

DOCUMENT RESUME

ED 109 660

CS 002 065

TITLE Extending High School Equivalency Reading Skills; Part 1: Literature.
INSTITUTION New York State Education Dept., Albany. Bureau of Continuing Education Curriculum Development.
PUB DATE 75
NOTE 105p.; Copyrighted material has been removed
EDRS PRICE MF-\$0.76 HC-\$5.70 PLUS POSTAGE
DESCRIPTORS Drama; *Equivalency Tests; Fiction; *High School Equivalency Programs; *Literary Discrimination; *Literature Appreciation; Nonfiction; Poetry; Reading Achievement; *Reading Comprehension; Reading Skills; Secondary Education; Vocabulary; Word Study Skills
IDENTIFIERS General Educational Development Test

ABSTRACT

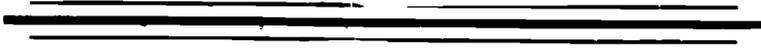
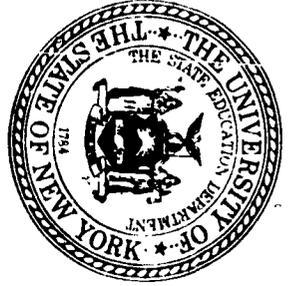
The contents of this publication are intended to provide exercises in reading which require a type and a level of interpretation similar to that demanded by the test of General Educational Development. These exercises were also designed to reinforce the reading skills outlined in a previous publication, "Developing High School Equivalency Reading Skills." Contents are divided into the following five categories: vocabulary, nonfiction, fiction, drama, and poetry. For each of these categories an outline and listings of correct responses to assessments of comprehension are provided in addition to the literary selections. These literary selections reflect a variety of ethnic experiences--historical and contemporary as well as rural and urban. (JM)

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Extending

HIGH SCHOOL EQUIVALENCY

Reading Skills

Part 1 — Literature

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Continuing Education Curriculum Development

110024

590 800 S.

FOREWORD

The publication entitled *Developing High School Equivalency Reading Skills*, which was distributed in the winter of 1972, has provided instructors with a basic tool for teaching the reading skills essential to interpreting the exercises found in the literature, social studies, science, and mathematics sections of the test of General Educational Development. For each reading skill that was identified as being critical there was provided a rationale for teaching the skill, an instructional objective, an instructional model, and a means of evaluating the student's acquisition of the skill. The instructional model was based on a reading passage which lent itself to developing a specific skill in a particular content area. However, as noted in that publication, the reading passages were selected solely to provide examples for purposes of instruction, and, as such their level of difficulty did not approach that of the passages found on the test of General Educational Development.

This second publication, *Extending High School Equivalency Reading Skills, Part 1 - Literature*, is intended to fill the need for material which would reinforce the skills taught and simultaneously provide students with practice in interpreting passages written at a level of difficulty more nearly commensurate with those which they will encounter on the equivalency test. It will be noted that these selections reflect a cross section of ethnic experiences; that each is keyed to the skills cited in the former publication; and that accompanying each selection is a series of assessments of comprehension.

Bringing to fruition a curriculum supplement of such demanding specifications has necessitated the joint efforts of a number of educational specialists who served as members of the High School Equivalency Reading Project Team during its second phase of operation. In varying capacities, each of the following individuals served as members of that team.

- Miriam N. Biskin
Chairman, English Department, Cohoes High School, contributed the material for the nonfiction and fiction strands.
- Virginia A. Rovelli
Supervisor of Reading, Ballston Spa Public Schools, contributed the material for the vocabulary strand.

- Robert W. Siemens
Headmaster, Loudonville Christian School, material for the drama and poetry strands
- George K. Tregaskis
Associate, Bureau of Continuing Education, ment, directed the efforts of the team and final manuscript for publication.

During various stages of its development, it was reviewed by James Crabtree, associate, Bureau of Continuing Education; and Jane Algozzine, Chief, Bureau of Continuing Education, and members of her staff.

HERBERT
Bureau of Continuing
Education

GORDON E. VAN HOOFT, *Director*
Division of Curriculum Development

itled *Developing High School Equivalency Reading* distributed in the winter of 1972, has provided a basic tool for teaching the reading skills setting the exercises found in the literature, science, and mathematics sections of the test of Development. For each reading skill that was critical there was provided a rationale for an instructional objective, an instructional of evaluating the student's acquisition of the original model was based on a reading passage developing a specific skill in a particular area, as noted in that publication, the reading was solely to provide examples for purposes of such their level of difficulty did not passages found on the test of General Development.

tion, *Extending High School Equivalency Reading Literature*, is intended to fill the need for reinforce the skills taught and simultaneously in practice in interpreting passages written at a more nearly commensurate with those which on the equivalency test. It will be noted that selections reflect a cross section of ethnic experiences; the skills cited in the former publication; and each selection is a series of assessments of

a curriculum supplement of such demanding necessitated the joint efforts of a number of consultants who served as members of the High School Reading Project Team during its second year. In varying capacities, each of the following were members of that team.

Department, Cohoes High School, contributed material for the nonfiction and fiction strands.

ing, Ballston Spa Public Schools, contributed material for the vocabulary strand.

- Robert W. Siemens
Headmaster, Loudonville Christian School, contributed the material for the drama and poetry strands.
- George K. Tregaskis
Associate, Bureau of Continuing Education Curriculum Development, directed the efforts of the team and prepared the final manuscript for publication.

During various stages of its development, the manuscript was reviewed by James Crabtree, associate, Bureau of English Education; and Jane Algozzine, Chief, Bureau of Reading Education, and members of her staff.

HERBERT BOTHAMLEY, *Chief*
Bureau of Continuing Education
Curriculum Development

GORDON E. VAN HOOFT, *Director*
Division of Curriculum Development

Experienced and successful instructors of High School Equivalency students realize the value of building into their programs exercises in reading that require a type and a level of interpretation similar to that which is demanded by the test of General Educational Development. The intent of this publication is to provide such exercises in vocabulary and in the literary areas of fiction, non-fiction, drama, and poetry.

A previous publication, entitled *Developing High School Equivalency Reading Skills*, outlined the reading skills identified as being critical to achieving minimum high school equivalency competencies. Detailed suggestions for teaching those skills were also included in that publication. Whereas this second publication is designed to extend or reinforce those skills, and not develop them, it is strongly recommended that the instructor delay using these exercises until he is satisfied that his students have acquired sufficient mastery of the skills to assure a degree of success in answering the assessments of comprehension.

Several criteria, other than literary form, influenced the selection of exercises included in this publication. First, and of top priority, the exercise has to lend itself to the application of one of the skills identified in the interpretation of fiction, nonfiction, drama, or poetry. In this respect it will be noted that all the exercises are keyed to the skills cited in the previous publication, and one or more of the assessments for each exercise have been written to test specifically for that skill for which the exercise was chosen.

Secondly, the reading level of each exercise had to approximate that of the exercises found in the test of General Educational Development. Concept density and sophistication, use of figurative language and imagery, literary merit, and to a lesser extent, vocabulary and sentence length were all considered in reaching this decision. Though necessitating somewhat more arbitrary judgments than those that could have been made based on the information obtained by the application of readability formulas, the aforementioned factors which were weighed were considered to be of greater consequence.

Thirdly, an attempt was made to include selections a variety of ethnic experiences, historical and contemporary writings, and the urban and the rural scene.

In some cases representative excerpts from lengthy If the students show considerable interest in these especially those in the section on drama, the instructor consider developing other readings from the original

A companion anthology of reading exercises to extend Equivalency reading skills necessary for interpreting social studies, and mathematics strands of the test Educational Development has also been developed by Bureau of Continuing Education Curriculum Development

JOSEPH
Bureau of General Courses

MARY L. REISS, Director
Division of Continuing Education

Successful instructors of High School realize the value of building into exercises in reading that require a type of interpretation similar to that which is the test of General Educational Development. This publication is to provide such exercises in the literary areas of fiction, non-fiction, and poetry.

This publication, entitled *Developing High School Reading Skills*, outlined the reading skills critical to achieving minimum high school competencies. Detailed suggestions for developing these skills were also included in that this second publication is designed to develop those skills, and not develop those recommended that the instructor should recommend exercises until he is satisfied that the student has acquired sufficient mastery of the degree of success in answering the comprehension question.

In addition to literary form, influenced by the exercises included in this publication. In order of priority, the exercise has to lend attention to one of the skills: interpretation of fiction, nonfiction, or poetry. In this respect it will be noted that the exercises are keyed to the skills cited in the test and one or more of the assessments have been written to test specifically which the exercise was chosen.

The level of each exercise had to be determined in the test of the exercises found in the test of development. Concept density and complexity, figurative language and imagery, and to a lesser extent, vocabulary and syntax, were all considered in reaching this decision. It is somewhat more arbitrary that could have been made based on the application of the aforementioned factors which were considered to be of greater consequence.

Thirdly, an attempt was made to include selections which reflected a variety of ethnic experiences, historical and contemporary writings, and the urban and the rural scene.

In some cases representative excerpts from lengthy works were used. If the students show considerable interest in these excerpts, especially those in the section on drama, the instructor might consider developing other readings from the original source.

A companion anthology of reading exercises to extend the High School Equivalency reading skills necessary for interpreting the science, social studies, and mathematics strands of the test of General Educational Development has also been developed by the Bureau of Continuing Education Curriculum Development.

JOSEPH A. MANGANO, *Chief*
Bureau of General Continuing Education

MARY L. REISS, *Director*
Division of Continuing Education

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Note:

All page numbers, titles of areas, and titles of
have been printed at the outer margins. This is
possible for the instructor to quickly locate and
"thumbing" the pages.

The key for entries of reading exercises on odd
as follows:

| | | |
|---------------|---------------------|------|
| The Black Cat | 1/2 | (Fic |
| (Title) | (Page 1 of 2 pages) | |

The key for entries of reading exercises on even
is as follows:

| | |
|----|---------------|
| F4 | The Black Cat |
|----|---------------|

| | |
|-----------------------------------|-----|
| | ii |
| Instructor | iii |
| | 1 |
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Note:

All page numbers, titles of areas, and titles of reading exercises have been printed at the outer margins: This arrangement makes it possible for the instructor to quickly locate any item by simply "thumbing" the pages.

The key for entries of reading exercises on odd numbered pages is as follows:

| | | |
|---------------|---------------------|--------------------------|
| The Black Cat | 1/2 | F4 |
| (Title) | (Page 1 of 2 pages) | (Fiction, 4th selection) |

The key for entries of reading exercises on even numbered pages is as follows:

| | | |
|----|---------------|-----|
| F4 | The Black Cat | 1/2 |
|----|---------------|-----|

The selection..... begins on page.....

and provides reinforcement in....

- V1 Hector Rodriguez 3 determining word meanings which are directly stated by definitions
- V2 Beautiful Light and Black Our Dreams 3 determining word meanings which are implied by parallel sentence structure
- V3 Beautiful Light and Black Our Dreams 3 determining word meanings which are implied by antonyms or contrast
- V4 Beautiful Light and Black Our Dreams 4 determining word meanings which are implied by repetition of key words
- V5 Singing Dinah's Song 4 inferring word meanings implied by the author through connotations
- V6 Barrio Boy 4 inferring word meanings implied by the author through connotations
- V7 I've Got Your Number 5 inferring word meanings implied by the author through connotations
- V8 Singing Dinah's Song 5 identifying figures of speech
- V9 If We Must Die 6 identifying figures of speech
- V10 The Oxcart 6 identifying figures of speech
- V11 Dust of Snow 7 using context to infer the meanings of words that are antiquated
- V12 Cargoes 7 using context to infer the meanings of words that are antiquated
- V13 Hector Rodriguez 7 identifying words whose meanings have changed over time
- V14 Christ In Concrete 8 using context to infer the meanings of words of unusual dialects
- V15 The Man Who Went To Chicago 9 using context to infer the meanings of words of unusual dialects
- V16 The Convert 10 using context to infer the meanings of words of unusual dialects

7

| <u>V1</u> | <u>V2</u> | <u>V3</u> | <u>V4</u> | <u>V5</u> | <u>V6</u> | <u>V7</u> | <u>V8</u> | <u>V9</u> | <u>V10</u> | <u>V11</u> | <u>V12</u> | <u>V13</u> | <u>V14</u> | <u>V15</u> | <u>V16</u> |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|------------|------------|------------|------------|------------|------------|------------|
| 1. (2) | 1. (2) | 1. (2) | 1. (4) | 1. (3) | 1. (3) | 1. (3) | 1. (4) | 1. (1) | 1. (3) | 1. (1) | 1. (1) | 1. (4) | 1. (2) | 1. (2) | 1. (2) |
| 2. (3) | | | | 2. (4) | 2. (2) | 2. (4) | 2. (1) | | 2. (1) | | 2. (1) | 2. (2) | 2. (4) | 2. (2) | 2. (1) |
| | | | | 3. (1) | | | 3. (2) | | | | 3. (4) | 3. (4) | 3. (2) | | |
| | | | | | | | | | | | | 4. (3) | 4. (3) | | |
| | | | | | | | | | | | | 5. (4) | 5. (2) | | |
| | | | | | | | | | | | | 6. (1) | 6. (3) | | |
| | | | | | | | | | | | | 7. (2) | | | |
| | | | | | | | | | | | | 8. (1) | | | |
| | | | | | | | | | | | | 9. (1) | | | |
| | | | | | | | | | | | | 10. (2) | | | |

HECTOR RODRIGUEZ V1

Assessment of Comprehension

I started taking narcotics in the Bronx, when I was eleven. I was curious, but I wasn't using them that much—I was just taking marijuana once in a while and snorting; I wasn't shooting it up, I was just skinning it then. *Skinning* is just where you hit anywhere in your body and shoot the dope in. That's with heroin. And *snorting* is where you snort it up your nose, just like if you're sniffing something. And burning marijuana, that's just like smoking a cigarette, the only thing you inhale it, you don't let it out, you just try to hold it in.

Assessment of Comprehension

1. *Snorting* heroin means to
 1. smoke it in a cigarette
 2. hold it to your nose and smell it
 3. blow on a stick of it
 4. inject it into your arm
2. *Skinning* heroin means to
 1. inject into a vein
 2. inhale it through the nostrils
 3. inject anywhere in the body
 4. sniff it deeply

BEAUTIFUL LIGHT AND BLACK OUR DREAMS V2

"Tried?" He tried to say something else; no words came. Even his lips felt heavy, thick. He prayed to be what she wanted, but he knew he could never be. "Let's talk about something else. How's your family?"

She looked at him long. Her eyes and pretty face expressionless. Everything about her serene, as if she was at rest, as if she was . . . was . . . *inertia*.

"I wanted to tell you how it came about; I wanted you to understand."

1. *Inertia* probably means

1. talkative
2. restless
3. mute
4. rigid

BEAUTIFUL LIGHT AND BLACK OUR DREAMS

"And man I have been misused!" She lit a cigarette and told me of movie contracts. And I say, 'Well, that is it.' I spend weeks, sometimes months, disillusioned. Some tell me they can make me an *Ebony* Fashion Fair or put me on the cover or *Jet* magazine. Always it seemed like the break. Some seem truthful. And God knows I try, I try. But it's always the same; to them I am an *illusion* that day and night dream—me. But they don't want me; they don't want the me that breathes, cries in the morning, goes to the bathroom. Men don't want an *illusion*.

Assessment of Comprehension

1. *Illusion* means

1. something concrete
2. something imaginary
3. human
4. inhuman

HECTOR RODRIGUEZ V1

Assessment of Comprehension

otics in the Bronx, when I was eleven. I
sn't using them that much—I was just
in a while and snorting; I wasn't shooting
ning it then. *Skimming* is just where you
body and shoot the dope in. That's with
is where you snort it up your nose, just
ng something. And burning marijuana, that's
garette, the only thing you inhale it, you
just try to hold it in.

1. *Inertia* probably means

1. talkative
2. restful
3. mute
4. rigid

BEAUTIFUL LIGHT AND BLACK OUR DREAMS V3

"And man I have been misused!" She lit a cigarette. "Some
tell me of movie contracts. And I say, 'Well, Miss Labold,
that is it.' I spend weeks, sometimes months making sure.
Disillusioned. Some tell me they can make me a star in the
Ebony Fashion Fairs or put me on the cover or in the center of
Jet magazine. Always it seemed like the break, my chance.
Some seem truthful. And God knows I try, I try to find out.
But it's always the same; to them I am an *illusion*. They want
that day and night dream—me. But they don't want the real
me; they don't want the me that breathes, cries, wakes up in
the morning, goes to the bathroom. Men don't want me. They
want an *illusion*."

Assessment of Comprehension

1. *Illusion* means

1. something concrete
2. something imaginary
3. human
4. inhuman

IGHT AND BLACK OUR DREAMS V2

say something else; no words came. Even
nick. He prayed to be what she wanted,
ever be. "Let's talk about something
ly?"

Her eyes and pretty face expressionless.
erene, as if she was at rest, as if she
ertia.

ow it came about; I wanted you to

V4 BEAUTIFUL LIGHT AND BLACK OUR DREAMS 1/1

V5 SINGING DINAH'S SONG 1/1

V6 BARRIO BOY 1/2

BEAUTIFUL LIGHT AND BLACK OUR DREAMS V4

Assessment of Comprehension

... won't be seeing you again . . .

He knew then. He felt it. It was there. All the turmoil before an erupting emotion; all the rushing to the head of the inside of his soul, leaving the boiling deep, deep, far away in the head, then changing to hot tears—tears that lingered within his hot burning eyes; not coming to be seen; never coming out to be seen . . . tears . . . tears . . . and he fought them. He noticed her mouth—ugly now—moving, trying to say something. Not hearing her, not wanting to, he looked out the glass into the white, white snow—North. At the cathedral. At the bell that would chime, then the Te Deums that, for him, would never mean glory. After them he would be alone again, without Joanne; *viduity* again . . . feeling like a single falling leaf late in the dawn again.

Assessment of Comprehension

1. *Viduity* probably means

1. falling
2. ridiculed
3. insight
4. loneliness

1. In this passage the words *juice joint* refer to
 1. a place that sells juice
 2. a steel joint containing electrical currents
 3. a local bar or tavern
 4. the character's place of employment
2. By using the expression *get myself together* the character
 1. has severed his limbs
 2. wants to pack up his belongings
 3. would like to increase his output
 4. wants to bring a sense of order to his life
3. In this passage *evil* means
 1. disturbed and angry
 2. drunk
 3. tired and restless
 4. discouraged

BARRIO BOY V6

Instantly word of the fight reached the dance floor and rushed to see it, first as spectators and then as fighters. With Mexican honor now *running hot* through their veins they insulted one another until the *free-for-all* was over.

SINGING DINAH'S SONG V5

Me, I work on a punch press. The thing cuts steel sheets and molds them into shells for radio and television speakers. Sometimes when I'm in some *juice joint* listening to Dinah Washington and trying to *get myself together*, I get to thinking about all that noise that big ugly punch press makes, and me sweating and scuffing, trying to make my rates, and man I get *eeevil*!

Assessment of Comprehension

1. The words *running hot through their veins* most
 1. it was warm weather for that time of year
 2. that they were "junkies"
 3. pride in their ethnic heritage motivated them
 4. they had had blood transfusions

IGH, AND BLACK OUR DREAMS V4

you again .

elt it. It was there. All the turmoil
emotion; all the rushing to the head
s soul, leaving the boiling deep, deep,
d, then changing to hot tears—tears
n his hot burning eyes; not coming out
oming out to be seen . . . tears . . .
ought them. He noticed her mouth—
rying to say something. Not hearing
he looked out the glass into the
North. At the cathedral. At the bell
hen the Te Deums that, for him, would
After them he would be alone again,
ity again . . . feeling like a single
the dawn again.

ssessment of Comprehension

means

Assessment of Comprehension

1. In this passage the words *juice joint* refer to
 1. a place that sells juice
 2. a steel joint containing electrical currents
 3. a local bar or tavern
 4. the character's place of employment
2. By using the expression *get myself together* the author implies that the character
 1. has severed his limbs
 2. wants to pack up his belongings
 3. would like to increase his output
 4. wants to bring a sense of order to his life
3. In this passage *evil* means
 1. disturbed and angry
 2. drunk
 3. tired and restless
 4. discouraged

BARRIO BOY V6

Instantly word of the fight reached the dance floor and the men rushed to see it, first as spectators and then as partisans of the fighters. With Mexican honor now *running hot through their veins*, they insulted one another until the *free-for-all* began in earnest.

Assessment of Comprehension

1. The words *running hot through their veins* most likely means that
 1. it was warm weather for that time of year
 2. that they were "junkies"
 3. pride in their ethnic heritage motivated them
 4. they had had blood transfusions

ING DINAH'S SONG V5

n press. The thing cuts steel sheets
shells for radio and television
when I'm in some *juice joint*
Washington and trying to *get myself*
hinking about all that noise that big
es, and me sweating and scuffing,
tes, and man I get *eevill*

2. The *free-for-all* was a

1. time when all could obtain free gifts
2. fight in which everyone or anyone participated
3. time one could see a fight without having to pay
4. fight limited to those who carried a grudge

I'VE GOT YOUR NUMBER V7

Frankie: Is she sick? Is there something wrong?

Luis: I don't think so. She just said she was going for a checkup. Probably just making sure the baby's still there. What do you think Frankie? Will it be a boy or girl?

Frankie: Ha. Ha. What do you think? It will be a girl. This time it will be my little princess. A beautiful child. Beautiful like her father. A beautiful princess to charm all you weak, puny men. She will dazzle the world. She will sing and dance for kings and *destroy the minds of all men*. She will be lovely and graceful and witty, filled with love and life. She will tell all the world, "I am Gloria Cristo, the daughter of Frankie Cristo. Born in the slums of El Barrio and *destined to bring light into the world*. To make you all smile and laugh and dream and believe in tomorrow — a tomorrow without fear or hate or anguish or greed; a tomorrow without garbage and roaches and landlords and cops. Behold my beauty, it is a reflection of your own; see me dance, it is your spirit released from the chains of your bondage of self-despair; listen to my song, it is the music of the riches. Before, you believed in your own weakness and ugliness and poverty . . .

Luis: Bah! Look at this man. He's mad. Dancing in the streets. Talking of a princess, of kings. Always talking nonsense . . .

Frankie: You call my daughter nonsense? You dare to call my princess nonsense? I challenge you to a duel. Come choose your weapon.

Luis: Ave Marfa. The man has lost his senses. Look at him.

Assessment of Comprehension

1. When Frankie says that his daughter will *destroy the minds of all men*, he means that she will be
 1. a peddler of LSD
 2. trained in the techniques of brainwashing
 3. so beautiful, men will be unable to think of anything else
 4. able to persuade men to abandon their beliefs
2. Frankie believes that Gloria is *destined to bring light into the world*. By this he means that she
 1. is the sun-goddess
 2. will invent some new form of artificial light
 3. will always wear bright jewels
 4. will inspire men to hope for a better future

SINGING DINAH'S SONG V8

This buddy of mine though, he really went for it and even though his machine *would bang and screech* the place, and all those high speed drills *would cry like a bunch of sanctified soprano church-singers* fool would be in the middle of all that commotion. Dinah Washington's songs *to beat the band*.

