

# READING STANDARDS

Standard	Academic Vocabulary	Question
6.RL.1 Cites textual evidence to support analyses of what texts say explicitly as well as inferences drawn from the texts.	<p><b>Inference-</b> to infer means to come a reasonable conclusion based on evidence found in the text.</p> <p><b>Explicit</b> idea or message is fully stated or revealed by the writer. The author tells the reader exactly what they need to know.</p> <p><b>R-Restate the question</b></p> <p><b>A-Answer the question</b></p> <p><b>C-Cite Evidence (with quotation marks and sentence starters)</b></p> <p><b>E-Explain how the text evidence supports your answer</b></p>	39
6. RL.2 Determines themes and/or central ideas of texts and how they are conveyed through particular details and provides summaries of texts distinct	<p><b>Theme:</b> The theme of a literary text is its lesson or message. For example, a story could be about two friends who like to do things together, and the theme might be the importance of friendship.</p>	23
6. RL.3 Describes how plots of particular stories or dramas unfold in a series of episodes as well as how characters respond or change as plots move toward resolutions	<p><b>Plot:</b> The series of events that form a story in a specific order.</p> <p><b>Resolution:</b> In most stories there is a conflict or problem. The resolution is the solution to the problem or the end of the main dramatic conflict.</p>	19, 20,22
6. RL.4 Determines meanings, including figurative and connotative meanings, of words and phrases as they are used in texts and analyzes the impact of specific word choices on meaning and tone.	<p><b>Figurative Language:</b> To understand figurative language, you need to determine the differences between literal and figurative meanings of words and phrases. Literal refers to the actual meaning of a word or phrase. For example, if someone tells you to open the door, you can open a physical door. If someone tells you to “open the door to your heart,” you are not expected to find a door in your chest. Instead, you open up your feelings and emotions.</p> <p><b>Metaphor, Simile, Irony, Hyperbole, Idiom, Onomatopoeia, Symbolism, Personification</b></p>	9, 10,15
6. RL.5 Analyzes how particular sentences, chapters, scenes, or stanzas fit into the overall structure of texts and contribute to the development of themes, settings, or plots.	<p><b>Organization:</b> The way in which a piece of writing is structured. Each sentence, paragraph, or chapter fits into the overall structure of a text and contributes to the development of ideas.</p>	1
6. RL.6 Analyzes how an author develops the narrators’ or speakers’ points of view in texts, citing evidence from the texts to support the analyses	<p><b>Point of View:</b> The perspective from which a story is told. The point of view depends upon who the narrator is and how much he or she knows. The point of view could be first person (I went to the store), second person (You went to the store), third person limited- (story is limited to one character’s thoughts and feelings), or third person omniscient- narrator is all knowing and readers can identify all characters thoughts and feelings.</p>	27
6.RL.9 Compares, contrasts, and analyzes texts in different forms or genres (e.g., stories and poems, historical novels and fantasy stories) in terms of their approaches to similar themes and topics.	<p><b>Compare vs. Contrast:</b> Though similar, comparing is analyzing two things such as characters or stories in relation to each other, while contrasting is specifically analyzing the differences between two things such as two different characters or stories.</p> <p><b>Genre:</b> A genre is a category of passages, such as fiction and nonfiction. Each genre has a particular style, form, and content.</p>	37
6.RI.1 Cites textual evidence to support analyses of what texts say explicitly as well as inferences drawn from the texts.	<p><b>Inference-</b> to infer means to come a reasonable conclusion based on evidence found in the text.</p> <p><b>Explicit</b> idea or message is fully stated or revealed by the writer. The author tells the reader exactly what they need to know.</p> <p><b>R-Restate the question</b></p> <p><b>A-Answer the question</b></p> <p><b>C-Cite Evidence (with quotation marks and sentence starters)</b></p> <p><b>E-Explain how the text evidence supports your answer</b></p>	<p><b>Extended Response</b></p> <p>3, 6,</p>
6.RI.2 Determines central ideas of texts and how they are conveyed through particular details and	<p><b>Central Idea-</b> main idea of the text (What is the text mostly about)</p> <p><b>Summary:</b> A summary is an overview of a text that captures the main points but does not give all of the details and does not include opinions.</p>	35,36

provides summaries of texts distinct from personal opinions or judgments.		
<b>6.RI.4</b> Uses apparent and inferential textual evidence to determine meanings, including figurative, connotative, and technical meanings, of words and phrases as they are used in texts.	<b>Connotative meaning:</b> A meaning beyond the explicit meaning of a word. For example, the word childlike connotes innocence as well. Connotations are meanings inferred from certain words.	<b>2, 5,</b>
<b>6.RI.5</b> Analyzes how particular sentences, paragraphs, chapters, or sections fit into the overall structure of texts and contribute to the development of ideas.	<b>Organization:</b> The way in which a piece of writing is structured. Each sentence, paragraph, or chapter fits into the overall structure of a text and contributes to the development of ideas. <b>Text Structures:</b> description, chronological order, sequence, problem and solution, cause and effect, and compare and contrast.	<b>24,33</b>
<b>6.RI.6</b> Determines authors' points of view or purposes in texts and explains how the views are conveyed in the texts.	<b>Author's purpose:</b> The author's intention for his or her piece. All passages have a purpose, whether it is to persuade, inform, explain, or entertain. <b>Author's point of view:</b> The opinion of the author. Your opinion may differ from the opinion of the author writing a passage.	<b>4, 7, 17, 18</b>
<b>6.RI.7</b> Integrates information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop coherent understandings of topics or issues.		<b>38</b>
<b>6.RI.8</b> Traces and evaluates arguments and specific claims in texts, explaining why the reasoning and/or evidence supports or does not support the claims.	<b>Claim:</b> the author's opinion <b>Reasons:</b> the author's explanation for their position on the issue. <b>Evidence:</b> Something that proves or demonstrates the truth of something else. Informational texts may contain evidence to prove that the information they are providing is correct. <b>Counterargument/Counterclaim:</b> the opposing sides opinion on the issue <b>Rebuttal:</b> the author's response to the counterargument/counterclaim	<b>29, 30, 31, 32</b>

