

Read the play and answer the questions that follow.

excerpted from
The Importance of Being Earnest
 by Oscar Wilde

CAST OF CHARACTERS

CECILY CARDEW, lives in the country, cared for by a guardian
 GWENDOLEN FAIRFAX, from the city, has just arrived at Cecily's home

(A garden in the English countryside. Cecily, a young woman, is waiting for tea when an unexpected well-dressed visitor, Gwendolen, arrives to make her acquaintance. Both women have recently been proposed to by a man who is pretending to be someone named Ernest Worthing. The women do not realize that each man is also known by another name. Jack "Ernest" is Cecily's guardian and has proposed to Gwendolen. Algernon "Ernest" is Gwendolen's cousin and has just proposed to Cecily.)

CECILY: *(advancing to meet her)* Pray let me introduce myself to you. My name is Cecily Cardew.

GWENDOLEN: Cecily Cardew? *(moving to her and shaking hands)* What a very sweet name! Something tells me that we are going to be great friends. I like you already more than I can say. My first impressions of people are never wrong.

CECILY: How nice of you to like me so much after we have known each other such a comparatively short time. Pray sit down.

GWENDOLEN: *(still standing up)* I may call you Cecily, may I not?

CECILY: With pleasure!

GWENDOLEN: And you will always call me Gwendolen, won't you?

CECILY: If you wish.

GWENDOLEN: Then that is all quite settled, is it not?

CECILY: I hope so. *(They both sit down together.)*

GWENDOLEN: Perhaps this might be a favourable opportunity for my mentioning who I am. My father is Lord Bracknell. You have never heard of papa, I suppose?

CECILY: I don't think so.

GWENDOLEN: Outside the family circle, papa, I am glad to say, is entirely unknown. I think that is quite as it should be. The home



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GWENDOLEN: *(sitting down again)* Ernest never mentioned to me that he had a brother.

CECILY: I am sorry to say they have not been on good terms for a long time.

GWENDOLEN: Ah! That accounts for it. And now that I think of it I have never heard any man mention his brother. The subject seems distasteful to most men. Cecily, you have lifted a load from my mind. I was growing almost anxious. It would have been terrible if any cloud had come across a friendship like ours, would it not? Of course you are quite, quite sure that it is not Mr. Ernest Worthing who is your guardian?

CECILY: Quite sure. *(a pause)* In fact, I am going to be his.

GWENDOLEN: *(inquiringly)* I beg your pardon?

CECILY: *(rather shy and confidently)* Dearest Gwendolen, there is no reason why I should make a secret of it to you. Our little county newspaper is sure to chronicle the fact next week. Mr. Ernest Worthing and I are engaged to be married.

GWENDOLEN: *(quite politely, rising)* My darling Cecily, I think there must be some slight error. Mr. Ernest Worthing is engaged to me. The announcement will appear in the *Morning Post* on Saturday at the latest.

CECILY: *(very politely, rising)* I am afraid you must be under some misconception. Ernest proposed to me exactly ten minutes ago. *(shows diary)*

GWENDOLEN: *(examines diary through her lorgnette carefully)* It is certainly very curious, for he asked me to be his wife yesterday afternoon at 5:30. If you would care to verify the incident, pray do so. *(produces diary of her own)* I never travel without my diary. One should always have something sensational to read in the train. I am so sorry, dear Cecily, if it is any disappointment to you, but I am afraid I have the prior claim.

CECILY: It would distress me more than I can tell you, dear Gwendolen, if it caused you any mental or physical anguish, but I feel bound to point out that since Ernest proposed to you he clearly has changed his mind.

GWENDOLEN: *(meditatively)* If the poor fellow has been entrapped into any foolish promise I shall consider it my duty to rescue him at once, and with a firm hand.

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seems to me to be the proper sphere for the man. And certainly once a man begins to neglect his domestic duties he becomes painfully effeminate, does he not? And I don't like that. It makes men so very attractive. Mamma, whose views on education are remarkably strict, has brought me up to be extremely short-sighted; it is part of her system; so do you mind my looking at you through my glasses, Cecily?

CECILY: Oh! not at all, Gwendolen. I am very fond of being looked at.

GWENDOLEN: *(after examining Cecily carefully through a lorgnette)* You are here on a short visit, I suppose.

CECILY: Oh no! I live here.

GWENDOLEN: *(severely)* Really? Your mother, no doubt, or some female relative of advanced years, resides here also?

CECILY: Oh no! I have no mother, not, in fact, any relations.

GWENDOLEN: Indeed?

CECILY: My dear guardian, with the assistance of Miss Prism, has the arduous task of looking after me.

GWENDOLEN: Your guardian?

CECILY: Yes, I am Mr. Worthing's ward.

GWENDOLEN: Oh! It is strange he never mentioned to me that he had a ward. How secretive of him! He grows more interesting hourly. I am not sure, however, that the news inspires me with feelings of unmixed delight. *(rising and going to her)* I am very fond of you, Cecily; I have liked you ever since I met you! But I am bound to state that now that I know that you are Mr. Worthing's ward, I cannot help expressing a wish you were—well, just a little older than you seem to be—and not quite so very alluring in appearance. In fact, if I may speak candidly—

CECILY: Pray do! I think that whenever one has anything unpleasant to say, one should always be quite candid.