Assessment of Comprehension

1. The comparison of high speed drills to a *bunch of sanctified soprano church-singers* is
 1. alliteration
 2. hyperbole
 3. metaphor
 4. simile

ion.
was a
could obtain free gifts
everyone or anyone participated
see a fight without having to pay
to those who carried a grudge
washing
to this
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VE GOT YOUR NUMBER "V7
ned to
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Assessment of Comprehension

1. When Frankie says that his daughter will *destroy the minds of all men*, he means that she will be
 1. a peddler of LSD
 2. trained in the techniques of brainwashing
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2. Frankie believes that Gloria is *destined to bring light into the world*. By this he means that she
 1. is the sun-goddess
 2. will invent some new form of artificial lighting
 3. will always wear bright jewels
 4. will inspire men to hope for a better future

Is there something wrong?
o. She just said she was going for a
just making sure the baby's still there.
Frankie? Will it be a boy or girl?
at do you think? It will be a girl. This
little princess. A beautiful child.
father. A beautiful princess to charm
men. She will dazzle the world. She
e for kings and *destroy the minds of*
be lovely and graceful and witty, filled
She will tell all the world, "I am
daughter of Frankie Cristo. Born in the
and *destined to bring light into the*
all smile and laugh and dream and
— a tomorrow without fear or hate
; a tomorrow without garbage and roaches
ops. Behold my beauty, it is a reflection
dance, it is your spirit released from
bondage of self-despair; listen to my
ic of the riches. Before, you believed
s and ugliness and poverty.

SINGING DINAH'S SONG V8

This buddy of mine though, he really went for Dinah Washington; and even though his machine *would bang and scream* all over the place, and all those high speed drills *would whine and cry like a bunch of sanctified soprano church-singers*; this fool would be in the middle of all that commotion just singing Dinah Washington's songs *to beat the band*.

ion.
o a b
daughter nonsense? You dare to call my
I challenge you to a duel. Come choose
man has lost his senses. Look at him.

Assessment of Comprehension

1. The comparison of high speed drills to a *bunch of sanctified soprano church-singers* is
 1. alliteration
 2. hyperbole
 3. metaphor
 4. simile

V8 SINGING DINAH'S SONG 2/2

V9 IF WE MUST DIE 1/1

V10 THE OXCART 1/1

2. The phrases *would bang and scream* and *would whine and cry* describe

1. the machine as if it were alive
2. the author's buddy
3. the singing of Dinah Washington
4. the workers at the plant

3. The words *to beat the band* as used in this passage most probably mean that he

1. wanted to sing faster than the band could play the song
2. sang continuously and loudly above the noise
3. played the drums in the band
4. raced the marching band to the corner

IF WE MUST DIE V9

If we must die — let it not be like hogs
Hunted and penned in an inglorious spot,
While round us *bark the mad and hungry dogs*,
Making their mock at our accursed lot.

Assessment of Comprehension

1. By comparing men to *mad and hungry dogs* the author is using

1. metaphor
2. hyperbole
3. personification
4. simile

THE OXCART V10

Juanita: Of course mamá would rather have had a new (Approaching the rear door, changing her tone noticed how old she seems? (In a low voice, Her days are numbered, Luis.

Luis: (Turning half-way round.) Shut up!

Juanita: (Turns around.) She used to be *as strong as a cactus tree*. The hurricanes couldn't blow her here she's gettin' all bent over *like a dry stalk*. She's wrinkl'n' up on us *like a dried fig*.

Luis: (Getting up violently.) Shut up! She's better

Juanita: Her hair is turnin' the same color as this sky. And her hands... you remember her hands to grab the handle of the millstone and turn looked *like a giant's hands*. And when the corn yellow flour, it seemed like a miracle from heaven, not the work of the handle and the stones. I was a girl then and her hands were big and strong. Today. And they were so small, and they shooed me to button her sweater!

Luis: She's strong. She's better than ever. She's

Assessment of Comprehension

1. The italicized expressions in this passage are

1. metaphors
2. personifications
3. similes
4. onomatopoeia

2. Juanita used the expressions *dry stalk of sugar fig*, to describe

1. their mother's present physical appearance
2. how their mother looked when Juanita was a child
3. what the hurricanes had done to their mother
4. things their mother liked

THE OXCART V10

bang and scream and would whine and

if it were alive
buddy
Dinah Washington
the plant

the band as used in this passage
in that he

faster than the band could play
sly and loudly above the noise
ms in the band
thing band to the corner

T DIE V9

it not be like hogs
an inglorious spot,
the mad and hungry dogs,
our accursed lot.

Juanita: Of course mamá would rather have had a new armchair
(Approaching the rear door, changing her tone.) Have you
noticed how old she seems? (In a low voice, full of emotion.)
Her days are numbered, Lufts.

Luis: (Turning half-way round.) Shut up!

Juanita: (Turns around.) She used to be *as strong as the trunk of an
ausubo tree*. The hurricanes couldn't blow her over. But up
here she's gettin all bent over *like a dry stalk o' sugar cane*.
She's wrinkl'n' up on us *like a dried fig*.

Luis: (Getting up violently.) Shut up! She's better than ever.

Juanita: Her hair is turnin' the same color as this gray, American
sky. And her hands... you remember her hands? When she used
to grab the handle of the millstone and turn it, her hands
looked *like a giant's hands*. And when the corn came out as
yellow flour, it seemed like a miracle from her own hands and
not the work of the handle and the stones. I was a little
girl then and her hands were big and strong. I saw her hands
today. And they were so small, and they shook so when she
tried to button her sweater!

Luis: She's strong. She's better than ever. She's strong, I tell you!

Assessment of Comprehension

1. The italicized expressions in this passage are

1. metaphors
2. personifications
3. similes
4. onomatopoeia

2. Juanita used the expressions *dry stalk of sugar cane* and *a dried
fig*, to describe

1. their mother's present physical appearance
2. how their mother looked when Juanita was a child
3. what the hurricanes had done to their mother
4. things their mother liked

DUST OF SNOW V11

The way a crow

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Assessment of Comprehension

1. From the context, the meaning of *rue*d is probably

1. regretted
2. unhappy
3. savored
4. enjoyed

CARGOES V12

Quinquereme of *Nineveh* from distant *Ophir*
 Rowing home to haven in sunny Palestine,
 With a cargo of ivory,
 And apes and peacocks,
~~*Sandalwood, cedarwood, and sweet white wine.*~~

Stately Spanish galleon coming from the Isthmus,
 Dipping through the tropics by the palm-green shores,
 With a cargo of diamonds,
 Emeralds, amethysts,
 Topazes, and cinnamon, and gold moidores.

Dirty British coaster with a salt-caked smokestack
 Butting through the Channel in the mad March days,
 With a cargo of Tyne coal,
 Road-raid, pig-lead,
 Firewood, ironware, and cheap tin trays.

Assessment of Comprehension

1. *Quinquereme* is a/n

1. ancient ship having five rows of oars
2. merchant engaging in trade
3. ancient city in Asia Minor
4. son of an ancient ruler

2. *Nineveh* and *Ophir* are

1. places
2. persons
3. ships
4. seas

3. *Sandalwood, cedarwood, and sweet white wine*

1. metaphor
2. onomatopoeia
3. stanza refrain
4. alliteration

HECTOR RODRIGUEZ V13

If you're weak-minded, if you get a *habit*, your
 cramp up on you, your skin'll start shrinking u
 getting sick and need a *fix*. For me to get my
 mainlining, it took me six months. I just kept
~~I kept on getting the money, right? So I didn't~~
 about me getting sick. When I started to get s
 the money for a fix, I would go tell my mom, to
 my girl a present, this and tha', and my mom wo
 She would give me the money, I would run down f
 off, and my body would feel relieved, feel at
 I don't cramp up, then I feel *boss*. Then when
 got my *works*, and anybody want to use them had
 taste of their *junk*, and somehow I kept up with
 I finally realized that I didn't want to use it
 to *straighten up*, I wanted to go to work, help

I've been walking around since I've been back,
 none of the fellows who used to use my works.
 He got *popped* the other day. He got picked up
 I *kicked*.

Assessment of Comprehension

1. *Quinquereme* is a/n
 1. ancient ship having five rows of oars
 2. merchant engaging in trade
 3. ancient city in Asia Minor
 4. son of an ancient ruler
2. *Nineveh* and *Ophir* are
 1. places
 2. persons
 3. ships
 4. seas
3. *Sandalwood, cedarwood, and sweet white wine* is an example of
 1. metaphor
 2. onomatopoeia
 3. stanza refrain
 4. alliteration

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Assessment of Comprehension

The meaning of *rued* is probably

CARGOES V12

from distant *Ophir*
sunny Palestine,
and sweet white wine.
coming from the Isthmus,
pics by the palm-green shores,
and gold moldores.
with a salt-caked smokestack
in the mad March days,
cheap tin trays.

HECTOR RODRIGUEZ V13

If you're weak-minded, if you get a *habit*, your body will like
cramp up on you, your skin'll start shrinking up, you'll start
getting sick and need a *fix*. For me to get my habit without
maintaining, it took me six months. I just kept on using it and
I kept on getting the money, right? So I didn't have to worry
about me getting sick. When I started to get sick and I needed
the money for a fix, I would go tell my mom, look I have to buy
my girl a present, this and that, and my mom would fall for it.
She would give me the money, I would run down for a *shot, take*
off, and my body would feel relieved, feel at ease. You know,
I don't cramp up, then I feel *boss*. Then when I had money I
got my *works*, and anybody want to use them had to give me a
taste of their *junk*, and somehow I kept up with my habit. Till
I finally realized that I didn't want to use it no more, I wanted
to *straighten up*, I wanted to go to work, help out my parents.

I've been walking around since I've been back, but I ain't seen
none of the fellows who used to use my works. Except one and
he got *popped* the other day. He got picked up. I'm lucky
I *kicked*.

Assessment of Comprehension

1. In this passage *habit* means

1. constantly biting your nails
2. an addiction to alcohol
3. constantly smoking cigarettes
4. an addiction to drugs

2. A *fix* is a

1. predicament
2. dosage of drugs
3. mechanical repair job
4. lead on a pusher

3. When he ran down for a *shot*, he

1. fired a rifle
2. drank some brandy
3. threw some rocks
4. injected a drug

4. If a drug user says he *took off* he means he

1. took a plane ride
2. drove his car
3. got "high"
4. ran away

5. Feeling *boss* means to feel

1. like a foreman
2. controlled and reserved
3. like an executive
4. free and unrestricted

6. When he said he got his *works* he means he had

1. utensils for injecting drugs
2. firearms
3. firecrackers
4. tools of his trade

7. *Junk* is another term for

1. trash
2. drugs
3. old ties
4. sugar

8. Wanting to *straighten up* meant he wanted to

1. stop using drugs
2. walk erect
3. stop stealing
4. clean up his garage

9. *Topped* probably means

1. went to jail
2. took an overdose
3. was high
4. needed a fix

10. By saying *I kicked*, he meant that he

1. was part of a new dance team
2. was no longer addicted to drugs
3. gave someone a boot in the pants
4. switched from marijuana to heroin

CHRIST IN CONCRETE V14

Geremio chuckled and called to him: "Hey, little talk? You and Cola can't even hatch an egg, where to turn the doornob of his bedroom and old Philome

Coarse throats tickled and mouths opened wide in l

Mike, the "Barrel-mouth," pretended he was talking yelled out in his best English... he was always sp the rest carried on in their native Italian: "I d somebodys whose gotta bigga buncha keeds and he al somebodys elsa!"

ment of Comprehension

habit means

ting your nails
to alcohol
oking cigarettes
to drugs

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ays he took off he means he

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he al

trade

7. Junk is another term for

1. crash
2. drugs
3. old ties
4. sugar

8. Wanting to straighten up meant he wanted to

1. stop using drugs
2. walk erect
3. stop stealing
4. clean up his garage

9. Popped probably means

1. went to jail
2. took an overdose
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4. needed a fix

10. By saying I kicked, he meant that he

1. was part of a new dance team
2. was no longer addicted to drugs
3. gave someone a boot in the pants
4. switched from marijuana to heroin

CHRIST IN CONCRETE V14

Geremio chuckled and called to him: "Hey, little Joe, who are you to talk? You and Cola can't even hatch an egg, whereas the Lean has just to turn the doornob of his bedroom and old Philomena becomes a balloon!"

Coarse throats tickled and mouths opened wide in laughter.

Mike, the "Barrel-mouth," pretended he was talking to himself and yelled out in his best English... he was always speaking English while the rest carried on in their native Italian: "I don't know myself, but somebodys whose gotta bigga buncha keeds and he alla times talka from somebodys elsa!"

Geremio knew it was meant for him and he laughed. "On the tomb of Saint Pimplelegs, this little boy my wife is giving me next week shall be the last! Eight hungry little Christians to feed is enough for any man."

Joe Chiappa nodded to the rest. "Sure Master Geremio had a telephone call from the next *bambino*. Yes, it told him *it had a little bell there instead of a rosebush... it even told him its name!*"

Assessment of Comprehension

1. "I don't know myself" probably means
 1. I don't know who I am
 2. It seems to me
 3. I'm not sure of myself
 4. This may also be true of me
2. "... *somebody's whose gotta bigga buncha keeds*" may be translated as
 1. someone who has a herd of goats
 2. somebody who grows an Italian vegetable in bunches
 3. someone whose children are chubby
 4. someone who has many children
3. "... *he alla times talka from somebody's elsa*" means
 1. he talks from someone else's viewpoint
 2. he's always talking about someone else
 3. he is talking at all times
 4. his speech is written by another person
4. "I don't know myself, but *somebody's whose gotta bigga buncha keeds, and he alla times talka from somebody's elsa!*" may be loosely considered to mean the same as
 1. Don't talk about your brother!
 2. Talk only to yourself!
 3. Look, who's talking!
 4. They who have, want more!

5. The word *bambino* refers to a

1. deer
2. baby
3. saint
4. rosebud

6. "... *it has a little bell there instead of a* loosely may be translated as

1. the bambino prefers bells to roses
2. the bambino was female
3. the bambino was male
4. rosebushes are scarce

THE MAN WHO WENT TO CHICAGO V15

I was hired. The work was easy, but I found to I could not understand a third of what was said. Southern ears were baffled by their clouded, thi One morning Mrs. Hoffman asked me to go to a net it was owned by a cousin of hers — and get a ca a la king. I had never heard the phrase before to repeat it.

"Don't you know nosing?" she demanded of me.

"If you would write it down for me, I'd know wha ventured timidly.

"I can't *vite!*" she shouted in a sudden fury, " iss you?"

I memorized the separate sounds that she had utt to the neighboring store.

"Mrs. Hoffman want a can Cheek Keeng Awr Lar Kee slowly, hoping he would not think I was being of *vite*," he said, after staring at me a moment.

nt for him and he laughed. "On the
s, this little boy my wife is giving
he last! Eight hungry little Christians
ny man."

he rest. "Sure Master Geremio had a
next *bambino*. Yes, it told him it had
ead of a rosebush... it even told him

Assessment of Comprehension

" probably means

I am

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true of me

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dren are chubby
any children

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tten by another person

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elf!
g!
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1. deer
2. baby
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6. "... it has a little bell there instead of a rosebush"
loosely may be translated as

1. the bambino prefers bells to roses
2. the bambino was female
3. the bambino was male
4. rosebushes are scarce

THE MAN WHO WENT TO CHICAGO V15

I was hired. The work was easy, but I found to my dismay that I could not understand a third of what was said to me. My slow Southern ears were baffled by their clouded, thick accents. One morning Mrs. Hoffman asked me to go to a neighboring store — it was owned by a cousin of hers — and get a can of chicken a la king. I had never heard the phrase before and I asked her to repeat it.

"Don't you know nosing?" she demanded of me.

"If you would write it down for me, I'd know what to get," I ventured timidly.

"I can't vite!" she shouted in a sudden fury. "Vat kinda boy iss you?"

I memorized the separate sounds that she had uttered and went to the neighboring store.

"Mrs. Hoffman want a can Cheek Keeng Awr Lar Keeng," I said slowly, hoping he would not think I was being offensive. "All vite," he said, after staring at me a moment.

Assessment of Comprehension

1. In this selection, the word *vite* means
 1. job resumé
 2. write and right respectively
 3. hear and here respectively
 4. vitamins
2. When Mrs. Hoffman said, "Wat kinda boy iss you?" she was
 1. pleased by his statement
 2. hurt by his assumption
 3. angry because of his accusation
 4. trying to know him better

THE CONVERT V16

His beefy face was blood-red and his gray eyes were rattlesnake hard. He was mad; no doubt about it. He had never seen him so mad.

"Preacher," he said, "*you done gone crazy?*" He was talking low-like and mean.

"Nosir," Aaron said. "Nosir, Mr. Sampson."

"What you think you doing?"

"Going to St. Louis, Mr. Sampson."

"*You must done lost yo' mind, boy.*"

Mr. Sampson started walking towards Aaron with his hand on his gun. Twenty or thirty men pushed through the front door and fanned out over the room. Mr. Sampson stopped about two paces from Aaron and looked him up and down. That look had paralyzed hundreds of niggers; but it didn't faze Aaron none—he stood his ground.

"I'm gonna give you a chance, preacher. *Git on over to the nigger side and git quick.*"

"I ain't bothering nobody, Mr. Sampson."

Somebody in the crowd yelled: "Don't reason with the Hit 'im."

Mr. Sampson walked up to Aaron and grabbed him in the chest and threw him up against the ticket counter. He pulled

"Did you hear me, deacon. I said, 'Git.'"

"I'm going to St. Louis, Mr. Sampson., That's cross court done said—"

Assessment of Comprehension

1. When Bull says "... *you done gone crazy?*" and "*yo' mind, boy,*" he means that Aaron
 1. should see a psychiatrist
 2. should give more thought to what he is doing
 3. has become criminally insane
 4. is too young to be in a mental institution
2. "*Git on over to the nigger side and git quick.*" identifies the speaker as a
 1. racial bigot
 2. law enforcement officer
 3. politician from the north
 4. man who respects the rights of others

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E CONVERT V16

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"I ain't bothering nobody, Mr. Sampson."

Somebody in the crowd yelled: "Don't reason with the nigger, Bull.
Hit 'im."

Mr. Sampson walked up to Aaron and grabbed him in the collar and
threw him up against the ticket counter. He pulled out his gun.

"Did you hear me, deacon. I said, 'Git.'"

"I'm going to St. Louis, Mr. Sampson. That's cross state lines. The
court done said—"

Assessment of Comprehension

1. When Bull says "... *you done gone crazy?*" and "*you must done lost
yo' mind, boy,*" he means that Aaron

1. should see a psychiatrist
2. should give more thought to what he is doing
3. has become criminally insane
4. is too young to be in a mental institution

2. "*Git on over to the nigger side and git quick.*" This command
identifies the speaker as a

1. racial bigot
2. law enforcement officer
3. politician from the north
4. man who respects the rights of others

| | | | |
|--------------------|---|---------------------|-----------------------------------|
| The selection..... | entitled.... | begins on page..... | and provides reinforcement in.... |
| NF1 | A Fable for Tomorrow | 13 | recognizing literal meaning |
| NF2 | The Uses of English | 15 | recognizing literal meaning |
| NF3 | Recycling: Answer to Our Garbage Predicament? | 16 | identifying the main idea |
| NF4 | The Dynamics of Language | 17 | identifying the main idea |
| NF5 | Something Strange. | 18 | identifying effects |
| NF6 | Baseball's Hero. | 19 | identifying details |
| NF7 | Ecological Champion. | 21 | identifying details |
| NF8 | Walden | 22 | identifying figures of speech |
| NF9 | How Best to Protect the Environment. | 23 | identifying sequence of details |
| NF10 | American English - The Great Borrower. | 24 | identifying sequence of details |
| NF11 | Profiles in Courage. | 25 | identifying author's role |
| NF12 | Movie Music. | 27 | recognizing tone |
| NF13 | A Roving Commission: My Early Life | 28 | identifying bias |
| NF14 | The Wisdom of Gandhi. | 29 | identifying bias |

| <u>NF1</u> | <u>NF2</u> | <u>NF3</u> | <u>NF4</u> | <u>NF5</u> | <u>NF6</u> | <u>NF7</u> | <u>NF8</u> | <u>NF9</u> | <u>NF10</u> | <u>NF11</u> | <u>NF12</u> | <u>NF13</u> | <u>NF14</u> |
|------------|------------|------------|------------|------------|------------|------------|------------|------------|-------------|-------------|-------------|-------------|-------------|
| 1. (1) | 1. (2) | 1. (4) | 1. (3) | 1. (2) | 1. (2) | 1. (1) | 1. (4) | 1. (3) | 1. (3) | 1. (3) | 1. (4) | 1. (2) | 1. (3) |
| 2. (3) | 2. (1) | 2. (4) | 2. (2) | 2. (3) | 2. (3) | 2. (3) | 2. (1) | 2. (4) | 2. (3) | 2. (4) | 2. (1) | 2. (1) | 2. (1) |
| 3. (2) | 3. (3) | 3. (3) | 3. (2) | 3. (1) | 3. (1) | 3. (2) | 3. (3) | 3. (2) | 3. (4) | 3. (2) | 3. (4) | 3. (3) | 3. (2) |
| 4. (4) | 4. (4) | 4. (2) | 4. (4) | 4. (3) | 4. (3) | 4. (3) | 4. (1) | 4. (1) | | 4. (4) | 4. (2) | 4. (3) | 4. (4) |
| 5. (4) | 5. (2) | 5. (1) | 5. (1) | 5. (4) | 5. (4) | 5. (3) | 5. (1) | 5. (1) | | 5. (1) | 5. (1) | 5. (3) | 5. (2) |
| 6. (3) | 6. (3) | | | | 6. (3) | | | | | 6. (3) | | | 6. (1) |
| 7. (1) | | | | | | | | | | | | | |
| 8. (4) | | | | | | | | | | | | | |
| 9. (2) | | | | | | | | | | | | | |

A FABLE FOR TOMORROW

Rachel Carson

There was once a town in the heart of America where all life

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Assessment of Comprehension

1. The first two paragraphs of this fable to
 1. the beauty of the area
 2. vandalism
 3. ecology
 4. philosophical motivation

A FABLE FOR TOMORROW

Rachel Carson

in the heart of America where all life

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Assessment of Comprehension

1. The first two paragraphs of this fable talk about
 1. the beauty of the area
 2. vandalism
 3. ecology
 4. philosophical motivation

2. A "blight" must mean
1. night
 2. light
 3. a destructive force
 4. a constructive force
3. The blight described in the fable strikes at
1. industry
 2. living things
 3. flood control
 4. pesticides
4. A clue to the cause of the malady is the mention of
1. witchcraft
 2. enemy action
 3. pollution
 4. a white granular substance
5. It is suggested that the malady is caused by
1. erosion
 2. fungus
 3. germs
 4. chemicals
6. When the author, Rachel Carson, writes of a *spring without voices*, she refers to the
1. church choir
 2. children's chorus
 3. dawn chorus of robins, jays, and other birds
 4. night croaking of grasshoppers
7. The guilt in this fable falls upon
1. man
 2. God
 3. anglers
 4. poachers
8. Children stricken at play died in
1. weeks
 2. months
 3. years
 4. hours
9. The town in this story is
1. real
 2. unreal
 3. American
 4. European

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ribed in the fable strikes at

use of the malady is the mention of

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8. Children stricken at play died in

1. weeks
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9. The town in this story is

1. real
2. unreal
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4. European

THE USES OF ENGLISH

Herbert J. Muller

Standard English is not just a bourgeois dialect, after all, but the most common, widespread form of English, and no education for life in a democracy can be adequate without some knowledge of it. Call the preference for it ignorant or snobbish, the fact remains that it is the language of educated people everywhere, and no person can hope to talk or write appropriately and effectively for all his purposes unless he can use it with a fair degree of naturalness and correctness. Democratic idealism itself calls for the teaching of it to all children as an essential means to sharing in the heritage of our society and the opportunities for realizing their potentialities, bettering themselves both intellectually and socially. Refusing to teach it to poor children would automatically condemn most of them to remaining poor and underprivileged, seal the division into sheep and goats. If they will never entirely lose their native dialect, many of them manifestly can and so learn to speak Standard English well enough for social and working purposes.