# WRITING STANDARDS

<b>6.W.1</b> Writes argumentative pieces to support claims with clear reasons and relevant evidence: introduces claims and organizes the reasons and evidence clearly; supports claims with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topics or texts; uses words, phrases, and clauses to clarify the relationships among claims and reasons; establishes and maintains a formal style; and provides concluding statements or sections that follow from the arguments presented.	<b>Claims:</b> Ideas and opinions set forth by the author. For example, a writer could make the claim that the school cafeteria is too expensive. (W1a) <b>Reasons:</b> The evidence given to support a writer's claims. For example, a writer could include information on the price of school lunch or the number of students who don't want to buy it as reasons to support the claim that the school cafeteria is too expensive. <b>Relationships:</b> The ways in which ideas are connected. Writing should use words, phrases, and clauses to clarify the relationships among claims and reasons. (W1c) <b>Organization of Argumentative: Introduction paragraph</b> (Present the issue with an attention grabber, claim, thesis statement), <b>Body Paragraph</b> (topic sentence of main points, evidence to support the claim and reasons), <b>Counterargument/Counterclaim:</b> (opposing side's view, your response to counterargument, evidence to support your response), and <b>Conclusion</b> (summarize main points).	<b>11, 12,13, 14</b>
<b>6.W.2</b> Writes informative/explanatory pieces to examine a topic and convey ideas, concepts, and information through the selection, organization, and	<b>Text features-</b> authors use text features to help readers understand the text better <b>Text Structures:</b> description, chronological order, sequence, problem and solution, cause and effect, and compare and contrast.	<b>24,33</b>

analysis of relevant content: introduces a topic; organizes ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; includes formatting (e.g., headings), graphics (e.g., charts, tables),		
<b>6.W.3</b> Writes narrative pieces to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured event sequences: engages and orients the reader by establishing a context and introducing a narrator and/or character; organizes an event sequence that unfolds naturally and logically; uses narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters;	<b>Narrative Writing should include:</b> <b>Plot Diagram</b> —exposition, rising action, climax, falling action, resolution, conflict <b>Protagonist/Antagonists</b> <b>Descriptive language</b> <b>Dialogue</b>	<b>19, 20,22</b>
<b>6.W.4</b> Produces clear and coherent writing in which development, organization, and style are appropriate to tasks, purposes, and audiences.	<b>Purpose:</b> The writer’s intention for his or her piece. All writing has a purpose, whether it is to persuade, inform, explain, or entertain. <b>Audience:</b> The people who will be reading the piece of writing. Writers should keep their audience in mind and adjust their ideas and vocabulary so that they can be best understood.	<b>26, 27</b>
<b>6.W.5</b> With minimal guidance and support from peers and adults, develops and strengthens writing as needed by planning, revising, editing, rewriting, and trying new approaches.	<b>Revision:</b> The process of editing and rewriting a piece of writing. All good writing requires a lot of revision in order to catch mistakes and clarify ideas.	<b>21</b>

## LANGUAGE STANDARDS

<b>6.L.1</b> Demonstrates command of the conventions of standard English grammar and usage when writing or speaking: ensures that pronouns are in the proper case, uses intensive pronouns, recognizes and corrects inappropriate shifts in pronoun number and person, recognizes and corrects vague pronouns, and recognizes variations from standard English in his or her own and others’ writing and speaking and identifies and uses strategies to improve expression in conventional language.	<b>Subjective/Nominative pronoun:</b> Pronouns that act as the subject of a sentence. Examples are I, we, he, she, and they. In the sentence They went to the beach, they is the subject in the subject-verb-object structure. <b>Objective pronoun:</b> Pronouns that act as the object of a sentence. Examples are me, us, him, her, and them. In the sentence, He gave it to them, them is the object in the subject-verb-object structure. <b>Possessive pronoun:</b> Pronouns that show possession. Examples are mine, his, hers, ours, and theirs. For example, Those cookies are mine. <b>Indefinite pronoun:</b> Pronouns that represent an object that may have already been identified or does not need explicit identification. Examples are another, any, both, each, neither, none, and some.	<b>28</b>
<b>6.L.2</b> Demonstrates command of the conventions of standard English capitalization, punctuation, and spelling when writing: uses punctuation (e.g., commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements and spells correctly.	<b>Punctuation:</b> Writing marks that help to separate and clarify ideas. Examples of punctuation are the period, comma, colon, exclamation mark, and question mark.	<b>24, 25</b>

<p>6.L.3 Uses knowledge of language and its conventions when writing, speaking, reading, or listening: varies sentence patterns for meaning, reader/listener interest, and style while maintaining consistency in style and tone.</p>	<p><b>Context:</b> Words and phrases that surround another phrase and help to explain its meaning. Sometimes a word cannot be understood without the context of the words and phrases around it. For example, he threw it could mean several things, but when the full sentence is included, He threw the basketball up high from midcourt and sunk it through the hoop for two points, the meaning is clear.</p>	<p><b>Constructed Response</b></p> <p><b>7, 8, 16</b></p>
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# ELA Milestones Study Guide

## “FTC Fact Sheet—Identify Yourself”

You might have heard about identity theft: it’s what can happen when a thief gets enough of someone’s information to commit fraud. Why should people care about it? Because recovering a stolen identity can be a time-consuming and expensive process.