GWENDOLEN: Well, to speak with perfect candor, Cecily, I wish that you were fully forty-two, and more than usually plain for your age. Ernest has a strong upright nature. He is the very soul of truth and honor. Disloyalty would be as impossible to him as deception. But even men of the nobler possible moral character are extremely susceptible to the influence of the physical charms of others. Modern, no less than Ancient History, supplies us with many most painful examples of what I refer to. If it were not so, indeed, History would be quite unreadable.

CECILY: I beg your pardon, Gwendolen, did you say Ernest?

GWENDOLEN: Yes.

CECILY: Oh, but it is not Mr. Ernest Worthing who is my guardian. It is his brother—his elder brother.

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- Choose the words that describe Gwendolen, based on evidence from the text. There is more than one correct choice listed below.

- A. apathetic
- B. candid
- C. timid
- D. competitive
- E. direct
- F. secretive
- G. generous

- Use your answer to Part A to answer Part B.

Part A

Read this line delivered by Cecily:

It would distress me more than I can tell you, dear Gwendolen, if it caused you any mental or physical anguish, but I feel bound to point out that since Ernest proposed to you he clearly has changed his mind.

What does this line reveal about Cecily?

- A. She relies on the opinions of others to help her make decisions.
- B. She prefers to appear to get along with others while remaining firm in her personal convictions.
- C. She feels uncomfortable disagreeing with someone she does not know well.
- D. She remains confident that she is right without regard to the feelings of others.

Part B

Which of the following lines reveals a similar trait in Gwendolen?

- A. "Ah! That accounts for it. And now that I think of it I have never heard any man mention his brother."
- B. "Well, to speak with perfect candor, Cecily, I wish that you were fully forty-two, and more than usually plain for your age."
- C. "If the poor fellow has been entrapped into any foolish promise I shall consider it my duty to rescue him at once, and with a firm hand."
- D. "I am so sorry, dear Cecily, if it is any disappointment to you, but I am afraid I have the prior claim."
- E. "Ernest never mentioned to me that he had a brother."

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3. Read the introduction to the passage:

A garden in the English countryside. Cecily, a young woman, is waiting for tea when an unexpected well-dressed visitor, Gwendolen, arrives to make her acquaintance. Both women have recently been proposed to by a man who is pretending to be someone named Ernest Worthing. The women do not realize that each man is also known by another name. Jack "Ernest" is Cecily's guardian and has proposed to Gwendolen. Algernon "Ernest" is Gwendolen's cousin and has just proposed to Cecily.

Underline or highlight the two consecutive sentences in the introduction that establish the dramatic irony of this scene.

4. Read the sentences from the drama on the left. Then match the underlined word in each sentence to its closest definition on the right.

A. "It is certainly very curious, for he asked me to be his wife yesterday afternoon at 5:30."

B. "It would distress me more than I can tell you, dear Gwendolen, if it caused you any mental or physical anguish, but I feel bound to point out that since Ernest proposed to you he clearly has changed his mind."

C. "I never travel without my diary. One should always have something sensational to read in the train."

1. mischievous
2. exciting
3. fictional
4. odd
5. suffering
6. anger

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Read the passages and answer the questions that follow.

excerpted from
Around the World in 80 Days
Chapter II: In Which Passepartout Is Convinced
That He Has At Last Found His Ideal

by Jules Verne

Phileas Fogg was, indeed, exactitude personified, and this was betrayed even in the expression of his very hands and feet; for in men, as well as in animals, the limbs themselves are expressive of the passions.

He was so exact that he was never in a hurry, was always ready, and was economical alike of his steps and his motions. He never took one step too many, and always went to his destination by the shortest cut; he made no superfluous gestures, and was never seen to be moved or agitated. He was the most deliberate person in the world, yet always reached his destination at the exact moment.

He lived alone, and, so to speak, outside of every social relation; and as he knew that in this world account must be taken of friction, and that friction retards, he never rubbed against anybody.

As for Passepartout, he was a true Parisian of Paris. Since he had abandoned his own country for England, taking service as a valet, he had in vain searched for a master after his own heart. Passepartout was by no means one of those pert dunces depicted by Moliere with a bold gaze and a nose held high in the air; he was an honest fellow, with a pleasant face, lips a trifle protruding, soft-mannered and scrviceable, with a good round head, such as one likes to see on the shoulders of a friend. His eyes were blue, his complexion rubicund, his figure almost portly and well-built, his body muscular, and his physical powers fully developed by the exercises of his younger days. His brown hair was somewhat tumbled; for, while the ancient sculptors are said to have known eighteen methods of arranging Minerva's tresses, Passepartout was familiar with but one of dressing his own: three strokes of a large-tooth comb completed his toilet.

It would be rash to predict how Passepartout's lively nature would agree with Mr. Fogg. It was impossible to tell whether the new servant would turn out as absolutely methodical as his master required; experience alone could solve the question. Passepartout had been a sort of vagrant in his early years, and now yearned for repose; but so far he had failed to find it, though he had already served in ten English houses. But he could not take root in any of these; with chagrin, he found his masters invariably whimsical and irregular, constantly running about the country, or on the look-out for adventure. His last master, young Lord Longferry, Member of

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Parliament, after passing his nights in the Haymarket taverns, was too often brought home in the morning on policemen's shoulders. Passepartout, desirous of respecting the gentleman whom he served, ventured a mild remonstrance on such conduct; which, being ill-received, he took his leave. Hearing that Mr. Phileas Fogg was looking for a servant, and that his life was one of unbroken regularity, that he neither travelled nor stayed from home overnight, he felt sure that this would be the place he was after. He presented himself, and was accepted, as has been seen.

