

READING STRATEGIES AND LITERARY ELEMENTS

Contents

Introduction to Reading Strategies and Literary Elements	3
Literary Elements Focus Lessons	
Lesson 1: Elements of Fiction	7
Lesson 2: Point of View I	9
Lesson 3: Point of View II	11
Lesson 4: Dialogue	13
Lesson 5: Flashback	15
Lesson 6: Foreshadowing	17
Lesson 7: Irony	19
Lesson 8: Style	21
Lesson 9: Tone	23
Lesson 10: Hyperbole	25
Lesson 11: Archetype	27
Lesson 12: Allusion	29
Lesson 13: Symbolism	31
Lesson 14: Figurative Language	33
Lesson 15: Imagery and Motif	35
Lesson 16: Mood	37
Lesson 17: Sound Devices	39
Lesson 18: Personification	41
Reading Comprehension Exercises 1–5	43
Focus Lessons Answer Key	77
Exercises Answer Key	86
Exercises Answer Sheet	87



This booklet was written by The Princeton Review, the nation's leader in test preparation. The Princeton Review helps millions of students every year prepare for standardized assessments of all kinds. Through its association with Glencoe/McGraw-Hill, The Princeton Review offers the best way to help students excel on the North Carolina English I End-of-Course Test.

The Princeton Review is not affiliated with Princeton University or Educational Testing Service.

Grateful acknowledgment is given authors and publishers for permission to reprint the following copyrighted material. Every effort has been made to determine copyright owners. In case of omissions, the Publisher will be pleased to make suitable acknowledgments in future editions.

"Nothing Gold Can Stay" by Robert Frost, from *The Poetry of Robert Frost*, edited by Edward Connery Lathem. Copyright © 1923, 1928, 1930, 1934, 1939, 1947, 1969 by Holt Rinehart and Winston. Copyright © 1936, 1942, 1945, 1951, 1956, 1958, 1962 by Robert Frost. Copyright © 1964, 1967, 1970, 1973, 1975 by Lesley Frost Ballantine. Reprinted by permission of Henry Holt & Company, LLC.

"To An Aviator" from *Bright Harbor*, by Daniel Whitehead Hicky. Copyright © 1932, 1960 by Daniel Whitehead Hicky. Reprinted by permission of Henry Holt & Company, LLC.

"Player Piano" from *The Carpentered Hen and Other Tame Creatures*, by John Updike. Copyright © 1954 by John Updike. Reprinted by permission of Random House, Inc.

Excerpt from *Out of Africa*, by Isak Dinesen. Copyright © 1937 by Random House. Reprinted by permission of Random House, Inc.

"Loaded for Raccoon" from *If You Can't Say Something Nice* by Calvin Trillin. Copyright © 1987 by Calvin Trillin. Reprinted by permission of Houghton Mifflin.

"Lost" from *The Complete Poems of Carl Sandburg*, copyright © 1950 by Carl Sandburg and renewed 1978 by Margaret Sandburg, Helga Sandburg Crile, and Janet Sandburg, reprinted by permission of Harcourt, Inc.

"Hockey" by Scott Blaine. Reprinted by permission of Scholastic, Inc.

Excerpt from *My Family and Other Animals* by Gerald M. Durrell. Copyright © 1957, renewed 1985 by Gerald M. Durrell. Reprinted by permission of Viking Penguin, a division of Penguin Putnam, Inc.

"A Man Told Me the Story of His Life" from *Later the Same Day* by Grace Paley. Copyright © 1985 by Grace Paley. Reprinted by permission of Farrar, Straus & Giroux, Inc.

"Everything Else Falls Away" by Lee Smith, from *Why I Write*, edited by Will Blythe. Copyright © 1998 by Will Blythe. Reprinted by permission of Little, Brown & Company.

Glencoe/McGraw-Hill



A Division of The McGraw-Hill Companies

Copyright © 2001 The McGraw-Hill Companies, Inc. All rights reserved. Permission is granted to reproduce material contained herein on the condition that such material be reproduced only for classroom use; and be provided to students, teachers, and families without charge; and be used solely in conjunction with *Glencoe Literature* or *Writer's Choice*. Any other reproduction, for use or sale, is prohibited without written permission of the publisher.

Send all inquiries to:
Glencoe/McGraw-Hill
8787 Orion Place
Columbus, OH 43240-4027

P/N G35340.55

Printed in the United States of America

1 2 3 4 5 6 7 8 9 047 04 03 02 01 00

Introduction to Reading Strategies and Literary Elements

Overview of the North Carolina English I End-of-Course Test

The English I exam is an End-of-Course Test administered to North Carolina students during the final days of the school year. End-of-Course Tests, which students first encounter in grade 9, take the place of End-of-Grade Tests, which are administered in grades 3 through 8. This exam includes two components: Editing and Textual Analysis. This booklet focuses only on preparation for the Textual Analysis section.

When taking the English I Textual Analysis Test, students have 95 minutes to read 8 passages and answer 72 questions. The passages encompass literary works (including short stories, fables, and poetry), essays, memoirs, book reviews, and biographical passages, along with informational articles on issues of common interest. They are grouped thematically, and questions frequently ask students to compare the themes or stylistic approaches of diverse passages. The tests may undergo slight revisions, so make sure to consult your testing coordinator about specific information on the test this year.

This End-of-Course Test directly corresponds with the North Carolina Standard Course of Study for ninth grade. This test is challenging because of its heavy emphasis on literary elements and terms. Students are expected to be familiar with all the literary terms listed in the standards—concepts such as mood, tone, style, metaphor, simile, alliteration, and hyperbole—and to apply these in fairly sophisticated literary analyses. In other words, these questions test not only general facility in reading, but also specific knowledge. To do well on the test, students need to be familiar with these terms.

Content of Booklet

The Reading Strategies and Literary Elements booklet is composed of reproducible lessons and exercises. The **focus lessons** provide a focused way of introducing specific literary concepts and reading strategies. The **exercises** are directly modeled after the End-of-Grade Test. Each exercise contains two or three passages and a series of multiple-choice questions that test students' reading comprehension. You will need to make a photocopy of each lesson or exercise before distributing it to students. The **transparencies** cover selected terms and skills from the focus lessons. They provide an alternate means of introducing literary concepts and reading strategies and can be used to supplement the focus lessons as well as the selections in *Glencoe Literature*.

The next few pages will explore different ways to use these materials in your classroom.

How to Use the Lessons

The focus lessons cover all the key literary elements and terms listed in the North Carolina Standard Course of Study for ninth grade. Assigning and reviewing the focus lessons will provide students with the knowledge they need to do well on the End-of-Course Test.

Each focus lesson defines a literary element or group of literary elements, provides a reading passage that exemplifies these terms, and includes three to four open-ended questions that guide students toward a deeper understanding of the concept or concepts being taught.

Each lesson is designed to be used as an in-class activity, to be completed in pairs or small groups. Students will find it easier to apply and understand concepts if they can discuss the answers with their peers. However, if you are pressed for time, you can distribute the focus lessons as homework assignments.

You may want to assign the focus lessons *before* the multiple-choice exercises. This way, when students encounter literary elements in the exercises, they will have had prior exposure to them. You can also distribute lessons *after* the exercises as a means of targeting problem areas. For example, if most students have trouble with a question about *mood*, you can use the focus lesson about *mood* to strengthen their understanding. Another idea is to match the lessons with selections in *Glencoe Literature, The Reader's Choice*. Each lesson provides references to pages in *Glencoe Literature* that highlight the subject of the lesson.

Effective Reading and Writing Strategies

Before distributing the first lesson, it might help to remind students to do the following:

- Jot down notes in the margins of the passages and underline phrases that help them answer the questions.
- Write in full, clear sentences.
- Make specific textual references when answering the questions. Refer to specific paragraphs and quote phrases to support ideas.

Answer keys for the focus lessons are located on pages 77–85.

How to Use the Reading Comprehension Exercises

The Reading Comprehension exercises include the same types of passages and questions that appear on the test. The exercises can be used over a short period for intensive test practice or can be spread throughout the year to supplement classroom activities.

When you first assign the exercises, you may want to give students unlimited time to complete them. However, to better simulate test conditions, you should eventually give students a 17–24 minute time limit (around 1.3 minutes per question) on each exercise. You may also find it useful to distribute both scratch paper and a photocopy of a bubble sheet (located on pages 87–88). Explain to students that when they take the test, they will not be able to write on the test booklet. Students should get used to “bubbling in” answers and using scratch paper to jot notes and record the process of elimination. (See below for more on these methods.)

Answer keys are located on page 86. If students have trouble with a specific term, you can use the focus lessons and the transparencies to deepen their understanding of the concept.

General Test-Taking Strategies

The **process of elimination** is the key to success on all multiple-choice tests. This is particularly true for the English I End-of-Course Test, since the test is scored based on the number of questions that students answer correctly. Remind students that there is no penalty for incorrect or blank answers, *so they should try to answer every question on the test*. They can greatly increase their chances of guessing correctly by eliminating answer choices they *know* are wrong.

Also remind your students of these basic test-taking tips:

- **Read the blurb.** The blurb above each passage often provides hints as to the main idea of the passage and provides context to help students understand it.
- **Use context to guess the meaning of difficult vocabulary words.** Remind students that they are not expected to know all the words in a passage. Instead of getting stumped by each hard word, they should try to guess the meaning, and then move on.
- **Read actively: ask questions, and summarize as you go along.** One useful technique is paragraph labeling—using scratch paper to jot down brief labels that summarize each paragraph, then writing a summary sentence at the end of the passage. When students need to retrieve specific information from the passage, paragraph labels will help them to locate it.

Additional Concepts and Terms to Review

The focus lessons cover all the literary terms listed in the state curriculum. However, there may be some terms or concepts that are not included in the lessons but appear on the test. You should review the following terms with your students:

- analogy
- cliché
- euphemism
- oxymoron
- protagonist/antagonist
- understatement

Review types of passages. Make sure students know the difference between an essay and a fictional passage, and that they are familiar with the terms *fantasy*, *historical fiction*, *mystery*, *science fiction*, *allegory*, *farce*, *satire*, *myth*, *fable*, *legend*, and *monologue*.

Review different types of poetry. Students should know the terms *ballad*, *haiku*, *sonnet*, *epic poetry*, *narrative poetry*, *dramatic poetry*, and *lyric poetry*. They should also be familiar with the concept of rhyme and the terms *rhyme scheme*, *blank verse*, and *extended metaphor*.

Review the conventions of epic poems. Students may encounter an excerpt from an epic poem, and this knowledge will help them answer the accompanying questions. Review the term *epic simile*.

Review common organizational structures for essays. Some patterns are: problem/solution, cause/effect, comparison/contrast, question/answer, and general statement/specific example. Give students practice in identifying these common organizational structures.

Review the concepts of main idea and author's purpose. Give students practice in identifying the main idea and purpose of a variety of passages.

Lesson 1: Elements of Fiction

There are five main elements people refer to when they discuss fiction. **Setting** is the time and place in which the events of a literary work occur. **Plot** is the sequence of events in a story. **Characters** are the people, animals, or beings in a work. The **theme** is the main idea or message a literary work conveys. **Point of view** is the relationship of the narrator or storyteller to the story. (See Lessons 2 and 3 for more on point of view.) Another aspect of fiction is **conflict**, which is the struggle between opposing forces in the plot of a story. This struggle can occur between a character and an outside force, such as another character, society, nature, or fate. It can also take place within a character who is faced with conflicted feelings or indecision about how to act.

DIRECTIONS: *Read the following passage. As you read, try to identify the different elements of fiction. Then answer the questions on the next page.*

- 1 From a young age, Shandot Beto was known throughout Jupiter as an artist of great talent. Art was his life and he lived only to create.
- 2 When he was just past middle age and still at the height of his artistic powers, a military coup occurred on the planet. The new emperor soon proved himself to be a ruthless dictator. He had plans to take over the entire galaxy by the year 4025.
- 3 As part of his vision for Jupiter, the emperor tore down hundreds of structures and had them rebuilt at great expense to celebrate himself. These palaces were to be filled with beautiful frescoes and murals. The emperor invited three of the greatest artists on the planet to discuss the planned artwork with him. He would then choose the artists and the plans he liked best.
- 4 Of course, Beto was one of the invited artists. He hated the new emperor and all that he represented. But the buildings were to be beautiful and extraordinary. Beto struggled with his conscience but, in the end, he submitted a proposal and was selected to paint the palaces. Beto soothed his qualms with the thought that, after all, he was an artist. What were interplanetary politics to him? When both he and this dictator were dead and gone, Beto's art in these magnificent structures would remain, exquisite and immortal.
- 5 He began work on the frescoes immediately. His brain teemed with ideas and he threw himself into the work. But every day, the emperor or one of his people was there, watching Beto work and redirecting him. "Not like that," they would say. "Like this."
- 6 When Beto complained of the interference, the emperor's eyes narrowed. "You work for me," he reminded the artist. "You paint what I want."

Focus Lessons

North Carolina

7 Slowly, Beto’s vision for the frescoes and murals began to be corrupted. He was unable to proceed as he wished. The emperor and his courtiers had no artistic talent but he could not ignore their demands. In the end, the frescoes were lackluster and lifeless, the murals uninspired.

8 The emperor, however, was smug with delight. He thought the art was glorious, and he congratulated Beto. From that time on, Beto became the emperor’s pet artist, painting slick court portraits and other works as required by the emperor.

9 In galactic year 6012, when the emperor and the artist were long dead, Beto’s early artwork was discovered and revered, though the man himself was always spoken of as one who had willingly collaborated with a tyrant.

10 His later works were found to have no merit at all.

1. Briefly recount the plot of this story.

2. What is the central conflict that the main character faces in the story?

3. What do you think the theme of the story is? Why do you think that?



For more information on the elements of fiction, see *Glencoe Literature, Course 4*, pp. 2–3.

Lesson 2: Point of View I

Point of view refers to the narrator’s perspective. When a story is written from the **first-person point of view**, the narrator is a character in the story who tells the story using the pronoun *I*. With **second-person point of view**, the narrator uses the pronoun *you* to address the reader directly. With **third-person point of view**, the narrator is an outsider to the story who reports the events of the story to the reader. The narrator refers to the characters either by name or by the pronouns *he* and *she*.

DIRECTIONS: *Read the two versions of the same scene. Then answer the questions that follow.*

Passage 1

- 1 We drove up the driveway and the car ground to a halt. Dad said, “So here it is. Our new house.”
- 2 I didn’t say anything. I just stared and hoped that he could read my face. It was a flat, squat house with dingy gray walls. Everything about it was ugly. Its windows were gray, with slatted shades, and its door had a cheap plastic welcome mat. It didn’t even have a proper lawn, just some patchy grass and a few scraggly dandelions. I couldn’t imagine ever calling this place home.
- 3 “So, what do you think?” said Dad. “Not bad, huh? There’s lots of space, that’s for sure. You’ll have your own bedroom this time.”
- 4 I just shrugged. I refused to give him the pleasure of eye contact. This time, I resolved, I wouldn’t get my hopes up.

Passage 2

- 1 When the Saclaloses arrived at the new house, it was late afternoon. They’d been driving for five hours, and they were all hot and sticky. When the car crunched to a stop, they just sat there, drowsy and disoriented.
- 2 “So here it is,” said Peter Saclalos, slapping his hands to his legs. “Our new house.”
- 3 Silence. Amy wearily peeled the stereo headset off her ears and looked around. “No point in getting excited,” she whispered to herself. They’d moved five times in the past two years. She hated moving, but complaining got her nowhere. She sighed, her face a mask of boredom.
- 4 John got out of the car first. His face was blank. He felt sick to his stomach.
- 5 “So, what do you think?” asked Mr. Saclalos. “Not bad, huh? There’s lots of space, that’s for sure. You’ll have your own bedroom this time.”
- 6 John just shrugged and looked away.