Imagine that someone pretends to be you: they use your name; they even convince businesses that they’re you, and they open a credit card in your name, get a cell phone in your name, or buy things using checks or a credit card that have your name on them.

ID thieves can be creative about getting your information. There are some low-tech ways they get it: sometimes they steal garbage, going through it to find personal information, or they steal mail. Of course, it’s illegal to steal mail – and to steal your identity.

There are high-tech ways, too: ID thieves might put software onto your computer without your knowing it – it can happen when you open an email attachment, click on a pop-up ad, or download some music files, for example. The software, called spyware or badware, lets a thief see everything on your computer, track where you go, and record everything you type on your computer.

Unfortunately, even if you’re really careful with your personal information, thieves can still get people’s personal information. Sometimes, they hack into computer systems at stores or schools, hospitals or businesses. They look for personal information to use or sell to other thieves.

It’s pretty easy for you and your family to make it harder for a thief to steal your identity. You can start with the low-tech defenses: being careful with your mail and garbage. If your family doesn’t have a shredder, you might want to get one. Tell your parents to shred anything that has personal information on it before they throw it away. And be sure to take care with your purse, your wallet, or your backpack. It’s especially important not to carry your Social Security card with you. Keep it in a safe, locked place at home.

Practice some routine higher-tech defensive plays, too: protect your computer by installing and turning on an up-to-date firewall along with anti-spyware and anti-virus software. Once you’re online, be careful with your personal information. Some sites might ask for a credit card number – maybe for something you’re buying, maybe as proof of age. Ask yourself if they really need that number. If your answer is yes, stop and check. Before you type in your number, look for the closed lock icon in the lower right-hand corner of the screen, and look for the URL that starts with https://). These are two ways to tell if a site is secure.

When you get email or pop-ups on your computer, don’t respond automatically. Emails that ask you to reply or click a link to “update your account” or “avoid cancellation” could be thieves trying to trick you into giving them your personal information. It’s a technique called “phishing,” because the thieves are fishing for your information. Pop-ups for free downloads or screensavers could be spyware in disguise; clicking them could let someone see what you do and where you go online. Stop and think before you click – it could help keep your information private, and keep spyware off your computer.

**Extended Response:** After reading the following passage write a well developed three paragraph extended response that answers the following: How does the author try to convince people that identity theft is a major issue? Support your position using evidence from the text. *Please record your response on your answer sheet.*

**1. How does the information in the following lines help to develop the article?**

“ID thieves can be creative about getting your information. There are some lowtech ways they get it: sometimes they steal garbage, going through it to find personal information, or they steal mail. Of course, it’s illegal to steal mail – and to steal your identity.

There are high-tech ways, too: ID thieves might put software onto your computer without your knowing it – it can happen when you open an email attachment, click on a pop-up ad, or download some music files, for example. The software, called spyware or badware, lets a thief see everything on your computer, track where you go, and record everything you type on your computer. “

- a. It tells why people should care about identity theft.
- b. It describes how thieves obtain information for identity theft.
- c. It explains ways people can protect themselves from identity theft.
- d. It emphasizes the importance of avoiding identity theft.

**2. Which word can replace the word *fraud* in the following sentence without changing the meaning of the sentence?**

“You might have heard about identity theft: it’s what can happen when a thief gets enough of someone’s information to commit fraud.”

- a. Crime
- b. Counterfeit
- c. Justice
- d. Truthfulness

**3. Which statement is not supported by the information in the article?**

- a. Schools can be targets of identity theft.
- b. Music downloads can often expose you to spyware.
- c. Secure websites can protect your information.
- d. Identity thieves can only target people on the Internet.

**4. Which statement best expresses the author’s view of identity theft?**

- a. Identity theft will eventually be stopped as computer software becomes more sophisticated.
- b. Identity theft is a serious threat that can generally be prevented with a few simple habits.
- c. Identity theft happens more commonly to adults because they are typically less familiar with computers.
- d. Identity theft is an uncontrollable consequence of the amount of personal information that is shared through computers in today’s world.

**5. Read this sentence from the article.**

“Practice some routine higher-tech defensive plays, too: protect your computer by installing and turning on an up-to-date firewall along with anti-spyware and anti-virus software.”

The word *plays* in this sentence most closely means \_\_\_\_\_.

- a. games
- b. scripts
- c. techniques
- d. attacks

6. The article suggests all of the following strategies for preventing identity theft EXCEPT

- a. Don't put personal information in the trash.
- b. Don't take your Social Security card out of the house.
- c. Don't enter your credit card on shared public computers.
- d. Don't download free software without considering if it's necessary.