At half-past eleven, then, Passepartout found himself alone in the house in Saville Row. He began its inspection without delay, scouring it from cellar to garret. So clean, well-arranged, solemn a mansion pleased him; it seemed to him like a snail's shell, lighted and warmed by gas, which sufficed for both these purposes. When Passepartout reached the second story he recognised at once the room which he was to inhabit, and he was well satisfied with it. Electric bells and speaking-tubes afforded communication with the lower stories; while on the mantel stood an electric clock, precisely like that in Mr. Fogg's bedchamber, both beating the same second at the same instant. "That's good, that'll do," said Passepartout to himself.

He suddenly observed, hung over the clock, a card which, upon inspection, proved to be a programme of the daily routine of the house. It comprised all that was required of the servant, from eight in the morning, exactly at which hour Phileas Fogg rose, till half-past eleven, when he left the house for the Reform Club—all the details of service, the tea and toast at twenty-three minutes past eight, the shaving-water at thirty-seven minutes past nine, and the toilet at twenty minutes before ten. Everything was regulated and foreseen that was to be done from half-past eleven a.m. till midnight, the hour at which the methodical gentleman retired.

Mr. Fogg's wardrobe was amply supplied and in the best taste. Each pair of trousers, coat, and vest bore a number, indicating the time of year and season at which they were in turn to be laid out for wearing; and the same system was applied to the master's shoes. In short, the house in Saville Row, which must have been a very temple of disorder and unrest under the illustrious but dissipated Sheridan, was cosiness, comfort, and method idealised. There was no study, nor were there books, which would have been quite useless to Mr. Fogg; for at the Reform two libraries, one of general literature and the other of law and politics, were at his service. A moderate-sized safe stood in his bedroom, constructed so as to defy fire as well as burglars; but Passepartout found neither arms nor hunting weapons anywhere; everything betrayed the most tranquil and peaceable habits.

Having scrutinised the house from top to bottom, he rubbed his hands, a broad smile overspread his features, and he said joyfully, "This is just what I wanted! Ah, we shall get on together, Mr. Fogg and I! What a domestic and regular gentleman! A real machine; well, I don't mind serving a machine."

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First Impressions

Estrella slowly made her way to the only bunk bed still unclaimed. She hoisted her large canvas duffle bag up over her head and released it onto the top bed. "Oomph."

"Take a moment to get settled, Estrella," said the counselor, speaking rapidly while pulling her thick brown hair into a tight ponytail. "We'll be in the courtyard playing volleyball." Then she swung a whistle around her neck and hurried out the door, followed by five thirteen-year-old girls who were already sweaty from the Mississippi humidity.

Estrella found the dresser drawers reserved for her next to her bunk. She swung her stuffed backpack off her shoulders and unzipped the sturdy metal zipper, dumping some of the contents into one drawer until it was full. She kicked that drawer shut and pulled open another, throwing a great mess of unfolded clothes into it. She hung the mostly empty backpack on a hook in the wall next to her bed. Estrella noticed some SPF 50 sunscreen poking out amidst the jumble of items in the open drawer. She absent-mindedly dabbed a bit of the lotion across the bridge of her nose.

Scanning the room, she observed the variety of ways her cabin mates had staked claim to their areas. Estrella noticed bright beach towel banners, stuffed animals, and decorated signs labeling some of the beds. Her eyes fixed again on her own bunk and a small, neatly filled pink sticky note fastened near the lower bed. Hoping to get more information about her bunkmate, Estrella squatted down to read the note. Either the girl had enlisted a tiny fairy to do her writing for her or was able to write far smaller than an average human being. Estrella squinted at the note, barely able to read:

LaShawn Darnella Fitzgerald, Daily Schedule: 5:30 a.m. Calisthenics. 6:00 a.m. 50 Squat thrusts. 6:06 a.m. Vitamin water. 6:09 a.m. Exfoliating mask. 6:14 a.m. Read 20 pages of Dickens. 6:37 a.m. Latin flashcards. 6:49 a.m. Hula-hoop practice. 7:01 a.m. Push-ups...

The schedule continued in endless detail and was only intermittently interrupted by camp routines. For example, at 8:15 a.m., LaShawn planned to join her cabin mates at the mess hall. While there, she would also be writing in her journal and filing her nails.

Some teenagers might find such obsessive planning unusual, even nerdy. Instead, Estrella found herself hopeful that this friendship might be the very thing she needed to inspire her. She'd had many friendships in the past, but those relationships would peter out when she and the friend ran out of things to do or talk about. If LaShawn loved Dickens as Estrella did, maybe she could recite passages by memory! She was also confident that seeing LaShawn in action would prove to be more instructive than hiring a personal physical trainer.

Estrella skipped happily out the door in search of the volleyball game, certain she had been assigned the perfect bunkmate. She couldn't wait to meet LaShawn and get the summer officially started!

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5. The following are events from the first passage. In each box, write the number 1, 2, 3, or 4 to show the order in which the events happen in the story.

Passepartout begins to inspect his new employer's home.

Passepartout reflects on his own characteristics and tendencies.