Assessment of Comprehension

1. The author defines *Standard English* as the

1. language of democracy
2. most common form
3. most difficult dialect
4. creation of Samuel Johnson

2. He further states that democratic idealism calls for the teaching of Standard English to all

1. children
2. immigrants
3. ages
4. Americans

3. He realizes that many people may think his for the use of Standard English is

1. cultured
2. antiquated
3. snobbish
4. ridiculous

4. He also mentions the fact that a facility can affect the child's

1. problems in school
2. relationship to his parent
3. self-image
4. economic future

5. He feels that people must not only talk also

1. add and subtract
2. write appropriately
3. criticize literature
4. speak dramatically

6. He feels a child's knowledge of Standard essential to his sharing of

1. textbooks
2. his knowledge
3. the heritage of our society
4. a wealth of problems

RECYCLING: ANSWER TO OUR GARBAGE PREDICAMENT?

Ronald Schiller

"It's time we stopped turning up our noses at the nation's garbage dumps and started appreciating them for what they really are—the municipal mines, forests, oil wells and energy sources of the future!" This provocative statement by Max Spendlove, director of the Department of Interior's Research Center at College Park, Md., explains why a seemingly innocuous phrase—"recycling of refuse"—should suddenly have become a subject of debate literally all across the land.

"Recycling" is simply the "recovery and reuse of solid wastes to create new products." Yet environmentalists declare it vital to the nation's survival. Millions of housewives and teen-agers regard it as a personal crusade, which they wage by separating the components in their trash and delivering them to reclamation centers, neatly cleaned, bagged and baled. The aluminum, steel, glass and soft-drink industries spend millions in advertising to promote the cause, and have opened hundreds of depots to which people may bring their empty containers and other discards, and even be paid for some of them.

Despite the frenetic activity and exhortation, however, recycling is far more complex than most of us realize. Ignorance of the factors involved has resulted in hasty, ill-conceived actions and legislation—and no little hysteria. Torn between predictions that "we will soon be selling our garbage instead of paying to get rid of it," and the hard economic fact that current recycling efforts too often end up in the red, many communities stand paralyzed, unable to make any long-range plans for future trash disposal.

Assessment of Comprehension

1. The author tries to stress the idea that garbage is
 1. disgusting
 2. demoralizing
 3. unhealthy
 4. potentially useful

2. Recycling is simply defined as
 1. unicycling and bicycling
 2. terror and torment
 3. analysis and biochemistry
 4. recovery and reuse
3. Housewives and teen-agers regard recycling as
 1. a nuisance
 2. an experiment
 3. a crusade
 4. a degrading experience
4. Much legislation regarding recycling has been
 1. idealistic and hasty
 2. hasty and ill-conceived
 3. slow and well-constructed
 4. hostile to ecology movements
5. In addition to being vital, recycling is
 1. expensive
 2. impossible
 3. undesirable
 4. carried out

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THE DYNAMICS OF LANGUAGE

Allan A. Glatthorn

To the extent that we can characterize an historical age, it seems in retrospect that the eighteenth century was a time when reason and order were valued. Men were convinced that the universe followed some master plan and that man's mind could both ascertain that plan and develop rules for the proper ordering of this good life. If reason itself could not supply an answer, then one could search for an authoritative example—preferably from the past. Such a veneration for order, reason, authority, and the past permeated all aspects of life—church, government, family life, dress, and, of course, language. Men were convinced that there should be rules about language, that those rules could be discovered by examining the writers of the past, and that Latin, the language of the great classics, was the model for all other languages.

It was during such a time that Samuel Johnson produced his dictionary. Of Johnson himself we know a great deal, since he is the subject of a biography by James Boswell, a young writer who idolized Johnson so much that he spent years following Johnson about, jotting down every bright word he said. From Boswell's account—idolatrous, but also honest—we learn that Johnson first conceived the idea of compiling the dictionary in 1747, fully confident that he could finish the task in three years—it actually took more than eight. Hoping to get some financial support, Johnson dedicated his dictionary to Lord Chesterfield, who made a few suggestions but then ignored it until it was published and received with acclaim.

Assessment of Comprehension

1. The eighteenth century was a period in which man revered
 1. tranquility
 2. freedom
 3. order and reason
 4. dedication

2. Rules were evolved from a study of the
 1. needs of the times
 2. the writers of the past
 3. an *avant-garde* coterie
 4. computer patterns
3. The compilation of the dictionary by Johnson
 1. an annual affair
 2. the task of nearly a decade
 3. a three-year job
 4. a life-time ambition
4. Johnson dedicated his work to Lord Chesterfield because he needed his
 1. aid
 2. admiration
 3. approval
 4. money
5. Much of what we know of Johnson's effort is from the records of
 1. Boswell
 2. Johnson
 3. Chesterfield
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THE DYNAMICS OF LANGUAGE

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we can characterize an historical age, it is that the eighteenth century was a time when order was valued. Men were convinced that the universe had a master plan and that man's mind could both understand and develop rules for the proper ordering of things. If reason itself could not supply an answer, men searched for an authoritative example—preferably one that had a veneration for order, reason, authority, and that covered all aspects of life—church, government, and, of course, language. Men were convinced that the best rules about language, that those rules could be found by examining the writers of the past, and that the study of the great classics, was the model for language.

At a time that Samuel Johnson produced his dictionary, we know a great deal, since he is mentioned in the biography by James Boswell, a young writer who was so much that he spent years following Johnson, recording every bright word he said. From Boswell's biography, we learn that Johnson had the idea of compiling the dictionary in 1747, but that he could not finish the task in three years—more than eight. Hoping to get some financial support, he dedicated his dictionary to Lord Chesterfield, but Chesterfield's attention was so inattentive that he ignored it until it was published with acclaim.

Assessment of Comprehension

The eighteenth century was a period in which man revered

2. Rules were evolved from a study of the
 1. needs of the times
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SOMETHING STRANGE

Domenica Paterno

Welcome to the world of the strange. Here, things are not what they seem to be. Here, people are not what they appear to be.

You are in a funhouse gone mad. The trick mirrors rule, creating weird creatures and impossible happenings. Before your eyes a carpet twists into deadly snakes. A beautiful lady shrivels into an ugly witch. A robot extends its steely manacle to you.

Does it welcome or threaten? Can you be sure? In the world of the strange, the Unknown is what frightens.

Will you enter? If you do, your journey will extend from the dark of man's deepest fears into the starlit infinities of outer space. On this journey you will see our living earth a pile of dry rubble. Laws of space will have no pity on a young girl's innocence. Children will destroy their parents with the help of invading Martians. Machines make war on man. Hell is a traffic jam. Death, a faceless hitch-hiker.

No, you cannot turn back now. Those distorted images in that funhouse mirror are too strong. This is their power: that whatever is evil or good, deadly or safe in this world of the strange, we have created. That eerie face in the funhouse mirror is really you. You cannot escape it. *That* is most frightening of all.

Assessment of Comprehension

1. The world described in this passage is
 1. pastoral and peaceful
 2. strange and horrible
 3. part of the outer-planetary system
 4. Eden revisited

2. The effect of calling the robot's hand a *steely*
 1. hygienic
 2. brilliant
 3. threatening
 4. relaxing

3. The prospect of the unknown in the world of the
 1. frightening
 2. thrilling
 3. strong
 4. inviting

4. The eerie face in the funhouse is really
 1. me
 2. them
 3. you
 4. a stranger

5. From the world of the strange, there is
 1. the prospect of peace
 2. a circus of fun
 3. a Martian merry-go-round
 4. no escape

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BASEBALL'S HERO

Paul Gallico

On Sunday, April 30, 1939, the New York Yankees played the Senators, in Washington. Lou Gehrig came to bat four times with runners on base. He failed even to meet the ball. That same day he muffed a throw. The Yankees lost.

Monday was a day off for Lou. He spent it in making the toughest decision of his life.

On Tuesday Lou met his manager, Joe McCarthy, in the dugout.

"Joe, I always said that when I felt I couldn't help the team any more I would take myself out of the line-up. I guess that time has come."

"When do you want to quit, Lou?" asked McCarthy.

Gehrig looked at him steadily and said, "Now."

His record ended at 2,130 consecutive games.

At the urging of Eleanor, Lou went to the Mayo Clinic for a checkup. When the New York Yankees released the report of the doctors, the reason for the sudden decline of their great first baseman was solved: he was suffering from amyotrophic paralysis.

On July, 1939, there took place at the Yankee Stadium the most tragic and touching scene ever enacted on a baseball diamond. Lou Gehrig Appreciation Day it was called—a spontaneous reaching out to a man who had been good and kind and decent, to thank him for having been so. That day the stands held 61,808 people.

The most touching demonstration of what the day meant was the coming from the ends of the country of Gehrig's former teammates, the powerful Yankees of 1927. Babe Ruth was there. He and Lou hadn't got along very well the last years they'd played together. But all that was forgotten now, as the Babe chatted pleasantly with Gehrig, who was very near collapse from the emotions that turmoiled within him.

To Lou this great celebration meant good-by to everything he had known and loved. Around him were his life-long friends.

In a box Lou observed his loved ones—his mother, his father, his children—unaware of his doom, and his wife.

Gifts piled up before him. They were from the press, from the fans, from their great rivals—the Giants, from the base ball players, from the even from the ushers in the stadium and the players. The warmth of feeling that had prompted their presence, the iron reserve in him, and he broke down.

It was so human and so heroic that Gehrig showed up there in public, not for pity of himself, nor for the beauty and sweetness of the world he would soon lose, but because the boy who all his life had thought himself unworthy, understood, for the first time perhaps—family, personal friends, and fans—loved him. That day he was the lone receiving station for all the love that was being broadcast to him. To tune in on so much love suddenly was almost more than he could stand.

There were speeches and the presentation of the

Wave after wave of cheers rolled down from the stands. Lou broke over Gehrig as he stood at the microphone. He bowed, dashing away the tears that would not stop. At last, with head lifted, he spoke his heart-breaking, unforgettable farewell: "For the past two weeks I have been reading about a bad break I got. Yet today I am the luckiest man on the face of the earth."

Assessment of Comprehension

1. Lou Gehrig, one of the country's baseball players, was a member of the
 1. Mets
 2. Yankees
 3. Giants
 4. Dodgers
2. On Lou Gehrig Appreciation Day, the crowd numbered
 1. 40,000
 2. 10,000
 3. almost 70,000
 4. 5,000

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 1. 40,000
 2. 10,000
 3. almost 70,000
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3. Lou Gehrig set a record by playing in
 1. 2,130 consecutive games
 2. 10 World Series
 3. 1,320 consecutive games
 4. 3 All Star games
4. Lou suffered from the disease
 1. cancer
 2. pneumonia
 3. amyotrophic paralysis
 4. rheumatism
5. The Yankees' great rivals during Lou's playing days were the
 1. Red Sox
 2. White Sox
 3. Reds
 4. Giants
6. Lou Gehrig cried at the microphone on "his day" because
 1. he received so many gifts
 2. he was going to die
 3. the display of love from friends and fans overcame him
 4. he was in pain

PLEASE DATE
AND SIGN

ECOLOGICAL CHAMPION, 11, CITED
FOR CAMPAIGN AT BRONX SCHOOL

C. Gerald Fraser

Earth Week is being observed at Public School 577 in the Bronx,

the council.

Assessment of Comprehension

1. This article on ecology deals with the role of
 1. children
 2. teachers
 3. parents
 4. police
2. The champion in the story is an 11-year-old from
 1. Russia
 2. Romania
 3. Yugoslavia
 4. Poland
3. For the cans, the Reynolds Aluminum Company youngsters the sum of
 1. \$1.00 a pound
 2. 10 cents a pound
 3. 50 cents a pound
 4. 10 cents an ounce
4. Zef Nicaaj collected a total of
 1. 200,000 cans
 2. 20,000 cans
 3. 2,000 cans
 4. 200 cans
5. The principal explained that the reclamation was
 1. extracurricular
 2. indefensible
 3. combined with classroom activity
 4. combined with athletics

MATERIAL LOANED TO THIS SCHOOL UNDER RESTRICTIONS

ECOLOGICAL CHAMPION, 11, CITED
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 3. 2,000 cans
 4. 200 cans

5. The principal explained that the reclamation project was
 1. extracurricular
 2. indefensible
 3. combined with classroom activity
 4. combined with athletics

NO FULL-TEXT REPRODUCTIONS

WALDEN

E. B. White

Stay with me on 62 and it will take you into Concord. As I say, it was a delicious evening. The snake had come forth to die in a bloody S on the highway, the wheel upon its head, its bowels flat now and exposed. The turtle had come up too to cross the road and die in the attempt, its hard shell smashed under the rubber blow, its intestinal yearning (for the other side of the road) forever squashed.

The civilization round Concord today is an odd distillation of city, village, farm, and manor. The houses, yards, fields look not quite suburban, not quite rural. Under the bronze beech and the blue spruce of the departed baron grazes the milch goat of the heirs. Under the porte-cochère stands the reconditioned station wagon; under the grape arbor sit the puppies for sale.

It was June and everywhere June was publishing her immemorial stanza; in the lilacs, in the syringa, in the freshly edged paths and the sweetness of moist beloved gardens, and the little wire wickets that preserve the tulips' front. Farmers were already moving the fruits of their toil into their yards, arranging the rhubarb, the asparagus, the strictly fresh eggs on the painted stands under the little shed roofs with the patent shingles. And though it was almost a hundred years since you had taken your ax and started cutting out your home on Walden Pond, I was interested to observe that the philosophical spirit was still alive in Massachusetts: in the center of a vacant lot some boys were assembling the framework of the rude shelter, their whole mind and skill concentrated in the rather inauspicious helter-skeleton of studs and rafters. They too were escaping from town, to live naturally, in a rich blend of savagery and philosophy.

The evening was full of sounds, some of which would have stirred your memory. The robins still love the elms of New England villages at sundown. There is enough of the thrush in them to make song inevitable at the end of day, and enough of the tramp to make them hang round the dwellings of men. A robin, like many another American, dearly loves a white house with green blinds. Concord is still full of them.

Assessment of Comprehension

1. The lines which describe the deaths of the snake and the turtle gather strength from the strong use of words, a figure of speech called
 1. alliteration
 2. metaphor
 3. simile
 4. imagery
2. The repetition of initial sounds in such phrases as *beech* is called
 1. alliteration
 2. assonance
 3. consonance
 4. imagery
3. The phrase *June was publishing her immemorial stanza* is an example of
 1. hyperbole
 2. oxymoron
 3. personification
 4. alliteration
4. The repetition of vowel sounds in a phrase like *the turtle has come up too to cross the road* is an example of
 1. assonance
 2. alliteration
 3. personification
 4. oxymoron
5. Referring to philosophical spirit as *alive* is an example of
 1. personification
 2. alliteration
 3. oxymoron
 4. metaphor

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Assessment of Comprehension

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HOW BEST TO PROTECT THE ENVIRONMENT

Peter F. Drucker

Everybody today is "for the environment." Yet the crusade to

Assessment of Comprehension

1. The author's pattern is to move from
 1. specific to general
 2. general to specific
 3. generalization to refutation
 4. editorializing to fact finding
2. He explains how many of the *most fervent* will
 1. enlarge the areas of pollution-
 2. enlarge the areas of interest
 3. destroy the resources
 4. destroy the program
3. He continually contrasts
 1. environmentalists to legislators
 2. delusion to truth
 3. technology to natural process
 4. Carson to Drucker
4. His attitude could be described as
 1. practical
 2. cynical
 3. idealistic
 4. chauvinistic
5. His thinking moves from a statement conce-
to restore a balance between man and nature
statement on
 1. taxes
 2. anti-pollutants
 3. environmental controls
 4. business management

MATERIALS INFORMATION CENTER RESTRICTIONS

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 1. practical
 2. cynical
 3. idealistic
 4. chauvinistic
5. His thinking moves from a statement concerning *the crusade to restore a balance between man and nature* to a final statement on
 1. taxes
 2. anti-pollutants
 3. environmental controls
 4. business management

AMERICAN ENGLISH--THE GREAT BORROWER

Allan Glatthorn

The Elizabethan English brought to these shores by the

MATERIAL EXEMPT FROM COPYRIGHT RESTRICTIONS

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Assessment of Comprehension

1. The author tells how the English language has been influenced by other languages and divides the descriptive phenomenon into
 1. 300 years
 2. 3 periods
 3. 2 periods
 4. 4 periods
2. In the first two centuries American English borrowed from various sources; the
 1. French and Spanish
 2. English and Irish
 3. Dutch and Indian
 4. Dutch and French
3. The sequence used by the author in discussing the sources is
 1. the English, then the Dutch
 2. the French, then the Dutch
 3. the Dutch, then the Indian
 4. the Indian, then the Dutch

ENGLISH--THE GREAT BORROWER

Allan Glatthorn

fish brought to these shores by the

MATERIAL SUBJECTS DIVISION

DO NOT REMOVE RESTRICTIONS

Assessment of Comprehension

1. The author tells how the English language has borrowed from other languages and divides the description of this phenomenon into
 1. 300 years
 2. 3 periods
 3. 2 periods
 4. 4 periods
2. In the first two centuries American English borrowed from two sources; the
 1. French and Spanish
 2. English and Irish
 3. Dutch and Indian
 4. Dutch and French
3. The sequence used by the author in discussing the two influences is
 1. the English, then the Dutch
 2. the French, then the Dutch
 3. the Dutch, then the Indian
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PROFILES IN COURAGE

John F. Kennedy

I could not close the story of Edmund Ross without some more

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Assessment of Comprehension

1. The author is discussing courageous. Senat today are
 1. inscribed in the Hall of Fame
 2. notorious in infamy
 3. virtually unknown
 4. well-documented
2. The tone of this selection indicates that
 1. impartial and even disinterested
 2. in favor of Johnson's impeachment
 3. sympathetic to Johnson's foes
 4. sympathetic to those men who helped ac
3. The author quotes a passage which classif as a/n
 1. despot
 2. wicked man
 3. imbecile
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Assessment of Comprehension

1. The author is discussing courageous Senators whose names today are
 1. inscribed in the Hall of Fame
 2. notorious in infamy
 3. virtually unknown
 4. well-documented
2. The tone of this selection indicates that the author is
 1. impartial and even disinterested
 2. in favor of Johnson's impeachment
 3. sympathetic to Johnson's foes
 4. sympathetic to those men who helped acquit Johnson
3. The author quotes a passage which classifies Ben Butler as a/n.
 1. despot
 2. wicked man
 3. imbecile
 4. madman

4. The seven Republican Senators discussed in this selection
 1. escaped criticism
 2. were re-elected
 3. turned Democrat
 4. were never re-elected to the Senate
5. The author describes the methods by which fellow Republicans tried to intimidate the seven as
 1. unholy
 2. gratifying
 3. political
 4. scandalous
6. The virtue the author respects most is
 1. political acumen
 2. responsiveness
 3. courage
 4. shrewdness

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DO NOT FILM

MOVIE MUSIC

Movie music is rarely music in any real sense, but has a quality of its own. The men who write it try to fit their notes and phrases to the galloping of hoofs, the lingering kiss, the death, and the lifted mortgage. But above all they struggle with the problem of keeping an orchestra at work on some kind of intelligible sound for a stretch of two hours or more without giving them anything to play that would really catch the hearer's attention. So the score for one picture is about as appetizing and arresting as that for another—it is the cream sauce that does as well for chicken or croquettes or cauliflower or the hanging of wallpaper.

Anonymous

Assessment of Comprehension

1. The author views movie music as

1. a work of art
2. highly creative
3. beautiful to the ear
4. uncreative

2. The tone of the passage is

1. humorous
2. serious
3. melancholy
4. indifferent

3. Movie scores must be sounds that

1. stimulate the hearer
2. engage the hearer's attention
3. are appetizing
4. are subordinate to the action on the screen

4. The writer of musical scores for movies

1. has an easy task
2. struggles
3. has no restrictions placed on him
4. is an accomplished composer

5. In the passage, the author makes one of his points through the use of

1. a figure of speech
2. a rhetorical question
3. an exclamation
4. a personal reference

MOVIE MUSIC

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A ROVING COMMISSION: MY EARLY LIFE

Winston Churchill

By being so long in the lowest form I gained an immense advantage over the cleverer boys. They all went on to learn Latin and Greek and splendid things like that. But I was taught English. We were considered such dunces that we could learn only English. Mr. Somervell—a most delightful man, to whom my debt is great—was charged with the duty of teaching the stupidest boys the most disregarded thing—namely, to write mere English. He knew how to do it. He taught it as no one else has ever taught it. Not only did we learn English parsing thoroughly, but we also practiced continually English analysis. Mr. Somervell had a system of his own. He took a fairly long sentence and broke it up into its components by means of black, red, blue, and green inks. Subject, verb, object: relative clauses, conditional clauses, conjunctive and disjunctive clauses! Each had its color and its bracket. It was a kind of drill. We did it almost daily. As I remained in the Third Fourth three times as long as anyone else, I had three times as much of it. I learned it thoroughly. Thus I got into my bones the essential structure of the ordinary British sentence—which is a noble thing. And when in after years my schoolfellows who had won prizes and distinction for writing such beautiful Latin poetry and pithy Greek epigrams had to come down again to common English, to earn their living or make their way, I did not feel myself at any disadvantage. Naturally I am biased in favor of boys learning English. I would make them all learn English: and then I would let the clever ones learn Latin as an honor, and Greek as a treat. But the only thing I would whip them for would be for not knowing English. I would whip them hard for that.

Assessment of Comprehension

1. The author, Winston Churchill, states that he is biased in favor of boys learning

1. French
2. English
3. Latin
4. Greek

2. He speaks of a former teacher, Mr. Somervell,
 1. admiration
 2. hatred
 3. disdain
 4. persuasion
3. He feels that the structure of the ordinary English sentence is a thing of
 1. derision
 2. practical use
 3. nobility
 4. strength
4. Churchill would have felt that the teaching of
 1. politically sound
 2. outmoded
 3. necessary
 4. disgusting
5. Mr. Somervell's duty was to teach boys
 1. to recite in Greek
 2. to parse efficiently
 3. to write clearly
 4. to win prizes in Latin

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THE WISDOM OF GANDHI

H. A. Jack

I refuse to suspect human nature. It will, is bound to, respond to any noble and friendly action.