Focus Lessons **North Carolina**

1. From which point of view is Passage 1 told? How do you know this?

2. From which point of view is Passage 2 told? How do you know this?

3. Compare the two passages. Identify two or three main ways in which the first passage differs from the second. Consider the ideas emphasized in each passage, the details included, and the information revealed.



For more information on point of view, see *Glencoe Literature, Course 4, pp. 2, 14, and R10.*

Lesson 3: Point of View II

In a story with **third-person omniscient**, or all-knowing, point of view, the narrator stands outside the story and comments on the action. A third-person omniscient narrator knows everything about the characters and the events of the story, and may reveal details that the characters themselves don't know.

DIRECTIONS: *Read this version of the story about the Saclaloses' new house. Then answer the questions on the following page.*

- 1 The Saclaloses arrived at their new house by late afternoon. Amy and John were hot and sticky from the five-hour drive. They knew that they would hate this new house the moment their father told them he bought it. *It's going to be ugly, Amy had thought during the drive, but anything is better than that tiny, one-bedroom apartment back in Charlotte.*
- 2 It wasn't that they were spoiled or ungrateful. Amy and John were simply frustrated at all the changes that had ensued since their parents' divorce. They had already moved five times in two years.
- 3 Mr. Saclalos wanted what was best for his children. He knew that they were weary of moving, and all he wanted was to settle down. He was sure this house would signify a fresh start. But how could he convey his hope to Amy and John? "So here it is. Our new house," he said with a big smile.
- 4 John stared grimly at the shabby house. He noticed the peeling paint, the cheap doormat. His eyes caught sight of a piece of plastic sticking out from the dirt. It was a child's truck. Somehow, the sight of this truck made him terribly sad. He felt overwhelmed by a sense of loss.
- 5 "You'll have your own bedroom this time," Mr. Saclalos said hopefully. But John just stared at the new house with tired eyes. Mr. Saclalos looked at Amy. The expression on her face mirrored John's frustration. She had already decided that she would not be happy here, and she wondered how long they would stay.
- 6 Warily, the family unpacked their bags and stepped inside. The rooms felt bleak and empty. Amy and John walked around silently, opening windows, trying to hide their disappointment. They felt, deep in their hearts, that this house would never feel like home.
- 7 With time, their feelings would change. With time, the kitchen would fill the house with comforting smells, and the backyard would blossom with flowers, and each room would be full of memories. The Saclaloses would stay in this house for twenty years, longer than they had ever stayed in any house before. But that would all come later. For now, they had only to take their first steps toward the door.

Focus Lessons **North Carolina**

1. At what point in the story do you realize that the narrator knows everything about the characters and the situation? Be specific.

2. Briefly mention what is going on in the head of each family member.

3. What does the narrator reveal about the characters and the story that the characters themselves do not know? Explain.



For more information on omniscient narration, see *Glencoe Literature, Course 4*, pp. 2, 14, and R10.

Lesson 4: Dialogue

Dialogue is the exact words spoken between characters. It reveals characters' personalities and brings them to life by showing the reader what they are thinking and feeling. Dialogue can also give the reader information about what is happening in the plot.

DIRECTIONS: *Read the following passage from Edwidge Dandicat's **Breath, Eyes, Memory**, about a girl named Sophie moving from Haiti to New York to live with her mother. Notice how dialogue is used in the story. Answer the questions that follow.*

- 1 My mother came forward. I knew it was my mother because she came up to me and grabbed me and began to spin me like a top, so she could look at me.
The woman who had been with me looked on without saying anything.
"Stay here," my mother said to me in Creole.
She walked over to a corner with the woman, whispered a few things to her, and handed her what seemed like money.
- 5 "I cannot thank you enough," my mother said.
"There is no need," the woman said. She bowed slightly and walked away.
I raised my hand to wave good-bye. The woman had already turned her back and was heading inside. It was as though I had disappeared. She did not even see me anymore.
As the woman went through the gate, my mother kissed me on the lips.
"I cannot believe that I am looking at you," she said. "You are my little girl. You are here."
- 10 She pinched my cheeks and patted my head.
"Say something," she urged. "Say something. Just speak to me. Let me hear your voice."
She pressed my face against hers and held fast.
"How are you feeling?" she asked. "Did you have a nice plane flight?"
I nodded.
- 15 "You must be very tired," she said. "Let us go home."
She grabbed my suitcase with one hand and my arm with the other.
Outside it was overcast and cool.
"My goodness." Her scrawny body shivered. "I didn't even bring you something to put over your dress."
She dropped the suitcase on the sidewalk, took off the denim jacket she had on and guided my arms through the sleeves.

Focus Lessons **North Carolina**

1. What emotions are probably going through Sophie’s head in this scene? What details in this scene suggest her emotional state? Explain.

2. What do the words, gestures, and actions of Sophie’s mother reveal about her emotional state or her feelings toward her daughter? Explain, referring to specific places in the text in your answer.

3. How would this scene be different without dialogue? What does dialogue add to this scene? Explain.

 **For more information on dialogue, see *Glencoe Literature, Course 4, pp. 121 and R4.***

Copyright © The McGraw-Hill Companies, Inc.

Lesson 5: Flashback

In a fictional passage, when a character pauses to remember something that happened prior to the current action, this is called a **flashback**. The purpose of a flashback is to make a comparison between the present action and something that happened in the past, or to provide additional background information about the characters. This technique may also add suspense to the narrative.

DIRECTIONS: *Read the passage below about a high school senior named Cornelia and the moments before her student council speech. Then answer the questions that follow.*

- 1 Cornelia breathed deeply, trying to remain focused. *Only two more speakers and it's my turn*, she thought. It was senior student council elections, and the auditorium was packed. Each time she glanced out at the audience, her heart raced and her head felt dizzy.
- 2 This would be Cornelia's first time making a student council speech. She had rehearsed her speech repeatedly in front of a mirror, but now, all memory of her words had drained from her. She clutched at her index cards so hard her knuckles hurt.
- 3 Instinctively, Cornelia glanced over at Bonnie, her best friend, who was sitting a few seats down. Bonnie was running for student council president. As usual, she looked perfectly calm, her legs crossed neatly, her face relaxed and alert. *I wish I had her courage*, thought Cornelia.
- 4 They'd met back in sixth grade. Cornelia was gawky and shy back then, the kind of kid who was always afraid to speak out in class. But when the drama teacher, Mrs. Norland, had put the vivacious new girl in charge of recruiting for a class play, Bonnie had picked Cornelia to play the lead role.
- 5 "I don't know how to act," Cornelia remembered whispering.
- 6 "Relax," Bonnie had said. "Just do your best."
- 7 So Cornelia had learned all her lines backwards and forwards, and at the end of the performance the audience had responded with thunderous applause.
- 8 Soon they became fast friends. With Bonnie at her side, Cornelia no longer felt shy. In fact, she felt like a different person altogether—bolder, happier, freer.
- 9 Still, she'd gotten in the habit of seeing Bonnie as the leader, herself as the follower. In fact, she tended to view herself as an imposter—as if her sixth-grade self were waiting around, threatening to emerge at any second.
- 10 But was this really true? Was she being fair to herself?
- 11 After all, it was Cornelia's idea to run for student council secretary. Bonnie hadn't prompted her. It was Cornelia who came up with the posters, who invented the slogan, who wrote the speech. In fact, the more Cornelia thought, the more clearly she realized that all the qualities she admired in Bonnie were *hers* as well.
- 12 *I'm brave too*, thought Cornelia. The words filled her with a sense of calm. She breathed in deeply and straightened her back, smiling out at the audience. Whatever happened, she was ready for it.

Focus Lessons **North Carolina**

1. How does the flashback in this passage add tension to the narrative?

2. What do you learn about Cornelia and Bonnie from the flashback?

3. Is there a way for the writer to provide the reader with this same information, without using flashback? Would another technique be as effective as using a flashback?

Copyright © The McGraw-Hill Companies, Inc.



**For more information on flashback, see
Glencoe Literature, Course 4, pp. 64 and R5.**

Lesson 6: Foreshadowing

Foreshadowing is a device in which the writer places clues in a story to prepare the reader for events that are going to happen later. Foreshadowing may clearly foretell an event or merely hint at it. Foreshadowing can create a feeling of suspense, help draw the reader into the story, or add layers of meaning that are only fully revealed at the conclusion of the tale.

DIRECTIONS: *Read the following passage about a girl named Kanela who is trying out for the high school softball team. Then answer the questions that follow the passage.*

- 1 Kanela had been the best hitter for her middle school's softball team, but now, as she warmed up in the on-deck circle, her confidence wavered. She thought the tryouts for the high school softball team would be easy. Instead, the coach had thrown everyone into the pressure of a game situation. So far, several of the batters ahead of her in the order had struck out. The opposing pitcher was the team's ace; she had mastered all of her pitches and knew the best time to use them.
- 2 As she waited for her turn at bat, Kanela began to feel butterflies in her stomach. She loved playing softball, but she could never shake off those pre-game jitters. The weather was a factor, too. The afternoon was cool and hazy, and the light rain would make it tough to see the ball. It was the kind of day in which the world seems half asleep, and Kanela, too, felt sluggish and drowsy.
- 3 Her nerves made it tough for Kanela to relax and concentrate. The time moved very slowly, giving her anxiety a chance to build.
- 4 All of a sudden, she heard a shout. "Kanela," yelled the coach. "You're up!" Kanela stepped into the batter's box, her heart thumping.
- 5 She looked out across the diamond. The bases were loaded, and the score was tied. *It's all up to me,* thought Kanela. *Concentrate. Keep your eye on the ball.*
- 6 She dug in and took a deep breath. Just then, as the pitcher was about to begin her windup, a bright ray of sunshine broke through the dark clouds and lit up the field. In seconds, a bright blue sky had opened overhead. With the field brightening, Kanela felt a confident wave of calm rush over her. The pitcher got the sign from the catcher and nodded her head. Then came the pitch. As the ball grew closer, it appeared huge to Kanela, as big as a beach ball. With her eye clearly on it, she swung.

Focus Lessons **North Carolina**

1. Based on the information given in this passage, do you think Kanela will make the team? Explain your answer.

2. Identify one section of the passage that foreshadows the outcome of this story. Explain why it led you to assume this outcome.

3. Imagine a story in which something terrible is going to happen. How could an author foreshadow this disastrous event? List at least two ways.



For more information on foreshadowing, see *Glencoe Literature, Course 4, p. R6.*

Lesson 7: Irony

Irony is a contrast between appearance and reality. **Situational irony** exists when the actual outcome of a situation is the opposite of what is expected. **Dramatic irony** exists when readers are aware of events or circumstances in a story of which the characters have no knowledge. Many authors use irony to heighten the drama of unfolding events.

DIRECTIONS: *The following passage is a short synopsis of Shakespeare's play, Romeo and Juliet. Read the synopsis and then answer the questions on the next page.*

- 1 In the Italian city of Verona, there are two noble houses, the Montagues and the Capulets. For many years, these families have been involved in a feud. This feud often erupts into terrible fights between family members, friends, and servants of the two clans.
- 2 Now it happens that Lord and Lady Montague have an only son, a dreamy, romantic boy named Romeo. One evening at a party, Romeo meets Juliet, the beautiful daughter of Lord and Lady Capulet. The two fall in love before each has realized who the other is. When they discover each other's identities, it doesn't matter to them; they know they only want to be together.
- 3 With the help of Juliet's nurse and a local priest, Friar Lawrence, the two are secretly married. However, soon after their wedding, Romeo's close friend, Mercutio, is killed by Juliet's cousin, Tybalt. Momentarily enraged, Romeo turns on Tybalt and kills him. For the crime of murder, Romeo is banished from Verona by the prince. Heartsick, Romeo and Juliet are forced to part. Meanwhile, unaware of their daughter's marriage to Romeo, Juliet's parents are planning her marriage to the Count de Paris. Juliet is in despair, knowing that she cannot marry the Count, but also cannot tell her parents about her marriage to their enemies' son.
- 4 Frantic, she visits Friar Lawrence's cell and begs him to help her. The friar gives her a small vial of liquid that he tells her to drink that night. He explains that the potion will make her appear to be dead, though she will still be alive. When her family buries her, Friar Lawrence will return to the family crypt that same night and be there when she wakes up. He will also send a note to Romeo, outside the city, telling him of the plan. Then the friar will take Juliet away from Verona to Romeo, and they will be reunited.
- 5 Juliet is greatly relieved by this plan and drinks the potion that night back in her chambers. Sure enough, the next morning, she is thought to have died in her sleep, and she is buried in the family tomb.
- 6 But the message meant to go to Romeo never reaches him. Instead, he hears that Juliet has died. Anguished, he rides back to Verona and enters the Capulet family

Focus Lessons

North Carolina

crypt. There he finds Juliet and, thinking her dead, kills himself. When Juliet awakens, she sees Romeo dead at her feet. Realizing what has happened, she takes his dagger and stabs herself, dying at his side.

7 When the two families learn of the lovers' deaths, they are heartbroken. They swear never to fight again, and the age-old feud finally ends.

1. How is the final scene in the tomb an example of dramatic irony? What do we know that Romeo doesn't?

2. What do you think dramatic irony lends to a play or film? Why do you think playwrights and screenwriters use this device?

3. Think of another work (a story, myth, novel, play, or movie) that employs either situational or dramatic irony. Explain how this irony appears in the work.



For more information on irony, see *Glencoe Literature: Course 4*, pp. 147 and R7.

Lesson 8: Style

The choices that a writer makes about words and sentences in a work determine its **style**. A writer may choose to use long or short sentences, formal or informal words, common or poetic descriptions, or any combination of these elements. All these contribute to the style of the work and help reveal the writer's purpose and attitude.

DIRECTIONS: *Read the following two passages, paying attention to the writer's choice of words and sentence structure in each. Then answer the questions about style that follow.*

Passage 1

There's a lake out back, and a planked dock juts out into the water, awkward and lonely, like the last front tooth in a school-picture smile. We'd tethered a rowboat out there last summer, but with all the bustle in the house—workers tramping in and out all summer, knocking down walls and renovating—the boat had somehow been forgotten. It sat there until well after the first frost, ice-locked and snow-covered, like a desolate child wondering where its playmates had gone. In February, someone finally spotted the boat and noticed that it had upended itself in the water and then frozen at forty-five degrees. Alex helped excavate it after the spring's first thaw, though he knew on sight that it was ruined. Still, he spent most of a Sunday helping his father try to salvage the rowboat, scooping detritus and decomposed leaves out in careful, mud-lovely handfuls.

Passage 2

One day, Maria was home sick, watching television and eating ice cream straight from the carton, when she heard a strange, cracking noise. *What's that?* she wondered. Her parents were at work and she wasn't expecting visitors. The cracking noise continued. The floor began to rock. The television rolled across the room. The plug popped out of the wall. A photograph fell from the wall and shattered. Pots flew out of open cabinet doors. Pans slid across the kitchen floor. Maria jumped up onto the radiator and pushed opened the shutters. The sidewalk cracked before crumbling away. The walls had turned from yellow to red, and the roof, once pointed, was dome-like. In fact, her house did not look like her house at all. It had turned into a spaceship. Whether she liked it or not, Maria was taking off to the stars.

Focus Lessons **North Carolina**

1. Look at the first passage. Is there anything distinctive about the sentence structure or the use of language in this paragraph?