Passepartout is excited about working for his new employer.

Passepartout examines his new employer's closet.

6. Which of the following are the BEST descriptions of Passepartout's point of view? Choose two responses.
- A. Passepartout is uncertain that he and Mr. Fogg will work well together, based on Passepartout's past experiences.
 - B. Passepartout notices that Mr. Fogg has very particular preferences and that pleasing him will be challenging.
 - C. Passepartout concludes that Mr. Fogg's habits are extremely regular and that he will be able to serve him.
 - D. Passepartout observes details of Mr. Fogg's habits and home which lead him to conclude that Fogg is almost inhuman in his predictability.
 - E. Passepartout laments Mr. Fogg's lack of a library and concludes he is not very well educated.
 - F. Passepartout regrets the organization of Mr. Fogg's wardrobe and concludes that his new master is rather odd.

11

8. Match each description of Phileas Fogg or his home on the left with the character trait on the right BEST indicated by the description. Use each trait only once.

A. "Mr. Fogg's wardrobe was amply supplied and in the best taste. Each pair of trousers, coat, and vest bore a number, indicating the time of year and season at which they were in turn to be laid out for wearing; and the same system was applied to the master's shoes."

1. punctual

2. intelligent

3. honest

B. "He suddenly observed, hung over the clock, a card which, upon inspection, proved to be a programme of the daily routine of the house. It comprised all that was required of the servant, from eight in the morning, exactly at which hour Phileas Fogg rose, till half-past eleven, when he left the house for the Reform Club—all the details of service, the tea and roast at twenty-three minutes past eight, the shaving-water at thirty-seven minutes past nine, and the toilet at twenty minutes before ten."

4. hardworking

5. refined

6. economical

C. "He never took one step too many, and always went to his destination by the shortest cut; he made no superfluous gestures, and was never seen to be moved or agitated. He was the most deliberate person in the world, yet always reached his destination at the exact moment."

13

7. Use your answer to Part A to answer Part B.

Part A

In the paragraph below, underline two references to older literature, art, or mythology.

As for Passepartout, he was a true Parisian of Paris. Since he had abandoned his own country for England, taking service as a valet, he had in vain searched for a master after his own heart. Passepartout was by no means one of those pert dunces depicted by Moliere with a bold gaze and a nose held high in the air; he was an honest fellow, with a pleasant face, lips a trifle protruding, soft-mannered and serviceable, with a good round head, such as one likes to see on the shoulders of a friend. His eyes were blue, his complexion rubicund, his figure almost portly and well-built, his body muscular, and his physical powers fully developed by the exercises of his younger days. His brown hair was somewhat rumpled; for, while the ancient sculptors are said to have known eighteen methods of arranging Minerva's tresses, Passepartout was familiar with but one of dressing his own: three strokes of a large-tooth comb completed his toilet.

Part B

Why might the author have included these references?

- A. to confuse the reader
- B. to give the reader a clear picture of Passepartout
- C. to compare Passepartout to an old sculpture
- D. to entertain the reader

12

9. Read the sentence from the passage.

So clean, well-arranged, solemn a mansion pleased him; it seemed to him like a snail's shell, lighted and warmed by gas, which sufficed for both these purposes.

Part A

In the sentence above, which figure of speech is used to describe Mr. Fogg's home?

- A. metaphor
- B. simile
- C. hyperbole
- D. personification

Part B

What is ironic about the description of Mr. Fogg's home in the sentence above?

- A. In the same sentence, his home is described as both solemn and like a snail's shell.
- B. In the same sentence, his home is described as both well-arranged and warmed by gas.
- C. In the same sentence, his home is described as both a mansion and a snail's shell.
- D. In the same sentence, his home is described as both solemn and lighted by gas.

14

10. Use your answer to Part A to answer Part B.

Part A

What is similar about the way in which Passepartout and Estrella get to know Philcas and LaShawn?

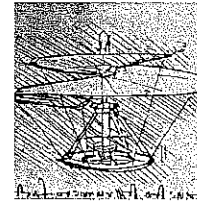
- A. They observe their new acquaintance's behavior.
- B. They analyze their new acquaintance's belongings.
- C. They consider their new acquaintance's schedule.
- D. They scrutinize their new acquaintance's clothing.

Part B

What could keep Passepartout or Estrella from getting to know Philcas and LaShawn?

- A. Without seeing Philcas and LaShawn in action, they do not know if their new acquaintances actually are as disciplined as they appear to be.
- B. Passepartout or Estrella may decide that Philcas or LaShawn are too similar to themselves and may reject getting to know them.
- C. Passepartout or Estrella may get in trouble for snooping through their new acquaintances' belongings.
- D. Philcas and LaShawn may prefer to avoid interaction with Passepartout or Estrella, and therefore the observations about what they are like may be irrelevant to the daily life of the two observers.

Read the passage and answer the questions that follow.



The Inventions of Leonardo da Vinci

Leonardo da Vinci is the famous painter of the *Mona Lisa* and *The Last Supper*. Born in Florence, Italy, on April 15, 1452, he is considered by some to be the original "Renaissance man," a term used to describe a learned person who is well versed in many different subjects. During the Renaissance, people in Italy and other European countries sought more education and knowledge about the world. Art, music, and literature were flourishing, and Leonardo was not only known for his art but became famous for his knowledge of math, science, and mechanics. He also studied geometry, architecture, anatomy, and engineering.