7. What is the purpose of this article?

- a. To entertain
- b. To inform
- c. To explain
- d. To persuade

**Passage 2:**

**“Running Shoes” by Nikki Grimes**

Olympic dreams  
Sing me to sleep at night,  
And the very sight  
Of fancy running shoes  
Gets me thinking: (5)  
Man! With shoes like those  
I wouldn't run—I'd fly.  
But my poor pockets  
Are only lined with lint.  
I could take the hint, (10)  
Give up my dreaming.  
But words from daddy  
Once whispered in secret  
Send my doubts  
Into hasty retreat: (15)  
“It's not the shoes  
That do the runnin'.  
It's the feet.”

**Constructed Response:** After reading the following passage write a well developed one paragraph constructed response that answers the following: What is the tone of this poem? Use evidence from the text to support your response. *Please record your response on your answer sheet.*

8. What is the mood of the poem?

- a. Determined
- b. Mellow
- c. Silly
- d. Lazy

9. What do the following lines mean?

“But my poor pockets Are only lined with lint.”

- a. The speaker cleaned her pockets before running.
- b. The speaker is poor and only has lint in her pockets.
- c. The speaker hasn't put her wallet in her pocket yet.
- d. The speaker saves lint in her pockets.

**10. What figurative language technique is used in the following lines?**

“Olympic dreams Sing me to sleep at night”

- a. Personification
- b. Hyperbole
- c. Alliteration
- d. Simile

**Passage 3:**

**“Take a Book Wherever You Go” by Joan Aiken**

If you were going to sail round the world alone in a small boat and could take only one of these things to amuse you, which would you choose: a big iced cake, a beautiful picture, a book, a pack of cards, a paintbox (and paper), a pair of knitting needles and wool, a musical box, a harmonica...? It would be a hard choice. Myself, I wouldn't want the cake; I'd eat it too fast. Nor the cards; they might blow away. Nor the wool; in case it got wet. The harmonica would be better than the musical box, for one could make up one's own tunes. I wouldn't take the picture, for I could look at the sea. Nor the paintbox, because in the end I'd use up all the paper. So the last choice would be between the harmonica and the book. And I'm pretty sure I'd choose the book.

*One book!* I can hear someone say. But if you were sailing round the world, you'd have read it a hundred times before the trip was over. You'd know it by heart.

And I'd answer, yes, I might read it a hundred times; yes, I might know it by heart. *That wouldn't matter.* You don't refuse to see your friend, or your mother, or your brother, because you have met them before. You don't leave home because you know what's there.

A book you love is like a friend. It is like home. You meet your friend a hundred times. On the hundred-and-first meeting you can still say, “Well, I never realized you knew that!” You go home every day; after ten years you can still say, “I never noticed how beautiful the light is, when it shines on that corner.”

There is always something new to find in a book, however often you read it.

When you read a story, you do something that no animal can, however well trained; only man can do it; you are stepping out of your own mind into someone else's. You are listening to the thoughts of another person. While doing this, you are making your own mind work. And making your own mind work is the most interesting thing there is to do.

So I'd sit in my boat and read that book over and over. First I'd think about the people in the story, why they acted the way they did. Then I might wonder why the writer wrote that particular story. Then I might carry on the story in my mind, after the end. Then I'd go back and read all my favorite bits and wonder why I liked them best. Then I'd read all the rest and look for things that I hadn't noticed before. Then I'd list the things I'd learned from the book. Then I'd try to imagine what the writer was like, from the way he's written his story.... It would be like having another person in the boat.

A book you love is a friend; it's a familiar place where you can go when you choose. It's something of your own, for no

two people read the same book in the same way.

If every single person in the world had a book, just one book (they'd have to be able to read it, of course) we'd have a lot less trouble, I'm sure.

How shall we start?

**11. By choosing to take a book on her trip, the author is making which claim?**

- a. A book is easy to carry on a trip.
- b. There are many kinds of books that appeal to different people.
- c. A book will provide the most satisfaction and pleasure.
- d. Books are inexpensive to replace.

**12. Which reason does the author give to support her claim?**

- a. Every time you read a book, you can discover something new.
- b. Reading a book would make the trip seem shorter.
- c. By reading, you could learn how to write your own book.
- d. You could learn a book so well that you could discuss it later with your friends.

**13. Which statement from the essay is a fact?**

- a. "It would be a hard choice."
- b. "A book you love is like a friend."
- c. "And making your own mind work is the most interesting thing there is to do."
- d. "When you read a story you can do something no animal can..."

**14. What counter argument does the author address in the following lines?**

"*One book!* I can hear someone say. But if you were sailing round the world, you'd have read it a hundred times before the trip was over. You'd know it by heart. And I'd answer, Yes, I might read it a hundred times; yes, I might know it by heart. *That wouldn't matter.* You don't refuse to see your friend, or your mother, or your brother, because you have met them before. You don't leave home because you know what's there."

- a. She would probably stop reading the book before she got to the end of it.
- b. She would have to read the book over and over again on such a long trip.
- c. The book would probably fall apart before the trip was done.
- d. She would regret her choice and wish she had the harmonica.

**15. What does the idiom "in the end" mean in the following line from the text?**

"Nor the paintbox, because in the end I'd use up all the paper."

- a. somewhere
- b. soon
- c. eventually
- d. maybe

16. The word *manage* comes from the Latin word *manus*, which means “hand.” What is the most likely meaning of *manage* as it is used in the following line?

“That shouldn’t be too hard to manage.”

- a. continue to get along
- b. direct business affairs
- c. control the use of
- d. succeed in accomplishing

17. What is the purpose of the following lines?

“You don’t refuse to see your friend, or your mother, or your brother, because you have met them before. You don’t leave home because you know what’s there.”

