the Mendoza Hotel were not exacting in their tastes; though they doubtless indulged in as much fastidiousness as they could afford to pay for, and rather more than their landlord thought they had a right to express.
- 4 The sole refuge offered from the contemplation of this depressing waste was the sight of the Bunner Sisters' window. Its panes were always well-washed, and though their display of artificial flowers, bands of scalloped flannel, wire hat-frames, and jars of home-made preserves, had the undefinable greyish tinge of objects long preserved in the show-case of a museum, the window revealed a background of orderly counters and white-washed walls in pleasant contrast to the adjoining dinginess.
- 5 The Bunner sisters were proud of the neatness of their shop and content with its humble prosperity. It was not what they had once imagined it would be, but though it presented but a shrunken image of their earlier ambitions it enabled them to pay their rent and keep themselves alive and out of debt; and it was long since their hopes had soared higher.
- 6 Now and then, however, among their greyer hours there came one not bright enough to be called sunny, but rather of the silvery twilight hue which sometimes ends a day of storm. It was such an hour that Ann Eliza, the elder of the firm, was soberly enjoying as she sat one January evening in the back room which served as bedroom, kitchen and parlour to herself and her sister Evelina. In the shop the blinds had been drawn down, the counters cleared and the wares in the window lightly covered with an old sheet; but the shop-door remained unlocked till Evelina, who had taken a parcel to the dyer's, should come back.
- 7 In the back room a kettle bubbled on the stove, and Ann Eliza had laid a cloth over one end of the centre table, and placed near the green-shaded sewing lamp two tea-cups, two plates, a piece of pie. The rest of the room remained in a greenish shadow which discreetly veiled the outline of an old-fashioned mahogany bedstead; and against the unshaded windows two rocking-chairs and a sewing-machine were silhouetted on the dusk.

GO ON 

3. The following question has two parts. First, answer Part A. Then, answer Part B.

**Part A**

Read the following sentences from paragraph 5.

**The Bunner sisters were proud of the neatness of their shop and content with its humble prosperity. It was not what they had once imagined it would be, but though it presented but a shrunken image of their earlier ambitions it enabled them to pay their rent and keep themselves alive and out of debt; and it was long since their hopes had soared higher.**

What can be inferred about their business based on the phrase a shrunken image of their earlier ambitions?

- Ⓐ Their business was continually shrinking.
- Ⓑ Their business had not lived up to their original hopes.
- Ⓒ Their business was too ambitious for the small neighborhood.
- Ⓓ Their business was not respected in this town.

**Part B**

Which phrase from the sentences in Part A provides evidence to support the inference?

- Ⓕ "...it was long since..."
- Ⓖ "...with its humble prosperity..."
- Ⓗ "...the neatness of the shop..."
- Ⓙ "...to pay their rent..."

4. How does the author create mystery in paragraph 8?

- Ⓐ by expressing Ann Eliza's anxiety for her sister's safety
- Ⓑ by detailing how Ann Eliza was wrapping the gift so carefully and slowly
- Ⓒ by describing Ann Eliza's choice of dress
- Ⓓ by indicating the light of a single lamp in the room

5. How does the author use Ann Eliza's motivation to honor her sister to create conflict?

- Ⓐ by showing Ann Eliza's resentment for Evelina's lack of gratitude
- Ⓑ by creating a greater financial burden on the sisters and their business
- Ⓒ by exposing Evelina's disdain for her sister's cheap gift
- Ⓓ by revealing Evelina's reluctance to receive her sister's unselfish gesture



**DIRECTIONS:** Read the two passages and then answer the questions that follow.

excerpt from “**Citizenship in a Republic**”

a speech given by President Theodore Roosevelt in Paris, France, on April 23, 1910