Knowledge which stops at the head and does not penetrate into the heart is of but little use in the critical times of living experience.

We who seek justice will have to do justice to others.

Every good movement passes through five stages: indifference, ridicule, abuse, repression, and respect.

Means are not to be distinguished from ends. If violent means are used there will be a bad result . . . The terms are convertible. No good act can produce an evil result. Evil means, even for a good end, produce evil results.

I have been a sympathetic student of the Western social order and I have discovered that underlying the fever that fills the soul of the West there is a restless search for truth. I value that spirit.

Hundreds of nations live in peace. History does not and cannot take note of this fact. History is really a record of every interruption of the even working of the force of love or of the soul . . . History is a record of an interruption of the course of nature.

Assessment of Comprehension

1. The author's words reveal that he is a

1. scholar
2. man of war
3. man of peace
4. man of science

2. The author has great faith in

1. human nature
2. human feelings
3. history
4. the progress of man

3. The author states that the

1. means justify the ends
2. means are not to be distinguished from ends
3. means and ends are inconvertible
4. means must be practical

4. He mentions that history fails to note

1. interruptions in the course of nature
2. interruptions to the even workings of the force of love
3. warlike nations
4. peaceful nations

5. The author feels that justice to ourselves and justice to others is

1. an individual concern
2. an interrelated matter
3. irrelevant
4. impractical

6. He mentions being sympathetic to the Western social order's

1. restlessness of spirit
2. warlike talents
3. respect for progress
4. force of love

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FICTION - OUTLINE

| <i>The selection.....</i> | <i>entitled.....</i> | <i>begins on page.....</i> | <i>and provides reinforcement in.....</i> |
|---------------------------|---|----------------------------|---|
| F1 | To Build A Fire | 32 | identifying theme |
| F2 | The Blue Hotel. | 33 | identifying setting |
| F3 | Like That | 34 | inferring characterization |
| F4 | The Black Cat | 35 | inferring characterization |
| F5 | One, Two, Three Little Indians. | 37 | identifying conflict |
| F6 | Too Early Spring. | 39 | identifying point of view |

CORRECT RESPONSES TO ASSESSMENTS OF COMPREHENSION

| <u>F1</u> | <u>F2</u> | <u>F3</u> | <u>F4</u> | <u>F5</u> | <u>F6</u> |
|-----------|-----------|-----------|-----------|-----------|-----------|
| 1. (2) | 1. (3) | 1. (4) | 1. (1) | 1. (2) | 1. (1) |
| 2. (3) | 2. (3) | 2. (2) | 2. (2) | 2. (4) | 2. (1) |
| 3. (1) | 3. (2) | 3. (2) | 3. (4) | 3. (3) | 3. (3) |
| 4. (2) | 4. (2) | 4. (2) | 4. (4) | 4. (4) | |
| 5. (4) | 5. (3) | 5. (2) | 5. (2) | 5. (2) | |
| | | 6. (3) | 6. (1) | 6. (1) | |
| | | | 7. (4) | | |

TO BUILD A FIRE

Jack London

He was comfortable as long as he kept moving. When he stopped for a moment to rest, it was as though an unseen wall pressed in on him. There was a sudden, sharp sound, and he spun about startled. Nothing was in sight save a line of gaunt birch trees. Even as he watched there was another pop, and one of the birch trees trembled. Looking closer he could see where the trees had cracked and split because of the terrifying cold.

He became wary, knowing that extreme cold on the trail could kill a man quickly. He kept rubbing his hand over the tip of his nose and along his cheekbones, on guard for the numb sensation that would foretell frostbite. He wiggled his toes inside his boots, checking the circulation.

At noon he stopped to rest and prepare a hot drink. He was startled when the water he tossed to one side froze in a solid sheet in mid-air and clattered tinnily to the ground. When he withdrew his hands from his gloves, the cold seemed to leap forward and grasp his unprotected fingers in an iron grip. He reached under his armpit and brought out the piece of meat he had stored there. He chewed on it nervously, conscious always of the cold that seemed to be a living thing, trying to gain entrance to his body.

Assessment of Comprehension

1. In the excerpt, the term that applies to this man's struggle against the cold is
 1. plot
 2. conflict
 3. tone
 4. setting

2. The implied theme of this excerpt might be

1. man can endure great pain
2. keep moving in cold weather
3. nature is hostile
4. extreme cold can kill

3. The cause of the birches cracking was:

1. the extreme cold
2. the weight of the snow
3. the old age of the trees
4. someone was chopping them down for a fire

4. Death caused by extreme cold comes

1. slowly
2. quickly
3. without warning
4. painfully

5. In this passage, *gaunt* means

1. leafy
2. short
3. tall
4. slender

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THE BLUE HOTEL

Stephen-Crane

The Palace Hotel at Fort Romper was painted a light blue, a shade that is on the legs of a kind of heron, causing the bird to declare its position against any background. The Palace Hotel, then, was always screaming and howling in a way that made the dazzling winter landscape of Nebraska seem only a grey swampish hush. It stood alone on the prairie, and when the snow was falling the town two hundred yards away was not visible. But when the traveller alighted at the railway station he was obliged to pass the Palace Hotel before he could come upon the company of low clapboard houses which composed Fort Romper, and it was not to be thought that any traveller could pass the Palace Hotel without looking at it. Pat Scully, the proprietor, had proved himself a master of strategy when he chose his paints. It is true that on clear days, when the great transcontinental expresses, long lines of swaying Pullmans, swept through Fort Romper, passengers were overcome at the sight, and the cult that knows the brown-reds and the subdivisions of the dark greens of the East expressed shame, pity, horror, in a laugh. But to the citizens of the prairie town and to the people who would naturally stop there, Pat Scully had performed a feat. With this opulence and splendour, these creeds, classes, egotisms, that streamed through Romper on the rails day after day, they had no colour in common...

As if the displayed delights of such a blue hotel were not sufficiently enticing, it was Scully's habit to go every morning and evening to meet the leisurely trains that stopped at Romper...and elaborately, with boisterous hospitality, conduct guests through the portals of the blue hotel....The room which they entered was small. It seemed to be merely a proper temple for an enormous stove, which, in the centre, was humming with godlike violence. At various points on its surface the iron had become luminous and glowed yellow from the heat. Beside the stove Scully's son Johnnie was playing High-Five with an old farmer who had whiskers both grey and sandy. They were quarrelling. Frequently the old farmer turned his face toward a box of sawdust—coloured brown from tobacco juice—that was behind the stove, and spat with an air of great impatience and irritation. With a loud flourish of words Scully destroyed the game of cards, and bustled his son upstairs with part of the baggage of the new guests. He himself conducted them to three basins of the coldest water in the world. The cowboy and the Easterner burnished themselves fiery red with this water, until it seemed to be

some kind of metal-polish. The Swede, however, dipped his fingers gingerly and with trepidation, notable that throughout this series of small, cold three travellers were made to feel that Scully was benevolent. He was conferring great favours upon them. He handed the towel from one to another with an anthropic impulse.

Assesement of Comprehension

1. The Palace Hotel was distinguished for its
 1. size
 2. architecture
 3. color
 4. cuisine
2. The small town was serviced by the
 1. airlines
 2. buslines
 3. railways
 4. camel caravan
3. Fort Romper was a town composed of rows of
 1. townhouses
 2. clapboard houses
 3. log cabins
 4. tents
4. The room that guests entered was
 1. large
 2. small
 3. huge
 4. magnificent
5. The facilities of the hotel were rather
 1. grand
 2. generous
 3. meager
 4. comforting

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LIKE THAT

Carson McCullers

Even if Sis is five years older than me and eighteen we

RESTRICTED

Assessment of Comprehension

1. The narrator is evidently a

1. mother
2. brother
3. older sister
4. younger sister

2. The picture of the family as presented by the is one of

1. dissension
2. closeness
3. sibling rivalry
4. distrust

3. Sis is evidently a girl who is rather

1. stupid
2. bookish
3. flirtatious
4. conniving

4. At eighteen, Sis seems to have

1. lost her interest in childish things
2. kept her interest in childish things
3. rebelled against authority
4. grown domineering

5. Juck is evidently

1. a neighbor
2. the new boy in Sis' life
3. the reason for the conflict
4. Dan's friend

6. The younger sister often feels

1. left out
2. jealous
3. older than Sis
4. tired of Dan and Sis

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THE BLACK CAT

Edgar Allan Poe

From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them. This peculiarity of character grew with my growth, and, in my manhood, I derived from it one of many principal sources of pleasure...

I married early, and was happy to find in my wife a disposition not ungenerous with my own. Observing my partiality for domestic pets, she lost no opportunity of procuring those of the most agreeable kind. We had birds, gold-fish, a fine dog, rabbits, a small monkey, and a cat.

This latter was a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree. In speaking of his intelligence, my wife, who at heart was not a little tinctured with superstition, made frequent allusions to the ancient popular notion, which regarded all black cats as witches in disguise. Not that she was ever *serious* upon this point—and I mention the matter at all for no better reason than that it happens, just now, to be remembered.

Pluto—this was the cat's name—was my favorite pet and playmate. I alone fed him, and he attended me wherever I went about the house. It was even with difficulty that I could prevent him from following me through the streets.

Our friendship lasted, in this manner, for several years, during which my general temperament and character—through the instrumentality of the Fiend Intemperance—had (I blush to confess it) experienced a radical alteration for the worse. I grew, day by day, more moody, more irritable, more regardless of the feelings of others. I suffered myself to use intemperate language to my wife. At length, I even offered her personal violence: My pets, of course, were made to feel the change in my disposition. I not only neglected, but ill-used them. For Pluto, however, I still retained sufficient regard to restrain me from maltreating him, as I made no scruple of maltreating the rabbits, the monkey, or even the dog, when, by accident,

or through affection, they came in my way. B grew upon me—for what disease is like Alcohol length even Pluto, who was now becoming old, somewhat peevish—even Pluto began to experience of my ill temper.

One night, returning home, much intoxicated, haunts about town, I fancied that the cat avoided me; I seized him; when, in his fright at my violence, he inflicted a slight wound upon my hand with his teeth. A demon instantly possessed me. I knew myself no longer the original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, glowing in my mind, thrilled every fibre of my frame. I took from my pocket a penknife, opened it, grasped the poor creature by the throat and deliberately cut one of its eyes from its socket.

Assessment of Comprehension

1. The author begins by stating his devotion to
 1. pets
 2. wife
 3. cousin
 4. grandmother
2. The cat which the wife obtained was compared to
 1. white
 2. black
 3. calico
 4. stupid
3. The cat's name was
 1. Blacky
 2. Intemperance
 3. Devil
 4. Pluto

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4. The good relationship between the author and the cat lasted for several
 1. months
 2. days
 3. weeks
 4. years

5. The author blames the change in his disposition on
 1. drugs
 2. alcohol
 3. psychosomatic illness
 4. psychological unsoundness

6. The last act mentioned reveals the author's
 1. madness
 2. sadness
 3. love
 4. defense mechanism

7. The language used by the author indicates that he is a man of
 1. poor educational background
 2. foreign background
 3. royal lineage
 4. fine educational background

ONE, TWO, THREE LITTLE INDIANS

Hugh Garner

Big Tom turned the boat around and with long straight pulls on

MATERIAL FROM THE PAST WITH RESTRICTIONS

Assessment of Comprehension

1. The tourists, realizing that the Chief had problems,
 1. stopped to offer aid
 2. laughed and continued on
 3. went on to find a doctor
 4. administered artificial respiration to the baby
2. Big Tom thanked Mr. Staynor for
 1. driving him to town
 2. giving him medical advice
 3. Mrs. Staynor's assistance
 4. paying him for a full afternoon's work
3. Mr. Staynor, realizing the seriousness of the child's illness,
 1. called a doctor
 2. drove Tom to town
 3. advised Tom to hurry
 4. called for Mrs. Staynor's help
4. Big Tom is in conflict with death and
 1. the wilderness
 2. the guilt in his heart
 3. his religious convictions
 4. the apathy around him
5. The story has strong overtones of
 1. ecological interest
 2. racism
 3. personality conflict
 4. ironic justice
6. The title is an ailusion to
 1. a nursery rhyme
 2. a Canadian song
 3. an Indian lullaby
 4. a popular song

TELETYPE
DO NOT
CALL

TOO EARLY SPRING

Stephen Vincent Benet

That St. Matthew's game was a game! We beat them 66-64 and it

MATERIAL FROM THE ERIC ARCHIVE
ERIC
Full Text Provided by ERIC

MATERIAL FROM THE ERIC ARCHIVE
ERIC
Full Text Provided by ERIC

Assessment of Comprehension

1. "Too Early Spring" is told from a point of view
 1. first person
 2. second person
 3. third person
 4. omniscient
2. The "I" character is evidently
 1. a young boy
 2. a young girl
 3. an older college man
 4. a father
3. As he tells the story, it is one of
 1. sly trickery
 2. rebellious lust
 3. complete innocence
 4. tragedy

TOO EARLY SPRING

Stephen Vincent Benet

ame was a game! We beat them 66-64 and it

MATERIAL FROM THE COLLECTION OF THE UNIVERSITY OF MICHIGAN LIBRARY

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Assessment of Comprehension

1. "Too Early Spring" is told from a point of view that is
 1. first person
 2. second person
 3. third person
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2. The "I" character is evidently
 1. a young boy
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 1. sly trickery
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| The Successes..... | | and provides reinforcement ex.... |
|--|-----------------------|--|
| D1 | begins on page.... | |
| D1 Brotherhood | 42 | identifying expository details |
| D2 Fiddler on the Roof | 45 | inferring characterization through dialog |
| D3 Indians | 48 | interpreting dialog as a means of presenting conflict |
| D4 Macbeth | 51 | inferring mood from monolog or soliloquy |
| D5 The Oxcart. | 53 | identifying climax decision |

CORRECT RESPONSES TO ASSESSMENTS OF COMPREHENSION

| <u>D1</u> | <u>D2</u> | <u>D3</u> | <u>D4</u> | <u>D5</u> |
|-----------|-----------|-----------|-----------|-----------|
| (2) | 1. (4) | 1. (3) | 1. (4) | 1. (3) |
| 2. (2) | 2. (2) | 2. (1) | 2. (4) | 2. (4) |
| 3. (2) | 3. (3) | 3. (4) | 3. (1) | 3. (1) |
| 4. (4) | 4. (4) | 4. (3) | 4. (4) | 4. (4) |
| 5. (3) | 5. (1) | 5. (1) | 5. (4) | 5. (3) |
| 6. (1) | 6. (3) | 6. (3) | 6. (3) | 6. (3) |
| 7. (4) | 7. (4) | 7. (4) | 7. (1) | 7. (4) |
| 8. (4) | 8. (1) | 8. (3) | 8. (4) | 8. (2) |
| | 9. (4) | | | 9. (4) |

BROTHERHOOD

Douglas Turner Ward

CAST OF CHARACTERS (in order of appearance)

Tom Jason
Ruth Jason
James Johnson
LuAnn Johnson

TIME is the present.

SETTING: *The living room of the JASONS' typical suburban home. TOM and RUTH JASON are exemplars of this attractive, sophisticated, middle-class, Caucasian environment. TOM, a big, open-faced, temple-grayed man with the beginnings of a slight pot-bulge around the waist, dressed casually--shirt open at the collar and wrinkled slacks. RUTH, tanned and pretty, also wears slacks, topped by a man's checked shirt tied in a bow around her rib cage, leaving midriff bare.*

Curtain rises on the couple frantically rushing to prepare for expected visitors, snarling and shouting at each other as they strip the room of furniture and other articles. Little by little, the room is taking on an empty appearance.

TOM (standing on back rim of sofa, draping cloth over a painting): I told you to take care of this while I was at the office!

MATERIAL CONTAINS RESTRICTIONS

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Assessment of Comprehension

1. The setting of the play is in the home of a family by the name of
 1. Johnson
 2. Jason
 3. Dior
 4. none of the above
2. The home in which the play is located is found in the
 1. inner city
 2. suburbs
 3. country
 4. slums

3. The Jason family could be described as below
 1. upper class
 2. middle class
 3. lower class
 4. ghetto
4. The time of the play is
 1. before World War II
 2. before the Korean War
 3. before the Viet Nam War
 4. now
5. Tom and Ruth Jason are a white couple, but Johnson are
 1. Caucasians
 2. Indians
 3. Negroes
 4. Orientals
6. Both the Jasons and the Johnsons are making attempt to
 1. live up to the stereotype that they have couple
 2. act and talk as naturally as possible
 3. make the other couple uncomfortable
 4. let friendship develop normally
7. By the time the Johnsons come to visit the in which the action takes place is
 1. ornately decorated
 2. tastefully furnished
 3. completely bare
 4. quite empty
8. In an attempt to make each other feel at ease Jasons and the Johnsons
 1. labor the obvious
 2. tell white lies
 3. overreact
 4. all of the above

belong

3. The Jason family could be described as belonging to the

1. upper class
2. middle class
3. lower class
4. ghetto

4. The time of the play is

1. before World War II
2. before the Korean War
3. before the Viet Nam War
4. now

5. Tom and Ruth Jason are a white couple, but James and LuAnn Johnson are

1. Caucasians
2. Indians
3. Negroes
4. Orientals

6. Both the Jasons and the Johnsons are making an obvious attempt to

1. live up to the stereotype that they have of the other couple
2. act and talk as naturally as possible
3. make the other couple uncomfortable
4. let friendship develop normally

7. By the time the Johnsons come to visit the Jasons, the room in which the action takes place is

1. ornately decorated
2. tastefully furnished
3. completely bare
4. quite empty

8. In an attempt to make each other feel at ease, both the Jasons and the Johnsons

1. labor the obvious
2. tell white lies
3. overreact
4. all of the above

DO NOT CONTAIN RESTRICTIONS

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ment of Comprehension

the play is in the home of a family by the

t each above

the play is located is found in the

FIDDLER ON THE ROOF

Joseph Stein

ACT I
SCENE FOUR

*The Inn, the following evening. AVRAM, LAZAR, MENDEL,
and several other people are sitting at tables. LAZAR is
waiting impatiently, drumming on the tabletop, watching the
door.*

LAZAR

Reb Mordcha.

MATERIAL NEW

RESTRICTIONS

MATERIAL NEW

MULTIPLE CHOICE QUESTIONS

Assessment of Comprehension

1. The principal characters in the dialog are
 1. Lazar and Mordcha
 2. Avram and Mendel
 3. Tevye and Mordcha
 4. Lazar and Tevye
2. At the beginning of their conversation both Tevye and Lazar engage in
 1. serious discussion
 2. small talk
 3. heated argument
 4. unfriendly gestures
3. Tevye erroneously thinks that Lazar wishes to
 1. hire his son
 2. marry his daughter
 3. buy his cow
 4. slaughter his chickens
4. When Tevye learns eventually that Lazar wishes to marry his daughter, Tzeitel, he is
 1. immediately pleased
 2. agreeable to a match
 3. insulted
 4. upset
5. Lazar attempts to persuade Tevye to give to marry Tzeitel by impressing him with
 1. wealth
 2. good looks
 3. youthful enthusiasm
 4. love for her
6. By occupation Lazar is a
 1. scholar
 2. conversationalist
 3. butcher
 4. surgeon
7. Lazar may be described as one who is
 1. older
 2. lonely
 3. wealthy
 4. all of the above
8. Tevye may be described as one who
 1. thinks through a problem before making a decision
 2. cannot make a decision
 3. acts without thinking
 4. procrastinates when making a decision
9. As the dialog comes to an end, it is clear
 1. changes his mind about his former decision
 2. gives Lazar permission to marry his daughter
 3. joins Lazar in drinking and singing
 4. all of the above

RESTRICTIONS

Assessment of Comprehension

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ordcha
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9. As the dialog comes to an end, it is clear that Tevye
 1. changes his mind about his former dislike of Lazar
 2. gives Lazar permission to marry his daughter
 3. joins Lazar in drinking and singing
 4. all of the above

INDIANS

Arthur Kopit

SCENE ELEVEN

(Lights up on reservation, as when last seen.

*The INDIANS are laughing; the SENATORS,
rapping for silence.)*

SENATOR DAWES: *What in God's name do they think we're
doing here?*

ALL TO GOVERNMENT RESTRICTIONS

RESTRICTIONS

MATERIAL HANDLING

Assessment of Comprehension

1. As the dialog opens, Sitting Bull considers the Great Father to be
 1. blind
 2. stupid
 3. wise
 4. interested
2. Sitting Bull considers the representatives of the Great Father to be
 1. stupid
 2. wise
 3. thoughtful
 4. helpful
3. Part of the disagreement between the Indians and the Senators seems to be the fact that the Indians believe that
 1. plowing is a sacred act
 2. there is little fertile land for them to farm
 3. land should be free for everyone to use
 4. all of the above
4. Buffalo Bill makes it clear that the Indians
 1. understand the white man
 2. trust the white man
 3. find the white man difficult to understand
 4. wish to give their land to the white man
5. When Sitting Bull indicates that he wishes to live white man, the Indians around him are
 1. stunned
 2. pleased
 3. indifferent
 4. antagonistic
6. In saying that he wishes to live the life of a white man, Sitting Bull makes a strong plea for
 1. the Indian to live by himself
 2. the Great Father to visit his tribe
 3. The Great Father to supply his tribe with the way of the white man
 4. a greater voice in the government
7. Senator Logan, after hearing the eloquent speech made by Sitting Bull, was
 1. deeply moved to become friendly
 2. agreeable to his demands
 3. a defender of the Indians
 4. insulted
8. A basic disagreement between the Senators and the Indians is
 1. the equality of Indians with white men
 2. the education provided by the government
 3. the authority of Sitting Bull as chief
 4. none of the above

4. Buffalo Bill makes it clear that the Indians
 1. understand the white man
 2. trust the white man
 3. find the white man difficult to understand
 4. wish to give their land to the white man
5. When Sitting Bull indicates that he wishes to live like the white man, the Indians around him are
 1. stunned
 2. pleased
 3. indifferent
 4. antagonistic
6. In saying that he wishes to live the life of a white man, Sitting Bull makes a strong plea for
 1. the Indian to live by himself
 2. the Great Father to visit his tribe
 3. The Great Father to supply his tribe with the wealth of the white man
 4. a greater voice in the government
7. Senator Logan, after hearing the eloquent speech made by Sitting Bull, was
 1. deeply moved to become friendly
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agreement between the Indians and the
is the fact that the Indians believe

secret act
of fertile land for them to farm
free for everyone to use

MACBETH

William Shakespeare

ACT TWO
SCENE ONE

MACBETH: Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

(Exit Servant.)

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee!
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' th' other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing.
It is the bloody business which informs
Thus to mine eyes. Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The curtained sleep. Witchcraft celebrates
Pale Hecate's off'rings; and withered murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps which way they walk, for fear
Thy very stones prate of my whereabouts
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives;
Words to the heat of deeds too cold breath gives.

A bell rings.

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven, or to hell.

(Exit.)