- a. To point out other things you do even though you know the outcome.
- b. To illustrate reasons why you would not want to take the other items.
- c. To convince the reader to select the book as the choice of what to take on the trip.
- d. To explain why she believes the book is the best choice.

18. What is the purpose of this essay?

- a. To entertain
- b. To inform
- c. To explain
- d. To persuade

### Directions

Read the student short story model and answer the questions that follow.

(1) My name is Oliver. (2) I was one when I moved onto 42 Maple Street. (3) I never lived in a real house before. (4) I roamed the streets for the first year of my life. (5) I am a dog. (6) Don’t get me wrong, Mom loved me. (7) It was hard on those streets. (8) We had to fight for our meals.

(9) One day, a woman found me on the streets and put a brown string around my neck. (10) It felt like we walked forever. (11) She talked to me in this weird language. (12) “My sweet little fellow,” she gushed, “I have such a great new place for you to live.” (13) I barely understood anything she said. (14) All I knew was that she was walking and I was following. (15) I had no choice.

(16) I heard the word “cats,” while we were walking, and I knew that meant trouble! (17) That was one of the first English words I learned on the streets. (18) Those cats always beat me to dinner because they were better at jumping and getting into the garbage. (19) They always snuck in their tiny paws before I showed up.

(20) When we arrived at Maple Street, I wasn’t surprised to see two cats in the house. (21) June introduced Oliver to them cautiously. (22) The first one’s name was Mickey, who was stripy and gray. (23) She had no interest in me whatsoever. (24) I immediately knew that she ran the place, no matter how small she was. (25) The second one was Frankie. (26) Even though Frankie had a boy’s name, she was a girl. (27) She was younger than Mickey and Frankie! (28) I thought I had found the perfect playmate. (29) We would be the first dog-and-cat team ever.

(31) I ran around the small apartment and chased her. (32) Then I ran around the apartment and she chased me. (33) My favorite game was one that involved Frankie’s sitting under the rocking chair and leaping at me as I ran by quickly. (34) One day she, “Hissed!” I knew then that she really wasn’t playing. (35) She aimed to hurt me! (36) Can you imagine? (37) She wanted to scratch a nice guy like me.

(38) June stepped in every once in a while to stop our “playing,” but for the most part I was on my own. (39) I didn’t know what to do. (40) At first I tried to fight back, but that just got me in trouble with June. (41) I was forced by June to spend the day in the basement.

(42) Then I decided to get June’s attention, so Frankie would be ignored. (43) It was a revenge plot of sorts. (44) However, June made sure that Frankie, the cat, got her breakfast, lunch, dinner, and nicest spot on the pillows.

(45) I never met a wiser dog than her. (46) When things got worse, June brought over a dog that spoke both dog and cat languages. (47) She actually spoke to me like my mom used to, not so much with her voice, but with her gestures and her looks.

(48) She explained that Frankie was not my worst enemy and that she was also not a toy. (49) June explained that we all should be friends.

19. The writer’s first paragraph demonstrates a
- clear sequence of events
  - formal tone
  - problem and a solution
  - first-person point of view
20. Which BEST states the climax or turning point of the story?
- “I am a dog. Don’t get me wrong. Mom loved me.”
  - “When we arrived at Maple Street, I wasn’t surprised to see two cats in the house.”
  - “One day she, ‘hissed!’ ... she aimed to hurt me!”
  - “She explained that Frankie was not my worst enemy and that she was not a toy.”
21. What is the BEST way to revise sentence 22, to fit the style and context of this narrative?
- June introduced us cautiously.
  - June introduced Oliver to them cautiously.
  - We introduced Oliver to me.
  - June introduced they.
22. Which BEST states the resolution?
- “My name is Oliver.”
  - “She wanted to scratch a nice guy as me.”
  - “I never met a wiser dog than her.”
  - “June explained that we all should be friends.”
23. What is the BEST theme of this narrative?
- It is better to give, than to receive.
  - Overcoming adversity
  - Live to fight another day.
  - Sacrificing for others.

### Directions

Read the personal response and answer the questions that follow.

(1) Sometimes eating a meal does more than just fill my stomach. (2) Food has the power to make me think about memories and experiences I’ve shared with other people. (3) I really enjoyed reading “Good Hotdogs,” by Sandra Cisneros, because it reminded me of summertime, spending time with my Dad, and just plain having fun.

(4) In the poem, two friends runs to a store to purchase hot dogs. (5) In my family, my dad and I always eat really cool and awesome hotdogs at the concession stand during summer baseball games. (6) Dad says that his Father and mother used to take him to the park when he was young. (7) Unlike the characters in the poem my dad and I ride our bikes, pedaling as fast as we can to see who can get to the field first. (8) By the time we get there, our hearts are pumping and our hair is blown in different directions. (9) Reading the poem reminded me of happy times on summer evenings.

(10) The poem is also great because it has so much energy. (11) I think this is true because Cisneros uses many short, exciting phrases. (12) Additionally, she chooses words with action, such as *dash*, *splash*, *fast*, and *swinging*. (13) It made me want to get on my bike and go fast with my dad. (14) It also made me a little bit sad. (15) Eventually summer leads to fall, and all of the leaves disappear from the trees. (16) When that happens, my mom and dad tells me it is time to put my bike away for the winter. (17) Man, I really miss my bike in the winter!(18) For me the poem is about more than just food. (19) Reading about hot dogs made the poem very personal. (20) I once ate a hot dog from the school cafeteria in the middle of January. (21) There was something different about it. (22) I think Cisneros feels the same way. (23) A hotdog wouldn't taste the same if you ate it alone. (24) A friend makes it good. (25) You can tell that being together with her friend makes Cisneros happy when she writes: "We'd eat / You humming and me swinging my legs." (26) I can relate to what she is saying. (27) When I'm with my dad, I like to jump a lot and Dad always whistles.