2. Compare Passage 1 and Passage 2. How would you define the stylistic differences between the two?

3. Which style do you like more and why?

Copyright © The McGraw-Hill Companies, Inc.



For more information on style, see *Glencoe Literature, Course 4, p. R12.*

Lesson 9: Tone

Tone is the writer's or speaker's attitude toward the subject of the passage. Tone may be communicated through words and details that express particular emotions and that evoke an emotional response in the reader.

DIRECTIONS: *Read the following excerpt from Gerald Durrell's My Family and Other Animals. Then answer the questions that follow it.*

1 I grew very fond of these scorpions. I found them to be pleasant, unassuming creatures, with, on the whole, the most charming habits. Provided you did nothing silly or clumsy (like putting your hand on one), the scorpions treated you with respect, their one desire being to get away and hide as quickly as possible. They must have found me rather a trial, for I was always ripping sections of the plaster away so that I could watch them, or capturing them and making them walk about in jam jars so that I could see the way their feet moved. By means of my sudden and unexpected assaults on the wall I discovered quite a bit about scorpions. I found that they would eat bluebottles (though how they caught them was a mystery I never solved), grasshoppers, moths, and lacewing flies. Several times I found one of them eating another, a habit I found most distressing in a creature otherwise so impeccable.

2 By crouching under the wall at night with a torch, I managed to catch some brief glimpses of the scorpions' wonderful courtship dances. I saw them standing, claws clasped, their bodies raised to the skies, their tails lovingly entwined; I saw them waltzing slowly in circles among the moss cushions, claw in claw. But my view of these performances was all too short, for almost as soon as I switched on the torch the partners would stop, pause for a moment, and then, seeing that I was not going to extinguish the light, would turn round and walk firmly away, claw in claw, side by side. They were definitely beasts that believed in keeping themselves *to* themselves. If I could have kept a colony in captivity I would probably have been able to see the whole of the courtship, but the family had forbidden scorpions in the house, despite my arguments in favor of them.



Focus Lessons **North Carolina**

1. The author calls scorpions “pleasant, unassuming creatures with, on the whole, the most charming habits.” Do you think he is being serious or joking? What does this phrase tell you about the author’s tone?

2. Look up the word *impeccable*, which appears at the end of paragraph 1. Why do you think the author used this word to describe a scorpion? What does this suggest about the author’s tone?

3. Write down any observations you can make about the author’s style, and explain how the author’s style relates to his purpose.



For more information on these terms, see *Glencoe Literature, Course 4*, pp. 220, 474, 850, and R13.

Copyright © The McGraw-Hill Companies, Inc.

Lesson 10: Hyperbole

Hyperbole is a device in which an author uses extreme exaggeration in order to emphasize a point or to create a humorous effect.

DIRECTIONS: *Read the following passage about a neighborhood bully named Joe. As you read, keep an eye out for exaggerations used to describe him. Then answer the questions that follow the passage.*

- 1 As a child, I had one great fear—Joseph Petrovsky. Big Joe lived across the street, in a yellow house strategically placed for him to torture me. When Joseph walked down the street, trees quaked. Children scurried into their yards. The ground seemed to rumble under his feet. Big Joe was a big boy, some one hundred pounds, which was, at the tender age of ten, an ominously large amount of weight to heft around. He wasn't fat, just burly—square-shaped, if you can imagine such a thing—with a pug nose and stiff black hair that resembled, from far away, the bristles of a vacuum cleaner. I was two years younger, and to my eight-year-old mind, I saw him as a kind of giant—the kind in fairy tales that trails after innocent little children, threatening to eat them.
- 2 Big Joe's greatest joy was making us squirm, and he had a definite talent for it. His skill was in glaring. He simply stood outside his door, watching us as we walked by. Under the leaden weight of his stare, we developed low, shuffling walks and downward gazes. *Please, don't do anything today*, we prayed. His eyes bored into the backs of our heads. As we passed by, we could have sworn we heard low, mocking laughter, not unlike the guffawing of a hungry giant.
- 3 Stories began to circulate among my friends of all sorts of atrocities that he had committed. As we crouched in my tree house, we would gleefully exchange "Big Joe" stories. In fact, Joe had never as much as laid a hand on me, but I didn't have the heart to admit this. Instead, I fabricated tales of terror—describing his pinching, twisting, and punching with vivid detail. My friends, in an effort to outdo me, came up with even more fantastic tales. We delighted ourselves with stories of his Herculean strength, his unsurpassed cruelty.
- 4 For all my fascination with Big Joe, I had never really talked to him. Then, one day, as I passed his house, he made a gesture of greeting and began to approach me. My heart pounded as if it would break *through* my rib cage. I was certain my end was near.
- 5 "Hello, Joe," I said in a trembling voice.
- 6 "Hi, Peter," he said. "I was wondering...could you help me with my homework?"
- 7 I looked at him. Gazing straight into his eyes for the first time, I saw only shyness and embarrassment. It occurred to me, in a flash, that Big Joe was not so bad at all.
- 8 "Sure, Joe," I said. "Anytime."
- 9 And that's how Joe and I became friends.

Focus Lessons **North Carolina**

1. Identify two phrases in paragraph 1 and one phrase in paragraph 2 that are examples of hyperbole. Explain why you consider them exaggerations.

2. Why do you think the author chose to use so much hyperbole in this passage? Why is hyperbole particularly appropriate for a story about a bully? Explain.

3. Authors of fiction often use hyperbole to dramatize a story. In what other types of writing can you find hyperbole? Explain your answer.



For more information on hyperbole, see *Glencoe Literature, Course 4*, pp. 465 and R6.

Lesson 11: Archetype

An **archetype** is the basic pattern or model of a widespread idea or thing. An archetype in a story can be a type of character or a type of plot that is universal. This character or plot can appear in literature from many cultures. For example, a story with a hero who goes on a quest, faces danger and obstacles, and prevails victoriously in the end contains both story and character archetypes.

DIRECTIONS: *The story “Cinderella” is an archetype. It provides the plot structure and character types used by many other stories. Read this shortened version of “Cinderella” and answer the questions on the next page.*

- 1 Once upon a time, there lived a girl named Cinderella. Her mother died while Cinderella was still young. Her father remarried, this time to a wicked woman, with two spoiled daughters of her own. While he lived, Cinderella was spared from her stepmother’s cruelty. Soon, however, her father grew ill and died. No longer bound by her husband’s will, Cinderella’s stepmother reduced Cinderella to the life of a servant. Time passed, and Cinderella grew into a beautiful young woman.
- 2 One day, it was announced that the prince of the land was in search of a wife, and was holding a ball to aid him in his quest. All eligible women were commanded to come. Cinderella’s stepmother refused to allow Cinderella to go. As she sat crying, a kind-looking old woman appeared before her and announced that she was Cinderella’s fairy godmother, and that she was sent to help Cinderella go to the ball. The fairy godmother pulled out her magic wand, transformed a pumpkin into a stagecoach, a few stray mice into horses, and an old horse into a coachman. She then zapped Cinderella’s rags into a beautiful, white ball gown and elegant glass slippers. In no time, Cinderella was off to the ball, with a warning to return before midnight, or else the spell would wear off.
- 3 When she made her entrance, the entire room fell silent. Everyone was in awe of her. The prince approached her, and they danced and talked all night together. Cinderella was so enamored that she didn’t notice the time until it was almost too late. As the clock began to chime, Cinderella remembered, and raced away from the ball as quickly as she could. In her haste, she dropped one of her glass slippers. She managed to get out of sight just before everything changed back to normal.
- 4 Distraught, the prince sent men to find the woman whose foot fit the glass slipper. The men finally arrived at Cinderella’s house and allowed her to try on the slipper. It fit perfectly, and she and the prince got married and lived happily ever after.

Focus Lessons **North Carolina** 

1. Identify a character who is archetypal. Explain why.

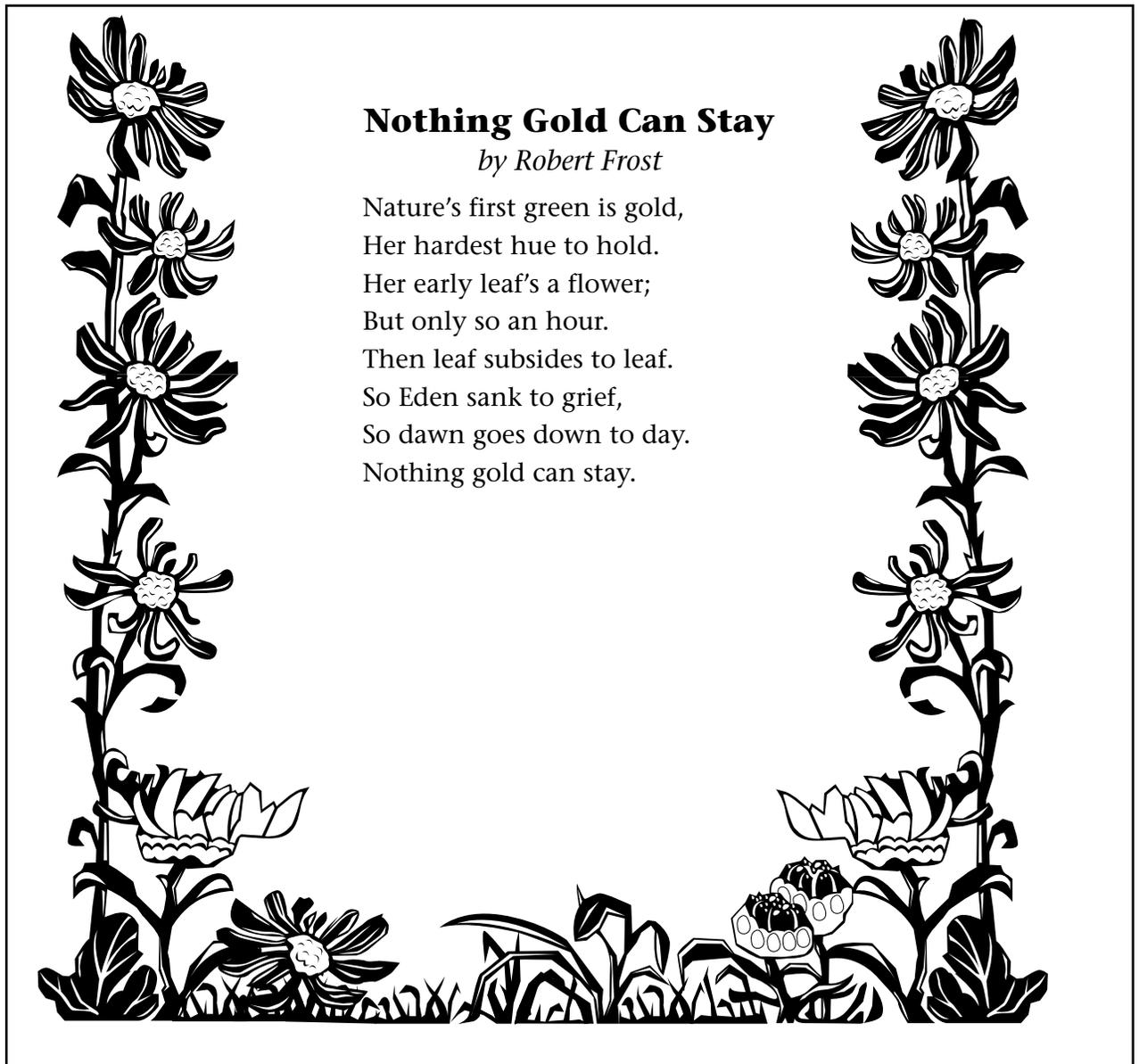
2. What about the story is archetypal? Explain.

3. Mention two other stories that follow a pattern similar to “Cinderella.” You may discuss books, movies, plays, and other stories. How do the plots of these stories reflect the “Cinderella” archetype?

Lesson 12: Allusion

An **allusion** is a reference in a work of literature to something from another piece of literature, art, music, or history. The reference could be to a character, place, or situation.

DIRECTIONS: Read the following poem by Robert Frost, "Nothing Gold Can Stay," and try to identify the allusion it contains. Then answer the questions that follow it.



Nothing Gold Can Stay
by Robert Frost

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

Focus Lessons **North Carolina**

1. Identify the allusion in this passage.

2. What point is Frost making with this allusion? What two things is he comparing?

3. What message does Frost convey in this poem? Explain in a few sentences.

Copyright © The McGraw-Hill Companies, Inc.



For more information on the use of allusion, see *Glencoe Literature, Course 4*, pp. 892 and R1.

Lesson 13: Symbolism

An author uses a **symbol**, such as an object, a person, a place, or an experience, to represent something else. The thing represented is often abstract, but it can be concrete as well. A symbol may have more than one meaning, and its meaning may change during the story.

DIRECTIONS: *Read the following passage. As you read, try to determine what symbols the author uses. Then answer the questions that follow.*

1 There was once a neighborhood where people lived in small, low houses with open yards. Flowers grew in front of these houses, and children played on the front lawns. Everyone knew each other, and everyone watched out for each other. When a child cried, all the neighbors came running.

2 Then one day, Mr. Folderoy woke up and noticed his neighbor's dog rooting in his rose bushes. *This has happened one time too many!* he thought. That afternoon, he split some wood and built a low wooden fence, just high enough to keep the dog out.

3 Nobody had ever thought of building a fence before, and soon the news spread around the neighborhood. "What a good idea," said the neighbors. "Let's build one, too!" Soon everyone had low wooden fences.

4 The neighbors were all very pleased with their fences, and they went on living more or less as they had before.

5 Then, Mrs. Moriarty was sitting on her sun porch, rocking on a rocking chair, when a neighbor waved. Mrs. Moriarty was in a private mood and felt annoyed. *This is my own porch*, she thought. *I deserve some privacy! What I need is a better fence!* So she hired some workers to make one.

6 When completed, the fence was very high—so high that she could see nothing of her neighbor's yard and her neighbor could see nothing of hers.

7 Soon everyone was building higher and higher fences. Once they had the taste of privacy, they couldn't stop. They grew high, thick shrubs, erected impregnable gates, and installed shades in every window. Each house became a fortress, imposing and secretive. Soon no one knew anything about anyone else.

8 "It was wonderful," the people said.

9 But when Elaine Foley's baby came a month too early, she screamed and nobody heard her. When children fell and stubbed their toes, no neighbors came running. When Thanksgiving came, people no longer went door to door, distributing food and greeting neighbors. A coldness fell over the neighborhood.

10 And when neighbors passed each other on the street, their eyes glazed over and they nodded coldly. It was as if they carried their fences wherever they went.

Focus Lessons **North Carolina**

1. Identify the central symbol in this story and explain what it represents.

2. At what point were you aware that this object carried a symbolic value? Identify the point at which you realized this object was a symbol, and explain what clues in the passage suggested that the object should be viewed symbolically.

3. Often, authors use symbols to convey a larger point or message. What is the point or message of this story, and how does the symbolism serve to convey this message?

Copyright © The McGraw-Hill Companies, Inc.



For more information on symbolism, see *Glencoe Literature, Course 4*, pp. 176, 485, and R12.