Aid to Comprehension

Sensible to feeling: capable of being touched
Tarquin: member of royal Roman family banished
of many crimes
Present horror: silence of midnight
Knell: ringing of a bell indicating the death

Assessment of Comprehension

1. The monolog takes place primarily within being of
 1. the servant
 2. the mistress
 3. Duncan
 4. Macbeth
2. In his vision Macbeth sees
 1. his mistress
 2. his servant
 3. Tarquin
 4. a dagger
3. Macbeth is deeply upset because
 1. his mind seems to be playing tricks on him
 2. his best friend is now dead
 3. Duncan has betrayed him
 4. sickness is destroying his body
4. Macbeth's mood is in part formed by
 1. thoughts of bloodshed
 2. wicked dreams
 3. witchcraft
 4. all of the above

MACBETH

William Shakespeare

ACT TWO
SCENE ONE*Aid to Comprehension*

Sensible to feeling: capable of being touched

Tarquin: member of royal Roman family banished because
of many crimes

Present horror: silence of midnight

Knell: ringing of a bell indicating the death of a person

my mistress, when my drink is ready,
in the bell. Get thee to bed.

*(Exit Servant.)**Assessment of Comprehension*

er which I see before me,
ard my hand? Come, let me clutch thee!
t, and yet I see thee still.
fatal vision, sensible
to sight? or art thou but
e mind, a false creation
m the heat-oppressed brain?
in form as palpable
now I draw.

st me the way that I was going;
strument I was to use.
made the fools o' th' other senses,
all the rest; I see thee still,
de and dudgeon gouts of blood,
so before. There's no such thing.
dy business which informs
yes. Now o'er the one half-world
ead, and wicked dreams abuse
leep. Witchcraft celebrates
off'rings; and withered murder,
s sentinel, the wolf,
s watch, thus with his stealthy pace,
ravishing strides, towards his design
post. Thou sure and firm-set earth,
eps which way they walk, for fear
prate of my whereabouts
resent horror from the time,
with it. Whiles I threat, he lives;
at of deeds, too cold breath gives.

A knell rings.

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ee to heaven, or to hell.

(Exit.)

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1. the servant
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3. Duncan has betrayed him
4. sickness is destroying his body

4. Macbeth's mood is in part formed by

1. thoughts of bloodshed
2. wicked dreams
3. witchcraft
4. all of the above

5. Macbeth very clearly has an overwhelming desire to
 1. become friends with Duncan
 2. die in his sleep
 3. destroy the witch
 4. destroy Duncan

6. Macbeth is visibly upset because his threats have
 1. not been taken seriously
 2. been misunderstood
 3. not been carried into action
 4. been unexpressed

7. The ringing of the bell by the mistress is symbolic of the death knell for
 1. Duncan
 2. Macbeth
 3. the servant
 4. none of the above

8. The mood created in the monolog is one of
 1. cheerful optimism
 2. self-pity
 3. consummate indifference
 4. impending conflict

THE
MISTRESS

THE OXCART

René Marqués

SCENE THREE

Background note to aid comprehension:

Dona Gabriela, her daughter Juanita, and Luis, an orphan

RESTRICTED

RESTRICTED

Assessment of Comprehension

1. Mr. Parkington is a man who
 1. makes the Puerto Ricans feel very much at home with him
 2. sees the needs of the Puerto Rican community very clearly
 3. does not understand the Puerto Ricans very well
 4. has no use for God
2. As Mr. Parkington talks with Juanita he blunders with her by saying that Puerto Ricans
 1. should be on the same level as the Americans
 2. should be equal with the Americans
 3. should be better than they are
 4. all of the above
3. Mr. Parkington tells Dona Gabriela about the accident in the boiler factory.
 1. accidentally
 2. intentionally
 3. carefully
 4. sympathetically
4. Dona Gabriela's son Luis was killed in the boiler factory while
 1. replacing a broken bearing
 2. playing near the machinery
 3. stealing a spare part
 4. trying to discover how the machines worked
5. Dona Gabriela wanted to bury her son in
 1. the local cemetery
 2. the potter's field
 3. Puerto Rico
 4. New York State
6. Dona Gabriela wishes to
 1. visit Puerto Rico in winter
 2. bury Luis in Puerto Rico and return to New York
 3. settle in Puerto Rico once again
 4. remain in New York City
7. Juanita wishes to
 1. return to Puerto Rico
 2. save a small 4-acre farm in Puerto Rico from being sold
 3. marry Miguel
 4. all of the above
8. Through the experience of coming to America and the tragedy that happened, Juanita and Dona Gabriela concluded
 1. the world changes by itself
 2. people change the world
 3. there is nothing to fight for
 4. school is a wasted effort
9. As the play concludes the message that is given is
 1. hopelessness in a troubled world
 2. the basic goodness of man
 3. evil triumphing over good
 4. determination in the middle of sorrow

Assessment of Comprehension

is a man who

New York Puerto Ricans feel very much at home with

members of the Puerto Rican community very

understand the Puerto Ricans very well
for God

from being when talks with Juanita he blunders with
that Puerto Ricans

at the same level as the Americans
deal with the Americans
deeper than they are
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son Luis was killed in the boiler

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1. hopelessness in a troubled world
2. the basic goodness of man
3. evil triumphing over good
4. determination in the middle of sorrow

The *selection*... *quoted*... begins on page... and provides reinforcement on...

P1 John Henry 59 identifying poetic form (the ballad)

P2 Get Up and Bar the Door 62 identifying poetic form (the ballad)

P3 O What Is That Sound? 64 identifying poetic form (the ballad)

P4 Yet Do I Marvel 66 identifying poetic form (the sonnet)

P5 Spring 67 identifying poetic form (the sonnet)

P6 Sonnet 29 68 identifying poetic form (the sonnet)

P7 Silver 69 understanding literal meaning

P8 The Open Door 70 understanding literal meaning

P9 Georgia Dusk 71 identifying setting

P10 Years End 72 identifying setting

P11 All Day I Hear 73 identifying setting

P12 Mia Carlotta 74 identifying characterization

P13 Mr. Flood's Party 75 identifying characterization

P14 Abou Ben Adhem 77 identifying characterization

P15 Foreign Woman 78 following the sequence of events

P16 An Incident of the French Camp 80 following the sequence of events

P17 How Annandale Went Out 81 following the sequence of events

P18 Any Human To Another 82 identifying theme

P19 Song of the Settlers 83 identifying theme

P20 Toys 84 identifying theme

P21 The Conquerors 85 identifying poet's intent

P22 New Technique 86 identifying poet's intent

P23 Julius Caesar, Act III, Scene 2 87 identifying the main premise in argumentative poetry

POETRY - OUTLINE
(continued)

| <i>The selection...</i> | <i>entitled....</i> | <i>begins on page....</i> | <i>and provides reinforcement in....</i> |
|-------------------------|----------------------------------|---------------------------|--|
| P24 | Conscientious Objector | 88 | identifying the main premise in argumentative poetry |
| P25 | A Black Man Talks of Reaping | 89 | identifying speakers |
| P26 | Crazy Jane Talks with the Bishop | 90 | identifying speakers |
| P27 | The Elf-King | 91 | identifying speakers |
| P28 | Walam Olu | 92 | identifying images |
| P29 | An Old Song Re-Sung | 93 | identifying images |
| P30 | The Snake | 94 | identifying images |
| P31 | Tarantella | 95 | identifying sound devices |
| P32 | Boots | 96 | identifying sound devices |
| P33 | The Negro Speaks of Rivers | 97 | identifying comparative devices |
| P34 | Birches | 98 | identifying comparative devices |
| P35 | I Taste a Liquor Never Brewed | 100 | identifying comparative devices |
| P36 | old age sticks | 101 | identifying grammatical devices used in a special manner |
| P37 | The Eye | 102 | identifying grammatical devices used in a special manner |
| P38 | a poem complement other poems | 103 | identifying grammatical devices used in a special manner |

(CORRECT RESPONSES TO ASSESSMENTS OF COMPREHENSION found on page 105)

JOHN HENRY

When John Henry was a little fellow,
You could hold him in the palm of your hand,
He said to his pa, "When I grow up
I'm gonna be a steel-driving man.
Gonna be a steel-driving man."

When John Henry was a little baby,
Setting on his mammy's knee,
He said "The Big Bend Tunnel on the C. & O. Road
Is gonna be the death of me,
Gonna be the death of me."

One day his captain told him,
How he had bet a man
That John Henry would beat his steam drill down,
Cause John Henry was the best in the land,
John Henry was the best in the land.

John Henry kissed his hammer,
White man turned on steam,
Shaker held John Henry's trusty steel,
Was the biggest race the world had ever seen,
Lord, biggest race the world ever seen.

John Henry on the right side
The steam drill on the left,
"Before I'll let your steam drill beat me down,
I'll hammer my fool self to death,
Hammer my fool self to death."

John Henry walked in the tunnel,
His captain by his side,
The mountain so tall, John Henry so small,
He laid down his hammer and he cried,
Laid down his hammer and he cried.

Captain heard a mighty rumbling,
Said "The mountain must be caving in.
John Henry said to the captain,
"It's my hammer swinging in de wind,
My hammer swinging in de wind."

John Henry said to his shaker,
"Shaker, you'd better pray;
For if ever I miss this piece of steel,
Tomorrow'll be your burial day,
Tomorrow'll be your burial day."

John Henry said to his shaker,
"Lordy, shake it while I sing,
"I'm pulling my hammer from my shoulders
Great Gawdamighty, how she ring,
Great Gawdamighty, how she ring!"

John Henry said to his captain,
"Before I ever leave town,
Gimme one mo' drink of dat tom-cat gin,
And I'll hammer dat steam driver down,
I'll hammer dat steam driver down."

John Henry said to his captain,
"Before I ever leave town,
Gimme a twelve-pound hammer wid a whale-
dle,
And I'll hammer dat steam driver down,
I'll hammer dat steam drill on down"

John Henry said to his captain,
"A man ain't nothin' but a man,
But before I'll let dat steam drill beat
I'll die wid my hammer in my hand,
Die wid my hammer in my hand."

The man that invented the steam drill
He thought he was mighty fine,
John Henry drove down fourteen feet,
While the steam drill only made nine,
Steam drill only made nine.

"Oh, lookaway over yonder, captain,
You can't see like me,"
He gave a long and loud and lonesome cry
"Lawd, a hammer be the death of me,
A hammer be the death of me!"

JOHN HENRY

ry was a little fellow,
 old him in the palm of your hand,
 s pa, "When I grow up
 e a steel-driving man.
 e a steel-driving man."

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 Big Bend Tunnel on the C. & O. Road
 the death of me,
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 bet a man
 ry would beat his steam drill down,
 Henry was the best in the land,
 ry was the best in the land.

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 est race the world had ever seen,
 ggest race the world ever seen.

the right side
 ill on the left,
 et your steam drill beat me down,
 my fool self to death,
 fool self to death."

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 by his side,
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John Henry said to his shaker,
 "Shaker, you'd better pray;
 For if ever I miss this piece of steel,
 Tomorrow'll be your burial day,
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 Gimme a twelve-pound hammer wid a whale-bone han-
 dle,
 And I'll hammer dat steam driver down,
 I'll hammer dat steam drill on down."

John Henry said to his captain,
 "A man ain't nothin' but a man,
 But before I'll let dat steam drill beat me down,
 I'll die wid my hammer in my hand,
 Die wid my hammer in my hand."

The man that invented the steam drill
 He thought he was mighty fine,
 John Henry drove down fourteen feet,
 While the steam drill only made nine,
 Steam drill only made nine.

"Oh, lookaway over yonder, captain,
 You can't see like me,"
 He gave a long and loud and lonesome cry
 "Lawd, a hammer be the death of me,
 A hammer be the death of me!"

John Henry had a little woman,
Her name was Polly Ann,
John Henry took sick, she took his hammer,
She hammered like a natural man,
Lawd, she hammered like a natural man.

John Henry hammering on the mountain
As the whistle blew for half-past two,
The last words his captain heard him say,
"I've done hammered my insides in two,
Lawd, I've done hammered my insides in two."

The hammer that John Henry swung
It weighed over twelve pound,
He broke a rib in his left hand side
And his intrels fell on the ground,
And his intrels fell on the ground.

John Henry, O, John Henry,
His blood is running red,
Fell right down with his hammer to the ground,
Said, "I beat him to the bottom but I'm dead,
Lawd, beat him to the bottom but I'm dead."

When John Henry was laying there dying,
The people all by his side,
The very last words they heard him say,
"Give me a cool drink of water 'fore I die,
Cool drink of water 'fore I die."

John Henry had a little woman,
The dress she wore was red,
She went down the track, and she never looked back,
Going where her man fell dead,
Going where her man fell dead.

John Henry had a little woman,
The dress she wore was blue,
De very last words she said to him,
"John Henry, I'll be true to you,
John Henry, I'll be true to you."

"Who's gonna shoes yo' little feet,
Who's gonna glove yo' hand,
Who's gonna kiss yo' pretty, pretty cheek,
Now you done lost yo' man?
Now you done lost yo' man?"

"My mammy's gonna shoes my little feet,
Pappy gonna glove my hand,
My sister's gonna kiss my pretty, pretty cheek,
Now I done lost my man,
Now I done lost my man."

They carried him down by the river,
And buried him in the sand,
And everybody that passed that way,
Said, "There lies that steel-driving man,
There lies a steel-driving man."

They took John Henry to the river,
And buried him in the sand,
And every locomotive come a-roaring by,
Says "There lies that steel-drivin' man,
Lawd, there lies a steel-drivin' man."

Some say he came from Georgia,
And some from Alabam,
But it's wrote on the rock at the Big Bend Tunnel
That he was an East Virginia man,
Lord, Lord, and East Virginia man.

Anonymous

Assessment of Comprehension

1. *John Henry* is classified as a ballad because
 1. tells a story
 2. can be sung
 3. is written in simple style
 4. contains all of the above

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Anonymous

Assessment of Comprehension

1. *John Henry* is classified as a ballad because it
 1. tells a story
 2. can be sung
 3. is written in simple style
 4. contains all of the above

2. Unlike most ballads, *John Henry* is

1. composed of five line stanzas
2. anonymous
3. written in direct style
4. repeats a refrain

3. John Henry entered the race because of a bet made by

1. his wife
2. his father
3. his captain
4. himself

4. John Henry made the most progress with his

1. steam drill
2. twelve-pound hammer
3. bare hands
4. steel driver

5. John Henry injured himself when he

1. struck his foot
2. fell to the ground
3. broke a rib on his right side
4. broke a rib on his left side

6. The first man to the bottom was

1. the captain
2. John Henry
3. John Henry's competitor
4. the shaker

7. After his death John Henry was buried

1. in his own back yard
2. at the cemetery
3. in East Virginia
4. on the river bank

8. The outlook of the ballad tends to be

1. sad
2. happy
3. symbolic
4. complex

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GET UP AND BAR THE DOOR

It fell about the Martinmas time,
And a gay time it was then,
That our good wife had puddings to make
And she boiled them in the pan.

The wind blew cold from south and north
And blew into the floor;
Quoth our goodman to our goodwife,
"Get up and bar the door."

"My hand is in my hussyfskap,
Goodman, as ye may see;
An it should nae be barred this hundred year,
If it's to be barred by me."

They made a paction 'tween them two,
They made it firm and sure,
That the first word whae'er spak
Should rise and bar the door.

Then by there came two gentlemen,
At twelve o'clock at night;
When they can see nae house nor hall
Nor coal nor candlelight.

Now whether is this a rich man's house,
Or whether it is a poor?"
But ne'er a word would ane o' them speak,
For barring of the door.

And first they ate the white puddings,
And then they ate the black;
Muckle thought the goodwife to herself,
Yet ne'er a word she spak.

Then one unto the other said,
"Here, man, take ye my knife;
Do ye tak off the auld man's beard,
And I'll kiss the goodwife."

"But there's nae water in the house,
And what shall we do then?"
"What ails ye at the pudding broo
That boils into the pan?"

O up then started our goodman,
An angry man was he;
"Will ye kiss my wife before my een,
And scald me wi' pudding bree?"

O up then started our goodwife,
Gied three skips on the floor;
"Goodman, ye've spak the foremost word;
Get up and bar the door!"

Anonymous

Aid to Comprehension

Martinmas: The feast of St. Martin, November
Hussyfskap: Housewife's work
Paction: Agreement
Muckle: Much
Een: Eyes
Gied: Gave

Assessment of Comprehension

1. Characteristics of the ballad form that illustrates include
 1. four-line stanzas
 2. rhyming of second with fourth lines
 3. repetition
 4. all of these
2. It is unlike many ballads in that it
 1. does not tell a story
 2. contains unbelievable characters
 3. is not tragic in mood
 4. all of these
3. The ballad *Get Up and Bar the Door* is
 1. contemporary times
 2. the early twentieth century
 3. the Middle Ages
 4. prehistoric times

UP AND BAR THE DOOR

the Martinmas time,
 me it was then,
 wife had puddings to make
 ed them in the pan.

cold from south and north
 o the floor;
 man to our goodwife,
 bar the door."

my hussyfskap,
 ye may see;
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 e barred by me."

ction 'tween them two,
 firm and sure,
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 and bar the door.

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 lock at night,
 ee nae house nor hall
 candlelight.

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 Get up and bar the door!"

Anonymous

Aid to Comprehension

Martinmas: The feast of St. Martin, November 11
 Hussyfskap: Housewife's work
 Paction: Agreement
 Muckle: Much
 Een: Eyes
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1. Characteristics of the ballad form that this poem illustrates include
 1. four-line stanzas
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 4. all of these
2. It is unlike many ballads in that it
 1. does not tell a story
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 4. all of these
3. The ballad *Get Up and Bar the Door* is set in
 1. contemporary times
 2. the early twentieth century
 3. the Middle Ages
 4. prehistoric times

4. The episode takes place in
 1. early spring
 2. midsummer
 3. late autumn
 4. the middle of winter
5. Asked to close the door, the wife refuses because she
 1. is too tired to rise from the chair
 2. believes her husband deliberately left it open
 3. prefers it left open
 4. is busy with housework
6. Unable to decide who should shut the door, the couple
 1. agree that the first to speak will close it
 2. curse each other
 3. decide to leave it open until one or the other can no longer tolerate the situation
 4. cannot come to any sort of agreement
7. The visitors can be characterized as
 1. charming and mannerly
 2. bold and impudent
 3. sullen and morose
 4. shrewd and dangerous
8. Both husband and wife can be characterized as
 1. solemn
 2. friendly
 3. stubborn
 4. industrious

O WHAT IS THAT SOUND?

Wyston Hugh Auden

O what is that sound which so thrills the ear

Assessment of Comprehension

1. *O What Is That Sound?* is unlike many ballads
 1. not anonymous
 2. composed of four line stanzas
 3. tells a story
 4. written simply and directly
2. The speaker in the first two lines of each stanza
 1. parson
 2. lover
 3. woman
 4. farmer
3. The speaker in the last two lines of each stanza
 1. parson
 2. lover
 3. woman
 4. farmer
4. The soldiers are intent upon capturing the
 1. parson
 2. lover
 3. doctor
 4. farmer
5. To the lover, his own life was more important than
 1. woman
 2. vows
 3. house
 4. all of the above

WHAT IS THAT SOUND?

Wyston Hugh Auden

sound which so thrills the ear

MATERIAL REMOVED

Assessment of Comprehension

1. *What Is That Sound?* is unlike many ballads because it is
 1. not anonymous
 2. composed of four line stanzas
 3. tells a story
 4. written simply and directly
2. The speaker in the first two lines of each stanza is the
 1. parson
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MATERIAL REMOVED
RESTRICTIONS

6. The mood of this poem is primarily one of
1. increasing apprehension
 2. sorrow
 3. deep melancholy
 4. growing anger
7. The line *O it's broken the lock and splintered the door* suggests that
1. the house is very old
 2. someone forced an entrance
 3. a temporary gate was erected as a barrier
 4. the occupants of the house were careless
8. From the details given at the end of the poem, one might conclude that the soldiers
1. arrested both speakers
 2. were harsh and brutal
 3. were lighthearted and gay
 4. were reluctant to make an arrest

YET-DO 1 MARVEL

Countee Cullen

I doubt not God is good, well-meaning, kind,

STANDARD ENGLISH TEST FOR GRADE 10 STUDENTS

Aid to Comprehension

Tantalus, Sisyphus: Mythical sufferers in Hades

Assessment of Comprehension

1. *Yet Do I Marvel* should be considered as
 1. an Italian sonnet
 2. a Petrarchan sonnet
 3. a Shakespearean sonnet
 4. a Portuguese sonnet
2. The rhythm of this sonnet is
 1. trochaic
 2. dactylic
 3. anapestic
 4. iambic

3. The poet says that man cannot understand the m because of man's
 1. preoccupation with his own problems
 2. racial prejudice
 3. social injustice
 4. economic differences
4. In spite of his own situation, the author conce as being
 1. holy
 2. righteous
 3. just
 4. good
5. The poet finds God's ways
 1. cruel
 2. mysterious
 3. indifferent
 4. predictable
6. The speaker wonders about all of the following God made
 1. the oceans blue
 2. the little blind mole
 3. man, who was fashioned after Him, a mortal
 4. a poet black and then bade him sing
7. This poem concerns the
 1. comfort that comes from an abiding faith i
 2. need to eradicate poverty from the America
 3. need of each man to develop self-confidence discipline
 4. plight of the Negro in our society

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 1. holy
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5. The poet finds God's ways
 1. cruel
 2. mysterious
 3. indifferent
 4. predictable
6. The speaker wonders about all of the following EXCEPT why God made
 1. the oceans blue
 2. the little blind mole
 3. man, who was fashioned after Him, a mortal creature
 4. a poet black and then bade him sing
7. This poem concerns the
 1. comfort that comes from an abiding faith in God
 2. need to eradicate poverty from the American farm
 3. need of each man to develop self-confidence and self-discipline
 4. plight of the Negro in our society

SPRING

Gerard Manley Hopkins

Nothing is so beautiful as spring—

When weeds, in wheels, shoot long and lovely and lush;
Thrush's eggs look little low heavens, and thrush
Through the echoing timber does so rinse and wring
The ear, it strikes like lightnings to hear him sing;
The glassy pear-tree leaves and blooms, they brush
The descending blue; that blue is all in a rush
With richness; the racing lambs too have fair their fling.

What is all this juice and all this joy?

A strain of the earth's sweet being in the beginning
In Eden garden.—Have, get, before it cloy,
Before it cloud, Christ, lord, and sour with sinning,
Innocent mind and Mayday in girl and boy,
Most, O maid's child, thy choice and worthy the winning.

Assessment of Comprehension

1. The sonnet Spring is an example of
 1. an Italian or Petrarchan sonnet
 2. a Spanish sonnet
 3. a Shakespearian sonnet
 4. none of the above
2. In the octet of this sonnet Hopkins sketches the
 1. uselessness of conservation programs
 2. ugliness of pollution
 3. sinfulness of man
 4. natural beauty and freshness of Spring
3. The sonnet is divided into two parts, the latter of which is a
 1. quartet
 2. sextet
 3. octet
 4. motet

4. The world in Spring reminds the author of
 1. man's basic goodness
 2. the garden of Eden before man's sin
 3. the freedom of nature study
 4. man's ability to care for nature
5. The sonnet closes with an admonition to
 1. let people enjoy the beauty of Spring
 2. conserve natural resources
 3. win innocent and sinless youth to Christ
 4. permit youth to go their own way
6. From this sonnet one would infer that Hopkins is
 1. an atheist
 2. an agnostic
 3. a scientist
 4. a priest

SPRING-

Gerard Manley Hopkins

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essment of Comprehension

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SONNET 29

William Shakespeare

When, in disgrace with Fortune and men's eyes,
 I all alone beweep my outcast state,
 And trouble deaf heaven with my bootless cries,
 And look upon myself, and curse my fate,
 Wishing me like to one more rich in hope,
 Featured like him, like him with friends possest,
 Desiring this man's art and that man's scope,
 With what I most enjoy contented least;
 Yet in these thoughts myself almost despising—
 Haply I think on thee: and then my state
 Like to a lark at break of day arising
 From sullen earth, sings hymns at Heaven's gate;
 For thy sweet love rememb'ed such wealth brings
 That then I scorn to change my state with Kings.