(28) The greatest meals have nothing to do with the quality of the food. (29) Because the true value of these kinds of experiences is in the people you spend time with and in the memories you share.

24. Which word in sentence 3 contains a capitalization error?
- I
  - Good
  - summertime
  - Dad
25. To correct the capitalization error in sentence 6, you should change
- "Dad" to "dad"
  - "Father" to "father"
  - "mother" to "Mother"
  - "park" to "Park"
26. The third paragraph is effective because the writer uses
- gives opinions
  - a long unnecessary sentence types
  - facts from reliable sources
  - short, simple sentences
27. The reader can BEST conclude that the passage is written in first person point-of-view by:
- the length of the sentences
  - the opinions expressed by the author
  - the relationship of the author and the use of pronouns
  - the author uses a variety of adjectives to describe the account
28. To correct the subject-verb agreement in sentence 16, you should change "tells" to
- have told
  - will tell
  - tell
  - telling

### Directions

Read the following selections. Then answer the questions that follow.

### Old Comics Are Cash, *Not* Trash!

Vince Lee

"When are you going to throw those old things away?" raged my mom.

"What 'old things'?" I asked, picturing the outgrown gym shoes gathering dust under my bed, the busted CD cases scattered around my stereo, torn T-shirts and stained sweatshirts on the floor of my closet, and, with a flash of alarm, Binky, my childhood Teddy bear. (Certainly she didn't expect me to give up Binky—did she?)

“Those sliding mounds of comic books I trip over every time I enter your room!” she shouted, as though I should know what she meant. “Once you've read the stories, why can't you just throw them out? Instead, you leave them in 10 piles for me to step on,” she added for emphasis.

I tried to explain that what she was stepping on would one day be as good as gold, but she just didn't get it. Or she didn't agree. So I decided to do some research to prove, once and for all, that she should regard my comic books more as piles of cash than piles of trash. I found out quite a bit.

Old editions of comic books in good condition can sell for thousands, or even hundreds of thousands, of dollars. One reputable online price guide recently listed thirteen of the top 100 comics at over \$200,000 dollars each. The most valuable one was priced at over \$1,000,000!

Yes, a collector like me, who has been purchasing newly released comics 20 for only a short time, won't make that kind of money. Nevertheless, it's still possible for me to get back many times what I paid for a comic. According to some of the serious collectors I interviewed, an early edition of a \$3.00 superhero comic recently sold at an online auction for \$600. That's 200 times the original price! Another more recent edition sold for \$345 only a few months after it came out.

It would make me heartsick if I were to throw away my comics and then find out six months later that they were worth hundreds of dollars more than I'd paid for them.

I realize that online auction sites and price guides can give me only an idea 30 of what my comics might be worth. They can't guarantee that I'll get those prices for my comics, or that I'll be able to sell them at all. But I believe that as long as there are collectors of comic books, there will be buyers of comic books. I may have to wait a while for the right buyer to come along, but I'm in no hurry. After all, as I wait, the value of my comics will be steadily climbing!

I also realize, however, that the condition of my comics will influence how much money I can get for them. Wrinkled, ragged, or missing pages; a torn or creased cover; and even missing coupons can radically reduce the value of a comic book. So, if I want to get top dollar for my treasures, I will have to store them better. But that fact doesn't turn my mounds of comics into trash. If I start 40 taking good care of my comic books, they just might pay for my college education— or a down payment on a house!

### Directions

Answer the following questions about “Old Comics Are Cash, *Not* Trash!”

29. From lines 2–6, you can conclude that the author
- cares about comic books but not his room
  - values possessions that are sentimental
  - has a mom who thinks comics are cool
  - loves his comics more than he does Binky
30. Choose the best way to paraphrase the sentence in paragraph 5.
- You can make a \$100,000 profit on the top comics.
  - The age of comics does not affect their value.
  - Older, well-preserved comics are worth a great deal.
  - Collecting comics requires thousands of dollars.
31. What counterargument does the author offer to the statement that a new collector won't make huge profits?
- “Nevertheless, it's still possible for me to get back many times what I paid for a comic.”
  - “I realize that online auction sites and price guides can give me only an idea of what my comics might be worth.”
  - “They can't guarantee that I'll get those prices for my comics, or that I'll be able to sell them at all.”
  - “I also realize, however, that the condition of my comics will influence how much money I can get for them.”

32. Which of the following sentences uses information from this argument and avoids plagiarism?
- a. Some comics can increase in value by “200 times the original price” (Lee).
  - b. Some comics can increase in value by “200 times the original price!”
  - c. Comics have sold for 200 times what they originally cost.
  - d. One comic sold for \$600—that’s 200 times the original price!

### Directions

Read the following selection. Then answer the questions that follow.