Lesson 14: Figurative Language

Figurative language is used to describe and imply ideas indirectly. The expressions used are not literally true, but express truth beyond the literal level. Figurative language appears most often in poetry. Two main types of figurative language are **simile** and **metaphor**. A simile is a comparison using the words *like*, *than*, or *as*. A metaphor is a direct comparison.

simile: *hair smooth as silk*

metaphor: *thoughts swimming lazily*

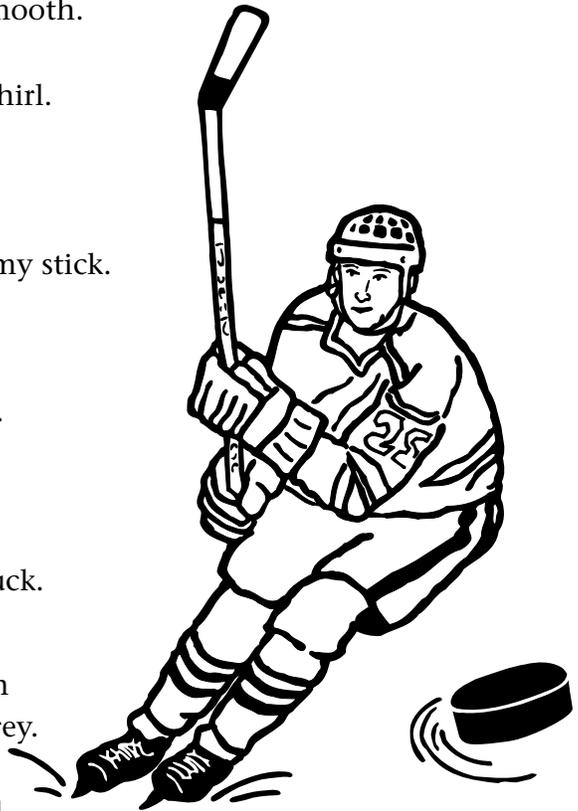
DIRECTIONS: Read the poem "Hockey" by Scott Blaine. As you read, notice the comparisons he uses to describe what it is like to play hockey. Answer the questions that follow.

Hockey

by Scott Blaine

- 1 The ice is smooth, smooth, smooth.
The air bites to the center
Of warmth and flesh, and I whirl.
It begins in a game...
- 5 The puck swims, skims, veers,
Goes leading my vision
Beyond the chasing reach of my stick.

The air is sharp, steel-sharp.
I suck needles of breathing,
- 10 And feel the players converge.
It grows to a science...
We clot, break, drive,
Electrons in motion
In the magnetic pull of the puck.
- 15 The play is fast, fierce, tense.
Sticks click and snap like teeth
Of wolves on the scent of a prey.
It ends in the kill...
I am one of the pack in a mad,
- 20 Taut leap of desperation
In the wild, slashing drive for the goal.



Focus Lessons **North Carolina**

1. Identify two metaphors in the first stanza and one simile in the third stanza. For each example of figurative language, explain the two concepts that are being compared.

2. Out of all the figurative language in this poem, which comparison do you like most or find most effective? Identify this phrase and explain why you like it.

3. What is the main idea of this poem? How does the figurative language help convey it? Explain.



For more information on figurative language, see *Glencoe Literature, Course 4*, pp. 268, 437, and R5 (figurative language); 423, 437, 452, R7, and R11 (simile and metaphor).

Lesson 15: Imagery and Motif

Imagery refers to words and phrases that create a picture that appeals to one or more of the reader's five senses. A **motif** is a recurring idea, image, or group of images that unifies a work of literature.

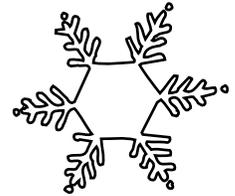
DIRECTIONS: Read the poem "Velvet Shoes" by Elinor Wylie. As you read, try to identify the imagery and motif of this poem. Then answer the questions on the following page.



Velvet Shoes

by Elinor Wylie

- 1 Let us walk in the white snow
In soundless space;
With footsteps quiet and slow,
At a tranquil pace,
5 Under veils of white lace.



- I shall go shod in silk,
And you in wool,
White as a white cow's milk,
More beautiful
10 Than the breast of a gull.



- We shall walk through the still town
In a windless peace;
We shall step upon white down,
Upon silver fleece,
15 Upon softer than these.



- We shall walk in velvet shoes:
Wherever we go
Silence will fall like dews
On white silence below.
20 We shall walk in the snow.



Focus Lessons **North Carolina**

1. Identify four examples of visual imagery in the poem.

2. Based on these images listed in question 1, what is the dominant motif of the poem? In other words, what do all these images have in common?

3. What do you think the author’s purpose was in writing this poem? How does the dominant motif of the poem achieve this purpose?

Copyright © The McGraw-Hill Companies, Inc.



For more information on imagery, see *Glencoe Literature, Course 4*, pp. 437, 469, and R6–R7.

Lesson 16: Mood

The **mood** of a passage is its emotional quality or atmosphere. In poetry, the choice of words, the length of lines, the rhythm, and other elements all contribute to creating a certain mood. In fiction, the setting often helps create the mood of the story.

DIRECTIONS: *Read the following passage, paying close attention to the mood it conveys. Then answer the questions on the next page.*

- 1 Morning. The sea is calm. It has only the faintest whiff of smell. The sun, newly emerged from the water, hangs low in the sky. Small waves lap the shore, clinging briefly to the sand and then receding, as if they, too, are half asleep. Near the horizon, the water is a light blue-green, still and smooth as glass. The sand, which just yesterday was crowded with bathers, is now bare and clean, blown smooth by the wind. The sand sifts softly under her feet. Kayla can hear nothing but the swish of her skirt, the small sucking sound of her flip-flops. The beach is deserted. Small gusts of breeze flatten the sand, as if an invisible hand is caressing it. Everything seems to glitter in the clear light.
- 2 Kayla walks closer to the water, letting the waves lap her feet. She imagines diving in, feeling its warm salty strength buoying her up. Her mind feels drowsy with happiness.
- 3 She keeps on walking, past the apartments and cafes and restaurants that line the boardwalk. Fishermen are gathered just beyond the end of the boardwalk, unrolling nets, pulling boats out to sea. As she passes them, she suddenly feels a pang of fear. To her relief, the fishermen hardly look at her. They look past her, out to the sea, as if they are in one dream and she is in another.
- 4 Now they are far behind her. All she sees is sky and sand. *What a lovely morning*, she thinks, but her heart is still thumping strangely. She passes a pile of soda cans and the charred remains of a fire. She peers uneasily behind the sand dunes. No one is there. Still, the thought that someone slept here makes her uneasy. She walks faster now, kicking up sand with her wide strides.
- 5 Suddenly, she stumbles over a fish head, and lets out an involuntary cry. Its bulging, vacant eyes have been pecked by birds. Dozens of birds are swooping around this spot. They surround her, filling the air with raw, rough cries. "Go away! Go away!" she cries, flailing her arms. They fly above her reach, still watching her from overhead. The sun has disappeared behind a cloud. Thick clouds now hang on the horizon. The sea is the color of dulled metal. *I wonder what time it is*, she thinks. Suddenly, she wishes she were home.

Focus Lessons **North Carolina**

1. What is the mood of the first paragraph? Identify three phrases or images that help convey this mood.

2. Identify the point in the story where the mood shifts. What sentence or phrase signals this change in mood? What images in paragraphs 4 and 5 help emphasize this new mood? List at least two examples.

3. Why do you think the author includes this change in mood? What is the author's purpose in doing this?



For more information on mood, see *Glencoe Literature, Course 4*, pp. 93, 696, and R8.

Lesson 17: Sound Devices

Sometimes writers use the sound of words for effect. Such techniques are called **sound devices**. There are different types of sound devices: **alliteration**, the repetition of consonant sounds at the beginnings of words (such as *the soft sound of slippers*); **assonance**, the repetition of vowel sounds (such as *the fingers knitted swiftly*); **consonance**, the repetition of consonant sounds within words or at the ends of words (such as *the stamp of the damp campers*); and **onomatopoeia**, the use of a word or phrase that imitates or suggests the sound of what it describes (such as *buzz, fizzle, and whisper*).

DIRECTIONS: Read the poem “Motorcycle” by Radmila Genyuk, and answer the questions on the next page. As you read, try to identify the examples of sound devices throughout the poem.

Motorcycle

by Radmila Genyuk

- 1 A baron of the road,
the bike bends the air,
bullies the breeze,
zips, zags, and licks the yellow divider—
5 ignoring its limits as it tries to fly.

It halts—krrrh—leaving a hot rubber stripe
behind the tire.

- Both rider and beast greet me—
one with a wave and a dismount,
10 the other with the final screech of
a motorized exhale.

- The sleek steel of the beast
gleams in the silent sun,
anxious to resume the vroom
15 and head for the crossroad
of sky and land.

- For a moment they sit
lazily in the sun
and then zoom—they’re gone.
20 I stand on the side road’s cement
and stare as the slick sail of the
bike’s silhouette pierces the horizon.



Focus Lessons **North Carolina**

1. Find at least two places in the poem where the poet employed alliteration. Identify these phrases or sections and explain how they demonstrate alliteration.

2. Find two examples each of assonance and onomatopoeia. Identify these examples below and explain how they demonstrate these two techniques.

3. Why do you think the author used so many sound devices in this poem? How do these sound devices contribute to the overall effect of the poem?



For more information on sound devices, see *Glencoe Literature, Course 4*, pp. 437, 551, and R12.

Lesson 18: Personification

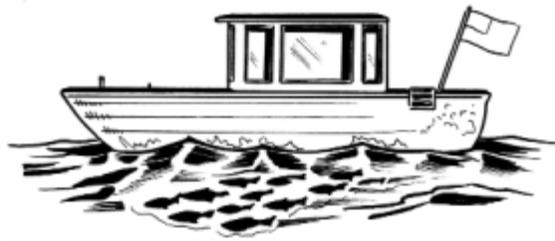
Personification is a literary technique that gives human qualities to animals, objects, elements of nature, or anything that is not human. Often, personification helps the reader identify with the nonhuman characters in a story or poem.

DIRECTIONS: Read the poem “Lost” by Carl Sandburg and answer the questions on the next page. As you read, try to identify what is being personified in the poem.

Lost

by Carl Sandburg

- 1 Desolate and lone
All night long on the lake
Where fog trails and mist creeps,
The whistle of a boat
- 5 Calls and cries unendingly,
Like some lost child
In tears and trouble
Hunting the harbor’s breast
And the harbor’s eyes.



Focus Lessons **North Carolina**

1. The author makes a comparison in this poem. Identify this comparison and explain what specific objects are personified.

2. What specific human characteristics are attributed to these objects? In your answer, refer to lines from the poem.

3. Why do you think the poet has chosen to describe these objects in such a way? What larger idea or mood does the poet convey through this description? Explain.

Copyright © The McGraw-Hill Companies, Inc.



For more information on personification, see *Glencoe Literature, Course 4*, pp. 437, 479, 846, and R9.

Exercise 1

*Many writers trace their love of writing to childhood, a time when a small experience can make a deep, long-standing impact. In Eudora Welty's book *One Writer's Beginnings*, she recounts how she first fell in love with language. Read the following excerpt and learn more about Welty's development as a writer. Then answer questions 1 through 8.*

Listening

by Eudora Welty

My mother always sang to her children. Her voice came out just a little bit in the minor key. "Wee Willie Winkie's" song was wonderfully sad when she sang the lullabies.

"Oh, but now there's a record. She could have her own record to listen to," my father would have said. For there came a Victrola record of "Bobby Shafftoe" and "Rock-a-Bye Baby," all of Mother's lullabies, which could be played to take her place. Soon I was able to play her my own lullabies all day long.

Our Victrola stood in the dining room. I was allowed to climb onto the seat of a dining room chair to wind it, start the record turning, and set the needle playing. In a second I'd jumped to the floor, to spin or march around the table as the music called for—now there were all the other records I could play, too. I skinned back onto the chair just in time to lift the needle at the end, stop the record and turn it over, then change the needle. That brass receptacle with a hole in the lid gave off a metallic smell like human sweat, from all the hot needles that were fed it. Winding up, dancing,

being cocked to start and stop the record, was of course all in one the act of *listening*—to "Overture to *Daughter of the Regiment*," "Selections from *The Fortune Teller*," "Kiss Me Again," "Gypsy Dance from *Carmen*," "Stars and Stripes Forever," "When the Midnight Choo-Choo Leaves for Alabam," or whatever came next. Movement must be at the very heart of listening.

Ever since I was first read to, then started reading to myself, there has never been a line read that I didn't *hear*. As my eyes followed the sentence, a voice was saying it silently to me. It isn't my mother's voice, or the voice of any person I can identify, certainly not my own. It is human, but inward, and it is inwardly that I listen to it. It is to me the voice of the story or the poem itself. The cadence, whatever it is that asks you to believe, the feeling that resides in the printed word, reaches me through the reader-voice. I have supposed, but never found out, that this is the case with all readers—to read as listeners—and with all writers, to write as listeners. It may be part of the desire to write. The sound of

Exercises

what falls on the page begins the process of testing it for truth, for me. Whether I am right to trust so far I don't know. By now I don't know whether I could do either one, reading or writing, without the other.

My own words, when I am at work on a story, I hear too as they go, in the same voice that I hear when I read in books. When I write and the sound of it comes back to my ears, then I act to make my changes. I have always trusted this voice.



1. What is the **main** purpose of the first three paragraphs?

- A to provide historical context
- B to establish the setting
- C to foreshadow later events
- D to introduce a central idea

2. Which techniques are demonstrated in the following sentence from the passage?

“That brass receptacle with a hole in the lid gave off a metallic smell like human sweat, from all the hot needles that were fed it.”

- A personification and simile
- B alliteration and assonance
- C symbolism and allusion
- D hyperbole and irony

3. What does Welty mean in the following sentence from paragraph four?

“The sound of what falls on the page begins the process of testing it for truth, for me.”

- A She believes her writing is effective if the words sound right.
- B If writing is honest and straightforward, then it is good.
- C The best writing includes descriptions of both sounds and sights.
- D She reviews all her writing to make sure it is accurate.

Exercises**North Carolina** 

4. What main idea is expressed in this passage?
- A the happiness of Welty's childhood
 - B the importance of parents in encouraging children's talents
 - C how knowledge of music makes one a better writer
 - D how writing requires a fine-tuned ear
5. Which **best** describes how this passage is organized?
- A argument/counterargument
 - B main idea/elaboration
 - C present action/flashback
 - D anecdote/larger point
6. What is the author's **main** purpose in writing this passage?
- A to show how her mother encouraged her writing
 - B to explain how she distinguishes good writing
 - C to provide instruction on how to write well
 - D to describe a significant childhood memory
7. Which word **best** describes Welty's style of writing?
- A leisurely
 - B blunt
 - C formal
 - D comic
8. What feature would Welty probably admire **most** in someone else's writing?
- A a sophisticated vocabulary
 - B a complicated plot
 - C a distinctive voice
 - D a clear message

The writer Lee Smith describes how she fell into this profession in her essay “Everything Else Falls Away.” Read the following excerpt from this essay and answer questions 9 through 13.

Everything Else Falls Away

by Lee Smith

In the Appalachian Mountains, where I grew up, stories come as easy as breathing. Maybe it’s something in the water, or something that seeps out from those storied heights themselves, rough, jagged mountains that held our little town like a jewel in the palm of a giant hand. But I am more inclined to think it has to do with who your people are, and how you first hear language. In my own fortunate case, it was that slow, sweet Southern cadence I will always associate with stories; and all those first stories were told by people who loved me.

My mother, a home-economics teacher from the Eastern Shore of Virginia, could make a story out of thin air, out of anything—a trip to the drugstore, something somebody said to her in church. My father liked to drink a little and recite Kipling out loud. He came from right there, from a large family of storytelling Democrats who would sit on the porch and place twenty-five dollar bets on which bird would fly first off a telephone wire. They were all big talkers.

An only child, I heard it all. I was always around the grown-ups, always in the presence of the story.