- 1 As the country grows, its people, who have won success in so many lines, turn back to try to recover the possessions of the mind and the spirit, which perforce their fathers threw aside in order better to wage the first rough battles for the continent their children inherit. The leaders of thought and of action grope their way forward to a new life, realizing, sometimes dimly, sometimes clear-sightedly, that the life of material gain, whether for a nation or an individual, is of value only as a foundation, only as there is added to it the uplift that comes from devotion to loftier ideals.
- 2 Today I shall speak to you on the subject of individual citizenship, the one subject of vital importance to you, my hearers, and to me and my countrymen, because you and we are citizens of great democratic republics. A democratic republic such as each of ours—an effort to realize in its full sense government by, of, and for the people—represents the most gigantic of all possible social experiments, the one fraught with greatest possibilities alike for good and for evil. The success of republics like yours and like ours means the glory, and our failure the despair, of mankind; and for you and for us the question of the quality of the individual citizen is supreme. Under other forms of government, under the rule of one man or of a very few men, the quality of the rulers is all-important. If, under such governments, the quality of the rulers is high enough, then the nation may for generations lead a brilliant career, and add substantially to the sum of world achievement, no matter how low the quality of the average citizen; because the average citizen is an almost negligible quantity in working out the final results of that type of national greatness.
- 3 It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, and comes short again and again, because there is no effort without error and shortcoming; but who does actually strive to do the deeds; who knows the great enthusiasms, the great devotions; who spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who know neither victory nor defeat.
- 4 Let those who have, keep, let those who have not, strive to attain, a high standard of cultivation and scholarship. Yet let us remember that these stand second to certain other things. There is need of a sound body, and even more need of a sound mind. But above mind and above body stands character—the sum of those qualities which we mean when we speak of a man’s force and courage, of his good faith and sense of honor. I believe in exercise for the body, always provided that we keep in mind that physical development is a means and not an end. I believe, of course, in giving to all the people a good education. But the education must contain much besides book-learning in order to be really good. We must ever remember that no keenness and subtleness of intellect, no polish, no cleverness, in any way make up for the lack of the great solid qualities. Self-restraint, self-mastery, common sense, the power of accepting individual responsibility and yet of acting in conjunction with others, courage and resolution—these are the qualities which mark a masterful people. Without them no people can control itself, or save itself from being controlled from the outside. I speak to a brilliant assemblage; I speak in a great university which represents the flower of the highest intellectual development; I pay all homage to intellect, and to elaborate and specialized training of the intellect; and yet I know I shall have the assent of all of you present when I add that more important still are the commonplace, every-day qualities and virtues.

GO ON 

excerpt from “**John F. Kennedy’s Inaugural Address**”

a speech given by President John F. Kennedy on January 20, 1961

- 1 The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe—the belief that the rights of man come not from the generosity of the state but from the hand of God.
- 2 We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.
- 3 In your hands, my fellow citizens, more than mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.
- 4 Now the trumpet summons us again—not as a call to bear arms, though arms we need—not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle, year in and year out, “rejoicing in hope, patient in tribulation”—a struggle against the common enemies of man: tyranny, poverty, disease and war itself.
- 5 In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility—I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world.
- 6 And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.
- 7 My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.
- 8 Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God’s work must truly be our own.
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16. The following question has two parts. First, answer Part A. Then, answer Part B.

**Part A**

How does President Kennedy use rhetoric to advance his point of view in the excerpt from “John F. Kennedy’s Inaugural Address” speech?

- Ⓐ He uses repetition to emphasize each individual citizen’s responsibilities.
- Ⓑ He uses hyperbole to exaggerate the role of citizens in securing freedom.
- Ⓒ He uses a metaphor to compare presidents to God.
- Ⓓ He uses personification to show how the trumpet declares victory over the common enemies of man.

**Part B**

Which sentence from the passage supports the answer in Part A?

- Ⓕ And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe—the belief that the rights of man come not from the generosity of the state but from the hand of God.
- Ⓖ And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.
- Ⓗ We dare not forget today that we are the heirs of that first revolution.
- Ⓙ The graves of young Americans who answered the call to service surround the globe.