### How to Control Clutter

Maggie Garcia

Your room didn't get messy overnight. One day, you just didn't have time to throw your dirty laundry in the hamper. The next day, you had to rush off to a music lesson in such a hurry that you wound up leaving the remains of your after-school snack on your desk: the second half of a grilled cheese sandwich and the last few gulps of a glass of chocolate milk. Later that night, after practicing your solo for the big school concert, you decided to keep your music stand and everything set up in case you had the time to practice a little more in the morning. But when you overslept, you had to crash through that mess to be ready in time for the bus. So, with your toppled music stand and loose music **10** all over the floor, your violin case open nearby, pj's in a ball on top of your snarl of covers, and new CDs, balls of cellophane wrapping, and dog-eared magazines scattered around, you pulled the door shut on your room. By Friday, you were stepping carefully just to get from the door to the closet and bed without crushing anything. By then the concert was over and you wanted to celebrate with friends, not clean up. So that's what you did. Now it's Saturday morning and you have to face the music—and everything else that's in there.

Where do you begin?

How to declutter your room . . .

#### Step 1. Set clear, manageable goals.

**20** Choose a specific area to clean up—the floor, your bed, the closet—and focus exclusively on that area. Set an alarm clock for one hour and keep working until the alarm goes off. Then take a short break. If, after a short rest, you feel like continuing, set the alarm for another hour. Let yourself quit before you get totally exhausted, though, so that you can feel good about your progress instead of discouraged, overwhelmed, and totally deprived of fun. After all, since your room probably didn't get messy overnight, it's unlikely to get *unmessy* in an hour or even in an afternoon.

#### Step 2. Throw away, recycle, or give away what you don't need.

Try to get rid of as much stuff as you can. Take a hard look at each item **30** before you put it away, asking yourself whether you really need it or feel strongly about it. If the answer is no, pile it with other items that you will throw out, recycle, or give away. If the answer is yes, ask yourself whether you have more of that item than you really need. If the answer is yes again, add the item to the throw-out, recycle, or give-away pile. The only exception to this rule should be items that you are collecting, such as model cars, comic books, or dolls. In addition, put items that belong somewhere other than in your room back where they belong.

#### Step 3. Sort what you want to keep.

Don't just stuff everything into empty places at random. Separate the **40** “keepers” into piles based on where you plan to put them. Here's an example:

- dresser or chest of drawers—socks, underwear, nightwear, T-shirts, sweaters, shorts, bathing suits, and maybe miscellaneous items like keys, jewelry, and watches
- desk and bookshelves—dictionaries and other reference books, magazines, CDs, textbooks, notebooks, pens, pencils, markers, and other school supplies
- closet—jeans and long pants, dresses, skirts, shirts, jackets, sports equipment, shoes, and anything else that needs to hang or fits only in a large, open space

**Step 4. Organize what you've saved and stow it neatly.**

50 Now, group similar items together. For instance, put short-sleeved and long-sleeved shirts into separate piles. You might even further organize clothing by color so that you can find exactly what you want in a hurry.

Keep school and reference books together, sorting other books by author or subject, so that you can easily reach the books you use most frequently.

Put items in collections on display or store them safely to ensure that they retain their value. For example, to keep comic books from getting creased or brittle, store them in acid-free plastic bags sandwiched between pieces of cardboard. If you don't take care of your collections, items that could have been 60 worth thousands of dollars could wind up being worthless!

Aside from rules governing the storage of collections, there's really no right way—or even best way—to store things. Just bear in mind that your system should work for *you*, which means that it should make it easy for you to find what you need when you need it. Don't worry if you have to experiment for a while until you find the arrangement that works best.

**Step 5. Celebrate.**

Once your room is neat and clean, reward yourself with a movie, an evening with friends, or something else you enjoy. This is a big accomplishment, and you deserve a reward!

**70 Step 6. Keep your room clutter-free.**

Keep the place from getting cluttered again by following these simple do's and don'ts:

**Clutter-Control Commandments**

Do	Don't
Put things things back where they belong.	Get lazy and drop things wherever you happen to be
Straighten up at the end of each day	Buy something new to replace an old or broken item without throwing the old item away.
Throw away, give away, or recycle anything that is broken or torn beyond repair, anything you don't use, or anything you have more of than you need—unless you have a strong attachment to an item.	Make excuses for not keeping things in order.
Apply your new organizational skills to your desk and locker at school, too.	Convince yourself that you'll clean up tomorrow.
Congratulate yourself on improving your life.	Forget what your room looked like before you straightened up.

## Directions

Answer the following questions about “How to Control Clutter.”

33. The author organizes details of the first paragraph in what order?
- cause-and-effect
  - argumentative
  - chronological
  - comparison-contrast
34. Which phrase in lines 1–4 signals the order of the details?
- the next day
  - you didn't have time
  - you had to rush off
  - in such a hurry
35. Which sentence states the main idea of the first paragraph?
- Busy people make bigger messes.
  - Saturday is a good day to tidy.
  - It's difficult to keep bedrooms clean.
  - Messes build up over time.
36. The main idea of Step 1 is supported by details that
- give further explanation
  - provide expert opinions
  - present facts
  - tell an anecdote
37. Both passages, “How to Control Clutter” and “Old Comics Are Cash, *Not* Trash!” share the message that
- picking up after others is polite
  - collectible items require special care
  - messy rooms can be dangerous places
  - comics are difficult to protect

## Going Underground

Clark Benson

The following text is the transcript of a speech.

<sup>1</sup>Hello, I'm Professor Williams and I teach at Northeast University. Today, I'm here to talk with you about coalmines. Coalmines are one of this area's most treasured and historical sites. In fact, the mine site attracts visitors and tourists from around the country, giving the nation a peek into our small town. I call it our small town because this is where I was born and raised. Although I eventually moved away to attend college, I came back often to see family and friends. As a child, my parents first took me to see the coalmines and mining museum when I was 11 years old.