Every day after school, I walked downtown to my father’s dime store, where I got to take care of the dolls, type on a typewriter, count money, and talk to the salesgirls. Viola, back in piece goods, always hugged me; Betty always asked me if I’d been saved yet; and Mildred, my favorite, who wore bright-red spots of rouge on her cheeks and presided over the candy counter, whispered the *craziest* things in my ear. I spent hours upstairs in my father’s little office, observing the whole floor through the one-way glass window in my powerful omniscience—*Nobody* can see me! I witnessed not only shoplifting but fights and embraces as well.

Often I’d go to visit my granddaddy in his office at the courthouse across the street, where I’d get the lowdown on who was in jail, who had shot his brother, who was getting married or in debt or out of a job, or had set his house on fire just to collect the insurance money.

Back at home, my mother held forth in the kitchen—we always had company—drinking coffee and smoking Salems and discussing the lives of her friends or the lives of the stars, with equal interest. She and I pored over the

Exercises**North Carolina**

National Enquirer together. My father read newspapers, magazines, and sometimes history. Although neither of them read novels, they received the Reader's Digest Condensed Books, which I devoured, and they also encouraged me to go to our fledgling library.

This soon got out of hand. I became a voracious and then an obsessive reader; recurrent bouts of pneumonia and tonsillitis gave me plenty of time to indulge my passion. After I was pronounced "sickly," I got to stay home a lot, slathered with a vile salve named Mentholatum, spirit lamp hissing in the corner of my room. I'd read all day and sometimes all night long, under the covers with a flashlight.

But I did not read casually, or for mere entertainment, or for information. What I wanted was to feel all wild and trembly inside, an effect first produced by *The Secret Garden*, which I read maybe twenty times. The only boy I ever loved more than Colin, of *The Secret Garden*, was Johnny Tremain, in Esther Forbes's book of that title. Other novels that affected me strongly were *Little Women*, especially

the part where Beth dies, and *Gone with the Wind*, especially the scene where Melanie dies. I often imagined I was dying myself, and planned many funerals. I also loved *Marjorie Morningstar*, *A Tree Grows in Brooklyn*, *Heidi*, and books like *Dear and Glorious Physician*, *The Shoes of the Fisherman*, and *Christy*.



Exercises

North Carolina



9. What literary technique does Smith use in the following sentence?

“In the Appalachian Mountains, where I grew up, stories come as easy as breathing.”

- A simile
- B assonance
- C metaphor
- D irony

10. Which literary technique is demonstrated in the following sentence?

“In my own fortunate case, it was that slow, sweet Southern cadence I will always associate with stories...”

- A allusion
- B onomatopoeia
- C alliteration
- D assonance

11. What is Smith emphasizing in the following description in paragraph four?

“I spent hours upstairs in my father’s little office, observing the whole floor through the one-way glass window in my powerful omniscience—*Nobody* can see me! I witnessed not only shoplifting but fights and embraces as well.”

- A how she preferred listening to writing
- B how she was shy as a young girl
- C how she learned to see the world as a writer
- D how she felt invisible as a child

12. What does *voracious* mean as it appears in the following sentence from paragraph seven?

“I became a voracious and then an obsessive reader; recurrent bouts of pneumonia and tonsillitis gave me plenty of time to indulge my passion.”

- A unexpected
- B excessive
- C insightful
- D sophisticated

13. Which idea in the passage by Welty is also suggested in the passage by Smith?

- A the link between writing and listening
- B reading and writing as a form of escape
- C the importance of storytelling in Southern culture
- D the challenges of writing well

Exercise 2

*Antoine de Saint-Exupéry (1900–1944) was a pilot, a writer, and a philosopher. His most famous book, *The Little Prince*, has inspired both children and adults for decades. Read this article about Saint-Exupéry and answer questions 1 to 7.*

Insights of Flight

Many know that Antoine de Saint-Exupéry wrote the children's classic *Le Petit Prince*, or *The Little Prince*, but few are aware that he also worked as a mail pilot. To some, the combination of these diverse careers might come as a surprise. To Saint-Exupéry, there was nothing more natural. As a pilot, he spent many long, thoughtful hours alone with the sky. While flying over the mail routes of Africa, South America, and the South Atlantic, Saint-Exupéry pondered the purpose of human existence. He found his answers among the clouds, and he used writing to express his revelations.

As a child, Saint-Exupéry longed for adventure. In the 1920s, after failing the entrance exam to the naval academy, Saint-Exupéry began flying as a commercial pilot for France's booming mail industry, helping to establish airmail routes in remote regions. His first assignment was an airstrip in the western Sahara, and the two years he spent in the desert were some of the happiest years of his life. During these years, Saint-Exupéry was much more than a mailman. He was an adventurer, an ambassador, and a hero. He negotiated the rescue of aviators

captured by Arabic tribes; he recovered stranded planes and injured aviators; and he survived many crash landings.

These adventures became the subject of his novels. In *Night Flight* (1931), an account of flying in South America, Saint-Exupéry described these experiences with lyrical beauty. He wrote of the novel's hero: "Sometimes, after a hundred miles of steppes as desolate as the sea, he encountered a lonely farmhouse that seemed to be sailing backwards from him in a great prairie sea, with its freight of human lives; and he saluted with his wings this passing ship." To Saint-Exupéry, the earth was most beautiful when the window of his airplane framed it.

In the 1930s, Saint-Exupéry became disillusioned with aviation, which he felt was becoming more of a science than an art. However, he continued to fly as a commercial pilot even as France entered World War II. By 1942, France was thoroughly devastated by the war. Feeling powerless and heartsick, Saint-Exupéry went to New York where he released "the prince asleep within him" as a form of therapy and began to write

Exercises

The Little Prince. The book took flight immediately.

When the story opens, a pilot is describing how a crash in the Sahara led him to an encounter with a strange child. This child claimed to be a prince from a tiny planet where he lived alone with three volcanoes and a haughty rose. (The pilot later scientifically identifies the prince’s home as the asteroid B-612.) Scorned by this rude rose, the small prince left his home and began to travel across the galaxy. The themes in *The Little Prince*—loneliness, the quest for the meaning of life, and the hope of finding relief in the stars—echo those of Saint-Exupéry’s own life. Both characters represent aspects of the author’s life: the aviator, whose crash leads him to beauty and wisdom, and the lonely prince, who stretches his arms through light years in search of an embrace.

In 1943, Saint-Exupéry returned home and fought for France’s liberation. On July 31, 1944, flying a solo mission over German-occupied southern France, he

disappeared. Neither he nor his plane was ever found. It seemed as though they had vanished into the air, much like the prince at the end of Saint-Exupéry’s novel. Was it a mere coincidence that *The Little Prince*, his last book, was published one year before the author/pilot’s disappearance during a flight?

For lovers of *The Little Prince*, it seemed appropriate that his death was mysterious. Mystery, after all, leaves room for the imagination. At the end of a profile about Saint-Exupéry, the writer Duncan Elliott states, “But Saint-Exupéry’s image demands more than an earthly homage: 450 million kilometers away, in orbit between Mars and Jupiter is a 20-km chunk of metal. Asteroid Saint-Exupéry. I hope he’s on it.”



1. What is the **main** purpose of this essay?
 - A to describe Saint-Exupéry’s work as a commercial pilot
 - B to explain why Saint-Exupéry wrote *The Little Prince*
 - C to show how Saint-Exupéry blended his two passions
 - D to discuss Saint-Exupéry’s work in the Sahara

2. Which word **best** describes the tone of this passage?
 - A objective
 - B admiring
 - C critical
 - D scientific

Exercises

3. Which term **best** describes the following line from paragraph four?
“The book took flight immediately.”
- A simile
 - B cliché
 - C epitaph
 - D metaphor
4. Based on the author’s description, which of the following **best** describes the personality of Antoine de Saint-Exupéry?
- A arrogant and melancholy
 - B dependable and adored
 - C adventurous and disillusioned
 - D noble and serious
5. Which of the following quotes **most** relies on figurative language for its effectiveness?
- A “...Saint-Exupéry was much more than a mailman.”
 - B “Mystery, after all, leaves room for the imagination.”
 - C “...he spent many long, thoughtful hours alone with the sky.”
 - D “...he saluted with his wings this passing ship.”
6. The phrase “the lonely prince, who stretches his arms through light years in search of an embrace” uses which of the following literary techniques?
- A hyperbole
 - B personification
 - C onomatopoeia
 - D symbolism
7. Which literary technique **best** describes this statement from paragraph six?
“It seemed as though they had vanished into the air, much like the prince at the end of Saint-Exupéry’s novel.”
- A foreshadowing
 - B analogy
 - C understatement
 - D oxymoron

The following two poems depict feelings and ideas associated with flight. Read the poems and answer questions 8 through 18.

Perspective

by Amanda Elliot



Takeoff.
The long, heavy plane
rides up in the air, tilts
into the horizon
5 and the world is offered
sideways, a board game
with plastic houses affixed
to green lawns, and roads
where cars inch patiently
10 as if pushed by a lazy child.
Swimming pools become
lima bean holes
and all the highways
roll out as calm and still
15 as lines on a map.
Climb higher, and the details disappear.
The world is reduced to marks:
grids, circles, squares, and squiggles.
Higher yet, we move
20 into the fleet, silent world
of clouds that drift
across endless expanses of blue,
oblivious to the urgent flow of
life below, knowing nothing
25 of time or edges or endings.

Exercises

North Carolina **To an Aviator***by Daniel Whitehead Hicky*

You who have grown so intimate with stars
And know their silver dripping from your wings,
Swept with the breaking day across the sky,
Known kinship with each meteor that swings—

You who have touched the rainbow's fragile gold,
Carved lyric ways through dawn and dusk and rain
And soared to heights our hearts have only dreamed—
How can you walk earth's common ways again?

8. Which of the following **best** describes the mood of Elliot's poem?
- A dreamy
 - B urgent
 - C somber
 - D nervous
9. In Elliot's poem, which literary technique is represented in the following lines?
- "...and the world is offered/ sideways, a board game/ with plastic houses affixed/ to green lawns..."
- A foreshadowing
 - B flashback
 - C metaphor
 - D oxymoron
10. Elliot's poem **best** expresses which of the following ideas?
- A how flying helps one appreciate the natural beauty of Earth
 - B how flying provides a fresh way of seeing the world
 - C how flying offers travelers new insights into themselves
 - D how flying is the best way to travel
11. Elliot's poem depends **mostly** on which of the following literary techniques for its effectiveness?
- A rhyme and extended metaphor
 - B imagery and figurative language
 - C personification and analogy
 - D hyperbole and irony

Exercises

North Carolina

12. The second poem, by Daniel Whitehead Hicky, is told from which point of view?
- A first-person
 - B second-person
 - C third-person limited
 - D third-person omniscient
13. Which of the following can be found throughout Hicky's poem?
- A archetypes
 - B dramatic irony
 - C rhyme
 - D flashbacks
14. Which literary technique is illustrated through repeating the "d" and the "h" sounds in these lines from stanza two of Hicky's poem?
- "Carved lyric ways through dawn and dusk and rain/ And soared to heights our hearts have only dreamed..."
- A assonance
 - B alliteration
 - C rhyme
 - D onomatopoeia
15. What is the **main** purpose of the last line of Hicky's poem?
- A to sum up the poem's theme
 - B to contradict ideas stated earlier
 - C to create a sense of mystery
 - D to express the poet's mixed feelings
16. Which term **best** describes the speaker in Hicky's poem?
- A angry
 - B optimistic
 - C awestruck
 - D alarmed
17. Hicky's poem can be classified into which genre?
- A narrative poetry
 - B epic poetry
 - C dramatic poetry
 - D lyric poetry
18. Which of the following themes is shared by the two poems and the essay about Saint-Exupéry?
- A the magical quality of flight
 - B the sadness of returning to Earth after flight
 - C the loneliness of flight
 - D the importance of pursuing one's passion

Exercise 3

Although many people exercise regularly, most are not exactly aware of how this activity affects their physical well-being. The following article focuses on different types of fitness activities and how these activities affect people's bodies. Read the article and answer questions 1 through 8.

How Fitness Works

As a fitness coordinator in a health club, it is my job to discuss exercise goals with members, and then to tailor a routine to help them achieve their objectives. Constructing a workout requires detailed knowledge of how different exercises affect the body.

Most activities can be placed in one of two categories: aerobic and anaerobic. These terms refer to the ways that your body meets its energy needs while performing an activity. *Aerobic* means that your body is able to provide enough oxygen to the muscles to supply them with energy during the activity. *Anaerobic* means that your body does not have enough oxygen in the blood to produce energy aerobically, so it produces energy in other ways.

Activities that last 15 minutes or longer and use 60 to 80 percent of the maximum heart rate are considered aerobic. Aerobic activities include dancing, bicycling, running, walking, and, of course, participation in aerobics classes. When people have an aerobic workout, they tend to breathe more deeply and more rapidly, experience an elevation of their pulse, and possibly perspire more freely. Moderate aerobic activity promotes the

use of calories stored in fat as the energy source, and many people perform these activities for the specific purpose of burning calories to lose weight. There are many other benefits as well. These activities strengthen the cardiopulmonary system (the heart and lungs), decrease stress, help you sleep better at night, and give you more energy. They're also fun.

Anaerobic activities, on the other hand, can only be sustained for a short period of time. They typically include activities in which your muscles are bearing a much larger amount of weight than they typically do (for example, weight-lifting), but they also include other activities using a short spurt of energy (for example, the long jump). In order to perform very short activities (1 to 15 seconds in duration), your body uses phosphagens, which are chemicals found in your muscles. Phosphagens give you the greatest amount of energy at one time; however, the activities that require their use cannot be sustained, because you have a very limited amount of them in your muscles at a given time.

For activities that take a bit longer (up to 90 seconds), your body uses the lactic acid system. Here, as in normal aerobic

Exercises

activity, the body uses glucose (or sugar) in your blood as the energy source. However, because there is no oxygen available to continually convert the glucose into additional energy, the muscles begin producing lactic acid. It builds up in your muscles as long as you continue the activity (such as lifting weights). When there is too much lactic acid in your muscles, you must stop the activity. The lactic acid buildup results in a burning sensation, which many athletes refer to as “feeling the burn.”

Anaerobic activities lead to the increase of lean body mass (muscle). They also lead to an increase in bone density (stronger bones). The increase in muscle mass also results in an increased basal metabolic rate (BMR). The BMR is the number of calories your body needs to maintain basic body functions such as heartbeat, digestion, breathing, and the production of new cells. The higher a person’s BMR, the more calories he or she will use in a day, whether active or not.

Many gym members have little understanding of how exercise affects the body, and I see this ignorance as dangerous. These people view exercise not as an activity to promote health, but as a means of transformation. Men want to get buff, so they focus entirely on weight-lifting. Women want to slim down, so they perform aerobic exercise to make themselves thinner. Such obsessive emphasis on a single type of exercise is unwise, since the body needs both types of exercise to stay healthy. That’s why I believe my job as an educator is so important. The better people understand their bodies, the less likely they are to abuse them.

The best way to take care of yourself is to include both aerobic and anaerobic activities in your lifestyle in a balanced, healthy way. An understanding of how the body works, and how exercise affects it, is key to a healthy approach. The more aware you are of the body’s potential and limitations, the more likely you’ll be to exercise wisely—and have fun doing it.