As a young apprentice in the city of Florence, Leonardo always carried a notebook with him. He drew sketches of people, buildings, and other things he observed around the city. His sketches helped him to make sense of the way things worked and demonstrated what he understood about science and nature.

Although hired to build a huge bronze statue for Duke Ludovico Sforza of Milan, Leonardo took time out to design the top of the cathedral there and construct the machinery for a theater. The statue was never completed, but Leonardo continued to prove that he was truly a man of many talents. In 1504, he advised the city of Florence on their new fortification system. He also contributed drawings for canal projects that were used for the city's water system.

Leonardo wrote down the methods he used for different types of art and various other projects. To keep these methods a secret, he wrote from right to left so that anyone who wanted to read them would have to use a mirror. From Leonardo's sketches and notebooks, we know that some of his ideas were ahead of his time. He believed that people would one day develop a way to fly. He was fascinated with gears and motion, which led him to design a "helical airscrew," a machine that could be compared to a helicopter. He had sketches for a moving vehicle that looks like a

16

15

modern tank and a flying machine based on the body of a bat. Unfortunately, his machine designs all lacked the power to give them propulsion and lift.

Leonardo also designed something very similar to a parachute. He described the design in one of his notebooks called the *Codex Atlanticus*. The text translates to read: "If a man has a structure made out of coated cloth 12 arms wide and 12 tall, he will be able to throw himself from any great height without hurting himself."

On June 26, 2000, a British balloonist named Adrian Nicholas decided to test Leonardo's invention. Using a wood and canvas parachute built to Leonardo's measurements and description, Nicholas was lifted to ten thousand feet by a hot-air balloon and then released. Using Leonardo's parachute he gradually descended, proving that the structure worked and could keep a person from falling too quickly.

Leonardo's artwork is still very popular today. While many people appreciate his paintings and sculpture, others, like Nicholas, are in awe of the understanding of physics and the foresight into engineering that Leonardo seemed to possess. To many, it is as if Leonardo could see into the future.

11. Use your answer to Part A to answer Part B.

Part A

What main idea about Leonardo da Vinci is the author emphasizing in paragraph 1?

- A. Leonardo da Vinci was very knowledgeable about art and many other subjects.
- B. Leonardo da Vinci lived during the Renaissance.
- C. Leonardo da Vinci painted the *Mona Lisa* and *The Last Supper*, most likely during the fifteenth century.
- D. Leonardo da Vinci knew about science, mechanics, and painting, but not about other things.

Part B

In paragraph 1 from the passage, underline the sentence that BEST supports your answer to Part A.

18

17

12. Use your answer to Part A to answer Part B.

Part A

How does the author's reference to Adrian Nicholas's experiment support the purpose of the passage?

- A. It adds interest to the passage by providing a humorous anecdote.
- B. It proves that Leonardo's work was often ahead of its time.
- C. It reveals that Leonardo's work was advanced though not always accurate.
- D. It connects Leonardo's work in the fifteenth and sixteenth centuries to the modern day.

Part B

Select two descriptions of the anecdote about Adrian Nicholas that are accurate and support your answer to Part A.

- A. The anecdote gives an example of the cryptic nature of Leonardo's notes.
- B. The anecdote connects indirectly with the mention in the fifth paragraph that Leonardo imagined a day when people would fly.
- C. The anecdote provides further evidence that Leonardo's canal drawings were ahead of his time.
- D. The anecdote leaves the reader with a memorable example of Leonardo's correct knowledge in a field other than art.
- E. The anecdote connects with the mention in the fifth paragraph regarding Leonardo's fascination with gears.
- F. The anecdote ties into Leonardo's sketches based on the body of a bat.

13. Use your answer to Part A to answer Part B.

Part A

Which sentence BEST connects the term *Renaissance man* to the Renaissance?

- A. Leonardo was a Renaissance man, and he lived during the Renaissance.
- B. The Renaissance was a time of vast and diverse learning in Europe, and the term *Renaissance man* describes a person who enjoys learning about many different subjects.
- C. The term *Renaissance man* describes a person who has learned much of what there is to know about many different topics.
- D. During the Renaissance, people in Italy and other countries in Europe sought more education and knowledge about the world.

Part B

Based on your answer in Part A, choose the two BEST choices below that indicate that Leonardo was a Renaissance man.

- A. He always carried a notebook with him.
- B. He studied geometry, architecture, anatomy, and engineering.
- C. To keep his methods a secret, he wrote from right to left.
- D. His machine designs had some problems.
- E. He was born in Florence in 1452 during the Renaissance.
- F. In addition to art, he was fascinated with gears and motion.

14. Use your answer to Part A to answer Part B.

Read these sentences from paragraph 3:

The statue was never completed, but Leonardo continued to prove that he was truly a man of many talents. In 1504, he advised the city of Florence on their new fortification system.

Part A

What is the main purpose of these statements?

- A. to show that Leonardo did not finish all of his projects
- B. to reveal why Leonardo did not have much money
- C. to indicate that Leonardo sometimes became more interested in engineering and other projects than in art
- D. to show a time when Leonardo fell out of favor with influential people like Duke Ludovico

Part B

How does the answer to Part A support the overall purpose of "The Inventions of Leonardo da Vinci"?