Assessment of Comprehension

1. Shakespeare's sonnet contains
 1. fourteen lines of iambic pentameter
 2. three quatrains
 3. closing rhymed couplet
 4. all of these
2. In this sonnet Shakespeare emphasizes the
 1. part physical beauty plays in love
 2. blindness of love
 3. joys love and friendship bring
 4. passing nature of love
3. Shakespeare's sonnet is concerned with
 1. no ideas or emotions
 2. one idea or emotion
 3. few ideas or emotions
 4. many ideas or emotions

4. Shakespeare, in his despair, wishes that he had
 1. more hope
 2. better physical features
 3. more friends
 4. all of the above
5. In his troubled state the author finds that
 1. prayer is not effective
 2. men still look upon him with favor
 3. fate is kind
 4. he has comfort with friends
6. Shakespeare found that what he most enjoyed brought
 1. lasting satisfaction
 2. temporary happiness
 3. least contentment
 4. none of the above
7. The phrase *Like to a lark* is an example of
 1. personification
 2. simile
 3. metaphor
 4. assonance

SONNET 29

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with Fortune and men's eyes,
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and curse my fate,
I am more rich in hope,
than he that looks but on his time,
like him with friends possest,
of art and that man's scope,
I am contented least;
I hate myself almost despising—
I am: and then my state,
I break of day arising
I sing hymns at Heaven's gate;
I am rememb'ed such wealth brings
to change my state with Kings.

Content of Comprehension

Sonnet contains

lines of iambic pentameter
rhyming couplets
rhymed couplet

Shakespeare emphasizes the

importance of beauty plays in love
importance of love
importance of friendship bring
importance of love

Sonnet is concerned with

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SILVER

Walter de la Mare

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

Aid to Comprehension

Shoon: Shoes
Casements: Windows
Cote: Coop, shed

Assessment of Comprehension

1. The basic purpose of the poem is to
 1. teach a moral lesson
 2. give a command
 3. ask a question
 4. describe a given situation
2. In his poem Walter de la Mare compares the moon to
 1. a woman
 2. the gleaming silver ball
 3. an old man
 4. a silver dollar

3. In saying that the moon walks and peers and the author makes use of a figure of speech
 1. metaphor
 2. alliteration
 3. personification
 4. onomatopoeia
4. Apart from the motion of the moon, the only thing seen is that of the
 1. dog
 2. dove
 3. harvest mouse
 4. fish
5. Alliteration is achieved by a repetition of
 1. dog
 2. dove
 3. silver
 4. stream
6. The tone of the poem may be described as
 1. restless
 2. restful
 3. agitated
 4. indifferent

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Aid to Comprehension

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Assessment of Comprehension

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THE OPEN DOOR

Elizabeth Coatsworth

Out of the dark

3. The rhythm of the poem suggests
 1. a lamp shining
 2. a fern growing
 3. snow falling
 4. a cat walking
4. In this poem Elizabeth Coatsworth's cat and the snow on a winter night resemble each other in that both
 1. are cold and unfeeling
 2. appear suddenly without warning
 3. are black and white
 4. possess the stateliness of a queen
5. The passage *The track of small feet / Like dark feet / Like a seed* is an example of
 1. free verse
 2. simile
 3. alliteration
 4. onomatopoeia

Assessment of Comprehension

1. The setting of the poem is probably in the
 1. winter
 2. spring
 3. summer
 4. fall
2. In the first four lines the poet implies that the fresh snow resembles an unmarked floor. This is an example of
 1. assonance
 2. alliteration
 3. simile
 4. metaphor

OPEN DOOR

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eration
or

GEORGIA DUSK

Jean Toomer

The sky, lazily disdaining to pursue
 The setting sun, too indolent to hold
 A lengthened tournament for flashing gold,
 Passively darkness for night's barbecue,

A feast of moon and men and barking hounds,
 An orgy for some genius of the South
 With blood-hot eyes and cane-lipped scented mouth,
 Surprised in making folk songs from soul-sounds.

The sawmill blows its whistle, buzz saws stop,
 And silence breaks the bud of knoll and hill,
 Soft settling pollen where plowed lands fulfill
 Their early promise of a bumper crop.

Smoke from the pyramidal sawdust pile
 Curls up, blue ghosts of trees, tarrying low
 Where only chips and stumps are left to show,
 The solid proof of former domicile.

Meanwhile, the men, with vestiges of pomp,
 Race memories of king and caravan,
 High priests, an ostrich, and a juju-man,
 Go singing through the footpaths of the swamp.

Their voices rise . . . the pine trees are guitars,
 Strumming, pine needles fall like sheets of rain . . .
 Their voices rise . . . the chorus of the cane
 Is caroling a vesper to the stars . . .

O singers, resinous and soft your songs
 Above the sacred whisper of the pines,
 Give virgin lips to cornfield concubines,
 Bring dreams of Christ to dusky cane-lipped throngs.

Assesment of Comprehension

1. The season of the year very likely is the
 1. winter
 2. spring
 3. summer
 4. fall
2. The setting of the poem is
 1. urban
 2. suburban
 3. rural
 4. none of the above
3. The time of day suggested by the poem is
 1. morning
 2. noon
 3. afternoon
 4. evening
4. The rhyming pattern of each four line stanza is
 1. *abba*
 2. *abab*
 3. *abcd*
 4. *abca*
5. The sky at dusk is described by the author as
 1. actively looking for sunset
 2. competing with the moon
 3. hurrying to catch the sun
 4. reluctant to hold the sun
6. The silence of the closing of the workday is
 1. movement of a caravan
 2. dancing of the high priests
 3. singing of men walking through the swamp
 4. antics of the juju-man

GEORGIA DUSK

Jean Toomer

Assessment of Comprehension

disdaining to pursue
 , too indolent to hold
 ournament for flashing gold,
 s for night's barbecue,
 nd men and barking hounds,
 e genius of the South
 eyes and cane-lipped scented mouth,
 ng folk songs from soul-sounds.

its whistle; buzz saws stop,
 aks the bud of knoll and hill,
 llen where plowed lands fulfill
 e of a bumper crop.

ramidal sawdust pile
 hosts of trees, tarrying low
 and stumps are left to show
 former domicile.

, with vestiges of pomp,
 king and caravan,
 ostrich, and a juju-man,
 the footpaths of the swamp.

. . . the pine trees are guitars,
 needles fall like sheets of rain . . .
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6. The silence of the closing of the workday is broken by the
 1. movement of a caravan
 2. dancing of the high priests
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YEARS END

Richard Wilbur

Now winter downs the dying of the year,

Assessment of Comprehension

1. The setting of the poem is in
 1. the inner city
 2. a small town
 3. the country
 4. a factory area
2. The time of day is
 1. daylight
 2. early morning
 3. midnight
 4. day break
3. The sight the author sees on a winter's night reminds him of
 1. living ferns
 2. moving mammoths
 3. running dogs
 4. leaves frozen in the ice
4. The poet presents a series of images which show life has been
 1. stopped at a certain stage of development
 2. destroyed beyond recognition
 3. reborn
 4. permitted to flourish undisturbed
5. The poet suggests that on the whole we live our lives in a pattern; to do this he uses an image of
 1. knitting
 2. Penelope unraveling the days' weaving each night
 3. an unfinished jigsaw puzzle
 4. a tapestry being woven
6. The poet suggests the idea that death can come at any time; to do this he uses an image of
 1. Pompeii
 2. an avalanche
 3. lightning bolts
 4. all of these

REPRODUCTION

YEARS END

Assessment of Comprehension

Richard Wilbur

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ALL DAY I HEAR

James Joyce

All day I hear the noise of waters
 Making moan,
 Sad as the sea-bird is when, going
 Forth alone,
 He hears the winds cry to the waters'
 Monotone.

The gray winds, the cold winds are blowing
 Where I go.
 I hear the noise of many waters
 Far below.
 All day, all night I hear them flowing
 To and fro.

Assessment of Comprehension

1. The poet is describing a scene on
 1. an ocean
 2. a lake
 3. a river
 4. none of the above
2. The setting of the poem is located in the
 1. arctic
 2. midlatitudes
 3. subtropics
 4. tropics
3. The intent of the poem is to illustrate the
 1. adventure of life on the sea
 2. life of a sea bird
 3. pleasant sounds of the wind on the water
 4. ceaseless motion of the waters

4. The emotion James Joyce expresses is one of
 1. resignation
 2. indifference
 3. sadness
 4. quiet calm
5. Joyce's repetition of the long o sound is because it
 1. helps the reader focus attention on un-
 2. is pleasantly alliterative
 3. reinforces the feeling of loneliness and
 4. makes rhyming easier
6. The figure of speech in *He hears the wind*
 1. alliteration
 2. hyperbole
 3. personification
 4. simile

ALL DAY I HEAR

James Joyce

the noise of waters

bird is when, going

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the cold winds are blowing

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6. The figure of speech in *He hears the wind cry* is

1. alliteration
2. hyperbole
3. personification
4. simile

MIA CARLOTTA

T. A. Daly

Giuseppe, da barber, ees greata for
 "mash,"
 He gotta da bigga, da blacka moustache,
 Good clo'e an' good styła an' playnta good
 cash.

W'enevra Giuseppe ees walk on da street,
 Da peopla dey talka, "how nobby! how neat!
 How softa da handa, how smalla da feet."

He leefta hees hat an' he shaka hees curls,
 An' smila weeth teetha so shiny like pearls:
 Oh, manny da heart of da seelly young girls

He gotta.
 Yes, playnta he gotta —
 But notta
 Carlotta!

Giuseppe, da barber, he maka da eye,
 An' lika da steam engine puffa an' sigh,
 For catcha Carlotta w'en she ees go by.

Carlotta she walka weeth nose in da air,
 An' look through Giuseppe weeth far-away
 stare,
 As eef she no see dere ees som'body dere.

Giuseppe, da barber, he gotta da cash,
 He gotta da clo'es an' da bigga moustache,
 He gotta da seelly young girls for da
 "mash,"

But notta —
 You bat my life, notta —
 Carlotta.
 I gotta!

Assessment of Comprehension

1. Giuseppe may be characterized as one who is
 1. insecure
 2. indifferent to others
 3. self-confident
 4. withdrawn
2. Giuseppe's appearance apparently
 1. captivates many silly young girls
 2. impresses people on the street
 3. causes people to comment about him
 4. all of the above
3. The speaker in the poem is
 1. Giuseppe
 2. Carlotta
 3. a silly young girl
 4. Carlotta's boyfriend
4. The word *mash* in the second line refers to Giuseppe
 1. love making
 2. good looks
 3. money
 4. stylishness
5. Giuseppe's occupation is that of a
 1. steam engineer
 2. clothing salesman
 3. banker
 4. barber
6. Giuseppe would like to
 1. give up his career
 2. give away his money
 3. catch Carlotta for his girlfriend
 4. cut off his moustache

CARLOTTA

A. Daly

Assessment of Comprehension

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da blacka moustache,
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MR. FLOOD'S PARTY

Edwin Arlington Robinson

Old Eben Flood, climbing alone one night

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Assessment of Comprehension

1. Eben Flood may be characterized as a man who
 1. happier in the present than in the past
 2. searching for new friends
 3. loved by the people of Tilbury Town
 4. very lonely in old age
2. Eben Flood apparently had
 1. found comfort in his memories
 2. lived alone for a long time
 3. little to occupy his time
 4. all of the above

ABOU BEN ADHEM

Leigh Hunt

Abou Ben Adhem (may his tribe increase)
 Awoke one night from a deep dream of peace,
 And saw, within the moonlight in his room,
 Making it rich, and like a lily in bloom,
 An angel writing in a book of gold:
 Exceeding peace had made Ben Adhem bold,
 And to the presence in the room he said,
 "What writest thou?"--The vision raised its head.
 And with a look made of all sweet accord,
 Answered, "The names of those that love the Lord."
 "And is mine one?" said Abou. "Nay, not so,"
 Replied the angel. Abou spoke more low,
 But cheerly still; and said, 'I pray thee then,
 Write me as one that loves his fellow men."

The angel wrote, and vanished. The next night
 It came again with a great wakening light,
 And showed the names whom love of God had blessed,
 And lo! Ben Adhem's name led all the rest.

Assessment of Comprehension

1. The visit of the angel to Abou Ben Adhem was
 1. an upsetting experience
 2. a happy event
 3. of no great importance to him
 4. veiled in mystery
2. The author considers Abou Ben Adhem
 1. worthy of having many descendents like himself
 2. a man who should not be an example to others
 3. a man outside the blessing of God
 4. to be dismayed over his losses

3. The angel in the poem was busy writing in a book the names of those who loved their
 1. families
 2. friends
 3. fellow men
 4. God
4. During the first vision the name of Abou Ben
 1. omitted from the book
 2. added to the book
 3. found in the book
 4. deleted from the book
5. Abou Ben Adhem declared his love for
 1. God
 2. his fellow men
 3. the angel
 4. his tribe
6. By the time of the angel's second visit, the Abou Ben Adhem was
 1. still missing from the golden book
 2. deleted from the golden book
 3. added to the golden book
 4. none of the above
7. The intent of the poem is to show that people
 1. in essence love God
 2. have no need for God
 3. do not care about God
 4. love God less

ABOU BEN ADHEM

Leigh Hunt

may his tribe increase)
 from a deep dream of peace,
 the moonlight in his room,
 and like a lily in bloom,
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 had made Ben Adhem bold,
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FOREIGN WOMAN

Rosario Castellanos

I come from far away. I have forgotten my country.

MATERIAL REVIEWED
FOR RESTRICTIONS

Enough. I have concealed more than I have said.

The upland sun burnt my hand,
and on the finger that is called here the heart-finger
I wear a gold ring with an incised seal.

The ring that serves
to identify corpses.

Translated by J. M. Cohen

Assessment of Comprehension

1. The woman depicted in the poem had
 1. always lived in her native land
 2. remembered the language of her native land
 3. forgotten the country from which she had come
 4. moved from a nearby country
2. The childhood of the foreign woman was filled with terror of
 1. unfulfilled love
 2. shipwreck on the sea
 3. natural disaster
 4. inhuman treatment
3. Because of the unhappiness of her childhood, the foreign woman in her early youth
 1. tried to escape to her native land
 2. rejected her religious heritage
 3. conformed to tradition
 4. became very religious
4. In her later youth, however, the foreign woman
 1. achieved success and wealth
 2. continued in fear of the past
 3. became dull and sterile
 4. rebelled against authority

5. In the phrase *Supreme power is supreme ren*
the author is saying that
 1. pride is something to be renounced
 2. self-renunciation is the same as pride
 3. supreme pride is hurtful to one's person
 4. great success is achieved through great
6. To the ordinary man or woman the rise and
of the foreign woman is understood as a pr
 1. the natural order of things
 2. fate
 3. cosmic law
 4. all of the above
7. To the older and wiser person the rise and
the foreign woman serves to
 1. recall the past
 2. explain the present
 3. foretell the future
 4. all of the above
8. The foreign woman at the close of the poem
 1. brooding
 2. suffering
 3. dead
 4. concealed in her house

sealed more than I have said.

my hand,
 that is called here the heart-finger
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Translated by J. M. Cohen

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AN INCIDENT OF THE FRENCH CAMP

Robert Browning

You know, we French stormed Ratisbon:
A mile or so away,
On a little mound, Napoleon
Stood on our storming-day;
With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perhaps he mused, "My plans
That soar, to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall,—"
Out 'twixt the battery-smokes there flew
A rider, bound on bound
Full galloping; nor bridle drew,
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane; a boy:
You hardly could suspect—
(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice e'er you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!
The Marshall's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him!" The chief's eye flashed; his plans
Soared up again like fire.

The chief's eye flashed; but presently
Softened itself, as sheathes;
A film the mother eagle's eye
When her bruised eaglet breathes;
"You're wounded!" "Nay," his soldier's pride
Touched to the quick, he said:
"I'm killed, Sire!" And his chief beside,
Smiling, the boy fell dead.

Assessment of Comprehension

1. Browning's poem begins with the
 1. storming of Ratisbon
 2. victory of Napoleon's army
 3. arrival of the messenger
 4. defeat of Napoleon's army
2. The storming of Ratisbon was accompanied by the
 1. death of the messenger
 2. doubts of Napoleon about the outcome of the battle
 3. joy of Napoleon because of the victory
 4. knighting of the messenger
3. The sign of victory for Napoleon's army in Ratisbon was
 1. the market-place burning
 2. a bird flapping his wings like a flag over the market-place
 3. the wounded messenger
 4. the presence of Napoleon's flag and the Marshall's
4. The French flag in Ratisbon was placed there by
 1. Napoleon
 2. Lannes
 3. the Marshall
 4. the messenger

OF THE FRENCH CAMP

ert Browning

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HOW ANNANDALE WENT OUT

Edwin Arlington Robinson

"They called it Annandale--and I was there

MATERIAL RESTRICTIONS

Assessment of Comprehension

1. In historical sequence, the first event in the scope of the poem was the author's
 1. defense of Annandale
 2. defense of himself
 3. prior knowledge of Annandale
 4. own death
2. In the poem Annandale should be understood as being
 1. an engine
 2. a place
 3. a piece of apparatus
 4. a person
3. On the author's subsequent visit to Annandale, the author found him to be
 1. an unlovely sight
 2. someone who should not be helped
 3. a wreck of a man
 4. all of the above

4. The speaker by occupation was

1. a historian
2. a doctor
3. an engineer
4. a hangman

5. To resolve the plight of Annandale, the speaker

1. put Annandale to death as an act of mercy
2. let the authorities hang Annandale
3. called for the defense of Annandale
4. died on Annandale's behalf

6. Robinson's reference to a slight kind of engine was probably to a small

1. steam engine
2. engineering apparatus
3. surgical instrument
4. hypocritical act

7. Robinson's poem really should be considered a defense of the speaker's act of

1. mercy killing
2. public speaking
3. travel to Annandale
4. condemnation of Annandale

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Arlington Robinson

Annandale--and I was there

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ANY HUMAN TO ANOTHER

Countee Cullen

The hills I sorrow at

Assessment of Comprehension

1. The theme of the poem can be summarized as
 1. Joy and sorrow come to every man
 2. Happiness must be shared
 3. Each of us is his "brother's keeper"
 4. We must share our grief with others
2. *A little tent / Pitched in a meadow / Of sun and
All his little own suggests man's*
 1. need for solitude
 2. false sense of independence
 3. desire to return to nature
 4. basic loneliness
3. In his poem Cullen relates that personal feelings
 1. should be taken for granted
 2. are much deeper than physical pain
 3. are located outside one's self
 4. create physical discomfort
4. Cullen states that human feelings such as grief m
 1. allowed to go away naturally
 2. kept to one's self
 3. joined with those of others
 4. shared and forgotten completely
5. The author believes it is a fallacy for anyone to
he is
 1. living his whole life in a shadow
 2. a part of all mankind
 3. uniquely joined to nature
 4. separate from all mankind
6. Sorrow is something which is
 1. common to all men
 2. temporary in nature
 3. a false feeling
 4. friendly to a few people

RESTRICTIONS

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Assessment of Comprehension

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RESTRICTED

SONG OF THE SETTLERS

Jessamyn West

Freedom is a hard-bought thing—

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Assessment of Comprehension

1. One way of stating the theme of the poem is as follows
 1. To be free, the pioneers braved danger and death
 2. Keeping our freedom is worth any hardship and any sacrifice
 3. Once lost, freedom is very difficult to regain
 4. Because so few people sell freedom, it is difficult to buy
2. The passage *Freedom is a hard-bought thing* means that
 1. freedom is for sale at only one or two places in the entire world
 2. only a few people can afford to buy freedom
 3. only a few people deserve to be free
 4. men have won freedom primarily through struggle and sacrifice

3. The passage *The candles lit at nightfall, / night shut out* suggests the
 1. feeling of safety that comes from light
 2. warmth and happiness of life before the of the incandescent lamp
 3. security and sense of well-being found in a free country
 4. loneliness of life in early America
4. The passage *Freedom is the bread we eat* means that
 1. freedom is the substance upon which our life is based
 2. our bread is made from wheat grown in a free country
 3. men cannot live without freedom
 4. there are no restrictions on the kind of bread we buy
5. Freedom is thought of in terms of
 1. living
 2. dying
 3. working
 4. all of the above
6. The second line of the last three stanzas has a repeated reference to
 1. fighting for freedom
 2. the constant threat of hunger
 3. harvesting the crops of the new land
 4. life without modern machinery

THE SETTLERS

Amy West

hard-bought thing—

RESTRICTIONS

of Comprehension

stating the theme of the poem is as

the pioneers braved danger and death
 our freedom is worth any hardship and any

freedom is very difficult to regain
 few people sell freedom, it is
 to buy

Freedom is a hard-bought thing means that

for sale at only one or two places in
 world
 people can afford to buy freedom
 people deserve to be free
 on freedom primarily through struggle and

3. The passage *The candles lit at nightfall, / And the night shut out* suggests the

1. feeling of safety that comes from lighting candles
2. warmth and happiness of life before the invention of the incandescent lamp
3. security and sense of well-being found only in a free country
4. loneliness of life in early America

4. The passage *Freedom is the bread we eat* means that

1. freedom is the substance upon which our way of life is based
2. our bread is made from wheat grown in a free country
3. men cannot live without freedom
4. there are no restrictions on the kind and amount of bread we buy

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THE TOYS

Coventry Patmore

My little Son, who looked from thoughtful eyes
 And moved and spoke in quiet grown-up wise,
 Having my law the seventh time disobeyed,
 I struck him, and dismissed
 With hard words and unknissed,
 —His Mother, who was patient, being dead.
 Then, fearing lest his grief should hinder sleep,
 I visited his bed,
 But found him slumbering deep,
 With darkened eyelids, and their lashes yet
 From his late sobbing wet.
 And I, with moan,
 Kissing away his tears, left others of my own;
 For, on a table drawn beside his head,
 He had put, within his reach,
 A box of counters and a red-veined stone,
 A piece of glass abraded by the beach,
 And six or seven shells,
 A bottle with bluebells,
 And two French copper coins, ranged there with careful art,
 To comfort his sad heart.
 So when that night I prayed
 To God, I wept, and said:
 Ah, when at last we lie with tranced breath,
 Not vexing Thee in death,
 And Thou rememberest of what toys
 We made our joys,
 How weakly understood
 Thy great commended good,
 Then, fatherly no less
 Than I whom Thou has moulded from the clay,
 Thou'lt leave Thy wrath, and say,
 "I will be sorry for their childishness."