CHARACTERISTICS OF AEROBIC AND ANAEROBIC ENERGY SYSTEMS			
Characteristic	Aerobic system	Anaerobic system (phosphagen)	Anaerobic system (lactic acid)
Fatigue caused by	glycogen depletion	phosphagen depletion	lactate accumulation
Energy burned before fatigue	unlimited	very limited	limited
Intensity of power produced	moderate/low	very high	high/moderate
Time to fatigue	medium/very long >3–5 min	very short 1–15 sec	short/medium 45–90 sec
Running distance	>1500 m	<100 m	400–800 m
Swimming	>400 m	<25 m	100–200 m
Cycling	>3000 m	<175 m	750–1500 m

Exercises



1. Based on what the author says, what is her reason for writing this passage?
 - A to encourage people to exercise more and improve their health
 - B to tell people how to lose weight
 - C to help people understand how exercise affects the body
 - D to show why aerobic exercise is better than anaerobic exercise

2. According to the author, which is **not** a primary benefit of aerobic activity?
 - A weight loss
 - B stronger bones
 - C decreased stress level
 - D increased energy level

3. With which of the following statements would the author of this passage **most likely** agree?
 - A As long as people come to the gym, they will stay in shape.
 - B It is important to have knowledge about exercise.
 - C Most people understand how to lose weight.
 - D Aerobic exercise is the most fun type of exercise.

4. The table that accompanies the passage gives all of the information **except** the following:
 - A why the body becomes fatigued
 - B how long it takes to become fatigued
 - C how often the energy system can be used
 - D the intensity of the energy produced

Exercises

North Carolina



- 5. Based on the table, which of the following is true?
 - A A person can run 1500 m using the phosphagen system.
 - B In the lactic acid system, fatigue is caused by lactate depletion.
 - C The aerobic system has a very limited capacity.
 - D It can take a very long time to fatigue the aerobic system.

- 6. According to the table, fatigue accompanying aerobic exercise is caused by which of the following?
 - A glycogen depletion
 - B phosphagen depletion
 - C lactate depletion
 - D lactate accumulation

- 7. This passage could best be classified as which of the following?
 - A essay
 - B science fiction
 - C soliloquy
 - D narrative

- 8. If you wanted to learn more about how the body uses energy during aerobic activities, where should you look?
 - A a physics textbook
 - B an encyclopedia
 - C a dictionary
 - D a health club brochure

Why are Americans so obsessed with beauty? Read the following passage to learn about the possible roots of this obsession. Then answer questions 9 through 14.

Of Human Bondage: The American Obsession with Body Image

From a superficial glance at American culture, you'd think that Americans were healthier than ever before. Fitness clubs, once outside the mainstream, are now a common sight on every city block. Advertisements flaunt models with firm, toned bodies, and the sculpted, athletic body is seen as an ideal, both for women and men. A philosophy of energetic athleticism has characterized the last two decades, embodied by the many sports-centered sneaker and soda ads now on television.

Yet, there is something distinctly unhealthy about this craze for fitness. Consider the amount of money Americans dole out each year in their struggle to shed unwanted pounds—Weight Watchers, which grossed \$5.5 million in 1963, the year it was founded, made a whopping \$85 million in 1999. Consider, too, the rise in body-altering surgeries like liposuction and tummy-tucking. In 1998, around 25,000 cosmetic procedures, including liposuction, were performed on teenagers alone. Such trends reflect our widespread dissatisfaction with our bodies, and our willingness to go to any lengths to change them.

What is at the root of our obsession? Certainly, the quest for beauty is itself nothing new. Every culture has ideals of

beauty, and pressures people, particularly women, to conform to these ideals. However, what has changed—and is still in the course of changing—is the power of the media. In a world before newspapers and cinema, notions of beauty were shaped mostly by local communities and by images in art. Compare this with people growing up in the twenty-first century, who are bombarded with images of handsome men and beautiful women everywhere they look—in magazines, on advertising billboards, and on television. Our current standards of beauty are shaped not by our next-door neighbors, but an elite group of supermodels. It is also no surprise that we perpetually feel so inadequate.

Not only is the media relentless in its intensity, but it is also becoming increasingly distorted in the images it offers. In 1965, the average fashion model weighed 8 percent less than the average American woman. By 1987, the difference had widened to 23 percent. Images of men, too, have become increasingly unrealistic. Leading men in movies today tend to be more muscular than those in earlier eras, and current advertisements frequently feature semi-clad men with rippling chests. Even action figures have changed over the years; many male action

Exercises

North Carolina

figures now on the market, if blown up to full size, would have disproportionately shaped bodies—with muscles larger than any known bodybuilder. This disparity between ideal images and reality has resulted in an increase in illnesses such as anorexia and bulimia. In fact, body image disorders, once considered the domain of women, are increasingly occurring in the male population. Symptomatic of this trend is the growing number of teenaged boys who body-build obsessively, combining steroid use with a relentless exercise regime in their quest for bigger muscles.

We are a nation obsessed with self-transformation. This obsession is vain and superficial. More importantly, it is also downright dangerous. We are wasting our time, money, and energy chasing after an elusive idea, and punishing ourselves when we fail to achieve it.

How can we break out of this vicious cycle? One key is to educate young people to be aware of the media and its manipulative powers. After all, the media will never stop exploiting our insecurities, but we can learn to resist it. The media may dictate what is beautiful, but common sense tells us that we should trust our own judgment. In the end, the old adage “handsome is as handsome does” still holds true. It is time to learn that most difficult of lessons: To be happy with the gifts we have and rejoice in our bodies as they are.



9. This passage can be classified as which of the following?
- A editorial
 - B technical article
 - C autobiography
 - D personal essay

10. The author of this passage would **most likely** agree with which of the following statements?
- A Standards of beauty rarely change.
 - B The media contributes to our obsession with beauty.
 - C People are more beautiful than ever before.
 - D Beauty is more important to women than to men.

Exercises**North Carolina**

- 11.** What **main** concept does the author emphasize in paragraphs three and four?
- A** People are strongly influenced by the images they see.
 - B** Celebrities are more obsessed with beauty than regular people.
 - C** Relentless exercise is unhealthy.
 - D** The weight difference between models and average Americans is increasing.
- 12.** What does *elusive* mean as it appears in the following sentence?
- “We are wasting our time, money, and energy chasing after an elusive idea, and punishing ourselves when we fail to achieve it. “
- A** complicated
 - B** unattainable
 - C** exciting
 - D** dangerous
- 13.** What literary technique is the author using in the phrase “handsome is as handsome does”?
- A** foreshadowing
 - B** metaphor
 - C** hyperbole
 - D** cliché
- 14.** Which **best** identifies an idea present in both this passage and the one before it?
- A** how exercise helps people stay attractive
 - B** how people should strive to realize their potential
 - C** how many Americans seek to transform their bodies
 - D** how attitudes toward the body change with time

Exercise 4

The piano is an instrument of profound historical significance. Over the years, it has been used to express a range of musical visions. Read the following two poems about a piano and answer questions 1 through 10.

Player Piano¹

by John Updike

My stick fingers click with a snicker
And, chuckling, they knuckle the keys;
Light-footed, my steel feelers flicker
And pluck from these keys melodies.

My paper can caper; abandon
Is broadcast by dint of my din,
And no man or band has a hand in
The tones I turn on from within.

At times I'm a jumble of rumbles,
At others I'm light like the moon,
But never my numb plunker fumbles,
misstrums me, or tries a new tune.

'player piano: a piano that is programmed to play tunes mechanically



Piano Keys

by Victoria Adler

Touch on a key and feel the subtle motion.
Sense it sink downward, sounding out a note.
Touch on another, make a chord. Emotion
Rises unbidden, gathers in your throat.
Play a few measures. Feel the music dance
Filling the room with beauty light as air.
Fingers forget and move as in a trance;
Mind reels with feeling, wholly unaware
That under the shiny cover, there's a jumble
Of taut strings and levers. Hammers dumbly¹ sit
Springing to life each time a finger tumbles,
Sounding a sound each time a string is hit,
Numbingly jumping, blithely playing part
Of music they make, but cannot feel its heart.

¹**dumbly**: silently

- Which literary technique does Updike use in this line from stanza two?
"And no man or band has a hand in..."
 - assonance
 - onomatopoeia
 - alliteration
 - cliché
- Which word in the line below exemplifies onomatopoeia?
"My stick fingers click with a snicker..."
 - stick
 - fingers
 - click
 - with
- Adler's poem, "Piano Keys," can be classified into which poetic genre?
 - haiku
 - sonnet
 - narrative poetry
 - epic poetry
- Which of the following phrases from Adler's poem illustrates irony?
 - "Touch on a key and feel the subtle motion."
 - "Filling the room with beauty light as air."
 - "Fingers forget and move as in a trance..."
 - "Of music they make, but cannot feel its heart."

Exercises

North Carolina



5. Which of these phrases from Adler’s poem does **not** rely on personification for its effectiveness?
 - A “Touch on another, make a chord...”
 - B “Feel the music dance...”
 - C “Fingers forget and move as in a trance...”
 - D “Hammers dumbly sit...”

6. Which literary device does Adler use in the following line from her poem?
 “Sense it sink downward, sounding out a note.”
 - A allusion
 - B situational irony
 - C visual imagery
 - D alliteration

7. What does the word *unbidden* mean in the context of the following sentence?
 “Emotion/ Rises unbidden, gathers in your throat.”
 - A unhappily
 - B joyously
 - C unexpectedly
 - D rapidly

8. Adler’s poem contains which of the following conflicts?
 - A music as joy vs. music as suffering
 - B freedom vs. entrapment
 - C playing the piano vs. listening to the piano
 - D mechanical movement vs. emotion

9. Which concept is addressed by both poems?
 - A the difficult challenge of making music
 - B the mechanical nature of the piano
 - C the many moods that music can express
 - D the way a piano can sound like the human voice

10. What is one main way Updike’s poem differs from Adler’s?
 - A It deals with a more serious subject.
 - B It is more formal in tone.
 - C It contains more figurative language.
 - D It uses language more playfully.

Practicing the piano is a joy for some people, a chore for others. Read the following essay by Helen Michaelson about her experience playing piano. Then answer questions 11 through 16.

My Musical Career

by Helen Michaelson

My father's family is not a musical family. They are a family of words, a family that thrives on long discussions, Sunday crossword puzzles, and puns. My brother has my father's dark hair, his love of a good argument, and his incisive wit. I take after my mother. From her I inherited a curious nature, a sense of adventure, bright red hair, and a face full of freckles. I did not, contrary to her hopes, inherit a talent for the piano. That fact was established beyond doubt after prolonged and futile attempts to draw music from me.

The piano lessons began when I was four. My mother was convinced that I would be a child prodigy, one of the rare, startling creatures who sits down at the piano for the first time and discovers, in a few swift adjustments of fingers, how to make the piano sing. She had made some phone calls and found the ideal teacher to nurture such a prodigy—Madame Oblenka, a stern Russian woman of indeterminate age, whose tight bun and pursed lips were enough to intimidate a wild horse into submission. Madame Oblenka, who expected a little Mozart, was not overly delighted to find herself saddled with a little girl banging her fists on the keys.

I tried to please her. "Feel the music,"

she urged. I "felt" it and winced my ears—for what is more unpleasant than a series of wrong notes played in succession? She "felt" my music, too, which is why she always left with an even deeper scowl than when she came.

My parents endured the sounds of my practicing, buoyed by dreams of me one day taking the stage in a famous recital hall. Madame Oblenka survived our lessons by wearing earplugs. I endured in whatever manner I could invent. Once, when I was ten, I managed to record one of my own wretched rehearsals. In order to escape my practice sessions, I would close myself behind the door of the piano room, put on the tape recording, and read until the tape had finished. That method worked for a week, until my mother began to wonder why I always missed the same B-sharp. She knocked on the door, and, receiving no answer, came in to check on me. She found that I had fallen asleep while the tape of my performance played on and on.

I was twelve when my parents finally acknowledged that any latent talent I had was not about to emerge any time soon. My mother, refusing to admit defeat, told me to pick another instrument. "Choose anything you want, Honey," she said, assuming that freedom of choice would

Exercises

North Carolina

inspire devotion. I thought long and hard and chose the drums. My parents, acutely sensitive to noise, would be less than overjoyed by a daily bombardment of pounding. I imagined my father in his study, cotton wads in his ears, wincing each time the cymbal crashed. He, apparently, had exactly the same thoughts as mine, and promptly vetoed the idea.

My next choice was the tuba. I stubbornly decided that if I couldn't play the drums, I would pick the biggest and loudest instrument I knew. However, the music teacher, a large, flabby man by the name of Mr. Tuttle, was lazy by nature and refused to travel to our home. "If you want to play," he said, "I'll teach you after school." Luck was once again on my side. The aisle of the school bus was too narrow to accommodate my tuba case; if I wanted to learn to play tuba, I would have to walk to school with it. That was out of the question, so the tuba, too, was out.

I worked my way through several other instruments—violin, trombone, penny whistle—before my mother hit on another idea. Maybe I wasn't meant to be an instrumentalist but rather a singer. After all, I was always walking around humming pop tunes from the radio, and when I screamed for my brother to come to dinner, my voice was plenty loud.

Mom helped me rehearse a song to audition for the school musical. I didn't get a part. I didn't make the chorus either, but the drama teacher assured me

that he'd find a special spot just for me, one more suited to my talents. He put me backstage, painting scenery. Once I recovered from my sense of injury, I realized the wisdom of his choice. I loved the bustling, practical backstage world, and I discovered that I had a knack for constructing and painting. I loved the challenge of taking our scanty supplies and using them to make something beautiful. Imagining a scene and then seeing it emerge before me—this, to me, was close to magic.

To give my parents credit, when they noticed my newfound interest in set design, they eagerly embraced it. In fact, immediately after the show ended, Mom offered to send me to weekend art classes. Her hand was on the telephone, ready to start calling around, when I stopped her. "Mom," I said, "don't push me. Right now, I just want to have fun with art. I don't want to lose that."

She nodded. "I think I know what you mean," she said. She had a puzzled, thoughtful look on her face.

I think suddenly it dawned on her how pointless her earlier efforts were. She realized what



Exercises**North Carolina** 

I had only lately come to know: Art can't be forced. The motivation has to come from the heart. You need to, as Madame Oblenka used to say, "feel it."

I'm a sculptor now, and every day I experience afresh the joy of being fully absorbed in the act of artistic creation. It's

a wonderful, blissful feeling. I realize that my parents, in their misguided attempts to interest me in music, were trying to give me this feeling. And now, in retrospect, I feel grateful. Perhaps they went about it in the wrong way, but their hearts were in the right place.

- 11.** Which literary technique is used in the following sentence from paragraph two?

"She had made some phone calls and found the ideal teacher to nurture such a prodigy—Madame Oblenka, a stern Russian woman of indeterminate age, whose tight bun and pursed lips were enough to intimidate a wild horse into submission."

- A** allusion
- B** hyperbole
- C** flashback
- D** foreshadowing

- 12.** Which of the following lines relies on understatement to convey its meaning?

- A** "Madame Oblenka survived our lessons by wearing earplugs."
- B** "My parents, acutely sensitive to noise, would be less than overjoyed by a daily bombardment of pounding."
- C** "Imagining a scene and then seeing it emerge before me—this, to me, was close to magic."
- D** "I'm a sculptor now, and every day I experience afresh the joy of being fully absorbed in the act of artistic creation."

Exercises

North Carolina

13. Which word **best** describes the narrator's parents?

- A passionate
- B sensitive
- C intolerant
- D well-meaning

14. Which of the following words **best** describes the style of this passage?

- A humorous
- B digressive
- C simple
- D fast-paced

15. What is the meaning of the word *futile* as it appears in the final sentence of paragraph one?

"That fact was established beyond doubt after prolonged and futile attempts to draw music from me."

- A skillful
- B ineffective
- C active
- D stern

16. Which best expresses the conclusion reached by the author in the last two paragraphs?

- A Parents should encourage their children to create art.
- B Emotional people tend to be gifted artists.
- C Art should be seen as a joy, not a duty.
- D You can only get better at something if you practice.