- A. The statement shows that Leonardo is famous for his art more so than for his other ideas.
- B. The passage demonstrates that though he was brilliant, Leonardo was restless and unreliable.
- C. The example shows that even though he was a famous painter, Leonardo was also an inventor during the Renaissance.
- D. The statement demonstrates that bronze was useful for both sculptures and water systems in Italy.

15. Use your answer to Part A to answer Part B.

Part A

Based on the text, with which statement would the author MOST LIKELY agree?

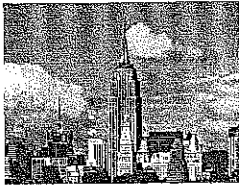
- A. Leonardo's inventions were enhanced by his artistic practice.
- B. Leonardo led an interesting life even though it was not practical.
- C. Leonardo ought to be known more as an inventor than as an artist.
- D. Leonardo rather than the Wright brothers really invented the airplane.

Part B

Underline the sentence in "The Inventions of Leonardo da Vinci" that BEST supports your answer in Part A.

Read the passage and answer the questions that follow.

The First Skyscrapers



People from all around the world still line up to visit the Empire State Building in New York City. It's exciting to ride an elevator up to the top and enjoy a spectacular view. From the top of a skyscraper, an observer can often see for miles in each direction. The cars and traffic below seem tiny and far away. From 1931 until 1950, the Empire State Building was the tallest building in the world. Now more than twenty buildings around the world are taller. The tallest building, called Burj Khalifa, was built in 2010 in Dubai, United Arab Emirates.

Why are people fascinated with tall buildings? For four thousand years the Great Pyramid was the tallest structure in the world at 483 feet. Persian ziggurats were also tall for their time but were probably not more than 160 feet tall. Later, during the Middle Ages, huge castles and cathedrals were built at heights much taller than homes or other structures. Tall buildings are not a new idea, but these old buildings were never called skyscrapers.

The word *skyscraper* is a combination of the words *sky* and *scrape*. At one time a very tall mast on a ship was called a skyscraper. Now we use the word for buildings that are taller than most of the buildings around them. Skyscrapers are a useful and important part of modern cities.

Before elevators were invented, the tallest buildings were usually not more than four or five stories because people did not want to walk up all of those flights. It would have been difficult to climb that many stairs to go to work every day or to go back and forth to run daily errands. In 1857, the first safe elevator for passengers was installed in a department store in New York City. However, there was still a problem with taller buildings. To add the increased weight of those extra stories, a building had to have very strong walls. For tall buildings, builders used frames of cast iron to support the weight of the upper floor and roof. But iron was not a good solution because it was heavy and difficult to move around.

23

16. Use your answer to Part A to answer Part B.

Part A

Based on paragraph 1 of "The First Skyscrapers," what is the BEST meaning for *spectacular*?

- A. rare and expensive
- B. dramatically beautiful
- C. discerning and vain
- D. frighteningly repellent

Part B

Underline the sentence or sentences in paragraph 1 that BEST reveal the definition of *spectacular*. Do not use the sentence that contains the word *spectacular*.

17. Use your answer to Part A to answer Part B.

Part A

Which sentence is a central idea of "The First Skyscrapers"?

- A. Using the word *skyscraper* to refer to a building is relatively new.
- B. Cities and countries compete against one another to build the tallest skyscrapers.
- C. Inventions like elevators and steel have allowed people to develop increasingly taller buildings.
- D. A skyscraper needs to have very strong walls.

Part B

Circle the two sentences in the passage that include supporting details for the central idea that you chose in Part A.

25

In the 1860s, a way of making iron into steel, called the Bessemer process, made everything much easier. Steel is made by blowing air into iron so that it becomes lighter than iron, even though it is still very strong. Bessemer steel made it possible to build ten-story buildings. In 1885, the ten-story Home Insurance Building in Chicago was the first building with a steel frame. It was also the first building to be called a skyscraper. The builder, William Le Baron Jenney, used an outer covering of masonry attached to a steel skeleton for support.

As populations in cities increased, there was a need for more space. Building higher became a solution to the need for more homes and offices. Real estate developers also enjoyed the higher rents they could charge when their building had the reputation of being the tallest and most famous. At times there was competition between builders to have the tallest skyscraper. Skyscrapers continue to be a source of pride to the people who build them and enjoyment for those who visit and admire them.

24

18. Use your answer to Part A to answer Part B.

Part A

What is the author's purpose for including paragraph 6 in "The First Skyscrapers"?

- A. to discuss concerns about overcrowding
- B. to suggest that skyscrapers bring more tourism
- C. to summarize the continued quest for taller skyscrapers
- D. to describe competition between real estate developers

Part B

How does the author present ideas to support that purpose?

- A. by comparing tall buildings with shorter ones
- B. by describing the economic value of skyscrapers in detail
- C. by sharing the history behind the interest in skyscrapers
- D. by listing reasons skyscrapers are still desirable in cities

19. Before the 1860s, few buildings were more than five stories. Which three answers support this statement?

- A. People did not want to climb so many stairs.
- B. Taller buildings were not always safe.
- C. Iron was not able to hold the extra weight.
- D. Builders could not use heavy materials.
- E. Safe elevators had not been invented.
- F. People did not want to live in taller buildings.
- G. Most builders did not know how to construct anything over five stories.
- H. Cast iron was not easy to use for the higher floors.