17. How do Roosevelt and Kennedy each develop the central idea in each of the passages?

- Ⓐ While Roosevelt includes a list of successes and failures committed by citizens, Kennedy includes a list of only successes achieved by immigrants.
- Ⓑ While Roosevelt uses an authoritative tone scolding critics, Kennedy uses persuasive techniques of praising citizens.
- Ⓒ While Roosevelt uses figurative language portraying educated citizens, Kennedy uses vivid imagery portraying the struggles of the common man.
- Ⓓ While Roosevelt states the qualities needed for good citizenship, Kennedy asks citizens to give as much as they ask.





# Practice Test 1

## Evaluation Chart

Circle the questions you answered incorrectly on the chart below, and review the corresponding sections in the book. Read the instructional material, do the practice exercises, and take the Section Review tests at the end of each section.

If you missed question #:	Go to Section(s):	If you missed question #:	Go to Section(s):	If you missed question #:	Go to Section(s):
1	10.1	21	4.1, 4.2, 4.4	41	6.1
2	8.1, 9.1	22	5.2	42	6.1, 6.2
3	4.2, 4.4, 7.1	23	12.1	43	2.1, 2.2, 2.3, 3.3
4	8.1, 9.2	24	8.2, 8.3, 9.1, 9.3	44	2.3, 3.3
5	8.3, 9.1, 9.3	25	5.2	45	5.2, 6.1, 6.2
6	8.3, 9.2, 9.3	26	5.2	46	13.1, 13.2
7	7.1, 7.3	27	4.4, 7.1, 7.3	47	15.1, 15.3
8	10.1	28	5.2, 6.1, 6.2	48	6.2, 14.1, 14.2, 14.3, 14.4
9	12.1	29	5.2, 6.1, 6.2	49	2.1, 2.2, 2.3
10	8.3, 10.1, 10.2	30	6.1, 6.2, 14.1, 14.3	50	14.1, 14.2, 14.3, 14.4, 15.3
11	15.1, 15.3	31	6.1, 6.2		
12	6.1, 6.2	32	14.1, 14.3, 15.1, 15.3		
13	15.1, 15.3	33	1.1, 1.2, 2.1, 2.2		
14	1.1, 1.2, 2.1, 2.2	34	10.3		
15	14.1, 15.1, 15.3	35	4.1, 4.2, 15.4		
16	4.1, 4.2, 15.4	36	6.1, 6.2, 15.3		
17	6.1, 6.2	37	15.1, 15.3, 15.4		
18	10.3, 15.2	38	10.3, 15.2		
19	1.1, 1.2, 2.1, 2.2	39	14.1, 14.2, 14.3, 14.4		
20	4.1, 4.2, 4.4	40	1.1, 1.2, 2.1, 2.2		

# English II Standards Correlation Chart (Teacher's Edition)

The chart below correlates each 2016 Mississippi College- and Career-readiness Standard (MS CCRS) for English II to the student guide. The Text Section(s) column gives the section numbers in the text where each standard is reviewed. The Practice Test columns give the question number(s) in each Practice Test that correlates to each standard as well as whether the question is open ended (OE) or closed ended (CE). *(Note: Only the MS CCRSs tested on the computer-scored portion of the test are covered in the student guide and listed in the following chart.)*

MS CCRS English II Standards	Text Section(s)	Practice Test 1	Practice Test 2
<b>Reading Literature</b>			
<b>RL.10.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Section 2, Subsection 3.2, Section 4, Subsection 5.2, Section 6, Subsections 7.1, 7.3, 7.4	7 OE, 25 CE, 26 CE	4 OE, 23 CE, 24 CE
<b>RL.10.2</b> Determine the theme(s) or central idea(s) of a text and analyze in detail the development over the course of the text, including how details of a text interact and build on one another to shape and define the theme(s) or central idea(s); provide an accurate summary of the text based upon this analysis.	Subsection 3.1, Sections 5, 6, Subsections 10.1, 10.2	1 CE, 8 CE, 22 CE	1 CE, 22 CE, 26 CE
<b>RL.10.3</b> Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Subsections 8.2, 8.3, Section 9, Subsection 10.3	5 CE, 10 OE, 24 CE	3 CE, 5 OE, 25 CE
<b>RL.10.4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.	Sections 1, 2, Subsections 3.2, 3.3, Section 4	19 OE, 20 CE, 21 CE	10 OE, 19 CE, 20 CE
<b>RL.10.5</b> Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time to create such effects as mystery, tension, or surprise.	Subsection 8.1, Section 9	2 CE, 4 CE, 6 CE	7 CE, 8 CE, 9 CE
<b>RL.10.6</b> Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	Subsection 10.3	none	2 CE
<b>RL.10.7</b> Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.	Section 11	none	none
<b>RL.10.9</b> Analyze how an author draws on and transforms source material in a specific work.	Subsection 11.3, Section 12	9 CE, 23 CE	11 CE