<sup>2</sup>I had already known what to expect once we got there since I had read Nathan Connor's book, *Exploring the Mines* several times growing up. In his book, he compares the underground mines to a massive cave, waiting to be explored (Connor 45). I must say, with my first visit to the coalmines, that's exactly the feeling I got as the mine elevator slowly took us down into the dark, cool underground maze. I can still remember squinting to try to adjust to the darkness, and even feeling a little scared inside as we went down that first time.

<sup>3</sup>I visited the coalmines several times after that, either with my family, or through school trips. However, once I graduated from high school, it would be another 10 years before I returned. This time, I was seeing the mines as a teacher of history, and I used my return visit to do research for a book I was working on about the coalmines.

<sup>4</sup>It may sound funny, but I still got those same mixed feelings of fear and excitement as the elevator took me down into the cool underground. But once I got out my pen and paper, and the tour guide started to fill me in on what he knew about the mine and its history, it was all business. Much of the machinery and tools the miners had used were still down there. In fact, my tour guide was even using an original “coal oil” lamp to light our way through the mines. The coal oil lamps were one of the most important pieces of equipment to the miners, and each miner had his own special lamp (Johnson 79).

<sup>5</sup>I had started my research on the mines with the goal of writing about the mine itself; the look and feel of the mine, and the coal it produced that helped fuel machinery and heat homes. However, in the end, my book ended up being more about the miners than the mines. Most miners endured long and hard hours of working underground, and without receiving much pay. Perhaps Marybeth Anderson said it best when she called the underground mines, “a great place to

visit, but not somewhere I'd want to work" (Anderson 121).

<sup>6</sup>I couldn't agree more.

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38. The citation (Anderson 121) in paragraph 5 MOST LIKELY refers to which source?

- |  |   |
|--|---|
| a. <i>Exploring the Mines</i>                      | c. <i>A History of America's Fossil Fuels</i>                   |
| b. <i>Working Underground: Stories from Miners</i> | d. <i>Fueling the Country: How Coalmines Changed the Nation</i> |

### A Taste of Korea

Elizabeth Kibler

<sup>1</sup>Standing near the window, Joshua viewed the moving vans pull up next door. He couldn't wait to meet his neighbors. Joshua saw a boy his own age hop out of the truck. Walking outside, Joshua waved to his new neighbors.

<sup>2</sup>Joshua boldly walked up to the young man and shot a hand out in front of him. The young man looked like he did not know what to do with Joshua's outstretched hand. Joshua scooped up the young man's hand and shook it vigorously. While looking down at his shoes, the young man quietly introduced himself as Dong Soo.

<sup>3</sup>Over the next few weeks, Joshua and Dong Soo became great friends and did almost everything together. Because the young men were so drastically different, their friendship surprised some people. Joshua was sociable; he loved cracking jokes and playing tricks. Dong Soo, however, was quiet and calm. He thought for a long time before speaking.

<sup>4</sup>Sometimes Joshua and Dong Soo had difficulty understanding each other. Some days at school Dong Soo ate a lunch that, to Joshua, didn't look edible—or maybe it looked just barely safe to eat. Joshua was sure he would never eat it. Dong Soo explained that, because he was Korean, he ate foods that other kids at school might not. Sometimes Joshua played pranks on his older brother. Dong Soo was horrified at what he saw as his friend's thoughtless and imprudent actions.

<sup>5</sup>Joshua thought it was important to know what would offend Dong Soo and his family. Therefore, understanding his

friend's culture was vital. Joshua asked Dong Soo to tell him about the Korean culture. Dong Soo suggested that they start with food. He explained that food was very important in Korean culture. For instance, Koreans would never sit down in front of a television while eating a meal. To Koreans, meals are more than mere nourishment—they are a way to show manners.

<sup>6</sup>Joshua was enthralled by these ideas; he eagerly asked his friend to teach him more. Dong Soo promised to teach Joshua much more about his culture and how it influences his life. Dong Soo set the table with many bowls and pairs of intricately designed chopsticks. Dong Soo taught Joshua how to hold the chopsticks and how to properly eat rice. Joshua's mind swam trying to remember the rules, so he asked Dong Soo how he remembered.

<sup>7</sup>Dong Soo explained to Joshua that his traditional Korean background influenced his life in many ways. He told Joshua that table manners were just one of the many things he was taught. Dong Soo was used to the ways of his culture that he did not have to think about them. Dong Soo told his friend that it was easy to feel isolated and alone when you are different from some people; however, he was happy that Joshua made him feel so accepted.

“How did you like your first taste of Korea?” Dong Soo asked with smile.

**39. Dong Soo is happy to teach Joshua about his culture because**

- a. he believes that Joshua is not understanding of others.
- b. he thinks that Joshua will enjoy eating various Korean foods.
- c. he is proud of his culture and wants Joshua to understand it.
- d. he wants his friends to try to practice Korean customs with him.

## Answer Key

1. b
2. a
3. d
4. b
5. c
6. c
7. b
8. a
9. b
10. a
11. c
12. a
13. d
14. b
15. c
16. d
17. a
18. d
19. d
20. c
21. a
22. d
23. b
24. d
25. b
26. a
27. c
28. c
29. b
30. c
31. a
32. a
33. c
34. a
35. d
36. a
37. b
38. b
39. c