Assessment of Comprehension

1. The theme of Patmore's poem can be simply stated as
 1. punishment and child-rearing
 2. patience and forgiveness
 3. prayer and weeping
 4. human frailty
2. From the narrative in the poem one would surmise that the author's son had been
 1. his mother's pet
 2. disobedient
 3. his father's only child
 4. obedient
3. The speaker's wife apparently was
 1. very upset
 2. away on vacation
 3. extremely ill
 4. deceased
4. The author was deeply touched by, and responded to, his son's
 1. tears
 2. temper tantrums
 3. attempts to console himself
 4. death
5. The little boy's disobedience to his father was understood as symbolic of our own
 1. patience with our children
 2. obedience to God
 3. happiness and self-contentment
 4. disobedience to God
6. The little boy's toys in the poem are pictures of
 1. sacrifice our own happiness
 2. find joy in our own lives
 3. give up our own possessions
 4. provide happiness for others

THE TOYS

Coventry Patmore

Assessment of Comprehension

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6. The little boy's toys in the poem are pictures of our own attempts to
 1. sacrifice our own happiness
 2. find joy in our own lives
 3. give up our own possessions
 4. provide happiness for others

Assessment of Comprehension

1. The tone of Miss McGinley's poem might best be described as
1. insincere
 2. serious
 3. ironic
 4. warlike
2. Miss McGinley's main point is that
1. modern man has advanced remarkably in some areas of science
 2. primitive man was less barbaric than modern man
 3. a man killed by bows and arrows or swords and spears is just as dead as one done in by an atom bomb
 4. the world is never at peace
3. To make her point, the poet
1. compares modern men with future men
 2. refers to battles of earlier peoples
 3. describes the feelings of men in battle
 4. compares ancient men with animals
4. In the passage *Mere cannon garnered quite a yield*, the synonym for *garnered* is
1. destroyed
 2. gathered
 3. grew
 4. scattered
5. The weapons of war of modern man are more sophisticated than those of
1. the Hittites
 2. the Persians
 3. the Greeks
 4. all of the above

Till here I am, at last, on top!
 With dizzy speed, with haste, chop-chop,
 Line over line, word over word,
 As swift as any soaring bird,
 And therefore up and up I go,
 Where writers do. Well, now I know,
 (How slowly, too) had they begun
 Imagine what they would have done
 Who built the ancient pyramid.
 Start at the bottom? So men did
 Used up in writing prose and rhyme.
 The precious months and years of time
 To think I might have cut in half
 And laugh a bitter little laugh
 Not having thought of this before,
 And famous now, I but deplore
 Is where men started who are rich
 I started at the bottom, which
 And with my eyes upon my goal,
 And so, with all my heart and soul,
 Should give this new technique a try,
 In need of time, I thought that I

the bottom of the paper and work up.—*News Item.*
 ing to the pen company's research, the fastest way is to start from
 can work faster if he sees his goal—the top of the page. Accord-
 to cut writing time in half. The company theorizes that a person
 A pen company reports that studies have shown a new way

Richard Armour

NEW TECHNIQUE

Assessment of Comprehension

1. The intent of the author in this poem is portrayed by his use of
 1. unusual poetic form
 2. repetition of words
 3. sound
 4. none of the above

2. The main point of Mr. Armour's poem is that
 1. a little fun is good for everyone
 2. it is easy to achieve one's goals in life
 3. to get to the top one must start at the bottom
 4. it doesn't really pay to try too hard
3. The example for starting at the bottom and working up is set by those who
 1. belong to the literary profession
 2. are born with exceptional talents
 3. are able to see humor in life
 4. are now rich and famous
4. The news item that begins the poem seems to be about
 1. write faster with pens
 2. like to do things as they always have
 3. reject new ways of doing things
 4. work faster if they can see what it is like
5. An outstanding example of those who start at the bottom is that of those who
 1. built the pyramids
 2. soared like a bird
 3. ate with chopsticks
 4. climbed the highest mountains
6. The author's intent in this poem should be
 1. sad
 2. dramatic
 3. sincere
 4. melodramatic

here I am, at last, on top!
dizzy speed, with haste, chop-chop,
over line, word over word,
lift as any soaring bird,
therefore up and up I go,
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4. The news item that begins the poem seems to indicate that people
 1. write faster with pens
 2. like to do things as they always have done them
 3. reject new ways of doing things
 4. work faster if they can see what it is they are working for
5. An outstanding example of those who started from the bottom is that of those who
 1. built the pyramids
 2. soared like a bird
 3. ate with chopsticks
 4. climbed the highest mountains
6. The author's intent in this poem should be thought of as being
 1. sad
 2. dramatic
 3. sincere
 4. melodramatic

JULIUS CAESAR, ACT III, SCENE 2

Assessment of Comprehension

William Shakespeare

Friends, Romans, countrymen, lend me your ears;
 I come to bury Caesar, not to praise him.
 The evil that men do lives after them,
 The good is oft interred with their bones;
 So let it be with Caesar. The noble Brutus
 Hath told you Caesar was ambitious;
 If it were so, it was a grievous fault,
 And grievously hath Caesar answer'd it.
 Here, under leave of Brutus and the rest,—
 For Brutus is an honourable man;
 So are they all, all honourable men,
 He hath brought many captives home to Rome,
 Whose ransoms did the general coffers fill:
 Did this in Caesar seem ambitious?
 When that the poor have cried, Caesar hath wept;
 Ambition should be made of sterner stuff:
 Yet Brutus says he was ambitious;
 And Brutus is an honourable man.
 You all did see that on the Lupercal
 I thrice presented him a kingly crown,
 Which he did thrice refuse: was this ambition?
 Yet Brutus says he was ambitious;
 And, sure, he is an honourable man.
 I speak not to disprove what Brutus spoke,
 But here I am to speak what I do know.
 You all did love him once, not without cause:
 What cause withholds you then to mourn for him?
 O judgment! thou art fled to brutish beasts,
 And men have lost their reason. Bear with me;
 My heart is in the coffin there with Caesar,
 And I must pause till it come back to me.

1. The speaker in William Shakespeare's section of poetry calls upon the Roman people to
 1. remember the evil that Caesar did
 2. reject Caesar as their leader
 3. mourn the death of Caesar
 4. follow the example of Brutus
2. The speaker indicates that his own heart is
 1. hardened by the brutality of Caesar's rule
 2. made sad by the many captives brought to Rome
 3. sickened by Caesar's ambition
 4. touched with grief by Caesar's death
3. It is often true that people remember the actions of
 1. good people do during their lifetimes
 2. evil people do during their lifetimes
 3. motives that prompt them to do what they do
 4. dead without feeling
4. The speaker in this selection did not call upon the audience to
 1. forgive Caesar for his many wrongs
 2. reject what Brutus had to say about Caesar
 3. forget their former love for Caesar
 4. all of the above
5. Caesar's ambition was characterized by his
 1. desire to make Rome a rich city
 2. make Brutus a leader of the people
 3. repeated attempts to be crowned king of Rome
 4. desire to be honored by the people
6. The author seems to be saying that ambition is a
 1. thought of in terms of how much money one can amass for himself
 2. thought of in terms of how much wealth one can bring to himself
 3. thought of in terms of things that are greater than money
 4. thought of in terms of personal honor

THE CONSCIENTIOUS OBJECTOR

Karl Shapiro

Like all men hunted from the world you made

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Assessment of Comprehension

1. Because the conscientious objector dares to be different from others in his society, he is often
 1. treated with respect
 2. given preferential treatment
 3. made to suffer physically
 4. put in prison
2. The author indicates that from his own perspective the conscientious objector should be thought of as being
 1. the best of his society
 2. the worst of his society
 3. the same as everyone else in his society
 4. like a criminal
3. The conscientious objector suffers more
 1. physically than mentally
 2. from prison than from freedom
 3. mentally than physically
 4. from long periods of travel on the ocean
4. The conscientious objector is more concerned about
 1. himself than society
 2. society more than himself
 3. neither himself nor society
 4. none of the above
5. Punishment by imprisonment for the conscientious objector
 1. relief from the hostility found in much of society
 2. a painful separation from all he holds dear
 3. freedom from authority
 4. a sense of unrest and turmoil
6. Unlike the Pilgrims, the conscientious objector
 1. economic security
 2. democratic government
 3. social justice
 4. permanent peace and safety

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 1. relief from the hostility found in much of society
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6. Unlike the Pilgrims, the conscientious objector finds no place of
 1. economic security
 2. democratic government
 3. social justice
 4. permanent peace and safety

TO CONSCIENTIOUS OBJECTORS

A BLACK MAN TALKS OF REAPING

Arna Bontemps

I have sown beside all waters in my day.
I planted deep, within my heart, a fear
that wind or fowl would take the grain away.
I planted safe against this stark, lean year.

I scattered seed enough to plant the land
in rows from Canada to Mexico
but for my reaping only what the hand
can reap at once is all that I can show.

Yet what I sowed and what the orchard yields
my brother's sons are gathering stalk and root;
small wonder then my children glean in fields
they have not sown, and feed on better fruit.

Assessment of Comprehension

1. In this poem the speaker stands for
 1. an individual
 2. the whole human race
 3. past generations of black people
 4. the present generation of black people
2. The speaker says that deep within his heart there is fear that
 1. he will have too much to store away for the future
 2. what he has will be taken away
 3. agriculture will become a lost art
 4. the lack of rain will spoil the crops
3. The black man has spent much of his time
 1. planting the fields of America
 2. harvesting rich crops for himself
 3. gaining personal wealth
 4. feeding on the good fruit of the land

4. According to the speaker, the black man has
 1. little to show for his efforts
 2. the best part of the crop for himself
 3. plenty with which to feed his family
 4. time for leisure along the rivers of our
5. The poem ends with
 1. a prediction of the future
 2. a threat
 3. a statement of how the past has molded
 4. none of these

BLACK MAN TALKS OF REAPING

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CRAZY JANE TALKS WITH THE BISHOP

William Butler Yeats

I met the Bishop on the road

MATERIAL REMOVED BY THE BISHOP RESTRICTIONS

Assessment of Comprehension

1. The speaker in the first line is

1. Crazy Jane
2. the Bishop
3. the author
4. none of the above

2. The speaker in the second stanza is

1. Crazy Jane
2. the Bishop
3. the author
4. none of the above

3. The speaker in the third stanza is

1. Crazy Jane
2. the Bishop
3. the author
4. none of the above

4. Crazy Jane states that people need

1. both good and bad
2. good most of the time
3. bad most of the time
4. neither good nor bad

5. Crazy Jane apparently is now

1. a young woman
2. a middle-aged person
3. an old woman
4. a girl

6. Love can, under ordinary circumstances, make a person

1. lowly and self-abased
2. happy in all places
3. at home in a heavenly mansion
4. full of pride and self-respect

7. Crazy Jane affirms that at the end of her life

1. given her a sense of self-fulfillment
2. brought her to heaven's door
3. ended in bitterness and sorrow
4. mended her broken heart

8. The name Crazy Jane would seem to be the description to her by those who thought her to be

1. deliriously happy
2. mentally incompetent
3. childish
4. meek and mild

KS WITH THE BISHOP

Butler Yeats

on the road

TO ... DESCRIPTIONS

of Comprehension

the first line is

above

the second stanza is

above

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THE ELF-KING

Assessment of Comprehension

Johann Wolfgang Von Goethe

Who gallops so late through wind and wild?
It is a father with his child.
Closely he shields the boy in his arm;
He holds him fast; he folds him warm.

"My son, why hide you your face in fear?"
"See you not the Elf-King, Father dear—
The King of the Elves with his crown and train?"
"My son, 'tis only the mist and the rain."

"Thou lovely child, come go with me!"
The gayest games I'll play with thee;
The brightest blooms in our garden spring;
My mother will deck you in gold like a king."

"My father, my father, can you not hear
What the Elf-King whispers bending near?"
"Hush, my child, in my arms entwined!
'Tis the withered leaves in the sighing wind."

"Beautiful boy, come go with me,
My daughters fair shall wait on thee.
They nightly dance in a fairy ring;
They'll rock thee and dance for thee and sing."

"My father, my father, see you not where
The Elf-King's daughter beckons there?"
"My son, my son, naught can I see
But the glimmer gray of the willow tree."

"I love you beautiful boy, and so
I'll force you to come if you say me no."

"He clutches me, Father!" cries out the son,
"A hurt to me the Elf-King's done."

The father shudders; he gallops amain;
He clasps the child as it moans in pain.
He reaches the courtyard in anguished dread.
Within his arms, the boy—was dead.

1. The speaker in the indented stanzas is
 1. the father
 2. the child
 3. the Elf-King
 4. the horse
2. In this poem, the voice of the Elf-King is
 1. heard by both father and son
 2. heard by the father
 3. heard by the son
 4. heard by neither the father nor the son
3. The father sees the Elf-King as being
 1. the mist and the rain
 2. the sighing wind
 3. the gray willow tree
 4. all of the above
4. The voice and the words of the Elf-King are
 1. warm and welcoming
 2. harsh and cold
 3. understood by the father
 4. without appeal to the boy
5. Throughout the poem, the child wishes to
 1. respond to the call of the Elf-King
 2. shut out the voice of the Elf-King
 3. have his father continue to ignore the
 4. join his friends at play
6. The father is filled with concern for the
 1. kind of friends his son may have
 2. beauty of his son's appearance
 3. Elf-King
 4. health and safety of his son

THE ELF-KING

Assessment of Comprehension

Johann Wolfgang Von Goethe

late through wind and wild?
 with his child.
 holds the boy in his arm;
 fast; he folds him warm.

"Do you your face in fear?"
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 "Elves with his crown and train?"
 "Only the mist and the rain."

"My child, come go with me!"
 "Games I'll play with thee;
 "The best blooms in our garden spring;
 "I'll deck you in gold like a king."

"Father, can you not hear
 "The wind whispers bending near?"
 "I, in my arms entwined!
 "The dead leaves in the sighing wind."

"Boy, come go with me,
 "The stars fair shall wait on thee.
 "I'll dance in a fairy ring;
 "I'll ask thee and dance for thee and sing."

"Father, see you not where
 "The daughter beckons there?"
 "What naught can I see
 "The gray of the willow tree."

"A beautiful boy, and so
 "I would you to come if you say me no."

"Father!" cries out the son,
 "The Elf-King's done."

"The horse gallops amain;
 "The child as it moans in pain.
 "The courtyard in anguish dread.
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 4. health and safety of his son

WALAM OLUM

Hearken! To make their purpose known,
 Succor and aid freely to give,
 Heralds were called, called by the Winds;
 Then in the west uprose the Clouds
 Heavy and black, laden with storm.
 Slowly they climbed, dark'ning the skies;
 While close on every side the Thunders marched
 On their dread way, till all were come
 To where the gods in stately Council sat
 Waiting for them. Then, bade them go
 Back to the earth, carrying aid
 To him whose prayer had reached their circle vast.
 This mandate given, the Thunders turned toward
 earth
 Taking their course slantwise the sky.

Anonymous Ojibway Poem

Assessment of Comprehension

1. This example of American Indian poetry makes use of
 1. alliteration
 2. personification
 3. simile
 4. metaphor
2. The images used by the American Indian in poetic form make heavy use of
 1. abstract ideas
 2. philosophical concepts
 3. nature
 4. modern mythology
3. The basic purpose of the poem is to illustrate how
 1. prayers are answered by the gods of the Indians
 2. rain provides needed moisture for the crops of the Indian
 3. thunder is produced by opposing forces in nature
 4. nature has no concern for the needs of men

4. The use of the winds, clouds, thunder, and light
 1. useless in their descriptions of nature
 2. incidental to the idea of the poem
 3. terrifying to the Indian
 4. vivid in their imagery
5. The thunder and clouds are considered to be
 1. the messengers bearing the Indians' needs and before the gods
 2. an important part of providing rain for the f
 3. members of the Council of the Gods
 4. a part of the god of nature
6. The lightning and the thunder are pictured as
 1. giving a negative answer to the prayer of the
 2. instruments of judgment
 3. messengers bearing news of answered prayer
 4. opposing the will of the Indian

WALAM OLUM

light
make their purpose known,
freely to give,
called, called by the Winds;
first uprose the Clouds
dark, laden with storm.
darkened, dark'ning the skies;
on every side the Thunders marched
on their way, till all were come
before the gods in stately Council sat
before them. Then, bade them go
on their way, carrying aid
for the prayer had reached their circle vast.
When given, the Thunders turned toward

as
course slantwise the sky.

Anonymous Cjibway Poem

General of Comprehension

One of American Indian poetry makes use of

personification

is used by the American Indian in poetic form
use of

mythical ideas
mythical concepts

mythology

The purpose of the poem is to illustrate how

prayers are answered by the gods of the Indians
who provides needed moisture for the crops of
the Indian

is produced by opposing forces in nature
and has no concern for the needs of men

4. The use of the winds, clouds, thunder, and lightning are most

1. useless in their descriptions of nature
2. incidental to the idea of the poem
3. terrifying to the Indian
4. vivid in their imagery

5. The thunder and clouds are considered to be

1. the messengers bearing the Indians' needs and requests before the gods
2. an important part of providing rain for the fields
3. members of the Council of the Gods
4. a part of the god of nature

6. The lightning and the thunder are pictured as

1. giving a negative answer to the prayer of the Indian
2. instruments of judgment
3. messengers bearing news of answered prayer
4. opposing the will of the Indian

AN OLD SONG RE-SUNG

John Masefield

I saw a ship a-sailing, a-sailing, a-sailing,

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

among the wrecks.

Assessment of Comprehension

1. The first line of each stanza is illustrative of

1. hyperbole
2. onomatopoeia
3. alliteration
4. personification

2. The author describes the scene aboard the
 1. sound
 2. sight
 3. smell
 4. all of the above
3. In writing the poem, the author is
 1. illustrating the folly of piracy
 2. describing graphically a scene on the
 3. making a plea for abstinence
 4. calling for a return to life on the sea
4. Through the practice of piracy, the men
 1. had gotten
 1. little for their efforts
 2. themselves in great trouble with the
 3. a serious view of life in general
 4. great wealth in precious stones
5. One would infer from the scene described
 1. pirate ship that the buccaneers were
 1. happy with their lives as pirates
 2. wishing to return to quieter lives
 3. filled with memories of other years
 4. seeking to return the booty to the right
6. If there is a moral to this poem at all,
 1. piracy is an honorable profession
 2. gaining wealth leads to happiness
 3. the life of a pirate is adventurous
 4. success sometimes makes one unaware of disaster

AN OLD SONG RE-SUNG

John Masefield

ship a-sailing, a-sailing, a-sailing,

2. The author describes the scene aboard the boat by
 1. sound
 2. sight
 3. smell
 4. all of the above
3. In writing the poem, the author is
 1. illustrating the folly of piracy
 2. describing graphically a scene on the sea
 3. making a plea for abstinence
 4. calling for a return to life on the sea
4. Through the practice of piracy, the men of the ship had gotten
 1. little for their efforts
 2. themselves in great trouble with the law
 3. a serious view of life in general
 4. great wealth in precious stones
5. One would infer from the scene described aboard the pirate ship that the buccaneers were
 1. happy with their lives as pirates
 2. wishing to return to quieter lives
 3. filled with memories of other years
 4. seeking to return the booty to the rightful owners
6. If there is a moral to this poem at all, it is that
 1. piracy is an honorable profession
 2. gaining wealth leads to happiness
 3. the life of a pirate is adventurous
 4. success sometimes makes one unaware of impending disaster

EDITION INSTRUCTIONS

the wrecks.

Assessment of Comprehension

The first line of each stanza is illustrative of

hyperbole
 anastrophe
 personification
 onomatopoeia
 alliteration
 personification

THE SNAKE

Emily Dickinson

A narrow Fellow in the Grass

MATERIAL SUBJECTS ARE TO BE USED WITH RESTRICTIONS

Assessment of Comprehension

1. The snake is

1. made vivid by many similes
2. described indirectly by implication
3. described directly and explicitly
4. only a figment of the poet's imagination

2. The language of the poem is

1. technical
2. simple
3. elaborate
4. technical and elaborate, but not simple

3. The speaker in the poem has been

1. a country boy
2. a city dweller, unfamiliar with nature
3. a biologist
4. a zookeeper

4. *Several of Nature's People / I know* refers to

1. simple country folk
2. amateur naturalists
3. house pets
4. wild animals

5. The line *A spotted shaft is seen* contains

1. alliteration
2. simile
3. onomatopoeia
4. all of these

6. *The grass divides as with a Comb* illustrates

1. alliteration
2. simile
3. personification
4. none of these

7. The final line of the poem, *And Zero at the*
a feeling of

1. awe
2. terror
3. admiration
4. pity

THE SNAKE

Emily Dickinson

Fellow in the Grass

2. The language of the poem is
 1. technical
 2. simple
 3. elaborate
 4. technical and elaborate, but not simple
3. The speaker in the poem has
 1. a country boy
 2. a city dweller, unfamiliar with nature
 3. a biologist
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 1. simple country folk
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5. The line *A spotted shaft is seen* contains
 1. alliteration
 2. simile
 3. onomatopoeia
 4. all of these
6. *The grass divides as with a Comb* illustrates
 1. alliteration
 2. simile
 3. personification
 4. none of these
7. The final line of the poem, *And Zero at the Bone*, suggests a feeling of
 1. awe
 2. terror
 3. admiration
 4. pity

THE POET'S WORKING INSTRUCTIONS

Assessment of Comprehension

The snake is

made vivid by many similes
described indirectly by implication
described directly and explicitly
only a figment of the poet's imagination

TARANTELLA

Hilaire Belloc

Do you remember an Inn,
 Miranda?
 Do you remember an Inn?
 And the tedding and the spreading
 Of the straw for a bedding,
 And the fleas that tease in the High Pyrenees,
 And the wine that tasted of the tar?
 And the cheers and the jeers of the young muleteers
 (Under the vine of the dark verandah)?
 Do you remember an Inn, Miranda,
 Do you remember an Inn?
 And the cheers and the jeers of the young muleteers
 Who hadn't got a penny,
 And who weren't paying any,
 And the hammer at the doors and the Din?
 And the Hip! Hop! Hap!
 Of the clap
 Of the hands to the twirl and the swirl
 Of the girl gone chancing,
 Glancing,
 Dancing,
 Backing and advancing,
 Snapping of a clapper to the spin
 Out and in—
 And the Ting, Tong, Tang of the Guitar!
 Do you remember an Inn?
 Miranda?
 Do you remember an Inn?

Never more;
 Miranda,
 Never more.
 Only the high peaks hoar:
 And Aragon a torrent at the door.
 No sound
 In the walls of the Halls where falls
 The tread
 Of the feet of the dead to the ground
 No sound:
 But the boom
 Of the far Waterfall like Doom.