## English II Standards Correlation Chart, continued

MS CCRS English II Standards	Text Section(s)	Practice Test 1	Practice Test 2
<b>Reading Informational Text</b>			
<b>RI.10.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Section 2, Subsection 3.2, Section 4, Subsection 5.2, Section 6, Subsections 7.1, 7.3, 7.4	28 CE, 29 CE, 45 OE	37 CE, 40 CE, 49 OE
<b>RI.10.2</b> Determine the central idea(s) of a text and analyze in detail the development over the course of the text, including how details of a text interact and build on one another to shape and refine the central idea(s); provide an accurate summary of the text based upon this analysis.	Subsection 3.1, Sections 5, 6, Subsection 13.3, Section 14	12 OE, 17 CE, 31 CE, 41 CE	13 CE, 32 CE, 36 OE, 46 CE
<b>RI.10.3</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	Subsections 13.1, 13.2, Section 14, Subsection 15.3	11 CE, 15 CE, 39 CE, 42 CE	14 CE, 17 CE, 39 CE, 47 CE
<b>RI.10.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.	Sections 1, 2, Subsections 3.2, 3.3, Section 4	33 CE, 44 CE	35 CE, 48 CE
<b>RI.10.5</b> Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.	Subsection 3.3, Section 14, Subsection 15.3	30 CE, 32 CE, 48 CE, 50 OE	18 OE, 29 CE, 30 CE, 42 CE
<b>RI.10.6</b> Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	Subsections 7.2, Section 15	16 OE, 34 CE, 35 CE, 37 CE	16 OE, 27 CE, 34 CE, 41 CE
<b>RI.10.7</b> Analyze various accounts of a subject told in different mediums determining which details are emphasized in each account.	Section 11, Subsection 13.2	46 CE	50 CE
<b>RI.10.8</b> Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.	Subsections 15.1, 15.3	13 CE, 36 OE, 47 CE	28 CE, 33 CE, 43 OE
<b>RI.10.9</b> Analyze seminal U.S. documents of historical and literary significance, including how they address related themes and concepts.	Subsections 15.1, 15.2	18 CE, 38 CE	44 CE, 45 CE

## English II Standards Correlation Chart, continued

MS CCRS English II Standards	Text Section(s)	Practice Test 1	Practice Test 2
<b>Language (Vocabulary Acquisition and Use)</b>			
<b>L.10.4a</b> Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	Subsections 1.1, 1.2, Section 2, Subsections 7.1, 7.3	14 CE, 40 OE	12 OE, 15 CE
<b>L.10.4b</b> Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).	Subsections 1.1, 1.2	none	none
<b>L.10.4c</b> Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.	Subsections 1.3, 1.4	none	none
<b>L.10.4d</b> Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	Subsections 1.1, 1.2, Section 2, Subsection 3.2	none	none
<b>L.10.5a</b> Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.	Section 4	3 OE, 27 CE	6 CE, 21 CE
<b>L.10.5b</b> Analyze nuances in the meaning of words with similar denotations.	Subsections 2.2, 3.2, 3.3	none	none
<b>L.10.6</b> Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	Sections 1, 2	43 CE, 49 CE	31 CE, 38 OE