Exercise 5

In the following essay, a man plagued by raccoons going through his garbage hears about some possible folk remedies from an old man who lives near him. Read the following passage and answer questions 1 through 7.

Loaded for Raccoon

by Calvin Trillin

September 7, 1985

When the raccoons started getting at the garbage cans next to the old house we go to in the summer, I naturally consulted the man in our town we call the Old Timer. He's the one who told me that we could assure ourselves of clear water by keeping a trout in the well, although, as it turned out, I couldn't find a trout except for a smoked trout that some guests from the city brought as a sort of house gift, and I didn't think it would be terribly gracious of me to toss that down the well, even assuming a smoked trout would do the trick. He's also the one who's always saying things like, "A porcupine that looks kinda cross-eyed will attack a house cat lickety-split."

"You already tried red onions, have you?" the Old Timer said when I told him about my raccoon problem. I really hate it when the Old Timer asks questions like that. The only acceptable answer is something like, "Well, naturally, that's the first thing I did, but for some reason it didn't work; must be the wet spring we had for onions is all I can think of." If, instead, you say, "Well, no...," the Old Timer is going to shake

his head for a while without saying anything, as if he's determined not to allow wholesale galloping ignorance to upset him.

"Well, no...," I said when the Old Timer asked me about red onions. He shook his head slowly for so long that I thought he might be having some sort of attack.

Naturally I hadn't tried red onions. I didn't even know what trying red onions meant. Did you festoon each garbage can with red onions, as if you were decorating a squat, plastic Christmas tree? Did you plant a semicircle of red onions around the garbage can area the way infantrymen set up a defense perimeter of concertina barbed wire? Did you sit at a darkened window until the patter of little paws indicated that the time had come to fling red onions at approaching raccoons?

What I had tried was tying down the garbage can lids—until, on the morning of the weekly garbage pickup, I found myself unable to get the knots undone and stood there helplessly while the garbage collectors, with a cheerful wave, continued down the road. Then I secured

Exercises

North Carolina

the lids by means of those stretchable cords with hooks on the ends—I have some for lashing things to the roof rack of the car—but it turned out that the raccoons could pull the lids up far enough to get their paws in there and pull out eighty or ninety square yards of crab shells and melon rinds and milk cartons.

“A raccoon gets ten yards from half a red onion, he’ll turn tail and run, sure as shootin’,” the Old Timer said.

I hate it when he says “sure as shootin’.” I tried red onions anyway, though—cut in half, as the Old Timer had instructed, and placed on top of the lid with the cut side up. The raccoons ate them, except for the skins, which they mixed into some coffee grounds and spread on the rosebush.

I wasn’t surprised. The Old Timer is usually wrong. He never admits it, of course. One time he told us that a scarecrow with a red hat would keep deer out of the garden, sure as shootin’. So we put a scarecrow out there, and put a red hat on it, and the deer came the next night and treated our garden like a salad bar. A neighbor who

happened to be awake in the early dawn hours (maybe he was sitting at a darkened window waiting to fling red onions at raccoons) noticed that one of the big bucks was wearing a red hat when it left. I told the Old Timer that the deer had demolished our entire lettuce crop, and he said, “Yup, I suppose they did.”

While I was testing my next plan, my wife and daughters told me that I was forbidden to use violence on the raccoons.

“This will only startle them,” I said, secretly hoping that it would do a lot more. My plan was to set mousetraps just under the garbage can lids. The raccoons pull up the lids as much as my stretch-cords allow. They stick their little paws in there and feel around, hoping to find some chicken bones with peanut butter on them to spread on the porch. Powee! I should have known that the gang of raccoon apologists I live with would object. A few days before, they had objected when I talked about putting the fish heads I use as crab bait into a bait bag—a heavy mesh bag that keeps the crabs already in the trap from eating up the bait while still more crabs are being attracted. They said it would be cruel and deceitful.

I tried to tell them that there is no way you can be deceitful to a crab. Crabs don’t think. (“Hey, this smells like a good fish head. I’ll just crawl into this place, even though it seems a little like the place that Uncle Manny crawled into just before he disappeared forever. Hey...Hey, wait a minute! I’ve been deceived!”) No bait bags, they said, and no mousetraps.

So I gave it to them straight about



Exercises

North Carolina 

raccoons. I told them that raccoons are about the meanest animals around. I happened to know from reading Albert Payson Terhune's books about collies that raccoons drown puppy dogs, just for sport.

"Don't be silly," my wife said. "Raccoons are so cute."

"That's what the puppy dogs think," I said. And puppy dogs do think, all the time. ("Hey, these cute little guys want to play in the water. This is fun! Hey...Hey, I've been de—glub, glub, glub.")

It was no use. They wouldn't give in. That's why I finally used a padlock on my garbage cans. I wanted to use a key lock, but the Old Timer said that a raccoon could pick a key lock nine times out of ten.

"He's probably wrong," I said to my wife.

"Maybe not," she said. "He didn't say 'sure as shootin'.'"

So I put on a combination lock, on the advice of the Old Timer. He said, "A raccoon's cunning, but he's got no head for figures."

1. What literary device does the author use in the following sentence?

"He shook his head slowly for so long that I thought he might be having some sort of attack."

- A personification
- B hyperbole
- C symbolism
- D metaphor

2. Which **best** describes the purpose of this passage?

- A to explain why the narrator likes the Old Timer
- B to entertain and amuse the reader
- C to give the reader advice on how to cope with raccoons
- D to provide an in-depth portrait of the Old Timer

3. From which point of view is this passage told?

- A third-person limited
- B third-person omniscient
- C first-person
- D second-person

Exercises

North Carolina



- 4. How does the narrator's attitude toward raccoons differ from his family's?
 - A He considers them dangerous.
 - B He is more practical in his approach to catching them.
 - C He wants to outwit them by any means.
 - D He is convinced that they are intelligent.

- 5. Based on what the narrator tells us, which word would best describe the Old Timer?
 - A eccentric
 - B wise
 - C friendly
 - D helpful

- 6. Which **best** describes the writing style of the author of this passage?
 - A somber
 - B comical
 - C formal
 - D intense

- 7. Which of the following lines from this passage includes a simile?
 - A "...a scarecrow with a red hat would keep deer out of the garden, sure as shootin'."
 - B "'A raccoon's cunning, but he's got no head for figures.'"
 - C "...the deer came the next night and treated out garden like a salad bar."
 - D "The raccoons pull up the lids as much as my stretch-cords allow."

Exercises**North Carolina** 

*Karen Blixen, who used the pen name Isak Dinesen, was born in Denmark, but she spent much of her adult life running a coffee plantation in Nairobi, Kenya. She recorded details of her unusual life in her famous autobiography *Out of Africa*, from which this excerpt is taken. The following passage describes Blixen's relationship with a wild antelope, Lulu, whom she adopted and raised as a pet. At the point this excerpt starts, Lulu has just run away. Read on to find out what happens to Lulu and then answer questions 8 through 16.*

A Gazelle

by Isak Dinesen

One evening Lulu did not come home and we looked out for her in vain for a week. This was a hard blow to us all. A clear note had gone out of the house and it seemed no better than other houses. I thought of the leopards by the river and one evening I talked about them to Kamante.

As usual he waited some time before he answered, to digest my lack of insight. It was not till a few days later that he approached me upon the matter. "You believe that Lulu is dead, Msabu," he said.

I did not like to say so straight out, but I told him I was wondering why she did not come back.

"Lulu," said Kamante, "is not dead. But she is married."

This was pleasant, surprising, news, and I asked him how he knew of it.

"Oh yes," he said, "she is married. She lives in the forest with her *bwana*,"—her husband, or master. "But she has not forgotten the people; most mornings she is coming back to the house. I lay out crushed maize for her at the back of the kitchen, then just before the sun comes up, she walks round there from the woods

and eats it. Her husband is with her, but he is afraid of the people because he has never known them. He stands below the big white tree by the other side of the lawn. But up to the houses he dare not come."

I told Kamante to come and fetch me when he next saw Lulu. A few days later before sunrise he came and called me out.

It was a lovely morning. The last stars withdrew while we were waiting, the sky was clear and serene but the world in which we walked was sombre still, and profoundly silent. The grass was wet; down by the trees where the ground sloped, it gleamed with the dew like dim silver. The air of the morning was cold, it had that twinge in it which in Northern countries means that the frost is not far away. However often you make the experience—I thought—it is still impossible to believe, in this coolness and shade, that the heat of the sun and the glare of the sky, in a few hours' time, will be hard to bear. The grey mist lay upon the hills, strangely taking shape from them; it would be bitterly cold on the Buffalo if they were about there now, grazing on the hillside, as in a cloud.

Exercises**North Carolina** 

The great vault over our heads was gradually filled with clarity like a glass with wine. Suddenly, gently, the summits of the hill caught the first sunlight and blushed. And slowly, as the earth leaned towards the sun, the grassy slopes at the foot of the mountain turned a delicate gold, and the Masai woods lower down. And now the tops of the tall trees in the forest, on our side of the river, blushed like copper. This was the hour for the flight of the big, purple wood-pigeons which roosted by the other side of the river and came over to feed on the Cape-chestnuts in my forest. They were here only for a short season in the year. The birds came surprisingly fast, like a cavalry attack of the air. For this reason the morning pigeon-shooting on the farm was popular with my friends in Nairobi; to be out by the house in time, just as the sun rose, they used to come out so early that they rounded my drive with the lamps of their cars still lighted.

Standing like this in the limpid shadow, looking up towards the golden heights and the clear sky, you would get the feeling that you were in reality walking along the bottom of the Sea, with the currents running by you, and were gazing up towards the surface of the Ocean.

A bird began to sing, and then I heard, a little way off in the forest, the tinkling of a bell. Yes, it was a joy, Lulu was back, and about in her old places! It came nearer, I could follow her movements by its rhythm; she was walking, stopping, walking on again. A turning round one of the boys' huts brought her upon us. It

suddenly became an unusual and amusing thing to see a bushbuck so close to the house. She stood immovable now, she seemed to be prepared for the sight of Kamante, but not for that of me. But she did not make off, she looked at me without fear and without any remembrance of our skirmishes of the past or of her own ingratitude in running away without warning.

Lulu of the woods was a superior, independent being, a change of heart had come upon her, she was in possession. If I had happened to have known a young princess in exile, and while she was still a pretender to the throne, and had met her again in her full queenly estate after she had come into her rights, our meeting would have had the same character. Lulu showed no more meanness of heart that King Louis Philippe did, when he declared that the King of France did not remember the grudges of the Duke of Orleans. She was now the complete Lulu. The spirit of offensive had gone from her; for whom, and why, should she attack? She was standing quietly on her divine rights. She remembered me enough to feel that I was nothing to be afraid of. For a minute she gazed at me; her purple smoky eyes were absolutely without expression and did not wink, and I remembered that the Gods or Goddesses never wink, and felt that I was face to face with the ox-eyed Hera. She lightly nipped a leaf of grass as she passed me, made one pretty little leap, and walked on to the back of the kitchen, where Kamante had spread maize on the ground.

Exercises**North Carolina** 

8. Which word **best** describes the tone of this passage?
- A lighthearted
 - B mournful
 - C spare
 - D impassioned
9. Which **best** describes the narrator's feelings toward Lulu at the end of the passage?
- A worried
 - B reverential
 - C puzzled
 - D angry
10. Which of the following statements is **not** true of Lulu?
- A She has found a mate.
 - B She is angry at her former owner.
 - C She frequently visits her old village.
 - D She likes to eat maize.

11. Which literary technique is used in this part of the passage?

"Suddenly, gently, the summits of the hill caught the first sunlight and blushed. And slowly, as the earth leaned towards the sun, the grassy slopes at the foot of the mountain turned a delicate gold, and the Masai woods lower down."

- A oxymoron
- B hyperbole
- C personification
- D irony

12. What is the narrator trying to say at the end of the passage?

"...her purple smoky eyes were absolutely without expression and did not wink, and I remembered that the Gods or Goddesses never wink, and felt that I was face to face with the ox-eyed Hera."

- A Lulu has gained a type of nobility.
- B Lulu appears aloof and cruel to the narrator.
- C Lulu is hardly recognizable.
- D Lulu no longer loves the narrator.

Exercises

North Carolina

13. Which literary technique is used in the excerpt in question 12?

- A onomatopoeia
- B allusion
- C alliteration
- D irony

14. Which literary technique is demonstrated in this part of the passage?

“Standing like this in the limpid shadow, looking up towards the golden heights and the clear sky, you would get the feeling that you were in reality walking along the bottom of the Sea...”

- A understatement
- B hyperbole
- C onomatopoeia
- D analogy

15. This excerpt from *Out of Africa* is **most** different from “Loaded for Raccoon” in what way?

- A It relies on humor to make its point.
- B It has a more descriptive, lyrical style.
- C It employs more dialogue to engage the reader.
- D It emphasizes the conflict between animals and humans.

16. The theme of transformation figures prominently in Dinesen’s passage. Which quotation supports this theme?

- A “The grass was wet; down by the trees where the ground sloped it gleamed with the dew like dim silver. The air of the morning was cold, it had that twinge in it which in Northern countries means that the frost is not far away.”
- B “...the sky was clear and serene but the world in which we walked was sombre still...”
- C “If I had happened to have known a young princess in exile, and while she was still a pretender to the throne, and had met her again in her full queenly estate after she had come into her rights, our meeting would have had the same character.”
- D “This was the hour for the flight of the big, purple wood-pigeons which roosted by the other side of the river and came over to feed on the Cape-chestnuts in my forest.”



Copyright © The McGraw-Hill Companies, Inc.

Focus Lessons Answer Key

Lesson 1: Elements of Fiction

1. A talented, famous artist is invited to create art for a new emperor who has just taken over the planet. The artist doesn't like the emperor but wants the job. The artist takes the job, against his conscience, convincing himself that this opportunity is more important than his beliefs. The emperor forces the artist to paint as the emperor wants, not as the artist wants. The artwork is, as a consequence, bad. The artist is not remembered for the frescoes and murals as he had hoped he would be.
2. The artist, Shandot Beto, faces an internal conflict as to whether to refuse to work for the emperor on moral grounds or take the work in spite of the emperor's ruthless nature. Beto chooses art over ethics.
3. One theme in the story is the danger of compromising one's principles. A person who compromises his or her principles or moral integrity may find that the compromise affects many more parts of life than expected.

Lesson 2: Point of View I

1. Passage 1 is told from the first-person point of view. The narrator is a character in the story who refers to himself with the pronoun *I*.
2. Passage 2 is told from the third-person point of view. The narrator is not a character in the story. The characters are referred to by name and with the pronouns *he* and *she*.
3. Passage 1 centers on only two characters, and provides a limited perspective. It focuses on the interactions between John and his father. Passage 2 provides a wider perspective. It presents the names of three characters, provides information about Amy, and mentions background details (the length of the drive, the number of times they'd moved before) not mentioned in the first passage.

Lesson 3: Point of View II

1. In paragraph 2, the narrator comments on the action by revealing the reason for the children's frustration. This is the first time that we are aware that the narrator is omniscient. This becomes increasingly clear when the narrator reveals the thoughts and feelings of more than one character: Amy's in paragraph 1, Mr. Saclalos's in paragraph 3, and John's in paragraph 4. The final paragraph looks ahead to the future, another sign of omniscience.
2. The house disappoints Amy before she even sees it. She is tired of moving and doesn't trust the possibility that this move may be permanent. John shares her feelings and is saddened by the toy left behind by the previous family. The plastic truck seems to remind him of what it's like to have a happy, lasting home. Mr. Saclalos understands his children's apprehension, but believes in the stability this new house promises.
3. In the last paragraph, the narrator foresees events that are not known to the characters themselves. The narrator reveals that soon the family will adjust to their new house. Soon, they will find the stability and the happiness that they all wanted.