Assessment of Comprehension

1. The overall effect that the author attempts in the first part of the poem is one of
 1. excitement
 2. loneliness
 3. contempt
 4. serenity
2. The sound device used in the phrase *And the Ting of the Guitar!* is called
 1. cacophony
 2. assonance
 3. onomatopoeia
 4. alliteration
3. The sound device used in the phrase *And tease in the high Pyrenees* is called
 1. consonance
 2. assonance
 3. alliteration
 4. onomatopoeia
4. The sound device used in the phrase *But the far Waterfall like Doom* is called
 1. cacophony
 2. masculine rhyme
 3. alliteration
 4. onomatopoeia
5. An example of a phrase that is euphonic
 1. *And the tedding and the spreading / bedding*
 2. *And the Ting, Tong, Tang of the Guitar!*
 3. *And Aragon a torrent at the door.*
 4. *And the cheers and the jeers of the*

TARANTELLA

Assessment of Comprehension

Hilaire Belloc

an Inn,

an Inn?

and the spreading

of a bedding,

that tease in the High Pyrenees,

that tasted of the tar?

and the jeers of the young muleteers

(of the dark verandah)?

an Inn, Miranda,

an Inn?

and the jeers of the young muleteers

for a penny,

not paying any,

that at the doors and the Din?

Up! Hap!

the twirl and the swirl

of the chancing,

dancing,

clapper to the spin

of the Gong, Tang of the Guitar!

an Inn,

an Inn?

high peaks hoar:

the torrent at the door.

of the Halls where falls

of the dead to the ground

Waterfall like Doom.

1. The overall effect that the author attempts to create in the first part of the poem is one of

1. excitement
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1. consonance
2. assonance
3. alliteration
4. onomatopoeia

4. The sound device used in the phrase *But the boom / Of the far Waterfall like Doom* is called

1. cacophony
2. masculine rhyme
3. alliteration
4. onomatopoeia

5. An example of a phrase that is euphonious is

1. *And the bedding and the spreading / Of the straw for a bedding*
2. *And the Ting, Tong, Tang of the Guitar!*
3. *And Aragon a torrent at the door.*
4. *And the cheers and the jeers of the young muleteers*

BOOTS

Assessment of Comprehension

Rudyard Kipling

We're foot—slog—slog—slog—slog—sloggin' over Africa!
 Foot—foot—foot—foot—sloggin' over Africa—
 (Boots—boots—boots—boots, movin' up and down again!)
 There's no discharge in the war!

Seven—six—eleven—five—nine—an'-twenty mile today—
 Four—eleven—seventeen—thirty-two the day before—
 (Boots—boots—boots—boots, movin' up and down again!)
 There's no discharge in the war!

Don't—don't—don't—don't—look at what's in front of you
 (boots—boots—boots—boots, movin' up an' down again);
 Men—men—men—men—men go mad with watchin' 'em,
 An' there's no discharge in the war!

Try—try—try—try—to think o' something different—
 Oh—my—God—keep—me from goin' lunatic!
 (Boots—boots—boots—boots, movin' up an' down again!)
 There's no discharge in the war!

Count—count—count—count—the bullets in the bandoliers;
 If—your—eyes—drop—they will get atop o' you
 (Boots—boots—boots—boots, movin' up an' down again.)—
 There's no discharge in the war!

We—can—stick—out—'unger, thirst, an' weariness,
 But—not—not—not—not the chronic sight of 'em—
 Boots—boots—boots—boots, movin' up an' down again,
 An' there's no discharge in the war!

'Tain't—so—bad—by—day because o' company,
 But night—brings—long—strings o' forty thousand million
 Boots—boots—boots—boots, movin' up an' down again.
 There's no discharge in the war!

I—'ave—marched—six—weeks in 'Eil an' certify
 It—is—not—fire—devils, dark, or anything
 But boots—boots—boots—boots, movin' up an' down again,
 An' there's no discharge in the war!

- The speaker is evidently
 - an African soldier
 - a British infantryman
 - an officer eager for promotion
 - an inexperienced recruit
- Kipling creates mood by the extensive use of
 - vivid similes
 - a slow rhythm and repetition
 - dialog
 - a series of contrasts
- This poem contains at least one element commonly found in ballads, namely,
 - a tragic situation
 - the presence of a supernatural being
 - the use of refrain
 - alternately rhyming lines
- Which of the following excerpts from the poem is an example of onomatopoeia?
 - Boots--boots--boots*
 - slog--slog--slog*
 - movin' up an' down again*
 - bullets in the bandoliers*
- To the speaker, war is
 - exciting
 - fearful
 - noble
 - dull
- The phrase *Try--try--try--try--to think o' something* is an example of the sound device called
 - cacophony
 - assonance
 - onomatopoeia
 - alliteration

BOOTS

Assessment of Comprehension

Rudyard Kipling

—slog—slog—sloggin' over Africa!
—sloggin' over Africa—
boots, movin' up and down again!)
no discharge in the war!

—ve—nine-an'-twenty mile today—
—thirty-two the day before—
boots, movin' up and down again!)
no discharge in the war!

on't—look at what's in front of you
boots, movin' up an' down again);
go mad with watchin' 'em,
e's no discharge in the war!

think o' something different—
rom goin' lunatic!
boots, movin' up an' down again!)
no discharge in the war!

unt--the bullets in the bandoliers;
they will get atop o' you
boots, movin' up an' down again.)—
no discharge in the war!

nger, thirst, an' weariness,
the chronic sign of 'em—
ots, movin' up an' down again,
e's no discharge in the war!

ay because o' company,
—strings o' forty thousand million
ots, movin' up an' down again.
no discharge in the war!

weeks in 'Eil an' certify
s, dark, or 'nything
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e's no discharge in the war!

1. The speaker is evidently
 1. an African soldier
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 3. an officer eager for promotion
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3. This poem contains at least one element commonly found in ballads, namely,
 1. a tragic situation
 2. the presence of a supernatural being
 3. the use of refrain
 4. alternately rhyming lines
4. Which of the following reports from the poem is an example of onomatopoeia?
 1. *Boots--boots--boots*
 2. *slog--slog--slog*
 3. *movin' up an' down again*
 4. *bullets in the bandoliers*
5. To the speaker, war is
 1. exciting
 2. fearful
 3. noble
 4. dull
6. The phrase *Try--try--try--try--to think o' something different--* is an example of the sound device called
 1. cacophony
 2. assonance
 3. onomatopoeia
 4. alliteration

THE NEGRO SPEAKS OF RIVERS

Langston Hughes

I've known rivers:

I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul had grown deep like the rivers.

Assessment of Comprehension

1. In this poem the author who is a well-known Negro poet
compares the soul of the Negro to
 1. human blood
 2. the dawn
 3. the sunset
 4. the rivers of the world
2. In the phrase *My soul has grown deep like the rivers* the
author is using a comparative device called
 1. simile
 2. metaphor
 3. implied metaphor
 4. proverbial comparison

3. In saying that his soul has grown deep
the author is implying that there is a
feeling and experience in the
 1. rivers of the world
 2. human blood
 3. human veins
 4. Negro's inner being

4. The Negro is portrayed as having lived
of the
 1. Amazon River
 2. Missouri River
 3. Ganges River
 4. none of the above

5. By saying that *I bathed in the Euphrates
were young*, the author is stating that
to an ethnic group which is
 1. modern
 2. ancient
 3. without a history
 4. obscure

6. The author also affirms that the Negro
 1. the building of huts near the Congo
 2. the building of the pyramids in Egypt
 3. the building of America
 4. all of the above

THE NEGRO SPEAKS OF RIVERS

Langston Hughes

rs:
rs ancient as the world and older than the
blood in human veins.

own deep like the rivers.

Euphrates when dawns were young.
near the Congo and it lulled me to sleep.
e Nile and raised the pyramids above it.
ing of the Mississippi, when Abe Lincoln
ew Orleans, and I've seen its muddy
golden in the sunset.

s:
rivers.

n deep like the rivers.

Assessment of Comprehension

the author who is a well-known Negro poet
soul of the Negro to

od

s of the world

e My soul has grown deep like the rivers the
ing a comparative device called

etaphor
comparison

3. In saying that his soul has grown deep like the rivers, the author is implying that there is a great depth of feeling and experience in the
 1. rivers of the world
 2. human blood
 3. human veins
 4. Negro's inner being
4. The Negro is portrayed as having lived along the banks of the
 1. Amazon River
 2. Missouri River
 3. Ganges River
 4. none of the above
5. By saying that *I bathed in the Euphrates when the dawns were young*, the author is stating that the Negro belongs to an ethnic group which is
 1. modern
 2. ancient
 3. without a history
 4. obscure
6. The author also affirms that the Negro had a part in
 1. the building of huts near the Congo
 2. the building of the pyramids in Egypt
 3. the building of America
 4. all of the above

BIRCHES

Robert Frost

When I see birches bend to left and right

MATERIAL FROM THE DISTRICT

INSTRUCTIONS

Assessment of Comprehension

1. The comparative device used by the author in *Like girls or hands and knees* is called
 1. metaphor
 2. implied metaphor
 3. proverbial comparison
 4. simile
2. The speaker in *Birches* is
 1. a young man describing a recent experience
 2. a city dweller who wishes he had swung on
 3. an older man looking back on his youthful
 4. none of these
3. Because *Birches* is unrhymed and its predominant meter is iambic pentameter, it is
 1. free verse
 2. a sonnet
 3. unrhymed couplets
 4. blank verse

BIRCHES

Robert Frost

to left and right

MATERIALS FOR STUDY OF INSTRUCTIONS

Assessment of Comprehension

1. The comparative device used by the author in the phrase *Like girls on hands and knees* is called
 1. metaphor
 2. implied metaphor
 3. proverbial comparison
 4. simile
2. The speaker in *Birches* is
 1. a young man describing a recent experience
 2. a city dweller who wishes he had swung on birch trees
 3. an older man looking back on his youthful experience
 4. none of these
3. Because *Birches* is unrhymed and its predominant meter is iambic pentameter, it is
 1. free verse
 2. a sonnet
 3. unrhymed couplets
 4. blank verse

4. The poet's diction is
 1. precise and formal
 2. careless
 3. conversational
 4. pretentious and stuffy

5. Swinging on birch trees is primarily the privilege of the
 1. young
 2. old
 3. working man
 4. retired man

6. The speaker dreams of swinging on birch trees whenever
 1. he needs exercise
 2. life becomes complicated and confusing
 3. winter arrives
 4. he walks in the woods

7. Frost considers earth the right place for
 1. love
 2. adventure
 3. earning a living
 4. dying

8. While swinging on birch trees tends to make them more limber, winter weather tends to
 1. soften them
 2. preserve them
 3. break them
 4. none of the above

9. Swinging on birch trees has an analogy to
 1. life
 2. death
 3. birth
 4. conservation

I TASTE A LIQUOR NEVER BREWED

Emily Dickinson

I taste a liquor never brewed-

INSTRUCTIONS

3. The author is intoxicated by exposure to, and appreciates the
 1. air
 2. dew
 3. flowers
 4. all of the above
4. The love for nature which is expressed in the poem to last far longer than that of the
 1. bees and butterflies
 2. local drunkards
 3. people next door
 4. inhabitants of the inn
5. The love for nature includes
 1. summer
 2. winter
 3. both summer and winter
 4. none of the above

Assessment of Comprehension

1. Typical of Emily Dickinson's poetry, this poem is about
 1. love
 2. drunkenness
 3. nature
 4. quaint customs
2. The liquor which Miss Dickinson drank of was not brewed in
 1. the morning dew
 2. the Foxglove's door
 3. inns of Molten Blue
 4. a commercial winery

VER BREWED 1/1

LIQUOR NEVER BREWED

y Dickinson

r never brewed-

3. The author is intoxicated by exposure to, and appreciation of, the

1. air
2. dew
3. flowers
4. all of the above

4. The love for nature which is expressed in the poem is thought to last far longer than that of the

1. bees and butterflies
2. local drunkards
3. people next door
4. inhabitants of the inn

5. The love for nature includes

1. summer
2. winter
3. both summer and winter
4. none of the above

RESTRICTIONS

t of Comprehension

mily Dickinson's poetry, this poem

ss

stoms

hich Miss Dickinson drank of was

ng dew
ve's door
olten Blue
al winery

B

112

113

old age sticks

E. E. Cummings

old age sticks
up Keep
Off
signs)&

youth yanks them
down(old
age
cries No

Tres)&(pas)
youth laughs
(sing
old age

scolds Forbid
den Stop
Must
n't Don't

&) youth goes
right on
gr
owing old

Assessment of Comprehension

1. E. E. Cummings constructs his poetic form in an unusual way, in order to call attention to his
 1. peculiarities as an author
 2. ideas he wishes to express
 3. rebellion against society
 4. prejudices

2. By beginning and ending with the same word the poet
 1. helps unify his stanzas
 2. is showing off
 3. strengthens his rhyme scheme
 4. all of these
3. The speaker implies that
 1. young people want to respect authority
 2. old people are delighted by youth
 3. young people will in time be sticking signs
 4. old people want nothing to do with youth
4. Cummings here characterizes old people as
 1. resigned
 2. testy
 3. lonely
 4. feeble
5. Cummings suggests that youth reacts to the old people
 1. sympathetically
 2. scornfully
 3. cleverly
 4. angrily
6. Characteristic words used by old people to the young are
 1. No Trespassing
 2. Forbidden
 3. Musn't
 4. all of the above

2. By beginning and ending with the same word, *old*, the poet
 1. helps unify his stanzas
 2. is showing off
 3. strengthens his rhyme scheme
 4. all of these
3. The speaker implies that
 1. young people want to respect authority
 2. old people are delighted by youth
 3. young people will in time be sticking up *Keep Off* signs
 4. old people want nothing to do with youth
4. Cummings here characterizes old people as
 1. resigned
 2. testy
 3. lonely
 4. feeble
5. Cummings suggests that youth reacts to the efforts of old people
 1. sympathetically
 2. scornfully
 3. cleverly
 4. angrily
6. Characteristic words used by old people to restrain the young are
 1. No Trespassing
 2. Forbidden
 3. Musn't
 4. all of the above

Comprehension

Constructs his poetic form in an order to call attention to his

es as an author
shes to express
against society

THE EYE

Robinson Jeffers

The Atlantic is a stormy moat, and the Mediterranean,

WESTERN I. ...

Assessment of Comprehension

1. The first sentence in this poem ends with the word

1. garden
2. irrelevant
3. sun
4. scale-pan

2. The subject of this poem is actually the

1. Atlantic Ocean
2. Mediterranean Sea
3. Pacific Ocean
4. Antarctic Ocean

3. The Atlantic and Mediterranean are pictured as places where there has been a great deal of

1. peace and security
2. watching of the earth's affairs
3. playful activity
4. greed and fighting

4. The hostility of one nation for another is dwarfed

1. immensity of the Pacific Ocean
2. mountains of Europe
3. migrations to the east
4. sacrifices to the gods

5. The Pacific Ocean is pictured as a

1. *mote of dust in the great scale-pan*
2. *stormy moat*
3. *perfectly irrelevant body of water*
4. *bulging eyeball of water*

6. The eye of the earth is portrayed as

1. gazing listlessly
2. arched over Europe
3. never sleeping
4. watching our wars

7. Because of its tremendous size, the author considers the Pacific Ocean to be

1. able to watch wars easily
2. a perfect battleground
3. above and beyond great wars
4. watchful of man's quarrels

THE EYE

Robinson Jeffers

by moat, and the Mediterranean,

A TO THE GREAT BATTLEGROUND

Assessment of Comprehension

in this poem ends with the word

poem is actually the

3. The Atlantic and Mediterranean are pictured as places where there has been a great deal of
 1. peace and security
 2. watching of the earth's affairs
 3. playful activity
 4. greed and fighting
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 1. immensity of the Pacific Ocean
 2. mountains of Europe
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 1. *moat of dust in the great scale-pan*
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 4. watching our wars
7. Because of its tremendous size, the author considers the Pacific Ocean to be
 1. able to watch wars easily
 2. a perfect battleground
 3. above and beyond great wars
 4. watchful of man's quarrels

a poem to complement other poems

- Don L. Lee

change.

like if u were a match i wd light u into something beauti-

INSTRUCTIONS

Assessment of Comprehension

1. An unusual feature of the author's grammar is the almost complete absence of
 1. incomplete sentences
 2. slang words
 3. contemporary ideas
 4. capitalization

to complement other poems

Don L. Lee

each word light, u into something beauti-

EXCEPTIONS

EXCEPTIONS

Assessment of Comprehension

1. An unusual feature of the author's grammatical style is the almost complete absence of
 1. incomplete sentences
 2. slang words
 3. contemporary ideas
 4. capitalization

2. The reason for the drastically different arrangement of phrases, lines, and sentences is the effort of the author to attract attention to his

1. lack of education
2. attempts to be different
3. purpose to bring about change
4. own personality

3. A key idea expressed in the poem is that

1. change is going on everywhere
2. change is simple
3. people welcome change
4. change is unnecessary

4. The author has seen changes in all kinds of people, including

1. hippies
2. liberals
3. conservatives
4. all of the above

5. The author suggests that in a world of change it is advisable for people to

1. resist change
2. accept change
3. ignore change
4. change themselves

6. With reference to the man standing on the corner who thinks himself as if he is because

1. he is dressed according to the latest style
2. he uses the language of the street
3. it is winter
4. he attracts attention

7. Don Lee suggests that change can be brought about individual by

1. learning to steal
2. reading appropriate poetry
3. obtaining a license to kill
4. changing one's name

8. The real enemy in Lee's poem is

1. not defined
2. the good sister
3. the brown computer
4. the blackpoem

about the drastically different arrangement
of words and sentences is the effort of the
poet's attention to his

on
different
things about change

used in the poem is that

is on everywhere
is
change
necessary

in changes in all kinds of people,

is

is that in a world of change it is
possible to

is

is the man standing on the corner who
is, he is because

is according to the latest style
is language of the street

is mention

7. Don Lee suggests that change can be brought about in an individual by

1. learning to steal
2. reading appropriate poetry
3. obtaining a license to kill
4. changing one's name

8. The reality in Lee's poem is

1. not defined
2. the good sister
3. the brown computer
4. the blackpoem

CORRECT RESPONSES TO ASSESSMENTS OF COMPREHENSION

| | <u>P1</u> | <u>P2</u> | <u>P2</u> | <u>P4</u> | <u>P5</u> | <u>P6</u> | <u>P7</u> | <u>P8</u> | <u>P9</u> | <u>P10</u> | <u>P11</u> | <u>P12</u> | <u>P13</u> |
|--|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| | 1. (4) | 1. (4) | 1. (1) | 1. (3) | 1. (3) | 1. (4) | 1. (4) | 1. (1) | 1. (3) | 1. (2) | 1. (1) | 1. (3) | 1. (4) |
| | 2. (1) | 2. (3) | 2. (3) | 2. (4) | 2. (4) | 2. (3) | 2. (1) | 2. (4) | 2. (3) | 2. (3) | 2. (2) | 2. (4) | 2. (4) |
| | 3. (3) | 3. (3) | 3. (2) | 3. (1) | 3. (2) | 3. (2) | 3. (3) | 3. (4) | 3. (4) | 3. (4) | 3. (4) | 3. (4) | 3. (3) |
| | 4. (2) | 4. (3) | 4. (2) | 4. (4) | 4. (2) | 4. (4) | 4. (3) | 4. (3) | 4. (1) | 4. (1) | 4. (3) | 4. (1) | 4. (1) |
| | 5. (4) | 5. (4) | 5. (2) | 5. (2) | 5. (3) | 5. (3) | 5. (3) | 5. (2) | 5. (4) | 5. (4) | 5. (3) | 5. (4) | 5. (4) |
| | 6. (2) | 6. (1) | 6. (1) | 6. (1) | 6. (4) | 6. (3) | 6. (2) | | 6. (3) | 6. (1) | 6. (3) | 6. (3) | 6. (3) |
| | 7. (4) | 7. (2) | 7. (2) | 7. (4) | | 7. (2) | | | | | | | 7. (2) |
| | 8. (1) | 8. (3) | 8. (2) | | | | | | | | | | |
| | <u>P14</u> | <u>P15</u> | <u>P16</u> | <u>P17</u> | <u>P18</u> | <u>P19</u> | <u>P20</u> | <u>P21</u> | <u>P22</u> | <u>P23</u> | <u>P24</u> | <u>P25</u> | <u>P26</u> |
| | 1. (2) | 1. (3) | 1. (1) | 1. (3) | 1. (4) | 1. (2) | 1. (2) | 1. (3) | 1. (1) | 1. (3) | 1. (4) | 1. (3) | 1. (1) |
| | 2. (1) | 2. (4) | 2. (2) | 2. (4) | 2. (2) | 2. (4) | 2. (2) | 2. (3) | 2. (3) | 2. (4) | 2. (1) | 2. (2) | 2. (1) |
| | 3. (4) | 3. (2) | 3. (4) | 3. (3) | 3. (2) | 3. (3) | 3. (4) | 3. (2) | 3. (4) | 3. (2) | 3. (3) | 3. (1) | 3. (1) |
| | 4. (1) | 4. (1) | 4. (4) | 4. (2) | 4. (3) | 4. (1) | 4. (3) | 4. (2) | 4. (4) | 4. (3) | 4. (3) | 4. (1) | 4. (1) |
| | 5. (2) | 5. (4) | | 5. (1) | 5. (4) | 5. (4) | 5. (4) | 5. (4) | 5. (1) | 5. (1) | 5. (1) | 5. (3) | 5. (3) |
| | 6. (3) | 6. (4) | | 6. (3) | 6. (1) | 6. (1) | 6. (2) | | 6. (3) | 6. (3) | 6. (4) | 6. (4) | 6. (4) |
| | 7. (1) | 7. (1) | | 7. (1) | | | | | | | | | 7. (3) |
| | | 8. (3) | | | | | | | | | | | 8. (2) |
| | <u>P27</u> | <u>P28</u> | <u>P29</u> | <u>P30</u> | <u>P31</u> | <u>P32</u> | <u>P33</u> | <u>P34</u> | <u>P35</u> | <u>P36</u> | <u>P37</u> | <u>P38</u> | |
| | 1. (3) | 1. (2) | 1. (3) | 1. (2) | 1. (1) | 1. (2) | 1. (4) | 1. (4) | 1. (3) | 1. (2) | 1. (2) | 1. (4) | |
| | 2. (3) | 2. (3) | 2. (4) | 2. (3) | 2. (4) | 2. (2) | 2. (1) | 2. (3) | 2. (4) | 2. (1) | 2. (3) | 2. (3) | |
| | 3. (4) | 3. (1) | 3. (2) | 3. (1) | 3. (2) | 3. (3) | 3. (4) | 3. (4) | 3. (4) | 3. (3) | 3. (4) | 3. (1) | |
| | 4. (1) | 4. (4) | 4. (4) | 4. (4) | 4. (4) | 4. (2) | 4. (4) | 4. (3) | 4. (1) | 4. (2) | 4. (1) | 4. (4) | |
| | 5. (1) | 5. (1) | 5. (1) | 5. (1) | 5. (1) | 5. (4) | 5. (2) | 5. (1) | 5. (3) | 5. (2) | 5. (4) | 5. (4) | |
| | 6. (4) | 6. (3) | 6. (4) | 6. (2) | | 6. (4) | 6. (4) | 6. (2) | | 6. (4) | 6. (3) | 6. (3) | |
| | | | | 7. (2) | | | | 7. (1) | | | 7. (3) | 7. (2) | |
| | | | | | | | | 8. (3) | | | | 8. (4) | |
| | | | | | | | | 9. (1) | | | | | |