25

20. Use your answer to Part A to answer Part B.

Part A

What is the author's attitude toward skyscrapers?

- A. enthusiastic
- B. doubtful
- C. cautious
- D. disinterested

Part B

Which sentence from the passage shows evidence of that attitude?

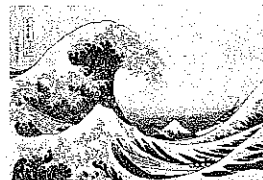
- A. "It's exciting to ride an elevator up to the top and enjoy a spectacular view."
- B. "As populations in cities increased, there was a need for more space."
- C. "However, there was still a problem with taller buildings."
- D. "But iron was not a good solution because it was heavy and difficult to move around."

of displaced water and most of the wave's potentially destructive energy. If people learn to recognize that this retreating seawater means that a tsunami is imminent, they will have a little more time to react and move inland.

Scientists continue to study geology and tsunamis in order to learn how to predict these events. They hope that by learning more about tsunamis and their causes, they can someday help prevent any loss of life when these natural disasters occur.

Read the passage and answer the questions that follow.

Tsunamis



A tsunami is a series of ocean waves most often caused by geologic events that occur on the ocean floor. These include underwater earthquakes, volcanic eruptions, and other seismic activity along the boundaries of tectonic plates. These events cause huge volumes of seawater to be suddenly displaced. This displacement results in the formation of tsunamis, which are often much larger than normal waves. Tsunamis are capable of causing massive destruction to coastal areas when their powerful waves make contact with land.

In deep parts of the ocean, tsunamis may only look like one- or two-foot waves. However, as the displaced water moves into more shallow water near coastlines, the energy traveling within the waves can "pile up" into giant walls of water. Some tsunamis measure over a hundred feet tall! The sheer height of tsunamis is awe-inspiring, but it is not just the size of these waves that makes them such a threat. It is also their tendency to strike suddenly that makes them so dangerous.

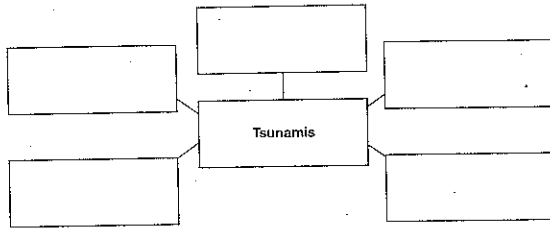
Earthquakes and other unpredictable events trigger tsunamis. Once the tsunami is energized by such an event, it moves through the ocean with incredible speed. Tsunamis can travel up to five hundred miles an hour in deep water. Preparation for something that moves so quickly and with so much energy is difficult. Tsunamis have the potential to cause enormous devastation because they usually happen without much advance warning. Many of the deaths caused by tsunamis throughout history could have been avoided if people had adequate time to evacuate and move to higher ground.

However, tsunamis do give an indication that they are approaching land. The trough, or low point of a tsunami wave, usually reaches shore before the crest, or high point, does. When this happens, water is pulled out to sea, exposing areas that are usually underwater. Seawater retreating in this way is a signal that a tsunami's crest is going to arrive at the shore within a few minutes. The crest contains a huge volume

21. Which of these sentences BEST summarizes how a tsunami happens?

- A. Volcanos erupt underwater, creating huge waves. These waves lose energy over time, so they are not very powerful by the time they reach the coast.
- B. Tsunamis are caused by large waves that happen in deep water. These waves take a long time to reach the shore, so people often have several hours' warning.
- C. An underwater seismic event happens in deep water. This event causes a wave that gathers power as it travels. When the wave hits land, it is often large and powerful.
- D. Tsunamis are the result of regular, predictable underwater events. These events produce large waves that cause massive destruction when they reach shore.

22. Complete the chart with phrases from the box that describe characteristics of tsunamis detailed in the passage. Not all phrases will be used.



caused by earthquakes
 begin near coastline
 cause displacement of water
 have a trough of retreating seawater
 move with incredible speed
 occur without warning
 caused by volcanic eruptions
 can cause natural disasters

24. Use your answer to Part A to answer Part B.

Part A

According to context clues in the passage, which of the following is the BEST definition of the word *displaced*?

- A. To cause something to move quickly
- B. To fill a gap with something liquid
- C. To move something out of place
- D. To place something gently

Part B

Underline the sentence in the passage that provides the BEST context clues for the meaning of the word *displaced*.

25. Use your answer to Part A to answer Part B.

Part A

What is the meaning of the word *imminent* as it is used in paragraph 4 of "Tsunamis"?

- A. very important
- B. large in size
- C. in the distance
- D. about to happen

Part B

Which sentence from paragraph 4 contains the BEST evidence to support the answer to Part A?

- A. sentence 2
- B. sentence 3
- C. sentence 4
- D. sentence 5

23. Use your answer to Part A to answer Part B.

Part A

Which statement BEST summarizes the author's point of view regarding tsunamis?

- A. Tsunamis arise from ocean phenomena that are fascinating and worth studying.
- B. Tsunamis are devastating, causing death and destruction.
- C. With just a little education, people can avoid being in the path of a tsunami.
- D. The study of tsunamis and how they happen is potentially life-saving.

Part B

Choose the one sentence from the text that BEST supports your choice for Part A.