Lesson 4: Dialogue

1. Sophie seems slightly dazed and frightened. The main clue we get to her emotional state is that she doesn't speak to her mother. Also, in paragraph 7, when the woman who accompanied Sophie disappeared, Sophie thinks, "It was as though I had disappeared." This suggests that Sophie is feeling lonely and abandoned. She does not yet feel comfortable with her mother.
2. Sophie's mother is concerned about Sophie and glad that she has come. She grabs Sophie and spins her "like a top," thanks the woman who brought Sophie, and asks many questions. She also lends Sophie her jacket, even though she herself is shivering. All these actions show love for Sophie and concern for her welfare.
3. Without the dialogue, this scene would be far less engaging. The dialogue dramatizes the scene. Readers can observe the dynamics between the two characters and draw their own conclusions. The fact that Sophie says nothing while her mother talks extensively indicates that the little girl is scared or perhaps nervous.

Lesson 5: Flashback

1. This flashback takes the reader away from the action for a little while. By inserting a flashback at a critical moment in the narrative, the writer prolongs the moment and therefore adds to the suspense. Also, the author uses the flashback to reveal a hidden side of Cornelia’s personality—her shyness. Knowledge of Cornelia’s shyness adds to the tension of the present moment.
2. We learn that Cornelia and Bonnie have been friends since the sixth grade, and that Bonnie encouraged Cornelia to overcome her shyness and fears and to have more fun. The author probably provided this flashback to lead up to Cornelia’s moment of insight at the end. Knowing that Cornelia previously viewed herself as less courageous than Bonnie, we recognize the significance of her sudden realization that she is brave, too.
3. The writer could simply describe Cornelia’s mixed feelings about Bonnie, without providing the details of how they met. A description would not be as effective as a flashback, because it would not provide a vivid example of Bonnie’s influence and Cornelia’s past behavior. The flashback allows the reader to see the development of Cornelia’s personality over a long period of time.

Lesson 6: Foreshadowing

1. Yes, Kanela will probably make the team. The sun comes out from behind the clouds, a symbolic detail that, in movies and books, often foreshadows a positive event. The author also describes Kanela’s change of mood: “With the field brightening, Kanela felt a confident wave of calm rush over her.” These details suggest that Kanela will be successful.
2. Early on in the passage (paragraph 2), the author makes a comparison between the dreary weather and Kanela’s mood. Later on, in paragraph 6, the sun suddenly breaks through the clouds and the sky brightens. This shift in weather foreshadows Kanela’s ultimate success.
3. One common way authors foreshadow disaster is through descriptions of weather. Darkening skies, blood-red sunsets, and sudden storms all seem to indicate imminent disaster. Prophetic dreams and visions and minor acts of violence (for example, a cat killing a bird) also serve to foreshadow terrible events. Another common technique is to have a character say, “I have a bad feeling about this.” Sometimes characters have “hunches” that a disastrous event is going to happen.

Lesson 7: Irony

1. The tomb scene is an example of dramatic irony because we are aware that Juliet is not really dead, but Romeo does not have this knowledge and kills himself.
2. Dramatic irony adds suspense. When you *know* an action is pointless or futile, it becomes infused with drama. Also, dramatic irony gives viewers and readers a sense of superiority and distance. It allows us to look at the unfolding action from a distance, to recognize the characters' errors, and to feel sympathy and compassion.
3. Answers will vary.

Lesson 8: Style

1. Passage 1 is written in a sophisticated style. The sentences tend to be long, the vocabulary is difficult (“decomposed,” “detritus”), and there are frequent instances of figurative language (the dock is “like the last front tooth in a school-picture smile”; the boat is “like a desolate child wondering where its playmates had gone”).
2. Passage 2 is much simpler. The sentences are shorter and the vocabulary is easier. The passage contains minimal description and no figurative language.
3. Answers will vary.

Lesson 9: Tone

1. The author is probably joking when he says such complimentary things about scorpions. While it is clear that he admires scorpions and finds them interesting, the terms are not meant to be taken literally. Instead, they provide a humorous way of describing the scorpions' behavior.
2. The definition of *impeccable* is “without flaw.” The author uses this word humorously, since in the same sentence he mentions that the scorpions have the habit of eating each other.
3. The author has a dry, comical style. He uses high praise and poetic language to describe scorpions, but his words seem comical because they are so exaggerated. He describes such implausible scenes as the scorpions “waltzing slowly in circles among the moss cushions, claw in claw.” His purpose is probably to amuse the reader.

Lesson 10: Hyperbole

1. In paragraph 1, the author says that Joe lives in “a yellow house strategically placed for him to torture me,” which is obviously exaggeration. The author writes that when “Joseph walked down the street, trees quaked,” and that the “ground seemed to rumble under his feet.” The author’s description of Joseph’s hair as resembling “the bristles of a vacuum cleaner” is also probably hyperbolic; it is very unlikely that his hair could have actually looked like that. In paragraph 2, the author describes Joe’s stare as “leaden” and writes, “his eyes bored into the backs of our heads”—two phrases that clearly contain exaggeration. The description of his laugh as similar to the “guffawing of a hungry giant” is also hyperbolic. Joe is actually a little boy, but he seems huge to the young narrator.
2. Hyperbole is effective in a story about a bully because people often perceive bullies as being larger, meaner, and more threatening than they really are. The hyperbole allows the reader to see the bully as the narrator perceives him. This is very different from an objective, realistic description.
3. Answers will vary. Political speeches, poetry, editorials, and advertising also employ hyperbole to varying degrees. It may be useful to ask students to collect examples of hyperbole from television commercials or magazine advertisements.

Lesson 11: Archetype

1. There are actually three archetypal characters in this story. Cinderella is the archetypal heroine. She is beautiful and mistreated by her stepmother. The stepmother is the archetypal villain. She is the obstacle, and represents the injustice that the young heroine must face before she is saved by the prince. The prince is the archetypal hero. He provides her with the happiness she has longed for.
2. The events, characters, and ideas in this story are common to those in literature from many cultures. This archetype is that of a poor young woman who suffers injustice until a handsome, loving man rescues her.
3. Answers to this question will vary. Students may mention movies such as *Pretty Woman*, *The Slipper and the Rose*, and *Ever After*; the play *My Fair Lady*; and countless fairy tales, short stories, and novels that follow the same structure.

Lesson 12: Allusion

1. There is an allusion to the biblical story of the Garden of Eden in line 6.
2. Frost is comparing changes in nature to the change that took place in the biblical story of the Garden of Eden. He is making the point that everything changes; just as the Garden of Eden fell from paradise to decay, all life must deteriorate and decay.
3. The point of this poem is to discuss the fleeting quality of everything in nature. The “gold” of youth lasts for only a brief time. All living things must ultimately die.

Lesson 13: Symbolism

1. The central symbol in this passage is the fence. The fence represents people's desire to be separate from one another, avoid social interaction, and guard their privacy. It represents isolation.
2. The reader first gets the sense that the fences are symbolic in paragraph 7, when the fences are first presented in a negative light: "Each house became a fortress, imposing and secretive. Soon no one knew anything about anyone else." This connection between fences and emotional isolation is made even more explicitly in paragraph 10, when the author writes: "And when neighbors passed each other on the street, their eyes glazed over and they nodded coldly. It was if they carried their fences wherever they went."
3. The point of this story is to show what people lose when they sacrifice community in the pursuit of privacy. As the townspeople build fences and grow increasingly cut off from each other, they cease to help and support each other. Their lives become emptier as a result.

Lesson 14: Figurative Language

1. *Metaphors in the first stanza:* "The air bites to the center/ Of warmth and flesh..." (the air is being compared to something that bites, such as an animal); "The puck swims..." (the puck is being compared to something that swims, such as a person or fish). *The simile in the third stanza:* "Sticks click and snap like teeth/ Of wolves on the scent of a prey." (The hockey sticks are being compared to wolves' teeth).
2. Answers will vary according to the students' taste.
3. By comparing a team of hockey players to a pack of wolves hunting prey, the poet conveys the violence and excitement of hockey. He presents it as an exhilarating, almost primal experience.

Lesson 15: Imagery and Motif

1. Students can choose from any of these images: “walk in the white snow”; “veils of white lace” (stanza 1); “white as a white cow’s milk”; “More beautiful/ Than the breast of a gull” (stanza 2); “We shall step upon white down,/ Upon silver fleece” (stanza 3); “Silence will fall like dews/ On white silence below” (stanza 4).
2. These images all relate to whiteness, softness, and silence. They evoke a feeling of peace and muffled silence, like the feeling of walking in snow.
3. The author’s purpose is to depict a common experience—walking in snow—in a way that emphasizes its magic and beauty. The poem’s recurrent motif of softness and whiteness appeals to the reader’s senses and creates a peaceful, enchanted mood, thus achieving this purpose.

Lesson 16: Mood

1. The mood of the first paragraph is peaceful. Some phrases that suggest this calm mood are: “The sea is calm,” the mention of the small waves as “half asleep,” the description of the sea as “still and smooth as glass,” and the comparison of the gusts of wind to “an invisible hand” caressing the sand. These images create a mood of serenity and happiness.
2. The mood begins to shift in paragraph 3, when Kayla sees the fishermen and feels a “pang of fear.” Many details in paragraphs 4 and 5 help emphasize this new mood of foreboding: the fire remains, the way she peers “uneasily” behind the sand dunes, her discovery of the fish head, her encounter with the birds, and the change in weather.
3. The author probably begins the passage with a peaceful mood to get the reader lured into a false feeling of safety. We experience the events as Kayla does—feeling calm at first, then experiencing mounting anxiety. The author appears to be building up to a frightening event, and the gradual accumulation of sinister details adds to the suspense.

Lesson 17: Sound Devices

1. *Examples of alliteration:* “baron/ bike bends/ bullies the breeze” (lines 1–3); “zips, zags” (line 4); “with a wave” (line 9); “sleek steel/ silent sun” (lines 12–13); “I stand on the side road’s cement/ and stare as the slick sail” (lines 20–21). These examples demonstrate alliteration because the words in each group begin with the same consonant sound.
2. *Examples of assonance:* “ignoring its limits as it tries to fly” (line 5); “behind the tire” (line 7); “sleek steel of the beast/ gleams” (lines 12–13); “resume the vroom” (line 14). These examples all repeat the same vowel sound. *Examples of onomatopoeia:* “zips, zags” (line 4) suggests the movement of a motorcycle; “krrrh” (line 6) suggests the screech of a halting motorcycle; “vroom” (line 14) suggests the acceleration of a motorcycle; and “zoom” (line 19) suggests the swiftness of a passing motorcycle.
3. The author probably used so many sound devices because she wanted not just to describe the motorcycle but to evoke the sound the motorcycle makes. The sound devices contribute to the rhythm and the flow of the poem and make it more engaging to the reader by appealing to the senses.

Lesson 18: Personification

1. Sandburg compares the boat lost in the fog to a young child searching for his mother. In this poem, both the boat and the harbor are personified.
2. The boat is given the human qualities of a child. It calls and cries tears. It is in trouble and it hunts for its mother. The harbor is also described as human. The boat searches for the “harbor’s breast” and the “harbor’s eyes,” as a child would search for his/her mother.
3. By personifying the boat and harbor, Sandburg takes a familiar scene and presents it to us in a new way. When we imagine the boat as a child, this simple sight of a boat in the fog becomes vivid and emotionally charged. The mood of loneliness, already present in the scene, is intensified.

Exercises Answer Key

Exercise 1

- | | |
|------|-------|
| 1. D | 8. C |
| 2. A | 9. A |
| 3. A | 10. C |
| 4. D | 11. C |
| 5. D | 12. B |
| 6. B | 13. A |
| 7. A | |

Exercise 2

- | | |
|------|-------|
| 1. C | 10. B |
| 2. B | 11. B |
| 3. D | 12. B |
| 4. C | 13. C |
| 5. D | 14. B |
| 6. A | 15. A |
| 7. B | 16. C |
| 8. A | 17. D |
| 9. C | 18. A |

Exercise 3

- | | |
|------|-------|
| 1. C | 8. B |
| 2. B | 9. A |
| 3. B | 10. B |
| 4. C | 11. A |
| 5. D | 12. B |
| 6. A | 13. D |
| 7. A | 14. C |

Exercise 4

- | | |
|------|-------|
| 1. A | 9. B |
| 2. C | 10. D |
| 3. B | 11. B |
| 4. D | 12. B |
| 5. A | 13. D |
| 6. D | 14. A |
| 7. C | 15. B |
| 8. D | 16. C |

Exercise 5

- | | |
|------|-------|
| 1. B | 9. B |
| 2. B | 10. B |
| 3. C | 11. C |
| 4. C | 12. A |
| 5. A | 13. B |
| 6. B | 14. D |
| 7. C | 15. B |
| 8. D | 16. C |

Exercises Answer Sheet

Exercise 1

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
- 6 (A) (B) (C) (D)
- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)
- 10 (A) (B) (C) (D)
- 11 (A) (B) (C) (D)
- 12 (A) (B) (C) (D)
- 13 (A) (B) (C) (D)
- 14 (A) (B) (C) (D)
- 15 (A) (B) (C) (D)
- 16 (A) (B) (C) (D)
- 17 (A) (B) (C) (D)
- 18 (A) (B) (C) (D)

Exercise 2

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
- 6 (A) (B) (C) (D)
- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)
- 10 (A) (B) (C) (D)
- 11 (A) (B) (C) (D)
- 12 (A) (B) (C) (D)
- 13 (A) (B) (C) (D)
- 14 (A) (B) (C) (D)
- 15 (A) (B) (C) (D)
- 16 (A) (B) (C) (D)
- 17 (A) (B) (C) (D)
- 18 (A) (B) (C) (D)

Exercise 3

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
- 6 (A) (B) (C) (D)
- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)
- 10 (A) (B) (C) (D)
- 11 (A) (B) (C) (D)
- 12 (A) (B) (C) (D)
- 13 (A) (B) (C) (D)
- 14 (A) (B) (C) (D)
- 15 (A) (B) (C) (D)
- 16 (A) (B) (C) (D)
- 17 (A) (B) (C) (D)
- 18 (A) (B) (C) (D)

Exercises Answer Sheet

Exercise 4

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
- 6 (A) (B) (C) (D)
- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)
- 10 (A) (B) (C) (D)
- 11 (A) (B) (C) (D)
- 12 (A) (B) (C) (D)
- 13 (A) (B) (C) (D)
- 14 (A) (B) (C) (D)
- 15 (A) (B) (C) (D)
- 16 (A) (B) (C) (D)
- 17 (A) (B) (C) (D)
- 18 (A) (B) (C) (D)

Exercise 5

- 1 (A) (B) (C) (D)
- 2 (A) (B) (C) (D)
- 3 (A) (B) (C) (D)
- 4 (A) (B) (C) (D)
- 5 (A) (B) (C) (D)
- 6 (A) (B) (C) (D)
- 7 (A) (B) (C) (D)
- 8 (A) (B) (C) (D)
- 9 (A) (B) (C) (D)
- 10 (A) (B) (C) (D)
- 11 (A) (B) (C) (D)
- 12 (A) (B) (C) (D)
- 13 (A) (B) (C) (D)
- 14 (A) (B) (C) (D)
- 15 (A) (B) (C) (D)
- 16 (A) (B) (C) (D)
- 17 (A) (B) (C) (D)
- 18 (A) (B) (C) (D)