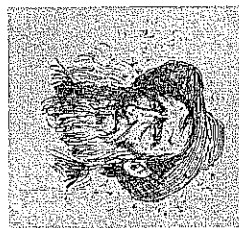
- A. "Many of the deaths caused by tsunamis throughout history could have been avoided if people had adequate time to evacuate and move to higher ground."
- B. "However, as the displaced water moves into more shallow water near coastlines, the energy traveling within the waves can 'pile up' into giant walls of water."
- C. "They hope that by learning more about tsunamis and their causes, they can someday help prevent any loss of life when these natural disasters occur."
- D. "A tsunami is a series of ocean waves most often caused by geologic events that occur on the ocean floor."
- E. "Earthquakes and other unpredictable events trigger tsunamis."

26. Below is paragraph 1 from "Tsunamis." Circle the main idea of the paragraph. Then underline two sentences that support the main idea.

A tsunami is a series of ocean waves most often caused by geologic events that occur on the ocean floor. These include underwater earthquakes, volcanic eruptions, and other seismic activity along the boundaries of tectonic plates. These events cause huge volumes of seawater to be suddenly displaced. This displacement results in the formation of tsunamis, which are often much larger than normal waves. Tsunamis are capable of causing massive destruction to coastal areas when their powerful waves make contact with land.



Read the passage and respond to the prompt that follows.



“Tough Yarns”

excerpted from

Life on the Mississippi

by Mark Twain

Stack Island. I remembered Stack Island; also Lake Providence, Louisiana—which is the first distinctly Southern-looking town you come to, downward-bound; lies level and low, shade-trees hung with venerable gray beards of Spanish moss; restful, pensive, Sunday aspect about the place; comments Uncle Mumford, with feeling—also with truth.

A Mr. H, furnished some minor details of fact concerning this region which I would have hesitated to believe if I had not known him to be a steamboat mate. He was a passenger of ours, a resident of Arkansas City, and bound to Vicksburg to join his boat a little Sunflower packet. He was an austere man, and had the reputation of being singularly unworldly, for a river man. Among other things, he said that Arkansas had been injured and kept back by generations of exaggerations concerning the mosquitoes here. One may smile, said he, and turn the matter off as being a small thing, but when you come to look at the effects produced, in the way of discouragement of immigration, and diminished values of property, it was quite the opposite of a small thing, or thing in any wise to be coughed down or sneered at. These mosquitoes had been persistently represented as being formidable and lawless; whereas the truth is, they are feeble, insignificant in size, diffident to a fault, sensitive—and so on, and so on; you would have supposed he was talking about his family. But if he was soft on the Arkansas mosquitoes, he was hard enough on the mosquitoes of Lake Providence to make up for it—those Lake Providence colossi!

as he finely called them. He said that two of them could whip a dog, and that four of them could hold a man down; and except help come, they would kill him—“burcher him,” as he expressed it. Referred in a sort of casual way—and yet significant way—to the fact that the life policy in its simplest form is unknown in Lake Providence—they take out a mosquito policy besides. He told many remarkable things about those lawless insects. Among others, said he had seen them try to vote. Noticing that his statement seemed to be a good deal of a strain on us, he modified it a little: said he might have been mistaken, as to that particular, but knew he had seen them around the polls ‘canvassing.’

There was another passenger—friend of H’s—who backed up the harsh evidence against those mosquitoes, and detailed some stirring adventures which he had had with them. The stories were pretty sizable, merely pretty sizable; yet Mr. H was continually interrupting with a cold, inexorable “Wait—knock off twenty-five percent. of that, now go on;” or, “Wait—you are getting that too strong; cut it down, cut it down—you get a leetle too much costumey on to your statements: always dress a fact in tights, never in a ulster¹;” or, “Pardon, once more: if you are going to load anything more on to that statement, you want to get a couple of lighters² and tow the rest, because it’s drawing all the water there is in the river already; stick to facts—just stick to the cold facts; what these gentlemen want for a book is the frozen truth—ain’t that so, gentlemen?” He explained privately that it was necessary to watch this man all the time, and keep him within bounds; it would not do to neglect this precaution, as he, Mr. H, “knew to his sorrow.” Said he, “I will not deceive you; he told me such a monstrous lie once, that it swelled my left ear up, and spread it so that I was actually not able to see out around it; it remained so for months, and people came miles to see me fan myself with it.”

¹ **ulster** an overcoat with a cape and sleeves
² **lighters** flat-bottomed barges used to transport goods

Literary Analysis

Planning Page

In the passage, Mark Twain is a boy who wants to learn to work on a riverboat. He listens to stories that passengers and crewmembers on the riverboat tell about the places they go and the ways of the river.

Use what you learned from reading the passage to write an essay that gives an analysis of Mark Twain's quest for knowledge about the river. Specifically, describe the characters and how they are developed through dialogue. Explain whether Twain's quest for information from these characters is successful. Develop your essay by providing evidence from the story to support your claim. Be sure to use correct spelling, capitalization, punctuation, and grammar.

Use the checklist below to help you do your best writing.

Does your analysis

- have a main idea statement?
- describe how the characters are developed?
- use details from the story to support your main idea?
- have a clear and organized structure?
- include a closing statement that supports your main idea?
- use a style that makes sense for the audience and purpose?
- use correct spelling, capitalization, and punctuation?
- follow the rules of correct grammar?

Use the following pages to plan and write your response.

